

Roslyn Landmark Society Annual House Tour Guide.



Twenty-Fifth Anniversary Year

June 7, 1986
10:00–4:00

Architectural
Heritage
Year
New York
1986



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.

26TH ANNUAL HOUSE TOUR

*HOUSES ON TOUR

SAMUEL DUGAN, JR. HOUSE (Circa 1825 and later)
157 East Broadway, Roslyn
Pages 324 to 334

KIRBY-SAMMIS HOUSE (Circa 1860 and later)
244 East Broadway, Roslyn
Pages 336 to 345

CAPTAIN JACOB MOTT KIRBY STOREHOUSE (Circa 1840)
225 Main Street, Roslyn
Pages 346 to 365

SMITH-HEGEMAN HOUSE (Circa 1845)
198 Main Street, Roslyn
Pages 366 to 371

OBADIAH WASHINGTON VALENTINE HOUSE (1835)
105 Main Street, Roslyn
Pages 372 to 391

MYERS VALENTINE HOUSE (1845 and 1865)
83 Main Street, Roslyn
Pages 392 to 398

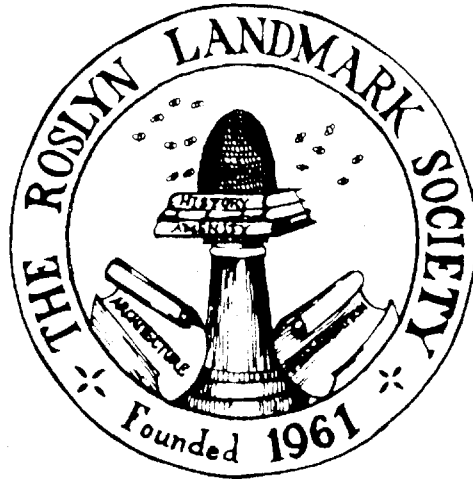
JOHN WARMUTH'S "THE ROSLYN HOUSE" (Circa 1870)
69 Roslyn Road, Roslyn Heights
Pages 400 to 412

GEORGE WASHINGTON DENTON HOUSE (1875)
57 West Shore Road, Flower Hill
Pages 414 to 423

EASTMAN & HICKS-MARINO STABLE (Circa 1870 and later)
17 Hicks Street, Roslyn
Pages 424 to 432

***PLEASE**

NO CHILDREN UNDER TWELVE YEARS OF AGE
NO SPIKE HEELS (PINE FLOORS)
NO SMOKING WHEN IN HOUSES
NO INTERIOR PHOTOGRAPHY ALLOWED



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*The Roslyn Landmark Society expresses
its sincere thanks to the Roslyn Savings
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publication of this book possible.*

FOREWORD

The modest title of this book belies its importance as an historical and architectural text. Every year since 1961, the Roslyn Landmark Society has published an annual house tour guide. Together these volumes represent a remarkable achievement and present one of the most complete architectural portraits of any community in New York State.

During the last 25 years, over 70 buildings have been investigated on the Roslyn Landmark Society annual house tour and documented in the accompanying guidebook. This heritage ranges in date from the 17th to the 20th centuries but is most heavily concentrated in Roslyn's greatest period of prosperity, the second quarter of the 19th century. During this period, Roslyn grew rapidly. As a consequence there remains a remarkable number of distinctive dwellings in a local vernacular federal style. Yet Roslyn's development did not stop there. In the later 19th century, the village enjoyed a reputation as a summer place and many vacationing New Yorkers commissioned notable architects to build picturesque cottages. Indeed, quality building continued in Roslyn well into this century.

The Roslyn Landmark Society has intensively investigated this patrimony. Formed in 1961 expressly to educate the residents of the village concerning the architectural and historical importance of their community, the Society has worked toward its goals through lectures, technical assistance, and exhibits, but, most importantly, through its annual tours. Today the Roslyn Landmark Society Annual House Tour is recognized statewide and nationally as an exemplary model for similar endeavors. Documentation and awareness, however, are only the underpinnings of preservation. The Roslyn Landmark Society long ago recognized this. Working in tandem with the Historic District Board of the Incorporated Village of Roslyn (founded 1962) and the Roslyn Preservation Corporation (founded 1966), the Society has overseen the preservation and restoration of over 60 structures in the village. Today, as a result of the combined efforts of these groups, Roslyn looks very much the way it did a century ago—a serene and lovely village nestled in a range of low hills overlooking Hempstead Harbor. All this less than 20 miles from Times Square.

This year, 1986, is Architectural Heritage Year. The year has been declared by Governor Mario M. Cuomo as a challenge to all New Yorkers "to discover New York and eagerly explore its architectural and cultural history." Few communities can be said to have so effectively met this challenge as the Village of Roslyn. To celebrate this outstanding achievement and the sustained effort of 25 years of promoting its architectural past, the Roslyn Landmark Society has received an Architectural Heritage Honor Award from the Preservation League of New York State. The Preservation League is proud to recognize an organization which has done so much to educate New York State's citizens about our diverse and distinguished architectural past.

The *Roslyn Landmark Society Annual House Tour Guide* serves as a key to the unique character of Roslyn but, equally important, it is a manual to all those interested in safekeeping that special sense of place which makes a community a desirable place in which to live and work.

Frederick D. Cawley
Executive Director
Preservation League of New York State

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, 1857).

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 and 1914).
Sanborn Map Publishing Co., 117 and 119 Broadway, New York City: *Sanborn's Atlas of Roslyn* for 1886, 1893, 1902, 1908, 1920, 1931 and 1941.
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 Seaman 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).
Darlington, Oscar C.: "Diary of Eliza Seaman Leggett," written in the 1880's for her granddaughter, Ellarose A. Randall. Bryant Library Local History Department.
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. The East Broadway Historic District together with Trinity Church and Parish House, the Roslyn National Bank & Trust Company, the Willet Titus House, the Roslyn Savings Bank, the Robeson-Williams Grist Mill, the Henry Western Eastman Tenant Cottage, the Hicks Lumber Company Store, the Samuel Adams Warner Chalet and the unregistered parts of Roslyn Park, including both mill ponds, will be admitted to the National Register in 1986. In addition, the Society, together with the Incorporated Village of Roslyn Harbor, has sponsored the nomination of a number of buildings in Roslyn Harbor for inclusion in the National Register of Historic Places. This will include the "Summit Avenue Historic District" which will include ten buildings including St. Mary's Church and its Rectory, the Captain James Muttee House. The Roslyn Harbor National Register group also will include a number of individual nominations including "Sycamore Lodge," "Montrose," the "Thomas Pearsall House," the "Henry A. Tailer Estate," and "Thomas Clapham Estate," William Cullen Bryant's "Stone House," the "Arthur Williams House," the "Percy Pyne House" and the "Michael & Daniel Mudge Farmhouse." Data for the nomination of John Warmuth's "The Roslyn House," in Roslyn Heights, was submitted in 1985, in which year the "George Washington Denton House," in Flower Hill, actually was admitted to the National Register of Historic Places. In addition, data concerning several structures in East Hills, all connected with Clarence Mackay's "Harbor Hill," will be submitted for nomination in 1986. 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), and the Captain Jacob Mott Kirby Storehouse (T.G. 1986).

The 1986 Tour is the 26th Tour of local buildings presented by the Society. More than 75 structures exhibited 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 R. 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 Seaman 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. Eliza Seaman Leggett, in her turn, wrote a notebook of her own, in the 1880's, for her granddaughter, Ellarose A. Randall. 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, included 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, later 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, a panelled cupboard front and a strip of door facing have 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 the original front door and 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. Plans called 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. Unfortunately, the Skillman Cottage also was destroyed by fire early in 1984. 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.

During the fall of 1984, the exterior of Stephen Speedling's original "Presbyterian Parsonage" (1887) (TG 1978-79) was stripped of paint on all but the north side, and repainted. It seemed obvious that an earlier "stripping" had taken place and no trace of the original paint colors was visible. Because of the onset of cold weather, the north front remained undisturbed. Stripping was continued during the fall of 1985. During this procedure the undisturbed, original, paint pattern was disclosed. This had been executed in three colors, green, reddish-brown and olive. The clapboards were painted green and the vertical boarding, in the north gablefield, was painted reddish-brown. The north gablefield battens had been picked out in the same green as the clapboard paint. This "picking out" of the battens in a board-and-batten structure was identified for the first time in the East Toll-Gate House (TG 1976-77), in the Roslyn Cemetery, by Frank Welsh, a well-known paint analyst. The discovery of another similarly painted building, in 1985, suggested the possibility that the picking out of battens might be the technique of a local painter. Discussion with Frank Welsh disclosed that he had never seen "picked-out" battens except for those in the "East Toll-Gate House." Morgan Phillips, paint analyst for the Society for The Preservation of New England Antiquities, stated that he had seen battens treated as trim on only one occasion, in a late 19th century house in Connecticut. Similarly "picked-out" battens embellish the belt-course of the late 19th century "Charles B. Davenport House" at the Cold Spring Harbor Laboratories and probably were used in other buildings as well. Apart from these four examples of "picked-out" battens, no others are known. It is obvious that more general use of paint analysis is needed to disclose the dramatic design practices of Victorian house-painters.

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. It was learned recently (1983), from a pencilled sheathing inscription, that the George W. Denton House was built by John Dugan who was a son of Samuel Dugan I, a mason. John Dugan was described in his obituary (Roslyn News January 14, 1888) as "born in Ireland" and "a leading architect and builder." He may have designed the George Washington Denton House in addition to having built it. 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 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 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. In addition, he

may have designed the Gothic Mill at Cedarmere.” 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.” 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. The original Railroad Station design probably was done by an unknown Long Island Rail Road architect who designed a number of similar stations for the Line (TG 1982–1983).

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. However, today most writers feel that Bryant was his own landscape architect at "Cedarmere." 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 possibly 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. Near the turn of the century architectural attributions may be made with stronger authority. In 1898, 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. In 1983, the Society was awarded a matching grant by the New York State Council on The Arts to prepare a restoration project plan for the superb trellis by Milliken & Bevin at the south end of the parterre. This study has been completed by John R. Stevens and Robert Jensen. The Landmark Society plans to raise funds to restore the Milliken-Bevin Trellis, in 1986. 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 dairyman's 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 Andred, 1867).

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

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

It should be mentioned that the buildings on exhibit have been selected to demonstrate the continuing story of Roslyn architecture, and to indicate various interesting inconsistencies of architectural concept, construction methods and decorative detail. Many more equally interesting buildings remain—it is hoped they will be exhibited on future tours. It should also be mentioned that, since 1971, the Landmark Society has received several grants from the New York State Council on the Arts to defray the publication costs for the annual Tour Guide. In the same year, the Society was the recipient of the National Award of Merit of the American Association for State and Local History for, among other achievements, the accuracy of its research and the quality of its annual Tour Guides.

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."

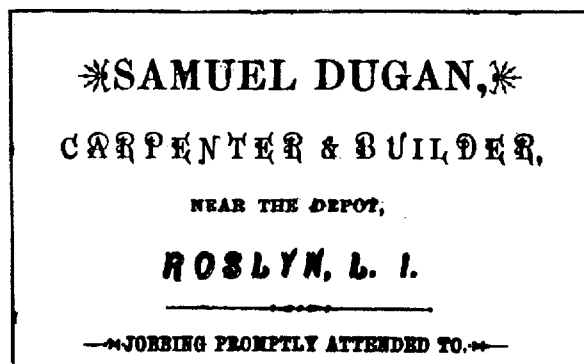
The description of the George Allen Tenant House (TG 1978–79–80–81–82) states that the recently acquired Sanborn Atlas of Roslyn, published in 1886, establishes in Map #2 the dimensions of that house in 1886. Reference to the same map indicates the site of the 2½-storey Caleb Valentine house, complete 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.

Apart from the recent (1984) restoration of John Warmuth's derelict saloon, perhaps the most exciting architectural event of all has been the construction, or reconstruction, of three Victorian commercial buildings in the Business District. First to be completed was the conversion of a small, mid-20th century, nondescript, concrete-block structure, on Bryant Avenue, into a much larger, architecturally convincing, Victorian bakeshop named "Diane's Desserts." Next to be completed was the reconstruction of a mid-19th century harness shop, which had been enlarged and modernized at the turn of the century and, for many years, been operated as "Raymon's Department Store." Because of a serious foundation problem and to gain space, the new "Raymon's" was rebuilt about ten feet to the west of its original location by the Roslyn Savings Bank. The reconstructed "Raymon's" is almost a precise replica of the original and retains its original bracket system and much of the original shopfront. The third building, like "Diane's," is on Bryant Avenue. In this case, the entire Queen Anne Revival front of Dr. William Dohm's veterinary hospital was applied to a newly constructed medical office building designed by Guy Ladd Frost, A.I.A., who, obviously, was strongly influenced by the design of Dr. Dohm's front. This elaborate Queen Anne Revival shop front was added to the front of an unpretentious, 1½ storey, clapboarded building by Dr. Dohm, after World War I. Probably the architect of the original front was Henry Johanson, of Roslyn,

who also was the architect of the Roslyn Rescue Hook & Ladder Company and probably of the Lincoln Building, both of which survive. On the basis of the foregoing, the most important architectural component of Dr. Dohm's building has survived intact. Space prevents a more detailed description of all three buildings, here. However, a comprehensive account has been published on pages 7 and 20 of *The Roslyn News* for January 26th, 1984 (Vol. 106, #41). All three buildings enrich the Village substantially. It is hoped they will stimulate equally qualitative efforts by the owners of other commercial buildings. It is strongly recommended that participants in the House Tour visit all three buildings for the visual gratification of so doing and to see for themselves how each of the three has improved its surroundings. In 1984 Albert Margaritas, builder of "Diane's Desserts," built his own board-and-batten architectural millwork shop to the rear of Diane's Desserts," modifying the remains of an old hen house.



Samuel Dugan, Jr. House, ca. 1835, as it appeared when built.
Guy Ladd Frost, Artist.



Samuel Dugan, Jr.'s Trade Card—1879.

SAMUEL DUGAN, JR. HOUSE
157 East Broadway (Circa 1835)
Residence of Mr. and Mrs. Nolan Myerson

INTRODUCTION

The Samuel Dugan, Jr. (II) House was exhibited in the Landmark Society's House Tours in 1968 and 1969. In preparation for those tours, Mr. and Mrs. Roderick Dugan, of East Williston, were interviewed and provided a remarkable corpus of information about the house and about the Dugan family. Roderick Dugan (b. March 3, 1891) was Samuel Dugan, Jr.'s younger son and, following his death on May 28, 1970, Mrs. Dugan donated a large number of Dugan family documents and records to the Landmark Society. These included Samuel Dugan I's family bible and marriage license and Samuel Dugan, Jr.'s ledgers encompassing almost his entire career as a carpenter and builder. The four ledgers cover the period which extended from 1879 to 1920. Mrs. Dugan's gift also included a number of Samuel Dugan, Jr.'s diaries, which have not yet been carefully studied. Late in 1985, Mrs. Dugan donated 35 additional 18th and 19th century books connected with various members of the Dugan family as well as two sets of draftsman's instruments which belonged to Samuel Dugan, Jr. Samuel Dugan I's bible was especially useful as it included a genealogy of many members of the Dugan family. In addition, Mrs. Dugan's gift included copies of the obituaries of many members of the Dugan family. These have proved to be especially useful in the preparation of the following historical notes. In assembling this material, Mr. and Mrs. Roderick Dugan's oral comments; Samuel Dugan, Jr.'s account books; the biographical data in Samuel Dugan I's bible and the several Dugan obituaries all were used as source material. In the following historical account, all data derived from the genealogy in Samuel Dugan I's bible, Samuel Dugan, Jr.'s account books and the Dugan obituaries will be identified. All other entries are derived from the Dugan oral interviews or represent the opinions of the writer (RGG). In the original Tour Guide articles, in 1968 and 1969, the name "Samuel Dugan II" was used consistently. In the current article, the name "Samuel Dugan, Jr." has been substituted, as this is the name used by other members of the Dugan family and this is how Samuel Dugan, Jr. referred to himself. In no instance was the name "Samuel Dugan II" encountered in the Dugan family records. However, after his father's death (in 1881), Samuel Dugan, Jr. referred to himself as "Samuel Dugan." In addition to the historical notes to follow, additional Dugan family history may be found in the articles on the Samuel Dugan I House in the Tour Guides for 1966-67 and 1978-79.

HISTORICAL BACKGROUND

Samuel Dugan, Jr. was born in Belfast, Northern Ireland, September 4, 1849. He died in Roslyn, January 24, 1921, and is buried in the Roslyn Cemetery (obit., Roslyn News January 27, 1921). He was brought to Roslyn when he was 1½ years old and spent his early years in his father's house at 148 Main Street. This house, the Samuel Dugan I house, was exhibited on the Landmark Society's Tours in 1966-67 and 1978-79. In his mid-twenties he married Cornelia Bond, who had been born in 1857 in the early part of the Kirby-Sammis House (TG 1986). Three sons were born of this marriage; Arthur, Rudolph, born January 8, 1879, who died about 1960, and Roderick (b. March 13, 1891—d. May 28, 1970) who has been mentioned above. Shortly after his marriage Samuel Dugan, Jr. built a small house on Roslyn Road, near the present Roslyn High School. He sold this house, which still stands, to a man

named Hickson, on March 31st, 1888. No mention of this house appears in Samuel Dugan, Jr.'s ledgers, which are described below. In view of his usual meticulous accounting, the omission seems highly unusual and may be an error. In any event, on March 7, 1888, he bought the house which is the subject of this article from Washington Losee, who lived in the Valentine-Losee House (TG 1976). Squire Losee and his father, James Losee, before him, were extensive landholders in Roslyn and owned considerable property along the east side of East Broadway. The house Samuel Dugan, Jr. bought is shown on the Walling Map (1859) as belonging to "J. Losee" and on the Beers-Comstock Map (1873) as belonging to "W. Losee." Young Sam Dugan was trained as a carpenter and builder and went into business for himself in 1879, when he was 30 years old.

Review of his four ledgers, Vol. 1 (1879–1883); Vol. 2 (1884–1890); Vol. 3 (1890–1892); Vol. 4 (1893–1920), demonstrate a number of interesting facts concerning his career. Vol. 1 has the legend "Samuel Dugan Jr./Roslyn/Roslyn Roslyn (sic)" written in script on the front end-paper. This is the only reference to the designation "Jr." in any of the ledgers. Vol. 1 also includes a trade-card "Samuel Dugan/Carpenter and Builder/Near the depot/Roslyn, L.I./Jobbing Promptly Attended To" pasted to the inside front cover. A bill from J. Hicks & Sons, Lumber Dealers, dated December 2, 1874, before any of the ledger entries, is made out to "Samuel Dugan, Jr." His father's death, in 1881, may have been responsible for his giving up of the "junior" designation. From the very beginning he was employed by a number of prominent people, as Lieutenant (later Admiral) Aaron Ward, U.S.N. and Samuel Adams Warner, a prominent New York architect who lived in Roslyn. There is no record that he worked on the construction of the S.A. Warner mansion, now demolished, or on the building of his "Swiss Chalet," which still stands on Rail Road Avenue, as both were built prior to the beginning of Ledger 1 in 1879. During this period (1879–1883) he worked mostly for a daily rate of \$2.00. Other customers were John D. Hicks, owner of a large lumberyard; Samuel Hooper, the druggist; W. Wallace Kirby, the second Presbyterian minister in Roslyn, and William H. Smith, the local blacksmith. He also worked by the day for other local contractors, as his older brother, John (b. February 9 or 10, 1842—d. January 10, 1888), who was described in his obituary (Roslyn News January 14, 1888) as a "Leading architect and builder." In a similar manner, he sometimes employed other carpenters, as his brother, Andrew B. Dugan (b. June 1, 1853—d. June 14, 1913), or craftsmen in other disciplines, to help out on jobs which he could not manage by himself.

In Ledger 2 (1884–1890) he continued to work for Lieutenant Ward, William H. Smith, John D. Hicks and Samuel Adams Warner. However, he acquired a number of locally prominent new customers, as Parke Godwin, Henry M. W. Eastman, Jonathan Conklin, Julia Bryant and the Methodist Episcopal Church on Main Street. The church building was demolished by fire but the much altered Parsonage, which had been built by Thomas Wood in 1845, still stands at 180 Main Street. On December 20, 1885, he was employed by the Queens County Agricultural Society's "Fair Ground," beginning a relationship which lasted for many years. While few of the entries indicate what he did, it was noted, on May 25th, 1889, that he received \$11.00 for four days' work on the "Grand Stand." In April and May, 1885, he had a crew of 11 men, himself included, working for Lieutenant Aaron Ward. They may have been employed on the "Victorianization" of "Willowmere," most of which was removed by James Curtis in 1924 (TG 1964–65/1975–76). In February and March, 1886, he worked a number of days for Isaac Hicks and was paid in merchandise valued at \$115.92. These included such items as a rubber coat, rubber shoes, note paper, mustard, candy, crackers, tea and prunes.

Of particular importance at this time, he itemizes the purchase of his own house, the subject of this article; "Bought of Loseee" on March 7th, 1888, for \$775.00. He employed J. Warmuth, J.C. Titus, P. Skidmore, Andrew Dugan, John Dugan, John Craft and E. Van Wicklen, in addition to his own work, on the completion of his first alteration which was finished on March 16th, 1889, and cost a total of \$1,563.50 including the purchase price. The tin for the "roof and gutters" cost \$17.27. This must have referred to tin for flashing, gutters and downspouts as the roof is shingled in a contemporary photograph and survives inside a later attic. Labor for digging the base for a retaining wall, and for the privy, cost \$5.63. In September and October, 1889, he built a carriage house for William Post, of East Williston, for a total cost of \$407.00

In Ledger 3 (1890-1892) he started doing work for Thomas Hitchcock, Jr., beginning a relationship which lasted for the remainder of his working career. He also did considerable work for the Rescue Hook & Ladder Company #1, which began on 12/13/1890. A large crew was employed on this job which continued through January 31st, 1891. Between February 7, 1891 and October 3, 1891, in addition to other work, he built a new "stoop and Piazza front" for Squire Francis Skillman. The piazza was 8 feet wide by 28 feet long; took 23¼ days' labor and cost \$63.25 for labor alone.

In Ledger 4 (1890-1920) he acquired such new customers as the Roslyn Light & Power Company, Silas Albertson, Mrs. Baltazzi (S.H. Warner's daughter, who lived in the Swiss Chalet), the Roslyn Estates Corporation, Henry H. Hogins ("Locust Knoll" in Roslyn Harbor—TG 1969-70) and Dr. Valentine Mott ("Valentine-Robbins House"—TG 1976-77). Throughout 1896 there are a number of entries on page 268 titled "Farm." These almost certainly relate to the operating costs or yield of the Dugan farm. In September-October-November 1902, he remodelled his own house and "Raised Roof a Storey above Kitchen," at a cost of \$514.52. He completed a large project for Thomas Hitchcock, Jr., at a cost of \$3,458.25. On August 3-6, 1908, he charged William Warnock \$10.00 for three days' work on a "toilet." This work generally was sub-contracted to J.C. Titus and is the earliest specific reference to "indoor" plumbing. Apparently he did not bring water to his own house until September 1916. This work cost \$264.22, including the construction of a cesspool. After this time his working contracts became less frequent. The last entry is to "Latham, Mineola" and is dated January, 1920. Beginning in 1900, his second son, Rudolph, was employed on some of his father's projects, and continued in his father's employ until 1903. However, Rudolph did not follow in his father's footsteps and eventually became a lawyer. His younger son, Roderick, who has been mentioned above, completed the five year program of the Damrosch Institute of Musical Art and became a professional organist and choir director. Almost nothing is known of a third son, Arthur, apart from his presence in a photograph taken 7/23/1889 referred to below. In the photograph he appears to be older than Rudolph. He may be the "S. Arthur Dugan" referred to in Ledger 4, pages 125 and 202.

It is recognized that this ponderous account of Samuel Dugan, Jr.'s business transactions may be repetitious and boring, especially to those who are not familiar with the names of the participants. However, the ledgers throw considerable light on the business aspects of a village tradesman in Roslyn during the late 19th century. In addition, it is obvious that we have more data on Samuel Dugan, Jr. than on any other local builder and some effort is justified to get at least the high spots of these data into the public record. The Landmark Society also owns Samuel Dugan, Jr.'s

diaries which have not been studied. More careful study of the ledgers and of the diaries should provide additional information about Roslyn.

Samuel Dugan's house probably was built circa 1835. It was standing at the time of the Walling Map (1859) and has a rubble foundation to its sills. Rubble foundations to the sills were used in Roslyn until about 1835. The cellar window in the west wall retains its original frame which was fitted for bars, originally, to form a grill, an 18th-early 19th century technique. The root cellar floor joists run north-south. These are adze-finished, 6" x 7", and set on 36" centers. They are early work, probably re-used from an earlier building as two have unrelated mortises which are pointless in their locations. The rafters of the west slope of the original roof also are visible. These are adzed white oak, 3½" x 4½" and set on 36" centers. The ridge joists are mortised.

Since Samuel Dugan, Jr. was a carpenter, it is not remarkable to find he made a number of changes in the house. His alterations, however, differ considerably from those affecting other local houses as, in most other cases, the alterations consisted of simple enlargement, usually with an effort toward exterior unity, but without alteration to the original interior. The Wilson Williams House (TG 1965-66, 1967-68, 1975-76), William M. Valentine House (TG 1965), and Myers Valentine House (TG 1963-64, 1979-80, 1985-86) are all examples of this type of alteration. Samuel Dugan, Jr. on the other hand, seemed to wish to remove every trace of the early years from his residence. He altered it three times within a period of fifteen years and, by the end of his efforts, it had become almost impossible to recognize the age of the original house. Photographs were taken at the completion of each alteration which have helped considerably in establishing an architectural history of the house. The original house was a small clapboarded cottage, three bays in width. Its entrance was located in the center of the East Broadway facade and its gable ends were at right angles to the street. It was built upon a rubble foundation to the sills, which included a small root cellar, in the manner of the second quarter of the 19th century. The second storey was a mere loft with three small "eyebrow" windows on the street facade (and probably on the rear facade as well). The window sash were all 6/6 and the house had a simple, early, large central chimney which had a single course of projecting bricks for its cap. There was a single storey, shed-roofed, east wing which served as the kitchen.

The first photograph, dated "July 23rd, 1889, at about 11:00 A.M." on the reverse, shows Mr. and Mrs. Samuel Dugan, Jr. and their two oldest boys, Rudolph and Arthur, standing in front of the house. By this date the 6/6 sash had been replaced with the larger, more stylish 2/2, and the "eyebrow" windows had been replaced with two dormer windows, each surmounted by an elaborate scroll-sawn pinnacle. The simple box cornice, in the Greek Revival Style, probably dates from the original house. There was a similar cornice on the kitchen wing. Neither pinnacle survives today. The dormer window openings extend down to the sills of the removed clerestory windows, so that the dormer window sash are the same size as the 2/2 first floor sash. The bay window at the north end of the house has chamfered butt shingles. The bay window was added by Samuel Dugan, Jr. and survives today. The small hipped-roof stoep has plain columns, probably 2x4's, having moulded capitals. The four-panel "front door" appears to have conventional ogee mouldings with the mouldings picked out in the trim color. This door probably dates from the first Dugan alteration. The doorway, like the new windows, has plain facings in the style of the late 19th century. The windows have plain drip caps. There is a four-light over-door window in the front doorway. The large, plain, central chimney

survives, untouched. The early single-storied form of Samuel Dugan, Jr.'s carpentry shop is visible at the extreme right of the photograph. This was constructed at the same time as his 1888-1889 alteration of his house. Apparently the 6/6 windows removed from the house were installed in the new shop. The date 1888 is painted inside a north barn door but does not show in the photograph. The low rubble retaining wall, which separates the Dugan property from the road, exists today. The low wooden picket fence along its top no longer survives.

The second photograph is undated. However, it probably was taken between 1889 and 1895 when Samuel Dugan, Jr. and his family lived at their farm in the Roslyn Highlands (Roderick Dugan interview). Unfortunately, no reference to alteration #2 can be found in Samuel Dugan, Jr.'s ledgers. However, alteration #2 had to be completed between 7/23/1889, when alteration #1 was photographed, and September 1902, when he started alteration #3. The photograph of alteration #2 shows that the principal doorway in the west front had been relocated to the south front and its original site replaced with narrow, paired 1/1 windows, which were capped by a shallow, gable-ended entablature in the Colonial Revival manner. Actually the south doorway may have existed from the beginning, as it does not show in photograph #1. The west stoep has been removed and a new porch built along the entire length of the south front. This has square piers with simple capitals, as in the removed stoep. Actually the two stoep columns may have been reused. There is no porch railing. The east kitchen wing is visible for the first time in this photograph although it dates from the original building. The simple drip-caps over the first floor windows have been replaced with more prominent, probably moulded, drip-caps, and the central chimney has been fitted with a prominent late-19th century projecting cap. The pinnacles over the dormer windows survive.

The third photograph, which is not dated, probably was taken late in 1902 after he completed the third alteration of his home. This shows the roof, raised and converted to a gambrel and extended to the east to provide a "Storey above Kitchen." The entire house has been shingled, in the fashion of the period, and the drip-caps have been replaced with shingled projections. The gabled entablature over the west central double window was removed as were the dormer window pinnacles. A new panelled and fretwork porch railing was installed. This was replaced with the present shingled railing prior to 1950. The chimney was extended upward to accommodate to the new roof and was made smaller from this point. The cap converged as it does today. A small semi-circular window was inserted into the south gable-field. Apart from the alteration of the 1902 porch railing, the house appears today almost exactly as it did in the 1902 photographs.

Rudolph Dugan, and his family, resided in the house until his death. His widow remained there until 1960. Subsequently there have been several owners, only two of whom have made significant alterations. These are Mr. and Mrs. Charles W. Iselin, who owned the house when it was exhibited on the 1968-69 House Tours and the present owners, who bought the house in 1984. For the most part, the alterations of both owner-couples consisted of repairing or replacing defective fabric and removing interior sheathing, applied by Samuel Dugan, Jr., to expose the original fabric of the house which has, in very large part, survived.

EXTERIOR

Most of the exterior of the house has been described above. In addition, a separate, double-doored entry was constructed for the newly created dining room. This included a small porch whose roof had to be integrated into the roof of the bay

window developed as part of the first alteration. Even though this roof was adequately supported, a large shaped bracket of the period, serving no purpose other than decoration, was provided. The entire house, old and new, was then sheathed with the short-lap shingles of the period. Those used on the bay window included chamfered butts in the then-current "Queen Anne" style. The two 25-light windows in the east wall were inserted by the present owners to provide more light to the kitchen. These are to be replaced by paired 2/2 pseudo-casement windows to conform to the existing fenestration. Prior to the insertion of the two 25-light sash, the rotted east sills and stud ends were replaced by the present owners.

INTERIOR

One enters the house by way of the south porch. The four-panel "front" door has heavily contoured protruding mouldings of the Edwardian Era. The interior of the door is fitted with vertically beaded, flush panels. Four-panel, flush-panelled doors usually date from the mid-19th century. This one must have been re-moulded by Samuel Dugan, Jr. It may have been re-located from the no longer existing west entry, which had a four-panel door with different mouldings, or it may have originated in this location. The door is hung with mid-19th century wrought strap hinges fitted with "driven" pintles. This is an unusual way to hang a door for the 19th century, but there is nothing to indicate that these interior hinges are not the original. The four-light over-door window is contemporary with the original house and, probably, is original to it, either in its present location or in the now missing west doorway. The original flooring, immediately inside this doorway, was discovered to be very badly worn when the present owners removed Samuel Dugan, Jr.'s 1902 oak strip flooring. Because of this evidence of prolonged use, it is assumed there always had been a doorway in this location. Opposite the entrance doorway there is a steep, boxed-in, stairway, which dates from the early 19th century. The horizontal sheathing boards on its east wall are nailed to the studs. There are no studs on the west wall so the sheathing boards are placed vertically and nailed at the floor, the ceiling and to the stair-stringer. In the Tour Guide description for 1968-69, the board-and-batten door for this stairway was described as "missing." It was found by the present owners, still fitted with its original Suffolk latch, in Samuel Dugan, Jr.'s carpentry shop and has been re-hung in its original location.



Front door moulding.

SOUTH PARLOR

The south parlor, to the left of the entry hall, is sheathed to the chair-rail with horizontal boarding along its two exterior walls and retains its original vertical sheathing, to the ceiling, along its two interior walls. All the sheathing consists of simple, flush boarding, 8 to 10 inches in width, without the usual decorative bead. The sheathing appears to date from the second quarter of the 19th century and could not possibly have been installed by Samuel Dugan, Jr., as, stylistically, it simply is not of his era. The vertical boarding closely resembles that of the Captain Jacob M. Kirby Storehouse (TG 1986). All the parlor sheathing was covered with plaster, upon which was superimposed a wainscot dado. This almost certainly was one of Samuel Dugan, Jr.'s alterations. At the same time he covered the original pine flooring with oak strip flooring and covered the hearth with a layer of concrete to

bring the hearth surface up to that of the new floor. In addition, as mentioned above, he removed the original 6/6 windows, enlarged the window openings and inserted the present 2/2 sash which extend 7 inches below the chair-rail. The wainscot and plaster were removed by Charles and Jane Iselin in 1967. The strip flooring and hearth concrete were removed by Nolan and Bibi Myerson in 1984. The latter couple also removed later paint from the board sheathing to expose the original blue paint. Apart from the change in the fenestration, the room now appears much the same as it did originally.

The South Parlor fireplace is brick and has a brick hearth. It has flaring cheeks in the manner of other Roslyn fireplaces of the early 19th century. Probably the firebox brickwork was covered with lime mortar originally. The simple, unembellished "three board" mantel has a plain shelf which has a square front edge and rounded corners in the manner of other local mantels of the second quarter of the 19th century.

NORTH PARLOR

"... Leaving the early parlor, there is a narrow double window on the left which is the site of the early entry removed by Samuel Dugan, Jr. in his second alteration. It is possible that a narrow, steep, enclosed stairway was located opposite that entry, originally. Immediately beyond is the present north parlor. Not including the bay window on its north wall, this room is precisely the same measurement as the south parlor. However, unlike the latter, no vestige of the original room may be seen. With the exception of the fireplace and mantel, which have been very much re-worked, the entire impression suggests the time of Samuel Dugan, Jr.'s first alteration of 1888-89. The bay window dates from that effort, as do the ogee mouldings of the window-and-door surrounds, and the 2/2 window sash. The walls are completely plastered and some of this, at least, dates from the first alteration. Future plans of the owners include architectural investigation of the fireplace area which dates from well in the present century..." (TG 1968-69) The Iselins were unable to carry out these plans. However, the present owners have removed the later strip flooring, exposing the original pine flooring, and have removed Samuel Dugan, Jr.'s alteration of the mantel. The original mantel now is exposed as an unpretentious version of a Greek Revival mantel having a plain, square edged shelf having rounded corners, and a typical protruding breast which supports the shelf. This, in turn, originally was supported by simple piers, now missing. The present piers were designed from surviving "paint ghosts." The Myersons also stripped the later paint from the mantel, stopping when they reached a layer of oak-graining, which may have been applied by Samuel Dugan, Jr. in his first alteration but which, probably, is earlier. The original paint, beneath the oak-graining, is buff-colored, a common color in Roslyn during the second quarter of the 19th century. The fireplace, itself, like that of the south parlor, has sharply diverging cheeks and is constructed of brick, with a brick hearth. In this case, there is no doubt that the brickwork, originally, was covered with a layer of lime mortar as some of this has survived.

DINING ROOM

The dining room, behind the north parlor, dates completely from the third alteration of 1902, and stylistically conforms to the architectural fashion of that date, even to the built-in, enclosed china cupboards. It has been mentioned that the dining room has always had its own entry, at the north end, through double doors to a small porch. Samuel Dugan's ledger points out that this room, and the remainder

of the 1902 addition, were plastered by George Davis, brother of James Davis who resided two doors away at what is now 139 East Broadway.

KITCHEN

The kitchen remains in its original location although almost nothing of the early kitchen remains. Originally this space was a simple "lean-to" having a shed roof. In the 1902 alteration it was included within the new gambrel roof, to provide second storey space above. An early board-and-batten door, in the pantry, leads to the whitewashed, rubble-walled, root cellar, via an early staircase. The entire base structure has been described above. At the south end of the kitchen there is a small room which provides an eastern terminus to the porch. This seems to have been present in the second photograph and served as a larder, or "ice box" area, originally. Until recently it was entered from the kitchen through a doorway which has been removed by the present owners so that this space is now an alcove off the kitchen. The diamond pane window in the west wall of the alcove was inserted when this small wing was built. The exterior door, at the south end of the larder, is recent. However, there probably was an exterior doorway there originally so the ice-man could enter without having access to the kitchen.

STAIRWAY

The lower part of the enclosed stairway has been described earlier. At present there is sufficient headroom. However, it is easy to see, if one projects the original roof-line evident here, that negotiation of the upper part required a "hands-and-knees" posture. However, this circumstance is encountered frequently. Space was created by the development of a dormer window, at the head of the stairs, during the first alteration of 1888-89. The form of this dormer survives and provides head room today. This construction is one of the reasons for assuming the possibility of an early stairway opposite the original front door. A stairway in that location would have opened to the loft beneath the ridge, with ample headroom. The impressively turned "black" walnut newel post, at the top of the stairway, (an unusual feature), and the short moulded stairrail with its two turned balusters of the same wood date from the 1888-89 alterations. A small trapdoor in this stair hall provides access to the gambrel attic by means of a folding ladder which may have been made by Samuel Dugan, Jr. In the attic may be seen the east slope of the original roof with its cedar shingles having an exposure of 6" to the weather, which is just about right for the late 19th century. The roof slope of the late 19th century shed-dormer, which has been mentioned above, may also be seen. This also has a shingle exposure of 6" to the weather. In addition, the brick chimney may be seen in the attic as it projects through the early ridge of the original roof. Its dimensions at this point are 21" (north to south) by 38". Above the early ridge its size is reduced to 16½" x 36" as it passes through the gambrel roof.

SECOND STOREY

The second storey of the original house probably was an unheated loft, lighted by full windows in the gable ends and by "eyebrow" windows in the front and rear facades. The original flooring still survives. In the early part, circa 1835, the floor boards are clear Long Island yellow pine, 10" wide. The more recent flooring, dating from the 1902 alteration, is yellow pine also, 7" wide. The selection of this type of flooring as late as 1902 seems quite remarkable. However, it probably was used because it was less expensive than the oak strip flooring of the lower floor.

SOUTHWEST CHAMBER

One relatively intact bedroom remains in the early part of the house. However, even in it, the 2/2 windows date from Samuel Dugan, Jr.'s alteration of 1888-89. The 10" wide yellow pine flooring, the board-and-batten doors and the entire vertically boarded east wall with its original closet and early paint, green over an even earlier blue, date from the original house. This latter wall was stripped of lathe and plaster by the present owners. The original rafters in the southwest chamber also have been exposed by the present owners. These are American white oak, adze-dressed, and vary in width from 3½" to 4½". The rafter height cannot be measured because of the intervening plaster-board. The rafters are set on centers which vary from 33 inches to 37 inches. The rafters are joined at the ridge by means of modified mortise-and-tenon joints. Because of the massive chimney, oak framing and early joining, it is tempting to assign an 18th century date to this house. However, because of its horizontal relationship to the road (most 18th century local houses were built at right angles to the road) and because of the use of a root-cellar (most 18th century houses had full cellars or no cellars) an early 19th century date must be accepted. Prior to about 1835, there were no local lumber mills and sawn lumber must have been difficult to obtain and expensive. Early timbers could be re-used less expensively and hand-wrought timbers fabricated as required.

In passing to the original northwest chamber there is a scar in the flooring which suggests the possibility of an original staircase in this location. The northwest chamber had been converted to "storage and work areas" by the time the 1968 Tour Guide was written. This space is now used for a bath and closet area.

EAST BEDROOMS

The two other bedrooms date from the 1902 alteration and are located in the gambrel roof slope of that alteration. Both bedrooms have back-banded, ogee-moulded door-and-window facings as well as four-panel, ogee-moulded doors; all exactly appropriate to their period. The northeast bedroom has a new closet which is closed with an early board-and-batten door from the northeast chamber. The more interesting southeast bedroom retains an original back-banded, ogee-moulded wall cupboard which has lost its doors, and a sort of window alcove, created by Jane and Charles Iselin, in 1968, formed by a board-and-batten closet at each end of a space for a "wall-bed" to be used by a small daughter.

CARPENTRY SHOP

The carpentry shop, opposite the south end of the house, merits a description of its own. It has already been mentioned that this building had been started by Samuel Dugan, Jr. as a part of his first alteration of 1888-89. The original shop was of single-storey construction with a shallow gable-end roof and strongly resembled a modern garage in profile. It was finished with vertical sheathing and incorporated three early 6/6 sash from the original house. Subsequently, as a part of the second or third alteration, the shop was enlarged to its present form. In this alteration, the roof was raised and the gable angles deepened to provide a full second storey, sheathed with "novelty" siding. A facade gable was included on the East Broadway front, which included a four-light window. The second storey was extended out beyond the east wall of the original shop and rested upon a brick retaining wall several feet outside the original building. On the ground floor level, this newly roofed space was enclosed at both ends to provide a long narrow space for the interior storage of lumber, etc. The north facade of the carpentry shop includes a single board-

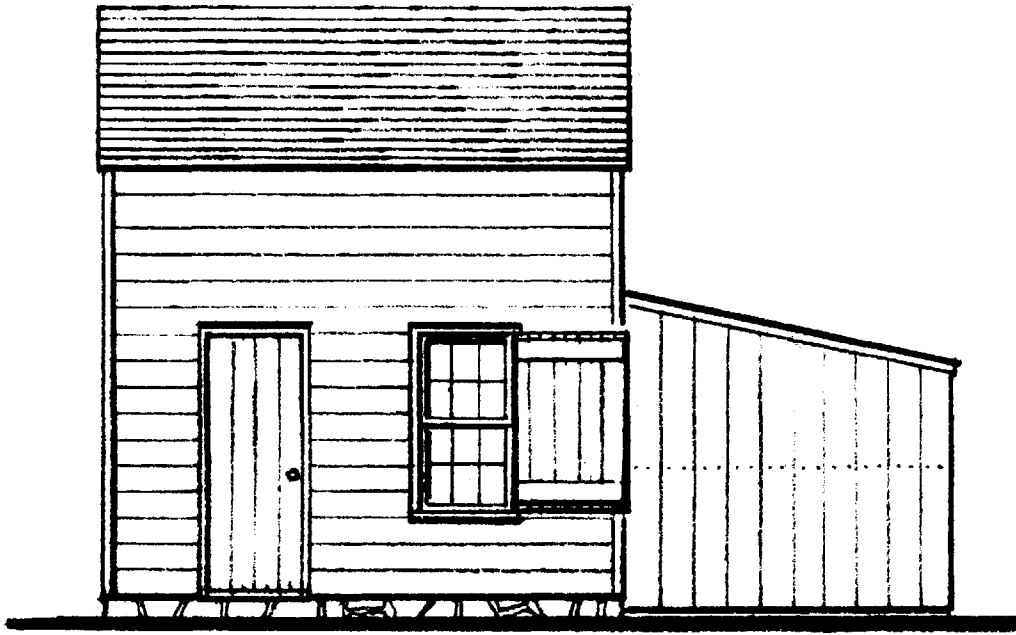
and-batten large “loading door” to provide access to the loft. This swings on manufactured strap hinges having screw-fastened pintles of the early 20th century. There is a simple, flat “rain-hood” above, which rests on 2” × 4” projections. This may, or may not, be original. The door to the east “storage area” is board-and-batten, 45” wide, and swings on blacksmith wrought tapering strap hinges having “penny” ends. These swing on “driven” pintles and are earlier than the carpentry shop. The paired board-and-batten doors to the interior of the carpentry shop are 79” high by a total of 58” in width. These swing on post-World War I garage hinges, which probably are replacements. It seems unlikely that this doorway ever was convenient for vehicular access, but it may have been possible to bring in a horse and wagon from the south end of the property.

The retaining wall which supports the east wall of the carpentry shop is concrete block and brick, today. Originally it was rubble and seems, from the 1902 photograph, to have been screened behind a lattice which extended from the kitchen to the carpentry shop. The rubble wall had deteriorated badly by 1968 and continued to deteriorate, causing substantial sagging of the carpentry shop. This was corrected by the present owners in 1984 and probably was responsible for “saving” what was an interesting but semi-derelict utilitarian building.

Inside the east storage area, the principal floor joists may be seen extending across the parti-wall to rest on a floor plate which is supported by short studs which extend upward from the retaining wall. Inside the principal first floor area the machine-sawn balloon framing may be examined. This consists of full 2” × 4” studs and corner-posts, set on 29” centers, which extend to 3” × 4” plates which are the roof plates of the original one-storey building. The studs are traversed by a horizontal 2” × 4” rail 40” above the floor to provide lateral support. Additional support is provided by a diagonal wind-brace at the south end and, originally, at the north end, although the latter has been interrupted by the insertion of the doorway. One of the doors has the date “1888,” the year in which the carpentry shop was originally built, painted in black paint. The other includes a later 4-light window. The original 8” pine flooring survives, laid in a north-south direction. There is an original 6-light window which slides horizontally on tracks, in the east wall. The present owners also have found a large fragment of Samuel Dugan, Jr.’s shop sign, lettered “Carpenter & B,” for “Carpenter & Builder,” in black letters. This originally hung along the west front of the carpentry shop.

The second storey rests upon 3” × 6” vertically sawn floor joists, set on 31½” centers, which are laid from east to west and which are “toe-nailed” to the “roof-plates” of the original single storey building. These joists extend across the east “parti-wall” and across the storage area to rest upon a plate above the east retaining wall. There is a trapdoor to the upper storey of the carpentry shop which dates from the 1902 alteration. A wooden ladder, probably made by Samuel Dugan, Jr., swings on an iron axle at the west side of the trapdoor. When not in use, the ladder can be swung upward and stored between the floor joists.

The upper part of the carpentry shop is wider, from east to west, than the lower, as it extends over the east storage area. The studs and rafters are 3” × 4” in cross-section and are commercially sawn. They are uniformly set on 25” centers and are mitered to form a butt joint at the ridge. There are diagonal wind braces at the north and south ends. The shingle lathe has survived. The original shingles had an exposure of 6” to the weather. The original 5½” wide flooring also survives. There is a 6/6 window in the south gable-field. This is flanked by a pair of closets sheathed with original, 6” wide, beaded boards.

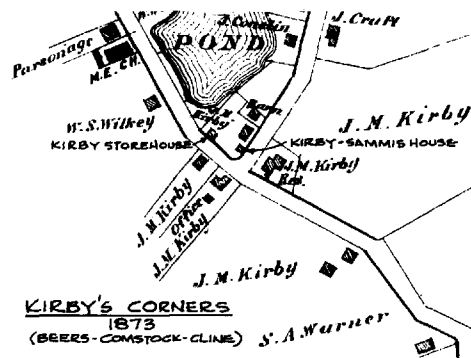


Kirby-Sammis House, ca. 1860.
South elevation as it appeared prior to 1910 in its original location.
Guy Ladd Frost, Artist

KIRBY-SAMMIS HOUSE
244 East Broadway (Circa 1860 and 1958)
Residence of Donald J. Kavanagh, Esquire

HISTORICAL BACKGROUND

On the map of Roslyn in the 1873 Beers, Comstock & Cline Atlas of Long Island, a tiny structure can be made out, located very near the southernmost point or apex of the triangle of land formed by the intersection of Main Street, to the northwest, and East Broadway, to the northeast, and bounded on the north by a large pond. Starting about 1835–1840, a merchant, Jacob Mott Kirby, had been buying up land in this vicinity. Kirby was a “Captain” by virtue of his shipping activities, involving ownership of several coastwise schooners, which transported farm produce and lumber to New York City and brought back agricultural implements, dry goods, and fertilizers to Roslyn Village. By around 1873, according to the Beers, Comstock & Cline Map, Captain Kirby’s name was associated with many properties in the Village.



A partial “tour” of Captain Kirby’s real estate holdings, following the 1873 map, might begin at the north end of the triangle, close to the “Far Pond,” on the lower half of East Broadway. From the south boundary of the Conklin property as it was in 1873, all the way down to the southern end of East Broadway, as delineated by its intersection with Main Street, the land is designated as the property of “J.M. Kirby,” including, at the extreme southern end of the road, on the east side, the “J.M. Kirby Res[idence].” It is believed that this house may originally have been a modest Federal-style dwelling, which Captain Kirby later enlarged and remodeled in the Greek Revival style. Locally referred to as “the Kirby Mansion,” it featured a gable facade on East Broadway, with 4 two-storey classical columns supporting a second storey porch. It is no longer standing. Moving northward, now along the west side of Main Street, a structure standing close to the road, together with a tiny “Office” behind it to the west, are designated as the property of “J.M. Kirby.” The former building, in the course of recent restoration as the Van Nostrand-Starkins House, ca. 1680, “lost” a wing, which had started out as a separate building and had later been added on to the Van Nostrand-Starkins House (TG 1965, 1975–76–77). This “wing” has been preserved, on a nearby site, as the Captain Jacob M. Kirby Cottage, ca. 1850 (TG 1974–75). The Office was later moved but has been relocated as the Wallace Kirby Office, ca. 1860 on a spot close to its 1873 site (TG 1979–80). To the north of these is the building known today as the Jacob M. Kirby Tenant House, ca. 1790 and ca. 1850 (TG 1979–80). All these properties were part of what was collectively called “Kirby’s Corners.”

Only the property lying between the west side of the south end of East Broadway and the east side of the south end of Main Street remains to be described, the triangular parcel of land which forms the northeast segment of Kirby's Corners. On the western part of the property, situated on the east side of Main Street, slightly to the north of the last three Kirby structures, is another building with which the name "J.M. Kirby" is associated. This is the store where Captain Kirby stocked the various goods which were the return cargo from New York on his ships, and where he sold Villagers passage to the city on those vessels. The Captain Jacob M. Kirby Storehouse, ca. 1840, is currently undergoing restoration to its appearance ca. 1855, by which time it had passed into use as a dwelling house (TG 1986). Finally, on the eastern section of the triangle, from north to south along the west side of East Broadway, were a "Barn" and two other structures, both probably tenant houses, of which the smaller still survives, as part of the present Kirby-Sammis House, ca. 1860 and 1958.

Captain Jacob Kirby died at the age of 75 years in 1880. His properties at Kirby's Corners were inherited by his son, the Reverend William Wallace Kirby, who was the second minister of the Roslyn Presbyterian Church. The Reverend Kirby died in 1901, leaving the property to his wife and cousin Susan Eliza Kirby, who in 1918 deeded them over to her son, Ralph Kirby. Ralph Kirby made his home in the "Mansion" with his mother. His younger brother, New York University-trained engineer Isaac Henry Kirby, lived with his wife Susan Ludlum in the Van Nostrand-Starkins House, as had the Reverend Wallace Kirby after his father's death. There is no record of who the Kirbys' tenants were in the two dwellings within Kirby's Corners. According to Virginia Applegate Sammis, the smaller building, later called the Kirby-Sammis House, was a photography studio at the turn of the 20th century.

Ralph Kirby died in 1935 at the age of 67, having survived his brother Isaac Henry by one year and his mother Susan Eliza by two years. Ralph Kirby left the Kirby properties in their entirety to Katherine Virginia Roe Applegate, a cousin of his who had grown up in Huntington and had later come to Roslyn to make a home for herself and her young son Harold Ward Applegate, Jr., with Ralph Kirby and his mother. They all lived in "the Kirby Mansion." It has been told to the writer (ELW) that Ralph Kirby was an old man when Virginia Applegate, who was about thirty years younger than him, came to live in his house; so this may have occurred shortly after the birth of her son.

Just a few years after the death of Ralph Kirby, Virginia Applegate executed the first of a series of sales of Kirby land, resulting in essentially the first break-up of the property since it had been acquired nearly 100 years earlier by Captain Jacob Mott Kirby. The property on which the Van Nostrand-Starkins House and the Captain Jacob M. Kirby Tenant House stood adjacent to each other on the west side of Main Street was sold to a single buyer in 1937, although it was subsequently sub-divided; later the Chalet Apartments were constructed on the southern portion of the property. Four years later, in 1941, the Kirby "Mansion" was sold and partly demolished, but the handsome Greek Revival portico end which Captain Kirby had added facing East Broadway was removed for re-installation in the Cornelius Vanderbilt Whitney Residence in Wheatley Hills; the Garden Apartments now occupy the site of the former "Mansion," and the Whitney home has now become the Westbury Country Club.

It is possible that Virginia Applegate had moved out of the Kirby "Mansion" several years before it was sold. Various buildings at Kirby's Corners were not in a good state of repair at the time. Probably by around 1940 Mrs. Applegate had made the move into the little house at the south end of the Kirby's Corners triangle, where she made her home for nearly forty years. This time interval spanned such events as her remarriage to Clarence Worthington Sammis, the construction in 1958 of a substantial addition to the cottage where they lived, and the death of her only son Harold. Katherine Virginia Sammis herself passed away in 1971. In December 1972 the Kirby-Sammis House was purchased from her estate by Mrs. Muriel Friedman of Roslyn Estates. She in turn later sold it to Robert J. Nelkin and Daryl J. Nelkin. It was purchased subsequently by Mr. Nelkin's parents, William W. Nelkin and Gloria Nelkin, who in turn sold it to the Roslyn Preservation Corporation late in 1983. After executing a stabilization project on the house and a subdivision plan on the property, to separate the Storehouse and the Kirby-Sammis House properties, the Roslyn Preservation Corporation sold the house to the present owner, Donald J. Kavanagh, Esq., in the spring of 1984.

ARCHITECTURAL HISTORY

Stage I: c. 1860–1910. The tiny house on the 1873 Beers, Comstock & Cline Map which later became the Kirby-Sammis House may have been erected by Captain Kirby as a tenant house, like its larger neighbor to the north which no longer exists. Their construction predated not only the publication of the 1873 map but maybe also that of the Walling Map which depicts Roslyn circa 1859. This earlier map locates two buildings within the Kirby triangle, as well as two structures on the west side of Main Street slightly to the south of the above and a building on the east side of East Broadway just before it is intersected by Main Street, ownership of the last three properties being denoted on the 1859 map by the name "J.M. Kirby." However, it is not possible to state with certainty that the southernmost of these buildings in the triangle at Kirby's Corners standing prior to 1859 was the structure which has been identified on the later 1873 map as the nucleus of the present Kirby-Sammis House.

Situated right at the edge of the west end of East Broadway, the little house, as seen in an old Kirby family photograph, faces roughly south. The photograph, taken from the west side of the continuation southward of Main Street past Kirby Corners, shows street car lines, which were installed in Roslyn circa 1908, but no fire hydrants, which were erected in conjunction with installations in about 1910 of a village water supply. (The telephone and electrical wires are also visible in the photograph, but they both pre-dated the above improvements, arriving in Roslyn in 1887 and 1901 respectively.) The architectural details of the little house which can be gleaned from this ca. 1908 photograph are as follows.

It is a 1½ storey cottage with its roof ridge approximately parallel to East Broadway. Its shallow pitched roof appears to be covered with dark weathered wood shingles, the sides are sheathed with painted wood clapboards, and cornerboards are visible at the ends of the building. The width of the clapboards can be approximated by the fact that the ample ground floor window, from the top of its drip cap to the bottom of its sill, "measures" 7 clapboards high. The cottage is two bays wide at its south-facing street elevation, with a board-and-batten door at the west end, a 6/6 light window with double-hung sliding sash at the east end. In addition, there is a shed-roof wing of one storey, windowless, at the east end, sheathed in vertical boards

divided at their vertical mid-points by a row of nail-heads. It clearly looks like a later addition to the “original” cottage. Since a metal stove pipe is visible projecting out of the roof, it is presumed this wing functioned as a kitchen. Its south wall is flush with that of the earlier main section of the cottage. From the outside, the cottage appears to have a “two [rooms] down, two up” plan, since the proportions suggest that it is two bays deep. The west elevation is partially obscured and only two windows, seemingly shuttered, are visible, both at the south end. The window on the second storey appears to be only about half as tall as the lower storey one.

Another Kirby photograph, probably from around the same date just prior to 1910, shows the roof and part of the east elevation of the kitchen wing. A small 6/6 window is located about in the middle of this outside wall, and the vertical boards sheathing the wing itself are unpainted. The roof of the wing looks very smooth and is possibly covered with tin. From the angle of this photograph, which was taken just outside the fence along East Broadway and which shows the east (street) facade and part of the south facade of the Captain Jacob M. Kirby Tenant House on Main Street in the background, it is clear that it was taken before the cottage was moved to the inside of the Kirby Corners triangle, from the edge of that property; see Stage II below. (Incidentally, several other historical photographs of Kirby Corners during the Stage I period of the Kirby-Sammis House are extant. Due to the angle, they do not show that particular building, but they reveal the presence, chiefly in outline form—the photographs are snow scenes—of the larger structure, just north of the cottage on the west side of East Broadway, which was depicted on the 1873 Beers, Comstock & Cline map.)

Stage II: c. 1910–1958. The small cottage which was the “nucleus” of the Kirby-Sammis House underwent several small changes during the early years after its move “backwards” into the Kirby triangle. Two old photographs published in Village Historian Roy Moger’s *Roslyn Then and Now* which were taken some time after 1910—fire hydrants are visible—reveal both that the roof eaves have been extended and that a chimney of brick has been installed in the kitchen wing. But the orientation of the house remains exactly the same, despite the move. Unfortunately the quality of the photographs is such that it is not possible to make out any other changes. In both photographs a small pitched roof “necessary house” can be seen to the south and east of the cottage. Perhaps the eaves were extended and a noticeable overhang achieved in conjunction with roof repairs. The appearance afterwards would definitely have been considered more stylish, more in keeping with the “Craftsman” and Bungalow modes which enjoyed a vogue in Roslyn during the years 1910–1930.

A later view of the cottage is found on a painted tile belonging to Virginia Applegate Sammis’ granddaughter, Mrs. Carol Tomaswick. Besides revealing details of the brick chimney, particularly its Gothic-arch cap, the painting shows that a one-storey shed-roof addition, one bay deep, has been erected across the south front of the cottage. The main entrance is now situated in this front extension, the entrance door being constructed of vertical boards with two diagonal braces; several steps, together with handrails, lead up to the door. The window on the west side of the extension features “Craftsman”-style 6/1 double hung sliding sash, while the window on the south front appears to have a 2/2 configuration; perhaps the latter window is a storm window. A window box has been installed underneath it. Because the kitchen wing cannot be seen, due to the angle, it is not known how it was fenestrated at this time. However, a corner of the larger tenant house at Kirby

Corners can be seen in the painting; and it appears to be in a state of some disrepair, showing missing pieces of cornerboard and decayed clapboards.

The temptation is great to imagine that between the earlier and later phases of Stage II there was an intermediate building configuration in which an open porch extended across the south front of the cottage. Later this might have been enclosed with glazed panels. One observer of the scene, Virginia Applegate Sammis' lawyer, Huyler G. Held, Jr., told the writer that he remembers observing ca. 1940 lots of Kirby's Corners furniture jammed into a glassed-in porch; he also recalls seeing a large quantity of Kirby family furniture in storage in "The Red House," now called the Captain Jacob M. Kirby Storehouse.

Stage III: 1958 to Present. Alterations and additions were designed for the Kirby-Sammis House in 1958 by the New York City architect Louis S. Weeks (1880–1972). Trained at the Ecole des Beaux Arts in Paris, Mr. Weeks was a noted designer of larger commercial buildings in the city, including the ITT Building on Broad Street and the Dry Dock Savings Bank. Here in Roslyn, he was responsible for the rehabilitation of the Conklin, Tubby & Conklin Lumber Office, c. 1856, for the Junior League of the North Shore. His later work was, according to his son, inn-keeper Howard Weeks, mainly residential, and in his "retirement years" he acted as the building inspector of Cedarhurst, Long Island, where he made his home. He also maintained a summer house in Alstead, New Hampshire, a large old farmhouse which he and his son restored.

The designs which Mr. Weeks prepared for Virginia Applegate Sammis incorporated construction of a new "wing" which was larger than the earlier cottage itself, as well as several changes to the original building fabric, as follows. On the outside, the entrance door at the west end of the South facade of the cottage was replaced with a window, and a new entrance was cut in the place of the southernmost window on the west elevation. At the eaves line a shed-roof dormer was installed with a horizontal casement window. Inside the cottage, the main change, according to the architect's plans, was removal of the original, enclosed staircase which had run west to east and which was located between the front and back parlors. All four windows of the cottage were removed, on the west elevation, the side where the new "wing" was constructed in 1958. Clapboarded like the original cottage, the addition is slightly larger and taller. It is three bays wide and two bays deep, its higher ridge line lying in the same plane as that of the earlier part of the house. A prominent feature of the addition is the porch on its south front, which underwent numerous repairs, executed by Roslyn Preservation Corporation carpenter Edward Soukup, in the course of the stabilization project of 1983–1984.

ARCHITECTURAL ANALYSIS: EXTERIOR

South Elevation: Six bays in length, the south elevation of the Kirby-Sammis House, on the ground storey, is composed of an easternmost bay, the kitchen wing presumably added in about 1880, after the "original" cottage was first built, containing a single 6/6 window; to the west of this, the two bays of the original structure, containing two larger 6/6 windows; and the three bays of addition designed in 1958 by Louis S. Weeks, featuring, at the east end, a round casement window, divided into 6 pie-shaped lights, and two 6/6 windows to the west. On the second storey, a single 6/6 window occupies the middle bay of the addition, it is like a dormer window in that it has its own gabled roof, but the face of this "dormer" is

entirely below the line of the eaves. There is a horizontal 3-light casement window in the shed-roof dormer added to the original cottage. A pent roof extends across the south elevation for its full length. At the west end, it subsumes a porch supported by 4 columns, square in profile, not evenly spaced, with simple square caps. In their unusual placement, the columns articulate the varying widths of the 3 bays of the 1958 addition. To the east of the porch, the pent roof extends over the earlier shed roof addition to the south facade, overhanging it by several inches.

All the roofing on the house is asphalt composition-type strip shingles, charcoal in color. Except for the kitchen wing, the house is sheathed in clapboards having an $8\frac{3}{4}$ inch exposure to the weather. The kitchen wing is sheathed in vertical boards, to which narrow batten strips were applied in recent years. All the $9\frac{1}{2}$ inches wide siding on the house was painted lemon yellow for many years, the choice of architect Weeks; it has been repainted a greyish-beige color by the present owner. The corner boards are $3\frac{3}{4}$ inches wide, and they are painted white with all the other trim.

A plain fascia marks the cornice line of the porch. At the line of the main roof eaves, a plain fascia extends from the west end of the building to the point where the "original" house begins, marked by the west edge of the shed roof dormer. The fascia on this dormer is several inches lower than that on the main block. The fascia on the "original" cottage is also a plain board, about a foot lower than the bottom of the window in the shed-roof dormer. The height of eaves line of the 1958 addition is 16 feet; that of the original cottage, 14 feet, 4 inches; and the pent roof of the kitchen wing is 9 feet tall at its highest, westernmost point. All sections of the house rest on concrete foundations today, that of the 1958 addition being the newest. It is probable that the present foundation of the cottage, with its kitchen wing, is the same one which was poured in about 1910 to receive it after the move inwards from the edge of East Broadway.

West Elevation. The west elevation of the house mainly shows the 1958 addition, which is two bays wide. The two modern 6/6 double hung sliding sash windows on the second storey do not quite line up with the two on the ground floor. In fact, it is interesting, looking at the house from the west, that the second storey overhangs the first by nearly a foot at its south end. This may account for the somewhat asymmetrical window placement. Dividing the south bays from the north bays on this elevation is a large brick exterior chimney erected in 1958; the bottom of the shoulder of this chimney is approximately at the height of the window sills on the second floor. The chimney is rectangular in plan and capped by a lower and an upper projecting course of brick. There is a cellar entry abutting the chimney on its north side. Also visible on this elevation is the main entrance door, located in the southernmost bay of the Stage II west facade (the two bays to the north now swallowed up in the Stage III addition.) This wooden door features 9 fixed panes of glass on top, with 6 raised panels below. Possibly it was installed in the house prior to the additions and alterations of 1958, but moved into its present position in that year; it is the kind of "Colonial Revival" door that would have been available from the 1920's onward.

North Elevation. On the north elevation, there are two modern 6/6 windows at the west end of the 1958 addition. To the east of these may be seen one of the 6/6 double hung sliding sash windows dating back to the original cottage of Stage I, with prominent drip cap and sill. At the eastern end of the house, the kitchen wing, there is a door similar to the main entrance door of the house except that it is in the

“Dutch door” style, with independently hung top and bottom. To the east of this door there is a small window with a 6-light horizontally sliding sash.

East Elevation. On the east elevation, a window with 6/6 double-hung sliding wooden sash is centered on the east wall of the kitchen wing. This window may date from Stage I, although there is evidence that parts of it have been rebuilt since that time. Below the window, a pair of short vertical-board doors have been set in the foundation giving access to the crawl space under the kitchen wing. On the second storey, a part of the original cottage, there are two 6/6 windows dating back to Stage I, with well-formed drip caps and projecting sills. At the juncture of the shed-roof of the kitchen wing and the east wall of the original cottage, about in the middle of its gable field, the square brick chimney dating back to Stage II rises upwards between the two second storey windows, resting against the east side of the house. This old chimney, with its attractive Gothic-arch cap, open on two sides, was rebuilt by Frank Tiberia in the course of the stabilization project executed by the Roslyn Preservation Corporation in 1983–1984.

Outbuildings. To the west of the house the “necessary house” visible in the published historical photographs of Kirby’s Corners has been preserved, after several moves, on a site very close to its original one. A tiny building sheathed in vertical boards, it has two board-and-batten doors on its west side, the door on the north featuring a pine tree design executed in punch work (see Captain Jacob M. Kirby Storehouse, TG 1986.) Several yards south of this privy is a pitched roof garage for three cars designed in 1958 in a “carriage shed” mode, with cut-corner garage door openings on the north front. The roof ridge is parallel to the north and south facades, the roof itself extending, in “saltbox” style, further down on the rear, south elevation than on the front, north elevation. The garage is roofed with asphalt strip shingles matching those on the roof of the house. The garage is sheathed in clapboards on its west, south, and east sides, while on the north side, around the garage doors, vertical boards are used. Both outbuildings have, like the house, been re-painted a greyish-beige color by the present owner.

ARCHITECTURAL ANALYSIS: INTERIOR

Dining Room. One enters the house via the hypothetical former enclosed front porch and proceeds to the original south and north parlors, now all combined into a single, large dual purpose room having a sitting area at the south end and a dining area at the north end. The pattern of the flooring, which is pine boards throughout, reveals something about the history of this room, now encompassing all of the later Stage II part of the house, except the kitchen. At the south end, in the area that was formerly the shed room extension to the front of the house (and which may have been first built as a porch), the boards are all matched in their width, a uniform 5 inches. In the remainder of the room the pine boards are random widths, 6 to 9 inches. A horizontally boarded dado of window-sill height surrounds the room on all four sides. The edges of the horizontal boards are beaded, and the dado is three boards deep, laid edge to edge, about 2 feet high. Except in the more recent south end of the room, the dado probably dates back to Stage I, the cap being a square-edged, projecting lip. However, sheetrock was applied to the walls above the dado during the Stage III alterations so that the caps are not so projecting in places as originally. At the south end of the room most of the caps are moulded; the dado here was added later.

The ceiling has been sheetrocked, and a narrow wooden cavetto moulding strip separates it visually from the walls of the room. It is supported by two old wooden beams, one of which was installed during Stage III; both run from east to west. In the northern half of the room, an original beam, boxed during Stage III, is centered along the area in which the original staircase was located. At the south end of the room, marking the place where the Stage I house ended, there is an old beam which has a rectangular mortise at its west end. Above this beam is the Stage I south floor plate, which was originally concealed in the wall. The lower beam, with its beaded edges, is purely decorative. It was a gift to Clarence Worthington Sammis from Allen Woodward, the President of the Society for the Preservation of Long Island Antiquities at the time. The two 6/6 windows on the south wall have sash sliding on metal tracks, installations dating from Stage III; their sills are deep, 4½ inches. The smaller, single window on the east wall is an old one, employing sash cords, and on the north wall one of the 6/6 windows original to the house remains. The latter window has a simply moulded surround; the remainder of the window surrounds in the room are untrimmed flat boards.

On the west wall, from north to south, there are two modern "Federal"-style (stock) doors, leading to a powder room and to a hall (that leads to the living room) and the Stage III staircase designed by Louis Weeks in 1958. These doors; and almost all the others in the house, have convincing cast-iron rectangular rimlocks with brass knobs; the majority are reproductions. The staircase has a run of 3 steps to the west, then it turns 90 degrees and continues south to north up to the second storey. Although visually the staircase belongs to the original part of the house, it is actually contained within the Stage III "wing." Entry to the kitchen wing of the house is gained through an old doorway on the east wall, with a plain flat surround.

Kitchen. The flooring in the kitchen consists of wide pine boards, approximately 9½ inches on center, probably the original flooring. Filler has been applied to the cracks between the boards and polyurethane has been applied to the surface. A moulded baseboard, not original, covers the floor-to-wall juncture. Centered on the south wall of the room is an old 6/6 window with double-hung sliding sash of wood, operating with sash cords. A similar window, with guillotine mode of operation, is centered on the east wall (its bottom sash obscured by the kitchen sink.) In the north wall, at the west end, is the "Dutch Door"-style entrance door in two parts, described earlier, and the horizontally sliding 6-light sash window. All the windows in the room, as well as the door, have plain flat facing boards and probably date from the first or second decades of the 20th century. On the west wall of the kitchen a cupboard has been built in. It has two pairs of board-and-batten doors, at the top and at the bottom; the wide vertical boards are beaded and the doors are opened by 2-inch diameter wooden knobs. At the back of the inside of the cupboard can be seen wainscoting of around 1880, with which all the walls of this room were originally sheathed. Abutting the cupboard on its south side is the flue of the kitchen chimney, 16 inches wide and projecting 16 inches into the room. A simple wooden cavetto moulding strip bridges the gap between the sheetrocked walls and ceiling. The doorway from the kitchen to the dining room is missing its door, which is original and is in storage at the present time.

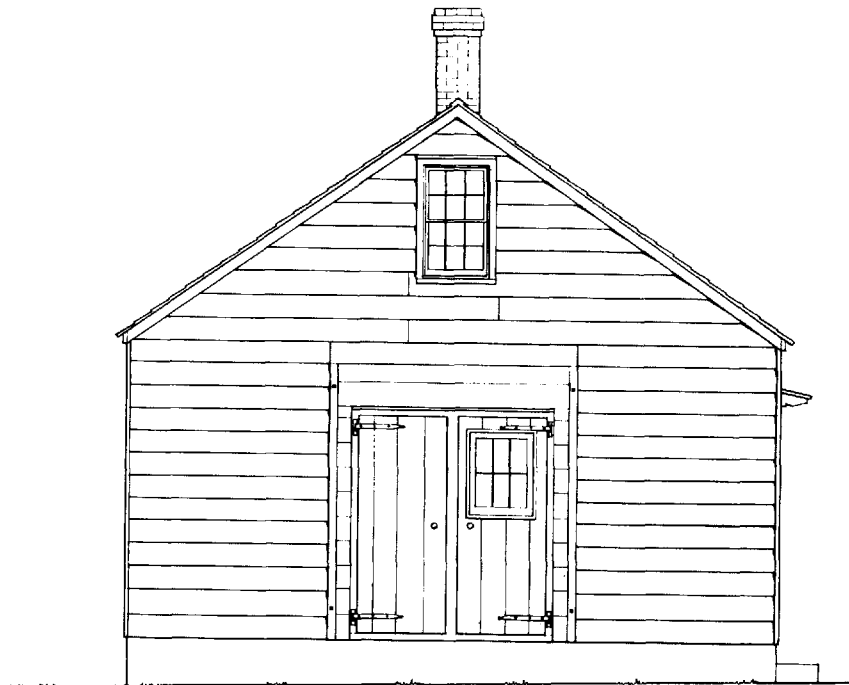
Living Room. The living room, on the opposite side of the dining room from the kitchen, is entered on its east wall, via a "Federal" style (stock) door like the two in the dining room. The flooring in the living room, hidden under wall-to-wall carpeting, is similar to the hardwood boards which can be seen in the short hallway from the dining room. The living room walls are wainscoted to a height of 26 inches,

to match the dining room; but all the dado caps here are moulded. Fenestration along the south wall of the living room consists of two modern 6/6 windows with double-hung sash sliding on metal tracks. On the west wall, there are two more modern 6/6 windows, here flanking a handsome dentillated Georgian-style mantel, also of relatively recent vintage. On the north wall of the living room there is a single 6/6 window, which is flanked by built-in bookcases. All the door and window casings in this room are moulded in the Colonial Revival tradition. The bookcases are delineated into 5 sections of approximately equal width by narrow stiles, with simple moulding strips added by the present owner; the section of the bookcases over the window is only one shelf deep. A cornice fashioned, top to bottom, from half-round mouldings, cavetto mouldings, and dentil mouldings was also added by the present owner, above the plain fascia at the top of the bookcases.

Second Storey. On the second storey of the house, the original floor plan of a south and a north chamber, with an enclosed staircase between them, has been preserved in its board outlines, a hallway, with modern hardwood flooring now occupying the approximate location of the former stairs. In the two bedrooms of the original east part of the house, the early pine flooring can be seen, and the 6/6 window on the east wall of the north bedroom is original. The 4 doors opening off the hallway are all board-and-batten style. The two at the east end, together with their cases, date back to Stage I and retain their original rimlocks. The master bedroom at the west end of the second storey, together with a short hall and a closet, is entirely contained in the Stage III addition of 1958. The 6/6 window on the south wall of this bedroom and the two 6/6 windows on the west wall are all modern, as are the Federal-style entrance door and double closet doors. Between the pair of windows on the west wall there is an attractive Federal-style (stock) mantel with fluted columns, in keeping with the Early American spirit of the additions in 1958 to this little house which, at that time, had already been standing for about a mere century at Kirby's Corners.



Captain Jacob Mott Kirby Storehouse, 1835–45, as it appeared prior to 1985 restoration. South Elevation.
John R. Stevens, Artist



Captain Jacob Mott Kirby Storehouse, 1835–45.
West elevation before 1985 restoration.
John R. Stevens, Artist

CAPTAIN JACOB MOTT KIRBY STOREHOUSE
225 Main Street, Roslyn (1835-45)
Property of The Roslyn Preservation Corporation

HISTORICAL BACKGROUND

During the 1920's Ralph Kirby (1868-1935), Captain Jacob Mott Kirby's grandson, who, ultimately, inherited his holdings, investigated the history of the Kirby family. His primary data sources were the Oyster Bay Town Records. He summarizes his family's early history as follows. "Richard and John Kirby came to this country from England, landing at Plymouth, Massachusetts at, or soon after, the landing of the Puritans. Richard married at Plymouth a woman named Mosmer. They went to Rhode Island with John (Kirby). John stayed in Rhode Island but Richard and his wife had to flee from Indians. The Indians were so close behind them that, looking back, they saw their own house on fire. They came across Long Island Sound and landed at Glen Cove [then Mosquito Cove]. In 1685 the Oyster Bay Town Records show Richard Kirby, with others, acquiring land at Matinecock from two Indian chiefs, Susceneman and Warrack. In 1695, the same records show Thomas and William Kirby, sons of Richard, acquiring land at Littleworth (now part of Sea Cliff) from the Indians." This fragment of Kirby family history was presented by Carol Ann Applegate Tomaswick, a collateral descendant. Mrs. Tomaswick and her grandmother, Katherine Virginia Roe Applegate Sammis (b. March 10, 1896-d. January 19, 1971), who was Ralph Kirby's cousin and heir, have supplied us with most of the Kirby family history. Mrs. Sammis' contributions were made prior to her death, in 1971, in connection with earlier Tour Guide articles on the Captain Jacob Mott Kirby Cottage (TG 1974-75), the Van Nostrand-Starkins House (TG 1976-77) and the Captain Jacob Mott Kirby Tenant House (TG 1979-80), all of which still stand.

Jacob Mott Kirby (b. March 2, 1804-d. January 5, 1880) was the great-great-grandson of Thomas Kirby, Sr., who settled in Littleworth in 1695. So far as is known, members of the Kirby family continued to reside in Littleworth. Jacob Mott Kirby moved from Littleworth to Hempstead Harbor (now Roslyn) between 1835-1845. Jacob Kirby's original land purchase included the land running along the east side of Main Street, on both sides of East Broadway, which extended from the Long Island Rail Road right-of-way to the south boundary of the present Roslyn Park. It is likely that a large house in the late Federal Style, built 1830-1835, was included in the Kirby purchase. Later on, about 1845, Captain Kirby added a "Temple-front" portico, in the Greek Revival Style, to the north front of this house. In 1941, the Kirby lands between East Broadway and the Long Island Rail Road was sold by Katherine Virginia Roe Applegate, Ralph Kirby's heir. Part of the Kirby Mansion, including the north temple front facade, was sold to Cornelius Vanderbilt Whitney, who added it to his house in Wheatley Hills ("Roslyn News," April 18, 1941), where it now serves as a part of the Old Westbury Country Club clubhouse.

In 1852 Captain Kirby purchased about 8 $\frac{1}{3}$ acres of land along the opposite (west) side of Main Street which included three houses, i.e., the 18th century Richard Valentine House at the corner of Main Street and Railroad Avenue, which was demolished in the late 19th or early 20th century; the late-17th century Van Nostrand-Starkins House, which still stands, and the Jacob Kirby Tenant House, which in 1852 probably was a blacksmith shop and which was enlarged and converted to a residence, which still stands, by Captain Kirby shortly after his

purchase. With this 1852 purchase Kirby lands surrounded the Main Street—East Broadway intersection which subsequently was known, for about a century, as “Kirby’s Corners.”

It is the smaller parcel of land, north of East Broadway and its Main Street intersection, with which we are concerned at this time. On this site stands the subject of this article, the Captain Jacob Mott Kirby Storehouse, and the Kirby-Sammis House which also is described in this Tour Guide. Both probably are shown on the Walling Map (1859) although this is, as usual, somewhat vague concerning the specific locations of buildings. The Beers-Comstock Map (1873) is quite specific and shows the Kirby Storehouse in its present location and the early part of the Kirby-Sammis House at its original site alongside the East Broadway curb.

The Landmark Society is fortunate in owning a number of Kirby photographs taken, according to Virginia Applegate Sammis, by two young women, members of the Kirby family, who operated an early photography studio in the early part of the Kirby-Sammis house at its original, curbside location. However, it seems likely that some of the photographs were taken by Ralph Kirby around 1900. These photographs confirm that the Kirby Storehouse has stood on its present site from the time it was built and that the early part of the Kirby-Sammis House was moved to its present site sometime after 1908, when New York and North Shore Traction Company trolley tracks were installed. This is the last part of the “Kirby’s Corners” to have remained in Kirby ownership. The 8½ acre parcel on the west side of Main Street was sold by Mrs. Virginia Roe Applegate to Mr. and Mrs. George J.G. Nicholson in 1937. She retained the parcel on the north side of East Broadway for the remainder of her life. After her death, in 1971, it was conveyed by her estate to Mrs. Muriel Friedman, in December 1972, who later sold it to Robert and Daryl J. Nelkin. Robert Nelkin’s parents sold the parcel which included the Kirby Storehouse and the Kirby-Sammis House, to the Roslyn Preservation Corporation on November 9, 1983. The Roslyn Preservation Corporation repaired the major rot problems of the Kirby-Sammis House and then divided the property. The larger parcel, which included the Kirby-Sammis House, was conveyed, under architectural preservation covenants, to Mr. Donald Kavanaugh, the present owner, on March 23, 1984. The smaller parcel, which included the Captain Jacob Mott Kirby Storehouse, was retained by the Roslyn Preservation Corporation so that the building could be carefully studied, evaluated and appropriately restored.

According to Virginia Applegate Sammis, Captain Kirby operated a fleet of sloops between Mott’s Dock at Mott’s Cove and Broome Street in New York City. His fleet of sloops included the “Mary Ann,” named for Mary Ann Ellison, his first wife; the “Mary Hicks,” the “Sarah Elizabeth,” the “General Washington” and the “Andrew Jackson.” Captain Kirby carried farm produce and lumber from Roslyn to New York. On his return trip he probably carried whatever cargoes he could contract for. Almost certainly he brought fertilizer, dry goods and agricultural implements, which, according to Mrs. Virginia Applegate Sammis, he stored and/or sold from his storehouse facing Main Street. After the death of his first wife, Mary Ann Kirby, Captain Kirby married his second wife, Elizabeth F. Kirby, in 1875. He died January 5, 1880 (gravestone, Roslyn Cemetery). He left the 8½ acre tract on the west side of Main Street to his wife Elizabeth. The rest of his property, including the site of his storehouse, was left to his only living son, William Wallace. The sum of \$300.00 was left to the Roslyn Presbyterian Church. Half the interest was to be used for perpetual care of his plot in the Roslyn Cemetery. The interest from the other half was to be used at the discretion of the Church Trustees. Elizabeth F.

Kirby conveyed her $8\frac{1}{3}$ acres to her son William Wallace Kirby in 1881, thus bringing the entire Kirby holding back into the hands of a single owner. William Wallace Kirby bequeathed the entire holding to his son, Ralph (1868–1931) who, in turn, left it to his cousin Virginia Roe Applegate.

ARCHITECTURAL HISTORY

The Storehouse, which is the subject of this article, is the first building to have been built by Captain Jacob Mott Kirby after he settled in Roslyn. On first view it appears to have been built during the 18th century because of its siting, at right angles to the road; the small size and paucity of its 6/6 windows; its board-and-batten exterior doors, and the massiveness of its mortise-and-tenon joinery. On more careful examination, it is apparent that the building could not have been built prior to 1835–1840. The clapboards have the lavish exposure to the weather, $8\frac{1}{2}$ ", of the second quarter of the 19th century. Most of the nails are the cut type of circa 1800 and later. The most impressive finding is that no matter how heavy the framing, there is not a single adze-dressed timber in the building. All of the framing has been sawn, much of it on a circular saw which did not appear in the Roslyn area until the opening of William Hicks' lumber yard in Roslyn Harbor in 1832 (TG 1974–75/Montrose). The most convincing argument for its late construction date is the ridge joinery of the rafters which consists of simple mitered butt-joints. These did not appear much before 1840. It is unfortunate that the original foundation did not survive. The present poured concrete foundation dates from about 1900. If this was rubble stone to the sills originally, it would suggest that the building had been built before the mid-1830's. If brick above grade, it must have been built after that date. Unfortunately, no trace of the early foundation survives. Further examination indicates that this building was entirely utilitarian in its design. On this basis, it was built as inexpensively as possible consistent with meeting the demands for which the building was intended. It is obvious that the principal requirement for the building was to be able to bear heavy floor loads. The ground floor joists are $3" \times 8"$ and set on 26" centers, in a north-south direction. The original first storey floor boards are $9\frac{1}{2}"$ wide and $2\frac{1}{4}"$ thick. They are laid in an east-west pattern. The second storey (loft) joists alternate between $4" \times 8"$ and $3" \times 8"$. These run from north to south and are set on 45" centers. In contrast, the rafters are only $2\frac{3}{4}" \times 3\frac{3}{4}"$ and are set on 22–24" centers. The building was built at right angles to the road so that large barn doors could be installed at the road (west) end of the building. By this arrangement wagons could be backed up to the building and loaded directly inside. Actually, a team and wagon could have been driven into the building. Goods could easily be stored here pending departure of a sloop for New York or until collected by the consignee. Goods owned by Captain Kirby could be stored on the premises until sold. The Kirby Storehouse has changed remarkably little since the time it was built. Prior to the current restoration it never had been equipped with interior plumbing, gas, electricity or central heating. The building apparently had not been lived in since World War I and was used only for the most casual type of domestic storage.

The exterior of the building has changed the least. So far as we are able to tell only the following exterior changes have taken place:

1. The west barn doorway was reduced from a height of 8' 7" to a height of 7' 4". The doorway width was reduced from 7' $8\frac{1}{2}"$ to a width of 6' $3\frac{1}{4}"$. The space between the two doorway surrounds was filled with flush boarding. The large barn doors were removed and replaced with two smaller, board-and-batten doors, having opposed strap hinges so they would appear

to be smaller barn doors. This modification was accomplished during the first alteration, 15 to 20 years after the building was built.

2. Originally there was a doorway on the north side of the house. This was converted to the second window from the west corner, probably, but not necessarily, as a part of the second alteration.
3. A small "hood" was installed over the south doorway. It is not known when this was done but the hood is visible in the earliest, late 19th century photographs. Incidentally, the south doorway may not have been installed until the time the north doorway was converted to a window. However, it seems likely that the south doorway is a part of the original building.
4. During the late 19th–early 20th century, the original foundation, whether rubble stone; rubble stone below grade and brick above; or even locust posts, was found to be in a hazardous condition. At that time someone, probably Ralph Kirby, replaced the original foundation with a crude, poured concrete foundation, which enclosed a "crawl space" about 4½' high. At this time a massive log, 8 to 10" in diameter and flattened on top, and running from east to west, was installed beneath the original first floor joists to provide support. This latter day "summer beam" was, in turn, supported by vertically placed logs which divided the distance between the east and west foundation walls. The new north and south foundation walls each had a small cellar window opening near its west corner. There was an opening in the east end to provide access to the new cellar crawl space. This, at some time, was fitted with a pair of poorly fitting board-and-batten doors which probably were re-used. There was no proper cellar bulkhead prior to the current restoration.
5. The existing single-flued chimney, which probably was based on a large rock originally, was supported on the new "summer beam." The chimney, itself, represents a modification. It almost certainly was not a part of the original storehouse. It may date from the first alteration, as described below, but more likely dates from the second.
6. The first storey 6/6 window sash were replaced during the late 19th century with mortise-and-tenon joined sash designed for use with sash cords and sash weights even though neither sash cords or sash weights have ever been used in the building. This simply was an effort to use "stock" sash in frames too large for them, as the new sash were ½" narrower than the originals. In order to make them fit, strips of plaster lathe were nailed to the sides of the replacement sash. According to paint analysis by Frank Welsh, the entire exterior of the building, including the trim, was painted a rich brown color, originally. At the time of the modification of the west doorway, the siding and cornerboards were painted "barn red" and the remainder of the trim white. Mr. Welsh's paint pattern was confirmed by Virginia Applegate Sammis who always referred to the building as the "red barn" and by late 19th–early 20th century photographs, which clearly demonstrated the white trim. A few vestiges of early paint survived on the west front.

INTERIOR ALTERATION

The original interior was a large single room, probably with an enclosed staircase at each end. About 15 or 20 years after the building was first built, its use apparently changed and it was divided into four equal sized rooms by means of wooden partitions. The west barn doorway was no longer necessary and was reduced in size as described above. The reason for this modification is not known. It is likely

that it was being converted to a residence, but it is possible that the new divisions were needed for a retail store, or for a combined workshop and store. The interior alterations and their conjectural dates will be itemized below:

Stage I (1835–1845). A single large room, probably unheated and probably having a stairway at the east and west ends. The west stairway would have encroached slightly on the upper, north, corner of the large west doorway. However, this condition would have been acceptable. It also may suggest that the west stairway was Stage II. The outer walls were sheathed with 8" wide pine boards which were nailed horizontally to the wall studs.

Stage II (1855–1865). The west barn doors were removed and their opening reduced in size to accommodate paired smaller doors. The entire building was divided into two equal halves, from east to west, by a vertically set wall of boards 9" wide. These walls were secured at their tops by strips 3" × 4" in cross-section which were placed between and at right angles to the existing second storey joists. Similar, smaller strips supported the new wall at floor level. Horizontal strips, 3½" × 1¼", resembling chair-rails, were nailed across the vertically placed board walls on one side. These mostly were four feet above floor level, but varied in some places. These strips were not chair-rails but were intended to stiffen the walls and to supply a nailing strip for those boards which did not extend from floor to ceiling. The west end of this east-west central wall terminated as the vertical part of the door frame separating the Stage II exterior doors at the west end of the building.

A similar, vertically set wall of nine inch wide boards was constructed from north to south equidistant between the east and west fronts of the building. This was nailed to the west side of the 4" × 8" central joist. The 3½" × 2⅝" diagonal braces at the north and south ends of this joist also supplied support to the north-south board wall. A doorway was installed in the east-west interior wall, west of the north-south wall. Similar doorways were installed in the north-south wall on either side of the east-west wall. All three new interior doorways were fitted with butt-hinged, board-and-batten doors and were faced, on one side only, with plain 2⅛" × 1" facings. Unless there was room for a door stop in the jamb, the facings acting as the door stops were on the opposite side of the wall from which the door swung. Cast-iron manufactured latches of the period, mostly of the Suffolk type, were fitted to the new interior doors. The outside doors were fitted with cast, rectangular rim-locks of the period. Similar interior facings were installed on the exterior doorways and on the windows, if they had not been installed during Stage I.

The centrally placed, north-south vertically boarded loft wall probably was installed during Stage II as was the west stairway, if it had not been installed during Stage I. Nine-light glazed windows were inserted into the south door and into the southernly part of the two west doors. Stage II interior board-and-batten doors were installed in the exterior doorways to help keep the building warm and, possibly, for added security. At some time between Stage II and Stage III the Stage II east-west board wall was stained gray as was the interior surface of the south exterior wall of the southeast chamber. The interior surface of the north exterior wall of the northeast chamber may have been stained gray. If so, the stain was very thin. The walls of the southwest chamber remain, for the most part, covered with wainscot and its walls cannot be examined for evidence of paint. The internal surface of the north exterior wall of the northwest chamber was never stained. The median Stage II, north-south wall did not survive, so it cannot be determined whether or not they were stained. The internal surface of the north wall, and the west wall of the northwest

chamber, were never stained. The ceilings of all four chambers were whitewashed several times. Quite early, a coat of coral colored calcimine was applied to the southwest chamber ceiling.

At some time, subsequent to the staining, but prior to Stage III, some of the walls were papered directly on the boards. Only a few scraps of paper were found, behind a window facing in the northwest chamber. No samples of wallpaper were found in the northeast chamber. Apparently the board walls of the two south chambers were completely covered with paper. In places in which the wall boards were too widely spaced, the spaces were covered with cotton tape before papering. In some areas there were two or more layers of paper. In some places there was not enough of a single pattern to paper an entire room and the deficient areas were papered with similar patterns. The bottom part of the interior of the east staircase also was papered as was the east side of the north-south dividing wall in the loft. In all, fourteen fragments of wallpaper have been recovered dating from the early through the late 19th century. The fragments varied in quality from quite sophisticated flocked border paper to the simple "sprigged" patterns of the mid-19th century. At the time of writing (March 1986) the wallpaper fragments have not been sufficiently carefully studied to draw conclusions. However, the group, numerically, includes a larger number of 19th century specimens than the total of all wallpaper specimens hitherto found in Roslyn.

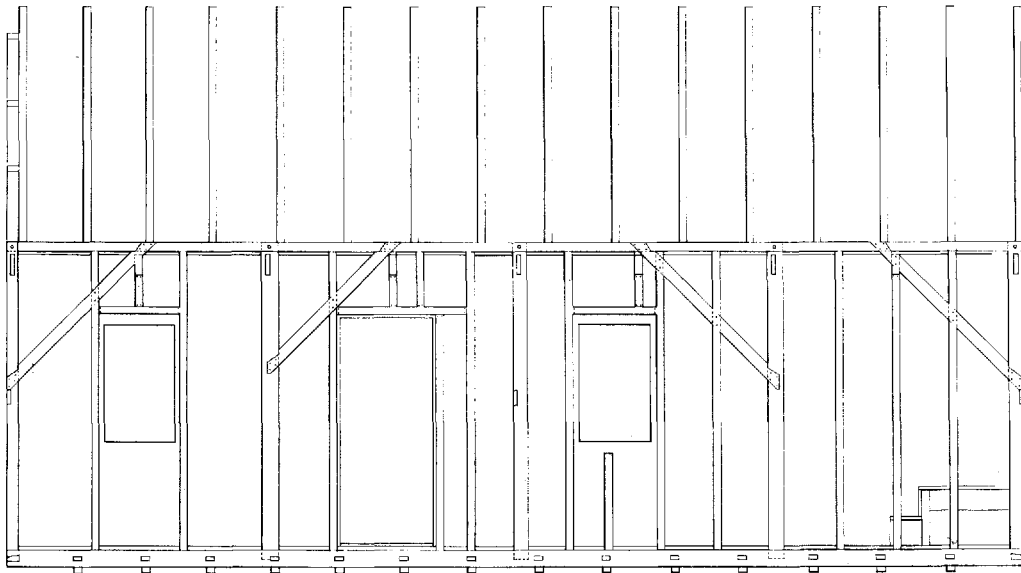
Stage III (1865-1870). The west stairway was removed. The north doorway was converted to a window. All of the walls, except for the wall of the east stairway were furred out with two-by-fours to which plaster lathe was nailed. The ceilings were treated in a similar manner. The walls and ceiling were then plastered. The existing two-by-two brick chimney was installed. If this had been installed during Stage II, it was plastered in Stage III. The east gable field of the loft was lathed and plastered. The doorway of the east staircase was shifted from its original location, at the bottom of the straight run, to its present location at the bottom of the staircase. Prior to the plastering procedure, the north-south dividing wall in the north half of the building with its angular brace, was removed and replaced with a lathe and plaster wall constructed four feet further east. The entire first floor was then re-floored, over the original flooring, with $7\frac{1}{4}'' \times 1\frac{1}{4}''$ white pine boards which ran north and south. Four to five inch high baseboards were fitted to all the new plaster walls. A small trapdoor, leading to the cellar, was cut through the floor at the site of the removed north dividing wall. A closet fitted with shelves was installed in the southwest corner of the southwest chamber which seems, by this time, to have become the kitchen. The south shelf battens were rabbetted and bonded into the plaster. This closet was sheathed with $4\frac{1}{2}''$ wide beaded boards. Its board-and-batten door was constructed of $7\frac{1}{2}''$ wide boards and was fastened with a brass latch. A quarter-round moulding against the ceiling served as its cornice. This kitchen closet was painted a gray-blue color. The simple Stage I and II door and window facings were covered over with four inch wide facings. These were trimmed with delicate back-banded ogee mouldings.

At some time between Stage III and Stage IV the north-south interior wall in the south half of the building was removed, with its angular brace, and replaced by a board wall 20 inches to the east. This wall was constructed of $4\frac{1}{2}''$ wide beaded boards, the same as those in the kitchen closet. Actually both closet and wall may have been restored at the same time. The door traversing this new partition was fabricated of matching beaded boards.

Stage IV (1875–1880). The southwest chamber, or kitchen, was wainscotted from floor to ceiling over the plaster walls, above the existing baseboards. The recent, beaded 4½" board wall, at its east end, was not covered with wainscot. A reeded horizontal moulding was applied completely around the room, including the east beaded board wall. That part of the chimney above this moulding was not wainscotted and its original plaster remained exposed. A second kitchen cupboard, slightly shallower than the first, and having a recessed "counter" was installed between the existing closet and the west doorway. The north wall of the closet was the south wall of the earlier cupboard. Both extended up to, and were bonded into, the plaster ceiling. The front of this later cupboard was constructed of 3½" wide beaded boards, above the counter, and plain vertical boards below. The north end of the later cupboard has flat panels. The plank doors are fabricated of 10" and 12" wide plain boards. The lower front board, north of the cupboard door, has "Quaker Oats" stencilled on its interior surface and, obviously, is a part of a Quaker Oats shipping crate. Since this trademark has been in use since 1877, the later kitchen cupboard could have been installed any time subsequently. A 2" wide cavetto moulding against the ceiling serves as cornice for the later cupboard and continues around the wainscotted room.

Following the installation of the wainscotting, that part of the wainscot below the reeded mouldings, including the east beaded board wall, was grained in simulated oak. That part above the moulded rail was painted a cream color. The plaster ceiling remained white. Both kitchen cupboards were finished in oak graining from floor to ceiling. Since both cupboards had plastered back walls, it may be assumed that even the later cupboard was installed prior to, or at the same time as, the wainscot sheathing.

No subsequent changes have been made to the interior of the building since the installation of the wainscotting in 1875–1880.



Captain Jacob Mott Kirby Storehouse, 1835–45.
 South elevation framing before 1985 restoration.
 John R. Stevens, Artist

FRAMING

Much of the framing has been described above. However, in summary, the building is framed with a series of five "bents," heavy paired 6" × 6" posts connected by an equally substantial, 4" × 8", horizontal joist. The "bents" are connected at their bottoms by the sills and at their tops by the roof-plates. In the Jacob Kirby Storehouse, the horizontal joists of the east and west "bents" actually form the plates of the east and west ends of the framing. The "bents" are further strengthened by the use of "angle" braces across the right angles formed by the joining of the horizontal joists and the vertical posts. Similar angular braces support the joining of vertical posts with the horizontal north and south roof plates. The latter angular braces are concealed within the north and south wall sheathing in contrast with those supporting the joist-post joints which extend in the north-south direction and are exposed on the interior. All this primary framing is connected by mortise-and-tenon joinery, except for the angular braces and the sill corners which are connected by means of dove-tailed joints. In addition, the tenons of the "bent" posts are pinned into the plate mortises.

Midway between each of the five horizontal "bent" joists are four smaller floor joists, which are 3" × 8" in cross section. This arrangement makes for a loft floor joist center-to-center dimension of 45½". The four secondary floor joists rest upon lighter vertical studs which are concealed between the exterior wall sheathing in contrast to the heavier "bent" posts which project an inch beyond the interior sheathing. Additional, similar studs, between the wall sheathing, form the door and window openings. These "buried" studs are not connected to the sill or plate by means of mortises. However, each of the 3" × 8" floor joists, which are exposed in the cellar, is connected to the north and south sill by means of a mortise-and-tenon joinery. These are set upon 26" centers. The much lighter 2¾" × 3¾" rafters, which are set on 22" to 24" centers, meet at the ridge in mitered "butt" joints. There is no ridge member. The outer rafter ends are simply nailed to the roof plates. The gable rafters are supported by light studs, notched at their upper ends, and nailed to the rafters.

Most of the framing of the Jacob Kirby Storehouse is spruce and white pine. There is no logical explanation for this mixture, except that the builders used what they had. The sills, however, were chestnut. The two layers of ground-floor flooring and the single layer of loft flooring, all are white pine.

ARCHITECTURAL DESCRIPTION

Exterior: The Captain Jacob Mott Kirby Storehouse is a simple, clapboarded, single storey and loft structure which is sited at right angles to Main Street and which faces south. It has a pitched roof having gable ends at its east and west ends. The building is 30' 5" long and 20' 5" deep. The wide clapboards have an exposure of 8½" to the weather in the manner of the Greek Revival Style. The building never had a water-table but had plain, un-moulded corner-boards, 4" wide, which faced north and south. The north and south facades are divided into three visible "bays," although the use of this term is academic as the north and south exterior door and window-openings are eccentrically placed. Actually, the building is divided into four frames as the result of its "bent" construction. There are no openings in the north or south walls of the easterly frame. The other three north frames each include a 6/6 window. On the south front, there is a doorway located between two 6/6 windows, one opening in each of the three westerly frames. In addition, there is a 6/6 window

in each of the gable fields. The window in the west gable field is symmetrically sited; the one in the east gable field is further to the south. There is a single, 6/6 window at the first floor level in the east front. This is located just to the north of the midline of the east facade. The only other east front feature is the opening in the concrete foundation wall. The cellar bulkhead dates from the current restoration. This, also, is eccentrically placed and is closer to the north side of the building. All of the window cases are the same, $29\frac{1}{2}'' \times 49\frac{1}{2}''$, except for the easternmost window in the north front which measures $36\frac{1}{2}'' \times 56\frac{1}{2}''$. All the door and window cases are fitted with simple drip caps. The exterior door and window facings were never beaded. All the facings are $2\frac{1}{2}'' \times 1\frac{1}{8}''$ and have sills which are $1\frac{1}{2}''$ thick by 6" deep. There are paired board-and-batten doors in the west double-doorway and a single board-and-batten door in the south entry. The south door and the southerly of the west doors were fitted with 6-light sash when the restoration began. However, early photographs confirm that the 6-light sash replaced earlier 9-light sash. However, even the 9-light sash are later insertions which were not installed until Stage II or III. The larger, Stage I doorway facings may be seen, surrounding the later Stage II doorway, in the west front. The discrepancy between the two was in-filled with flush-boarding, set horizontally. All three exterior board-and-batten doors swing on blacksmith-wrought iron strap hinges, which are fitted with countersunk, rectangular, screw-fastened pintles. The sites for the "driven" pintles of the Stage I doors may be seen, carefully patched, in the vertical, Stage I doorway facings.

The pitched roof was shingled originally and the shingles survived, under recent asphalt roofing, until the current restoration. These had an exposure of 8" to the weather and had a "combed" ridge, facing south. The single flue, two bricks by two bricks, chimney has a simple projecting cap of the mid-19th century, which was duplicated from an early photograph. The chimney was not flashed, originally. Both gable field eaves are trimmed with plain 4" wide boards.

The exterior of the building is painted barn-red, including the corner boards and the Stage I doorway facings in the west front. All of the other exterior trim is painted white. This exterior paint color scheme was developed from Frank Welsh's paint analysis and from early photographs of the building. The small, projecting rain-hood, over the south doorway, was reconstructed from early photographs during the current restoration.

EXTERIOR

The cellar is entered through the wooden bulkhead in the east front. The bulkhead is the first in this location and was designed by John Stevens for the current restoration. During Stage III a small cellar trap door was created, midway from east-to-west in the north half of the building. This is now covered by a reconstructed Stage II interior wall. Inside the cellar there is little to see. The upper cellar walls date from the late 19th century concrete foundation. The lower part of the walls, the floor, and the concrete block column bases which support the late 19th century log "summer beam" were installed during the current restoration. However, some original fabric can be seen. The $3'' \times 8''$ floor joists run from north to south and are set on 26" centers. The lower surface of the original, Stage I, floor also may be seen. The floor boards are white pine, $9\frac{1}{2}''$ wide more or less, and run in an east-west direction.

The south doorway is the principal entry. Like all the other two (west) exterior doorways, it is fitted with both inner and outer board-and-batten doors. The interior

doors were installed during Stage II or even Stage III, at a time when the use of the building was changed from that of a warehouse to some other, probably residential purpose. The interior facings of the front doorway are 3½" wide and have only a "thumb-nail" moulding on the interior border. These facings are flush with the wainscot face.

The small entrance hallway dates from the current restoration. It was created by the insertion of the wainscotted west (left side) wall, which is not weight bearing and may be removed at any time. It was installed by the Roslyn Preservation Corporation to specifically delineate the kitchen area. The north wall, directly opposite the exterior doorway, is the Stage IV wainscotted side of the Stage II east-west dividing wall. In keeping with the practice of facing only one face of the interior doorways, there is no facing in the hallway. Usually the facing acts as the door-stop. In this case, the door stop is applied to the door jamb so the facing is not used as the door stop. The east hallway wall (right side) is made up of 4½" beaded, vertical boards, and dates between Stage III and Stage IV. When it was first installed, the Stage II vertically boarded wall on its present site was removed and the existing wall was relocated 20 inches to the east. At the same time the heavy angular brace was removed from the "bent" frame because it then became free standing, and a hazard. At some point a small "pass-through" window was cut into this wall and later crudely patched. The patch was refined during the current restoration. When this late Stage III wall was returned to the original Stage II wall site, during the present restoration, the angular brace could not be replaced because it would cross the late Stage III doorway. However, the "dovetail" seat for the missing angle brace can be seen in the "bent" joist above the plaster ceiling. The angle brace dovetail seat in the bent post is hidden behind Stage IV wainscot. The board-and-batten door in the relocated 4½" beaded, vertical board wall, matches that of the wall. It is fitted with a cast-iron Suffolk latch of the period (circa 1860). The reeded horizontal moulding which divides the lower, oak-grained section of the walls from the upper, cream painted section dates from Stage IV. At the time of writing (March 1986) it is hoped that the oak-graining can be restored. The cream paint will be renewed with another coat.

The kitchen, west of the hall, originally included the hall and is almost entirely Stage IV. In this room the leakage was the greatest and the floor rot the worst. Not only was the Stage III white pine floor damaged, but even the Stage I white pine flooring beneath it. As much of the original flooring as possible has been retained. The closet in the southwest corner is Stage III. Its shelves and shelf battens are original. The rabbetted shelf battens at the south end of the closet are bonded into the plaster wall. In this manner the wall was protected from the shelf ends. This closet is constructed of the same 4½" wide beaded boards as the wall on the east side of the hallway. Both probably were installed at the same time. The board-and-batten closet door is made up of 7½" wide boards and retains its original brass latch. While this room was delineated in Stage II, it cannot be determined that it became a kitchen until the cupboard was installed on the west wall. This has a recessed counter which suggests it was used for kitchen purposes. Its back has always been plastered so it was installed contemporaneously with the Stage IV wainscotting, or slightly before. It could not have been installed prior to 1877 because of the use of a "Quaker Oats" packing crate board in its lower section. The "Quaker Oats" trademark was not used before 1877. The cupboard is constructed of 3½" wide, beaded boards, in its upper section, and plain vertical boards below. The doors are plain boards, 10 and 12 inches wide. The north wall is flat panelled. The

four to five inch high plain Stage III baseboards may be seen inside the closet and cupboard bottoms, and beneath the Stage IV wainscot. The chimney plaster, also, is Stage III. The cast-iron rectangular rim-lock, fitted with Bennington stoneware knobs and the blacksmith-wrought security hook, in the outer board-and-batten exterior door, both date from Stage II.

The Northwest Chamber is almost entirely Stage II, although its Stage III white pine flooring has survived almost intact. The door and window cases all have the $2\frac{1}{4}'' \times 1''$ plain facings of Stage II. The exception is the easterly window which has 4'' wide facings. It will be recalled that this window originally was the north doorway in Stage I. It was converted to a window in Stage II or Stage III and has the wider facings of that period. The patch in-filling the doorway may be seen beneath the window. The window sash stops are beaded on all four sides of the casings. The north wall of this room never was painted. However, it was papered for a while during Stage II. The south wall was stained gray during Stage II and it is hoped that the original finish can be retained. The ceiling was kept whitewashed until it was concealed by Stage III plaster. The enclosed stairway, at the west end of the room, with the closet beneath, dates almost entirely from the current restoration. It was designed by John Stevens from an almost perfect "paint ghost" on the west wall, and the presence of the original Stage I or Stage II upper stairwall batten. The staircase and closet were reconstructed by Edward Soukup and Giulio Parente. The lower part of the stairway exterior wall has never been painted and may, at one time, have been papered, as the north wall of the northwest chamber and the east stairway. The scars of "butterfly" hinges for the stairway door remained. These hinges were in common use during the late 17th and early 18th centuries. Their use in this location is an example of re-use of earlier material. The "bent" in the middle of the northwest chamber differs slightly from the others in that it never had an angle brace. The dovetail seat may be seen in the "bent" post. However, there is no matching seat in the horizontal joist. It is felt that during framing, it was intended to install the angle brace but that it was realized it would interfere with some building function and was never installed. The vertically boarded wall at the east end of the room is constructed of 9'' wide, white pine boards, placed vertically, in the manner of all the Stage II interior walls in the building. The Stage II walls are only a single board thick. This wall at the east end of the northwest chamber actually was built during the current restoration to replace the original wall which was removed during the Stage III alteration. At that time the angular brace next to the Stage II wall also was removed. A new lathe and plaster Stage III wall was constructed four feet further east. A small trap door to the cellar was installed on the site of the removed Stage II wall. During the current restoration, the Stage III plaster wall was relocated further east to form the present bathroom wall, and a new board wall was constructed at the original Stage II site. This necessitated the closing of the Stage III cellar trap door. A new $3\frac{1}{2}'' \times 2\frac{5}{8}''$ Stage I angular brace was installed in the original dove-tail seats next to the restored Stage II wall. This restored angle brace is now the only surviving interior angle brace. Horizontal wooden strips, $3\frac{1}{2}'' \times 1\frac{1}{4}''$, were applied to the west face of the restored Stage II board wall, in accordance with surviving "paint ghosts." The strip north of the doorway is $52\frac{1}{2}''$ above floor level, and the strip south of the doorway is 48'' above floor level as are most of the other Stage II horizontal strips in the house. It is not known why the strips varied in height. The one immediately alongside the exterior doorway, in the northwest chamber, is only 27'' above floor level. In any case, they are not chair-rails but were installed on the Stage II vertically-boarded walls to stiffen them and provide a nailing strip for incomplete boards which were joined at this level. Actually, the length of the incomplete boards

may have determined the height of the horizontal strips which were applied to one side of the wall only. None of the original Stage II strips have survived. All were removed in preparation for the Stage III plastering procedure. The doorway location in this reconstructed wall was determined by temporarily taking up the Stage III floor boards, under the wall, and establishing the site of the original doorway from door saddle nail marks in the Stage I floor.

Northeast Chamber. The east end of the northeast chamber has been divided off from the rest of this room by a Stage III plaster wall near its east end, which creates space for the bathroom and a closet. This wall, originally, was four feet east of the reconstructed Stage II board wall which forms the west wall of this room. When the Stage III plaster wall was relocated to its present site, it was completely rebuilt. However, the original board-and-batten door and original $3\frac{3}{4}'' \times \frac{7}{8}''$ facings have been re-used. These retain their original Stage III delicate, back-banded ogee mouldings. The closet doorway, in the plaster wall, is new. However, original Stage III door facings and back-banded ogee mouldings have been used in its construction. The north window in the northeast chamber is the largest in the house and has an opening of $56\frac{1}{2}'' \times 36\frac{1}{2}''$. It apparently is Stage I and the reason for its large size is unknown. The south wall of the northeast chamber was stained gray during Stage II. The finish of the north wall suggests staining, but less has survived on this wall. No wallpaper fragments were found on any of the Stage II walls in this room. The "bent" post and joist were badly rotted and were replaced. The bathroom is the most altered part of the house. However, as much as possible of the Stage I horizontally boarded wall and the Stage II vertically boarded wall will be retained. The purpose of the large patch adjoining the window in the Stage I east wall is not known.

Southeast Chamber. This room is entered through the late Stage III $4\frac{1}{2}''$ wide vertically beaded wall which has already been described. This is the room in which the most wallpaper fragments were found, all applied directly to the Stage I and Stage II board walls. All of this has been removed for study. The late Stage III wall never was papered. The wallpaper all was Stage II as it did not cross the original Stage II north-south division and, with the exception of the wallpaper fragments found in the loft and the lower part of the east stairway, all of it was covered by Stage III lathe and plaster. So far as can be determined, the south exterior wall of the southeast chamber was never painted. The north vertically boarded wall was stained light gray. The vertically boarded stair-and-closet wall at the east end of the room seems to have been finished, under the Stage II wallpaper, with an early attempt at wood graining. The east face of the $4\frac{1}{2}''$ wide, vertically boarded, beaded west wall dates from late in Stage III and was painted a bright blue as were most of the Stage III plaster walls throughout the house. The interior of the closet under the stairway apparently has always been whitewashed. The new shelves, at the north end, rest upon the original shelf battens. Inside the closet the original $2\frac{1}{4}''$ thick Stage I white pine flooring is exposed as this stairway and closet were in place before the Stage III secondary flooring was installed. Along the back of the closet and the backs of the stair risers are mid-19th century cast-iron hooks for hanging clothing. In the latter group, the lower stair risers are for children's clothing while the upper riser backs held the clothing of the taller users. Just to the west of the staircase doorway, there is a horizontal stringer, resembling a beam, which extends, from north to south, only partially across the ceiling. Its south end is mortised into the plate. Its original function is unknown, but it may have had something to do with an earlier version of the stairway which shows definite signs of alteration. The "bent" post and joist next to it, were badly rotted and were replaced. The stairway door,

today, is in the same plane as the closet wall. The same door, originally, was around the corner, at the bottom of the straight stair run. The doorway casing still remains in its original position. The relocated door was hung on early "butterfly" hinges as is the reproduction door in the west stairway. The exterior stair wall, from this early doorway upward, was stained gray during Stage II. The stair wall from the present doorway to the Stage II doorway was never painted but was papered during Stage II. Fragments of this paper survived until removed during the current restoration. The downward relocation of the stair doorway was done to provide more head room. Originally, the loft flooring extended to the east building wall up to the early stair doorway. One of these boards was replaced, during the current restoration, to serve as a shelf and to indicate where the flooring extended originally. The original loft flooring arrangement survives in the west staircase. At the east end of the replaced floor board a short section of the east "bent" plate has been left exposed because traces of vermilion paint are visible on it. It is hard to understand its presence as it should have been covered with sheathing, unless the staircase is Stage II and the building was not sheathed in Stage I. The simple stair-rail, at the top of the stairway, is entirely new. Originally there were no stair-rails of any sort. The present east and west stair-rails were installed during the current restoration for safety and convenience. They were adapted from the loft stair-rail of the 1836 part of the James and William Smith House (TG 1984-85).

LOFT

The east gable field is crudely plastered. Apparently it is painted with the same gray stain as some of the main floor Stage II walls. However, no other walls in the building were plastered until Stage III. It is possible that the loft plastering was done in Stage II, by an amateur, and subsequently stained. It also is possible that it was done in Stage III. It also is possible that the gray stain is not pigment at all but merely the accumulated dirt of 1½ centuries. The loft is divided into two equally-sized rooms by a crude vertically boarded wall which runs north and south. The vertical boards of the wall, and its centrally placed board-and-batten door, are 9½" wide, plus or minus, and were whitewashed on both sides. Some fragments of early wallpaper were found on the east face of this wall. The original loft floor, made of 8½" to 10" wide white pine boards, running from east to west, survives. The present floor was installed, over the original, during the current restoration, to protect the original Stage I floor, and to prevent the filtration of loft dust to the main floor rooms below. The rafters are sawn, 2¾" × 3¾", and are set on 22-24" centers. The rafters are simply mitered and butt-joined at the ridge. There is no ridge member. The original shingle lathe also survive. These are 2½" × 1" and are set on 8" centers. Until the current restoration, shingles were visible between the shingle lathe. These have been replaced with plywood which will be stained to match the shingle lathe as the shingles did. The rafters in the east loft room were whitewashed several times; those in the west room were whitewashed only once. This obvious "dressing up" of the east room, i.e. plastered gable field, wallpaper, and whitewashed rafters, suggests that this room was used as a bed chamber while the west loft room was used for storage. If this conjecture is correct, these changes took place during Stage III, by which time the west staircase had been removed and access to the east loft was much easier. The west loft is similar to the east except that its rafters were whitewashed only once, and the chimney extends through its ridge. This was lime-mortared during the current restoration but may not have been so finished originally. In addition, the west gable field framing remained exposed on the interior. If this wall was to be insulated it became necessary to cover the insulation.

This was done with 8" wide horizontal boards to match the Stage II horizontal boarding of the first floor exterior walls. The Stage I window opening in the west gable field had never had facings. A four inch wide, plain facing was used here, in contrast to the $2\frac{1}{4}" \times \frac{3}{4}"$ facings used elsewhere in the house, simply to convey the understanding that the west gable window facing is later than the others. The two gable-field window sash, much restored, are the only Stage I sash in the building. It should be recalled that the main floor sash were made for sash weights which were never used and which, probably, date from Stage III. The gable field sash are $\frac{1}{2}"$ wider than the main floor sash, although the window cases are the same size. All of the lower window sash are fitted with brass window adjustments. These were made for the job by James Kist who duplicated those in the 1836 part of the James and William Smith House (TG 1984-85). They permit the lower sash to be locked in several positions and lock the sash automatically when the window is closed. Prior to the current restoration, the lower window sash were held open by pieces of wood of varying lengths. During the restoration it became necessary to provide additional support to the rafters so that the added weight of insulation, plywood sheathing, and the heavy *Supradur* shingles could be supported. This was accomplished by means of a series of short intermediary studs which supported each rafter. These new studs were then used as the framing for north and south horizontally boarded (8" boards) knee walls to provide a storage space, on the south, and screening for heating and air conditioning ducts, etc. on the north. The west wall of the staircase was finished with the gray stain used elsewhere in the house during Stage II. This extends as far down as the staircase doorway.

THE RESTORATION

When the Roslyn Preservation Corporation acquired Captain Jacob Mott Kirby's Storehouse in November, 1983, it began a long term study to establish the pattern of the building restoration. It was recognized that the building went through four distinct stages in its development and that Stage IV, the most minor of the modifications, had taken place more than a century ago. It also was recognized that the building had a special importance as the only known surviving early 19th century shipping office in New York State. The services of John Stevens, who had been involved in the planning of a number of other local restorations, were retained and the building was visited repeatedly and discussed by those members of the Preservation Corporation Board of Directors who had significant restoration experience. In addition, Robert Mackay, Director of The Society for the Preservation of Long Island Antiquities; Austin O'Brien, of the New York State Commission on Historic Preservation and Jack Waite, of the architectural firm of Mendel, Mesick, Cohen, Waite and Hall, of Albany, who had designed the restoration of the New York State Capital and of Blair House, in Washington, visited the building and were invited to comment on the form the restoration should take. It was recognized that the simplest program would be to simply restore the building as it was found, i.e. mostly Stage III but having a Stage IV kitchen. Considerable thought was given to doing this. It was recognized that returning the building to Stage I was not feasible as it would involve the demolition of considerable Stage II, III and IV fabric and would leave a building which probably could not be lived in. It must be recalled that the primary principal of a revolving restoration fund is to restore and recycle early buildings, under preservation covenants for private ownership. Mr. Waite suggested returning the building to Stage II as, by so doing, much of its Stage I characteristics would be visible and that it could readily be returned to Stage I if it was to be used as a museum at some future date. Mr. Waite was questioned about

the demolition of the Stage IV wainscotted kitchen and its original cabinets. He recognized their importance but felt that the restoration costs of the Stage IV *fabric* might not be justified. After considering all these opinions, it was decided that the most feasible restoration plan would be to return the building to Stage II, but leave the Stage III flooring, and restore the Stage IV kitchen with its period cabinets. By following this plan the only historic material to be sacrificed would be Stage III lathe and plaster. The plaster all was water soaked and would have required replacement in any case. It was agreed from the very beginning to preserve the Stage III lathe and plaster wall in the northeast chamber; to reconstruct the missing Stage II wall which divided the two north chambers and to relocate the late Stage III beaded board wall to the location of the missing Stage II wall which had divided the two south chambers. It was further recognized that by simply replacing the Stage III plastering, and with a few other adjustments, the building could be returned to its pre-restoration appearance. At this point John Stevens prepared measured drawings of the building and its restoration began.

The first construction procedure did not involve restoration at all. This involved digging out the existing, circa 1900, cellar to a depth of seven feet and supporting the existing concrete cellar walls with new concrete footings. New concrete footings and new concrete block bases were installed to support the columns of the circa 1900 "summer beam." The early, Stage II or Stage III chimney rested on this beam and it was recognized there would not be access to its flue from the cellar and that it could not be used as a furnace flue. A new concrete cellar floor was then floated. After the cellar modification was completed, concrete steps and a cellar bulkhead was installed, also for the first time. This was topped with several courses of brick, so that only brick would be visible above the grade. A new north-south rubble wall was constructed by Frank Tiberia along the boundary line with the Kirby-Sammis House. The location of the wall had been established by Robert Zion, of Zion & Breen Associates, who intended that this wall would establish a visual boundary between the Kirby Storehouse and the Kirby-Sammis House. Mr. Zion also selected the present location of the Kirby Privy as a part of this visual boundary, although it had been determined that the privy location Mr. Zion selected actually was its original site. At this point the grade at the east end of the Storehouse was raised about 18", as a part of Mr. Zion's landscape plan and to conceal as much as possible of the crude, circa 1900, foundation wall, which had been stuccoed by Frank Tiberia to improve its appearance as much as possible. The wooden cellar bulkhead structure was then built in accordance with Mr. Steven's plans. Its completion concluded the "new construction" program. Everything else involved restoration of the existing fabric.

When found, the building was in an advanced state of decay as the result of leaks and a total absence of maintenance for almost a century. The first step in the restoration was to remove the exterior clapboards. Clapboard removal disclosed the presence of the Stage I north door sill and door frame which had been later converted to a window. Most of the clapboards were too badly rotted to be re-used. It was decided to re-use the salvagable clapboards on the west (Main Street) front, where there was the least rot. After the clapboards were removed it was possible to locate rotted portions of the framing and replace them with new material. At the suggestion of Jack Waite, the sills and corner posts were treated with epoxy resin for stabilization and to prevent future rot. However, here as elsewhere, sections showing advanced rot were removed and replaced. The north and south second "bent" posts from the east front were badly rotted and required replacement, as did the massive

joist which had been mortised into these posts. The original window cases and sash all were badly rotted and were restored by Edward Soukup as was the badly rotted unrestorable south board-and-batten door. The window cases were adjusted to fit the half-inch narrower Stage III sash. Fragments of removed clapboards, window facings and corner boards which retained the few sparse vestiges of early paint were submitted to Frank Welsh for paint analysis. His studies indicated that the entire Stage I building had been painted brown, but that, by Stage II, the clapboards, board-and-batten doors and corner boards were painted a rich barn red. The remainder of the trim was painted white. Mr. Welsh's Stage II color scheme was confirmed by late 19th and early 20th century photographs, and by Virginia Applegate Sammis' description of the building as the "Red Barn." Following framing and doorway and windowcase restoration, the walls were insulated with fiberglas batts and a layer of plywood covered with waterproof paper was applied to the exterior. This was then sheathed with cedar replicas of the original clapboards, except for the west front in which a number of original clapboards were replaced. In this manner, virtually all of the original, Stage I interior vertical boarding was salvaged. The exterior of the building was then repainted in accordance with Frank Welsh's color scheme for Stage II. The small hood over the south doorway was missing. A hood is visible in all known early photographs but is considered to be an addition. A new hood was designed by John Stevens from the early photographs.

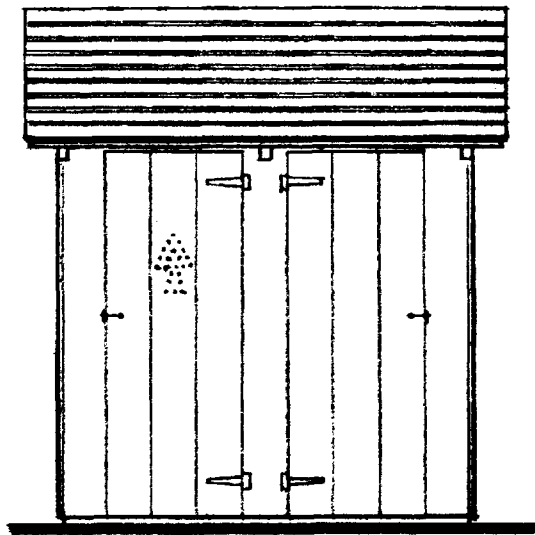
Attention was then focused on the roof. At first, it was intended to replace the original, badly rotted wooden shingles with new cedar shingles having the same exposure and fastened to the original shingle lathe. In this manner, the roof surface would be unchanged. In addition, the interior surface of the roof, visible in the loft, would also be unchanged. However, quite early it was recognized that this solution would not be feasible. First of all, the shingle roof of the Kirby Storehouse was only about 20 feet from the large 1958 chimney of the Kirby-Sammis House, and a significant fire risk would be created. In addition, if the roof was to be insulated, and if the loft view of the roof was to remain more or less as it was originally, the use of new wooden shingles would not have been feasible. Wooden shingles must be able to breathe on their under surfaces, so they will dry out and resist rotting. This requirement would not permit the placing of insulation batts in contact with the interior shingled surfaces. It finally was decided that the roof could be shingled with *Supradur* "Western Shakes." These consist of asbestos fibres buried in cement. On this basis they are fireproof and present no health hazard. They are applied like wooden shingles and have the same exposure to the weather as the original shingles. As they weather, and become mossy, they attain the same surface appearance as wooden shingles. They could even be finished with a "combed" ridge, as were the original roof shingles.

To provide adequate insulation *Kopper's* phenolic resin, 2" thick insulation slabs, were used. These have almost the same insulation factor as eight inches of fiberglas. In the event of fire, they are no more toxic than burning wood. However, to use this combination of phenolic resin slabs and *Supradur* shingles, significant modification of the roof was required. It was necessary to remove all the old roof shingles and asphalt, down to the original shingle lathe, which was then covered with a layer of plywood. Two-inch high nailing strips were then nailed to the original rafters through the plywood. The phenolic-resin insulation slabs were then set between these secondary rafters. A layer of $\frac{3}{4}$ " plywood, covered with two layers of roofing paper, was then applied and the roof was ready for the *Supradur* shingles. By the use of this procedure, the exterior surface would closely resemble the original

shingles and the interior surface the original shingle lathe and shingles. While this work was proceeding, Frank Tiberia flue-lined and restored the surviving portion of the chimney. From the ridge upward, the chimney was missing and was reconstructed according to the plans of John Stevens, who worked from early photographs. Since the original chimney was not flashed, the restored chimney was flashed with concealed copper flashing. In completing the new roof, the roof gained three inches in thickness. This additional height was concealed behind the clapboarding. More important, it gained substantially in weight. Structural analysis by Guy Frost, A.I.A., established that the existing rafters could easily bear this additional weight if supported by a new range of studs placed almost midway between the plates and the ridge. Their insertion not only provided adequate support but also provided a basis for the horizontal knee walls creating new storage space and a means of concealing duct work and wiring.

At the time of writing (March 1986) most of the restoration has been completed. The final interior paint plan has not yet been established. Every effort will be made to salvage as much as possible of the Stage II interior finish. Those walls stained gray will retain their original finish. Those original walls which have never been painted will be cleaned and appropriately dressed. Whitewashed ceilings and closet interiors will be cleaned and re-whitewashed. The plywood roof sheathing, above the original shingle lathe, will be stained to match the original shingle lathe. The loft rafters will be re-whitewashed. The Stage IV oak graining in the kitchen will be restored and the ceiling replastered. The cream color paint will be renewed.

On the exterior, the final landscape plan has yet to be developed. Most of the rock door stones came from the foundation of the burned Federal Francis Skillman House. These were donated by R.A.L. Design Associates, architects for the shopping center which will be built on its site. The exception is the large stone serving the west double doorway which was found at the George Allen Tenant House (TG 1978-79; 1980-81; 1982).



Kirby Privy, ca. 1880, as it appeared when built.
Guy Ladd Frost, Artist

KIRBY PRIVY

Prior to the Civil War, indoor plumbing was not generally available and privies were as elaborate as their owners could afford. Two privies of this type survive in Roslyn. Neither is in its original location (O.W. Valentine House: TG 1985-86) ("Locust Hill" Utility House: TG "Locust Hill"-1983-84). Even more impressive is the 18th century privy at Sylvester Manor at Shelter Island. All three demonstrate that these small, very useful, buildings were considered to be architecturally important.

During the 1860's all this changed. Indoor plumbing became available to the rich and prominent in some locations and sanitary conveniences were moved indoors. The Warren Wilkey House (ca. 1864) is known to have had a bathroom at the time it was built (TG 1972-73-78-79-80-81). Those who could not afford indoor plumbing designed their privies to be as unostentatious as possible. Often they were hidden under large trees or behind shrubbery so they would be less visible. Early, architecturally prominent privies often had some apparatus as a large drawer, removable with a team of horses, which permitted frequent cleaning and, as a result, were intended to remain on their original sites and were fitted with foundations. Later, unobtrusive privies were simply built over holes in the ground and were relocated as necessary. As the result, foundations were impractical and privy bottoms tended to rot readily because of their contact with the ground. Privies continued to be used in many Roslyn houses until well into the 20th century. Samuel Dugan, Jr. did not bring water to his own house until September, 1916 (TG 1986).

The Kirby Privy appears to have been built circa 1880. Structurally it resembles the lean-to kitchen of about the same date which is attached to the Kirby-Sammis House (TG 1986). Both are constructed of vertical boards of the same width, 9½". Both, when built, had no battens, although these were applied to the Kirby-Sammis lean-to in 1983, in the Roslyn Preservation Corporation's efforts to eliminate leakage.

The original location of the Kirby Privy is unknown. It was found in Roslyn Park, immediately behind the Kirby-Sammis House, and was moved to its present site in 1983 with the approval of North Hempstead Park Commissioner Thomas Mohrman. The new site was selected by landscape planner Robert Zion to help establish separate identities for the Kirby Storehouse and the Kirby-Sammis properties. However, it had been in this site before, as two photographs in Roy Moger's book "Roslyn Then and Now" clearly show it, early in the 20th century, just about where it stands today, at about the time that the Kirby-Sammis House was moved to its present location.

The Kirby Privy is 86" × 54½" and has a pitched roof, and was found with its original shingles which had an exposure of 5" to the weather. The ridge shingles were "combed," a weather-proofing technique more than a century old at the time the privy was built. It was intended to be an unpretentious building, in the manner of the period in which it was built, but, nevertheless, it is extremely interesting architecturally. It was intended to be a highly functional building which derived its configuration from the purpose to which it was to be put. In addition, it was intended to be an inexpensive, utilitarian structure, which gained architectural interest from the gratification of these aims. It is sided with 9½" × 1¼" vertical boards which eliminated the need for studs. The gable field boarding overlaps the vertical boards below the roof plate and produces a 1¼" projection at the base of each gable-field. While this was done to simplify the nailing of the gable-field vertical boards to the

lower vertical boards, it produces a visual effect which is far more interesting than if the vertical boards had extended, unbroken, from the sills to the rafters. There are only three pairs of rafters; the two pairs of gable rafters and a pair midway between. The rafters are $1\frac{7}{8}$ " \times 2" and are set on 42" centers. The roof overhangs $4\frac{1}{2}$ ", and the shingle lathe are exposed in the gable overhangs. The shingle lathe are 2" \times $\frac{7}{8}$ " and are set on 5" centers. The Privy is divided into two compartments; one male, the other female, each having its own doorway. The board-and-batten door to the male compartment is decorated with a pine tree outlined in $\frac{3}{4}$ " drill holes. The male half also is decorated with a diamond, of similar drill holes, in its gable-end wall. These designs in drill holes provided ventilation as well as decoration. The male seat opening was "U" shaped. The female compartment was undecorated and unventilated. The seat opening was oval. Both doors swing on manufactured, tapering strap hinges of the late 19th century. Both doors were fastened with manufactured Suffolk latches of the second half of the 19th century.

When found, the Privy was in an advanced state of decay, as the result of rot. The roof shingles were badly rotted although most of the shingle lathe were salvageable. The entire base was very badly rotted as the result of standing on the ground for many years.

The Privy's restoration began by moving it from the rear of the Kirby-Sammis House (actually in Roslyn Park) to its present location. This was done, with a payloader, by the Nassau Suffolk Lumber and Supply Corporation as a public service. The Privy was then placed on its back and its sills were replaced. Meanwhile a brick foundation was prepared. While the privy did not have a foundation, its future use will be for storage and it is unlikely to be moved again. Its placement on a masonry foundation will reduce the risk of future rot. The Privy was then placed on its new foundation and the rotted bottoms of the vertical siding boards were replaced. So far as possible, only the rotted sections were removed, leaving a series of wooden patches at the Privy base. The wooden shingle roof was then replaced using shingles which matched the originals. The "combed" ridge cresting was reproduced. A "water-table" was then set around the bottoms of the sides to cover as many of the new repair patches as possible. Apart from the foundation, the water-table is the only departure from the original design of the Privy. The Privy was painted in the colors of the Kirby-Sammis House to continue the historical relationship of the three buildings. As in the case of the Kirby Storehouse, the entire restoration was completed by Edward Soukup and Guilio Parente, both working under the aegis of the Roslyn Preservation Corporation.



Smith Hegeman House, ca. 1845
Drawn by Guy Ladd Frost, A.I.A.

THE SMITH-HEGEMAN HOUSE (Circa 1845)
198 Main Street, Roslyn
Residence of Mr. and Mrs. P. B. Minkoff

HISTORICAL BACKGROUND

The Smith-Hegeman House (Circa 1845) and the James Sexton House (Circa 1849) (TG 1974-75) were moved to their present Main Street locations during the summer of 1972. Before the move, they stood side by side on small East Broadway properties whose ownerships have been interconnected throughout the 19th and 20th centuries. The Smith-Hegeman House was exhibited on the Landmark Society's House Tours in 1974 and 1975.

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

The Smith-Hegeman House, the earliest one on the property, appears to date around 1840 and was built by Captain James W. Smith, the local tailor and commanding officer of the Hempstead Harbor Militia in the War of 1812. Captain Smith had built a house in 1836 at 106 Main Street (Tour Guide 1973-74/1984/85) but in 1840 he declared bankruptcy and in 1845 was forced to move from the Main Street house when his father-in-law and apprentice, Jacob Dillingham, who had acquired the house, sold it to Charles Baxter. Francis Skillman's account of people, houses and events in Roslyn during the early 19th century states that when Captain Smith lost his house "he then built another opposite the Presbyterian Church." Captain Smith never owned the East Broadway land, renting from John Schenck. In 1846 Schenck sold the 35' front section of land containing this house to Peter Wood, although there is no indication that Peter Wood ever lived there. In 1855 Ann Dillingham Smith, Captain Smith's wife, purchased a building lot from James Losee at 145 East Broadway (Tour Guide 1963-64). There the Smiths built a third house, the Smith-Valentine House, which still stands, little changed, immediately south of the James K. Davis house. Shortly after Captain Smith built his Main Street house, he sold a small house next to it to Daniel Hegeman, a tinsmith, who is recorded in 1859 as keeping shop in two small buildings on the Mill dam. When Smith moved out of his first East Broadway house, Daniel Hegeman took over the cottage, eventually purchasing it from Peter Wood in 1867 (Queens County, Liber 255 of Deeds, Pg. 57). Daniel Hegeman died in 1867, leaving the house to his wife. It remained in the Hegeman family until 1899 when his grandson, also named Daniel, sold it to Arrinda W. Smith (Nassau County, Liber 7 of Deeds, Pg. 135). Between 1904 and 1918 the house was owned by the Roslyn Savings Bank, Jacob H. Levin and George H. Desson, a butcher. In 1918

Desson sold the property to Vincenzo Teolis. In 1923 Vincenzo Teolis bought the second house built on the original 86' plot, the Sexton House (Circa 1849) (TG 1974). Both houses remained in the Teolis family from 1923 until 1970, when Joseph L. Teolis sold them to the Roslyn Savings Bank.

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

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

During the spring of 1972 both houses were donated, together with a small grant, to the Roslyn Preservation Corporation by the Roslyn Savings Bank. The bank needed the property for its plans to expand its parking lot, scooping out the side of the hill upon which the houses stood to gain level ground. Both houses were stripped of all later additions, including the connecting structure and the barber shop, and were moved to new foundations on Main Street on the grounds of the Warren Wilkey House (TG 1972-73; 79-80-81). These sites were selected not only to provide for the survival of the two houses but also to assure that the new sites could not be developed inappropriately at some future time. A recently discovered photograph taken around the turn of the century and now in the Local History Collection at the Bryant Library (#L-466) shows another gable-ended house near the present site of the Smith-Hegeman house. It is assumed that this is the Anthony Wilkey House (Circa 1825) which now stands at 208 East Broadway (see Warren S. Wilkey House, TG 1972-73; 79-80-81). Until the discovery of this photograph, it was not realized that at one time the Anthony and Warren Wilkey Houses stood side by side (TG Wilkey-Conklin 1984-85).

In contrast to their original sites at which the grade fell off rapidly to the west, the new sites are flat from the roadside for some distance to the west. At the rear of the flat grade there was an old stone retaining wall and from this point the grade rose rapidly to the west. Because of differences in the dimensions of the two houses and in the depth of the flat roadside areas, it was necessary to reverse their positions, placing the Sexton House to the north of the Wilkey House and the Hegeman House to its south. Both houses continue to face east as they did on their original East Broadway site. Because of the flat terrain it was necessary to sacrifice the original basement storey in order to keep the principal (east) facade in a proper relationship

to the grade. Each house was placed upon a somewhat higher brick-faced foundation to permit the use of larger cellar windows. Each house has been provided with a modern wing in order to provide more space and it was recognized that modification to the upper storey floor plan would be necessary to provide maximum use of space. Beyond these changes, major efforts were made to restore each house, especially its exterior configuration and interior detail, as carefully as possible. The restoration of both houses was completed in 1974. The architect of the restoration and relocation of both houses was Guy Ladd Frost, A.I.A., and the carpenters Steve Tlockowski and Edward Soukup. The Smith-Hegeman House was restored by the Roslyn Preservation Corporation and sold in 1976, under the provisions of an architectural preservation covenant, to Miss Elizabeth Brandl and Mary Ann Brandl. The Brandl sisters sold the house to the present owners in 1981.

EXTERIOR

The Smith-Hegeman House as it stands today is a 1½ storey clapboarded, side hall, "Cape Cod" cottage, strongly Greek Revival in flavor, which stands upon a brickfaced foundation, with its roof ridge parallel to the road. The house is three bays wide by two bays deep. A gable-ended wing with a narrow porch has been added to the south of the original house. The wing is terminated at its south end by a gable-ended concrete block garage whose roof ridge is at right angles to the road. The garage was built in the early 1920's for the Warren Wilkey House (TG 1972-73). The original roof of the garage had fallen in and it was raised substantially in rebuilding so that its ridge would conform to the ridge height of the wing.

In examining the exterior of the restored Smith-Hegeman House it should be recalled that the entire main floor wall of the principal (east) facade had been removed to make way for the Teolis barbershop. However, considerable clues survived for restoration guidance. The 6/6 windows were placed beneath the surviving "eyebrow" windows. The plain surrounds with 1/8 inch interior beading and plain drip-caps were copied from surviving window surrounds. There were narrow strips of clapboards having 6" exposures surviving at each end of the second storey frieze and this exposure was duplicated from the surviving frieze mouldings down to the water table. The latter was reconstructed from the surviving water table on the other fronts. It is 5½" high and rectangular in cross section. The frieze itself is flush-boarded and its three-light "eyebrow" windows are set in surrounds consisting of simple beads. The frames are not rabbetted and the east "eyebrow" windows were never shuttered. The corner boards were reconstructed from surviving fragments. These are plain and face the east and west fronts only. The clapboards on all but the principal (east) facade have 8" exposure to the weather. Along the west front the clapboards continue all the way up to the eaves and include the three west "eyebrow" windows. These three-light window frames are rabbetted which suggests they were shuttered originally. All of the 6/6 windows now have appropriate two-panel, Tuscan moulded, shutters, two pairs being contemporary with the house. The remainder are new and were made on the job. The small one-storey projection at the rear is new and was added to provide part of the space required for a coat closet and a powder room. The eaves are close cropped. The gable-ended eaves are finished with a stepped fascia which is the only surviving example of this type in Roslyn. Much of the exterior sheathing and architectural detail was badly rotted and portions of the clapboards, window surrounds, corner boards and fascii required

replacement. However, in each instance the replacement was carefully copied from the original. The main floor 6/6 window in the north facade was inserted during the restoration to provide more light to the hall and stairway.

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

The elaborate porch and doorway are almost entirely conjectural as not even the doorway frame had survived, although the architectural quality of the frieze, the gable fascii and the interior detail all suggested that the porch also would have been qualitative. In addition, the elegant doorway of the earlier Smith House at 106 Main Street (see James and William Smith House—TG 1973–74; 1984–85) suggested that Captain James Smith's aspirations for the Smith-Hegeman House would have been for the grand effect. The front door is the one found in the root cellar and was assumed to be the original front door of the house which had been relocated when the barber shop was added. The two raised panels of the door utilize concave bevels and are trimmed with Tuscan mouldings. The 36" door was sufficiently wide in relation to the hallway to preclude the use of side lights and too tall to permit the insertion of a transom. The brass knocker engraved "Hegeman" is an early 20th century ("Colonial Revival") reproduction. Many of the original design survive in Albany. At least one survives in Roslyn, on the front door of the O. W. Valentine House (TG 1962–63; 1971–72; 1985–86). The present doorway was derived from combining elements of the doorway and porch of the Captain George Punderson Hawkins House in East Setauket and drawings of porches shown in Plates 74, 82 and 141 of Carl F. Schmidt's "Greek Revival Details" (Scottsville, N.Y. 1968). The door surround is trimmed with Tuscan mouldings and flanked by paired stepped pilasters based upon plain plinths and terminated by Tuscan moulded capitals. The piers at the front of the porch match the pilasters and support an entablature which is capped by a Tuscan moulded cornice beneath a shallow hipped roof.

INTERIOR

The interior of the front door is panelled but untrimmed. Its lock and brass hardware are not original but of the period and conform precisely to the paint markings. The surround is crosssetted and employs Tuscan mouldings to conform to the design of the rear doorway, part of which had survived incorporated in the inner hall wall which had been relocated. When this wall was returned to its original position during the restoration the submerged surround was identified and is now incorporated in the powder room doorway. The door of this room also is two-panelled and Tuscan moulded. It is original to the house but not in this location. The closet next to the powder room also utilizes a two-panel Tuscan moulded door from the Landmark Society's collection. Both doors have been fitted with mid-century rectangular rim locks and contemporary brass hardware, as have all the first floor interior doors. The baseboards are stepped and are capped with Tuscan mouldings. The original walnut stairrail has survived. Its railing is circular in cross section and has the urn-turned balusters common in Roslyn during the second quarter of the 19th century. The newel post also is turned and is the late Sheraton type frequently encountered during this period. The stairrail has been lengthened slightly at its upper extremity to accommodate to changes in the second storey floor plan. The added rail and balusters come from the Roslyn Preservation Corporation's stockpile

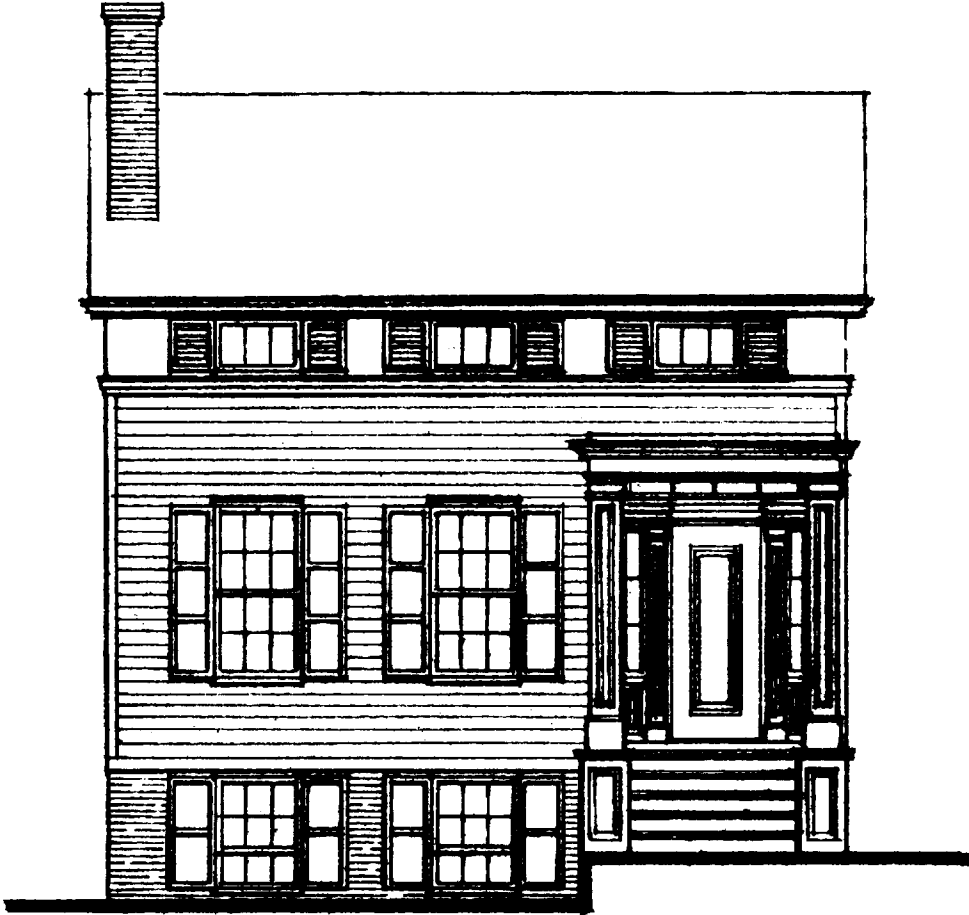
and almost match the original. The panelled wall beneath the stairway was never moulded and the stiles are very slightly bevelled along their interior edges. The window surrounds are stepped and trimmed with Tuscan mouldings. The hall and living room floors both retain their original long leaf yellow pine boards.

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

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

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

The hall window surrounds are stepped and Tuscan moulded and provided the example for the inserted first floor hall window. By this device the second storey finish, to an observer standing in the hall below, appears to be more elaborate than it actually is as all the other second storey door and window surrounds consist of plain facings beaded on their interior edges. The front and back three-light "eyebrow" windows slide horizontally into their original pockets. All the doors are of the board-and-batten type, some original to the house. All utilize Norfolk type thumb latches of the 1830-1850 type. Elements of some of these were in use in the house at the time its restoration began.



O. W. Valentine House, ca. 1835
Drawn by Guy Ladd Frost, A.I.A.

THE OBADIAH WASHINGTON VALENTINE HOUSE
105 Main Street, Roslyn (Circa 1835)
Residence of Dr. and Mrs. Roger G. Gerry

HISTORICAL BACKGROUND

William Valentine (1781–1863) purchased the Onderdonk-Remsen-Gaine Paper Mill (built in 1773 and the earliest in New York State) in 1801, together with the mill pond and surrounding property, from Hendrick Onderdonk (1724–1809), or his sons. This holding included all of the present Roslyn Park, plus additional lands on the east and west. In 1806 he married Phebe Myers (d. 1859), of New York, and, in due course, moved into the Federal style house today known as the William M. Valentine House (TG 1963), which serves as the Roslyn Village Hall. This house has so many features in common with the Anderis Onderdonk House (built 1794–1797) (TG 1971) that it may be assumed to have been built by the same carpenter, probably during the Onderdonk period of ownership.

According to “The Valentines in America” by T.W. Valentine (Clark & Maynard, N.Y., 1874), William and Phebe Valentine produced nine children, seven of whom were boys. Two of them died in infancy. The eldest, James J.M. Valentine (1807–1845) practiced law in New York as a partner of Mayor Caleb S. Woodhull. He is buried in the family plot in the Westbury-Friends Burial Ground but seems to have had no real connection with Roslyn, or Hempstead Harbor, as it was known in his lifetime. Another of the surviving sons, Eugene (1821–1853) also was a lawyer practicing in New York as a member of the firm of Valentine & Hughson, 87 Wall Street. The firm advertised twice in the *Roslyn Plain Dealer* (7/26/1850 and 10/25/1850) and mentioned that Eugene Valentine spent Saturdays and Mondays “at the residence of his father in this village to attend to any business relating to his profession.” Eugene Valentine died at the age of 32 and is buried in the family plot in Westbury. He appears to have had little, if any, impact on the local scene.

The second oldest son, William M. Valentine (1809–1884), went into the general merchandise business in Roslyn and advertised frequently in the *Roslyn Plain Dealer* between 1850 and 1852, but rarely was mentioned in news accounts in that paper. He built a large brick building which still stands, facing the Clock Tower, ca. 1860, and at about the same time enlarged his father’s house, which he had acquired, to its present configuration. It is illustrated in this form in “The Valentines in America” (1874) and described as belonging to William M. Valentine. The house is indicated on the Walling Map (1859) as belonging to “W. Valentine”, which could have meant either William M. or his father, and on the Beers-Comstock Map (1873) as belonging to “W.M. Valentine.” In addition to his advertisements in the *Roslyn Plain Dealer*, he also advertised in the *Roslyn Tablet* (1876–1877) and in the early issues of *The Roslyn News* (1878 and later). He frequently was the subject of news accounts in both the latter papers, but always in connection with his general merchandise establishment. Apparently he never, at any time, had any connection with the Valentine Paper Mill. Actually, William M. Valentine may also have been a lawyer, as “W.M. Valentine” is mentioned in a news item in the *Roslyn Plain Dealer*, September 12, 1851 (Vol. 2 #10) as representing the prosecution in the trial of “The People versus Valentine Smith” for stealing oysters on September 1, 1851.

Another son, Myers Valentine, was born December 26, 1818 and died September 9, 1891. He was married by 1843 as his first son, Theodore Searing

Valentine, was born January 19, 1844. Myers Valentine's house, #83 Main Street, (TG 1963-64/1979-80) is indicated on both the Walling and Beers-Comstock Maps as belonging to "M. Valentine." Myers Valentine is mentioned often in the columns of the *Roslyn Tablet* and early issues of *The Roslyn News* as the operator of the Valentine Paper Mill. Myers Valentine is not mentioned at all, in any connection, in the *Roslyn Plain Dealer* during its two years of publication.

Reference to the Valentine Paper Mill is made in the *Plain Dealer*, August 8, 1851, (Vol. 2, #5) in which the mill operation is referred to as "our neighbor, Mr. Washington Valentine." Henry W. Eastman, one of the two publishers of the *Roslyn Plain Dealer*, lived and practiced law at #75 Main Street (TG 1967-68/1977-78). The Valentine Paper Mill was located immediately to the east of his property. Myers Valentine lived immediately to the south. If Washington Valentine lived at 105 Main Street, next door to Myers, as conjectured, he was indeed a "neighbor" to Henry Eastman. The *Plain Dealer*, November 8, 1850, (Vol. 1, #18), includes the account of a near accident on the Paper Mill dam (the present Paper Mill Road) in which a spirited horse driven by Mrs. Eliza S. Leggett, wife of one of the *Plain Dealer* publishers, was frightened and bolted with Mrs. Leggett and her three children "and if it had not been for the indefatigable exertions of Mr. Washington Valentine, disastrous consequences would have been the result." To the foregoing Mrs. Leggett's husband added, "Driving horses is not one of women's rights." It also is worth mentioning that Mrs. Leggett was the recipient of the letter from Bishop Benjamin Tredwell Onderdonk (see Reference List) which is the best description of life in Roslyn between 1796 and 1811. This near accident also connects Washington Valentine with the Paper Mill. It took place in front of the Mill and, most likely, Washington Valentine was on the spot because he was at his place of business. However, now that Washington Valentine has been established as the operator of the Valentine Paper Mill during the mid-19th century, how did he relate to William Valentine, the owner of the Mill, and his family? It seems quite obvious that Washington Valentine and Obadiah W. Valentine (1811-1854) are the same person. "Obadiah" is a traditional Valentine family name which extends all the way back to the 17th century. The *Roslyn Plain Dealer*, August 30, 1850, (Vol. 1, #8) shows "O.W. Valentine" as one of seven delegates selected to represent the local branch of the Democratic Republican Party. There is no other mention of either "O.W. Valentine", or "Obadiah Valentine", during the two years of the paper's publication. There is no mention, either, of "Washington Valentine" in the "Valentines in America", although "Obadiah W. Valentine" is listed together with his siblings. "Obadah (sic) W. Valentine" is buried in the family plot in the Westbury Friends Burial Ground, as is his son, William Augustus Valentine. The latter died in 1846, at the age of 13, and his relationship to his father is plainly indicated on the gravestone.

The foregoing is lengthy, confusing, and conjectural, but in a practical way it all works out. William and Phebe Valentine had three sons who remained in Roslyn and were in business there. William M. inherited his father's house and was in the general merchandise business. Myers had a house of his own, contiguous to the family holding. He operated the family paper mill during the late 19th century but not during the middle of the 19th century. Obadiah Washington Valentine operated the Valentine Paper Mill during the mid-century and, presumably, continued to do so until his death in 1854. If these conjectures are correct. O.W. Valentine preferred to be called "Washington Valentine" and was so addressed by his friends, neighbors, and in the press. His official name, "O.W. Valentine", or "Obadiah W. Valentine"

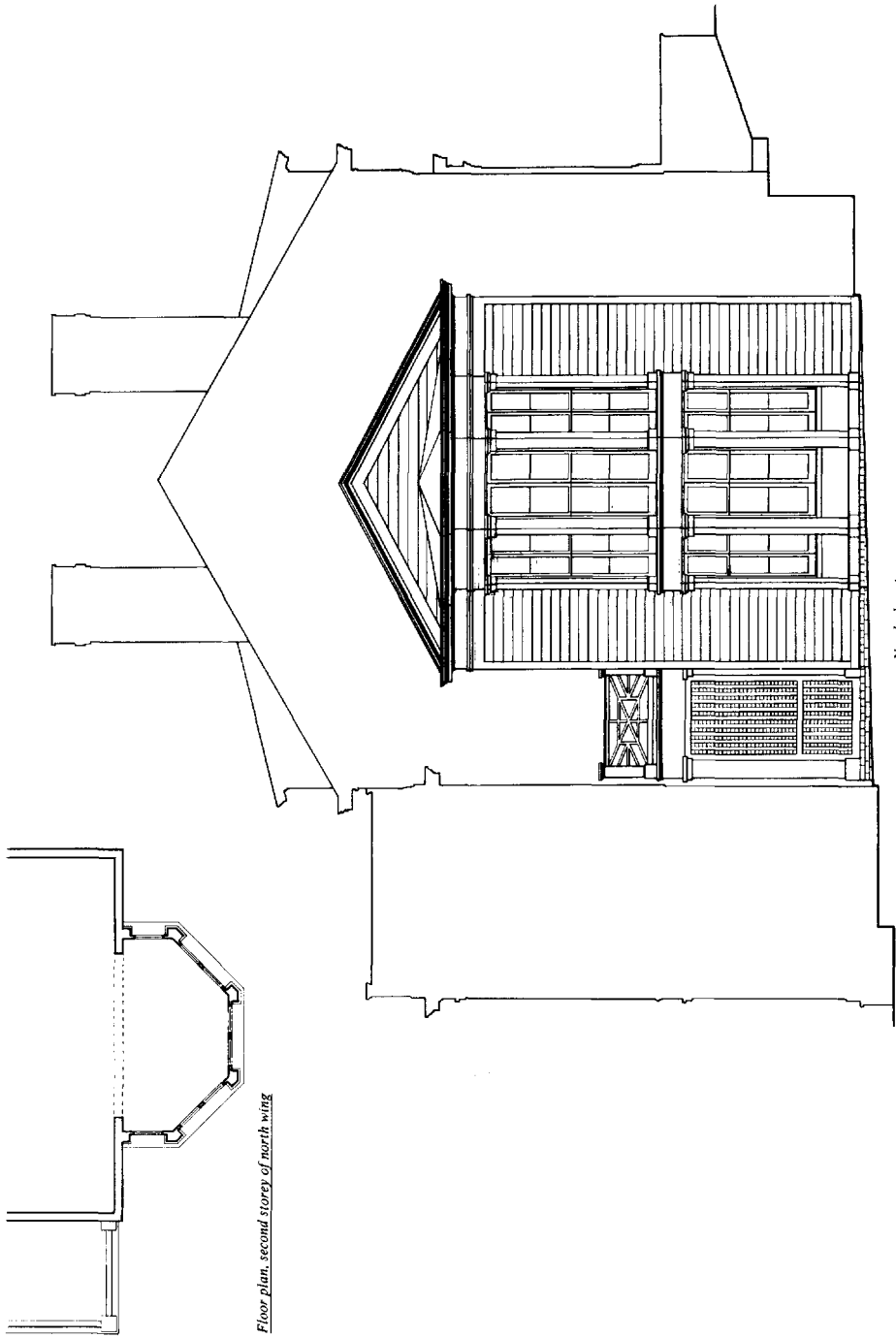
continued to be used in matters of public record. In addition, one gets the impression that the publishers of the *Roslyn Plain Dealer* regarded Washington Valentine as a somewhat more consequential person than his brothers. Although he never advertised in the paper, he frequently was the subject of news stories and even editorials, always in the most favorable light. In these accounts he was always referred to with the honorific "Mr."

If the aforementioned thesis is acceptable, the house at 105 Main Street must have belonged to Obadiah Washington Valentine. The houses of William M. Valentine and Myers Valentine are well known today, largely because they are identified on the Walling Map (1859) and the Beers-Comstock Map (1873). The third house in the Valentine demesne, #105 Main Street, is indicated on the Walling Map as belonging to "W. Valentine", and on the Beers-Comstock Map as belonging to "Wm. Valentine." Obviously, O.W. Valentine's ownership would not have been indicated on either map as they were not published until after his death. At that time his father, William, or his brother, William M., acquired his house either by inheritance or purchase. Obviously, by the time of the Beers-Comstock Map the house belonged to his brother, as there was no other William Valentine in Roslyn. All this is difficult to establish from the records, as the William M. Valentine holding was not broken up until after the death of his second wife, Lydia P. Valentine, who died in 1912 at age 90. The possibility even exists that the house was not separated from the Valentine demesne during Obadiah Washington Valentine's lifetime and that an official record of his ownership does not exist. However, the case for the common identity of "Obadiah W. Valentine" and "Washington Valentine", together with the attribution of his ownership of the house, seems to be so well founded that we will refer to it as the "Obadiah Washington Valentine House." The alternate possibility exists that William M. Valentine, who did not marry until 1836, actually built the house and did not return to the house known today as the "William M. Valentine House" until after his father's death in 1863. It is hoped that future research will resolve this problem.

After Obadiah Washington Valentine's death in 1854 the house probably was rented. One of the better known tenants was Peter Douglas Leys, M.D. (1834–1911), who lived and practiced in the house from 1888 until his death. Dr. Leys was born in Evelyn, Scotland, and was educated at Robert Gordon's College, in Aberdeen. He emigrated to the U.S. in 1851. During the voyage the ship in which he was sailing was wrecked and abandoned. Its crew and passengers drifted about, in small boats, for some time before being rescued. After reaching New York he practiced pharmacy for several years while attending the Long Island College of Medicine.

In 1862 Dr. Leys entered the U.S. Army as a surgeon and served with the Army of The Potomac. After the war he remained in the south in charge of the transportation of patients from military hospitals and, during this period, transported more than 14,000 men from southern hospitals. After the war Dr. Leys practiced in Chicago for awhile but moved to Brooklyn in 1870. He relocated in Roslyn in 1888. He was a member of the Elijah Ward Post No. 654, G.A.R., and served as President of the Executive Committee of the Queens County G.A.R. While raised as a Presbyterian, he became a Congregationalist and was active in building the first Congregational Church in Roslyn. Later he became a Deacon and served as President of the Board of Trustees and as a Lay Minister.

He married Mary Holford of New Haven in 1859 and had five children (Chapman, "Portrait and Biographical Record of Queens County"). He is buried in



Floor plan, second storey of north wing

North elevation

O. W. Valentine—1984 enlargement of north wing against profile of house.
Drawn by John Stevens

the Roslyn Cemetery near a son, Clifford Douglas Leys (1859–1917), a pharmacist of Hempstead. A photograph of the house, taken after 1907, shows the entrance of Dr. Ley's office in the north facade.

After the death of the second Mrs. William M. Valentine, in 1912, the entire Valentine holding was acquired by William and Harriet Warnock. They sold most of the land to the Town of North Hempstead, in 1914, for the development of the present Roslyn Park. However, some sections of the original Valentine tract were not conveyed to the Town as, for instance, the William M. Valentine House (TG 1963) and the land upon which Bryant Library now stands. These parcels were acquired by the Roslyn Neighborhood Association and, about 1951, given to the Bryant Library Association. The Obadiah Washington Valentine House was another of the Warnock-owned properties which was conveyed separately. In 1920 it was sold by Mrs. Warnock to Helen D. Peck who, in the following year, sold it to Mr. and Mrs. John Lowe. No one seems to know how the house was used between 1912 and 1920. Since the Warnocks probably made several changes to the house and grounds, it is assumed they intended to use it for their own occupancy. The Lowes lived in the house for a number of years and made several alterations. After moving from Roslyn they rented the house to several tenants, the last of whom were Mr. and Mrs. John A. Parrott. After a few years the Parrotts bought the house. They sold it to the present owners in 1959. The house was included in the Landmark Society house tours for 1961, 62, 71, 72 and 1985 and is described in the Tour Guides for those years. It has been the subject of an article in the "Magazine Antiques", in 1965, as well as articles in the American and English "House and Garden" magazines.

GARDEN AND OUTBUILDINGS

The site includes a number of interesting features for its size. The original lot, as shown on the Walling and Beers-Comstock Maps, was a true rectangle. In 1888, the Roslyn Presbyterian Church bought a short strip, 20 feet wide, at the southwest corner to provide a larger front yard for the manse next door which was then being built (TG 1965–78–79). This sale accounts for the present irregular south boundary. Similarly, in 1914, when W.A. Warnock sold the lane between the Myers Valentine and Obadiah Washington houses to the Town of North Hempstead, he reduced its width to twenty feet. This was not wide enough for the original Paper Mill Road, which was then redirected around the O.W. Valentine House and the Presbyterian Manse. In this manner, the brook, which originally ran along the south side of Paper Mill Road, just outside the Obadiah Valentine House fence, was included within the latter property boundary. Actually, a part of this brook was redirected even farther south by the present owners, in 1961, although the brook extremities remain in their original locations. In the same 1914 deed, Mr. Warnock provided for the retention of his rights to the source of the brook, which arises in a spring across Main Street, as well as the right of overflow on Park property to drain into the Paper Mill Pond.

Very little of the original garden remains. The oldest tree, a large sugar maple in front, was a whip in a photograph taken about 1860. Today, it is one of the largest sugar maples on Long Island. Many of the other large trees date from the late 19th century and were planted rather than natural growth. These include a large locust and horsechestnut as well as other trees native to Long Island. In addition, there was an orchard east of the house at the site of the present boxwood garden. A small section of the original picket fence remains, atop the south terrace retaining wall.

This fence, which has lost its original mouldings, has acorn-tipped pickets. Originally it stood at the street-front or west boundary. The original street fence converged toward the house, at its center, to provide space for an "off-street" mounting block. The present east and west fences were made for "Clifton" (now "Willowmere") (TG 1964-65) about 1840, and are shown in the lithograph of "Clifton" in the Second Edition of Benjamin Thompson's "History of Long Island" (1843). This fencing was relocated in 1959 when this portion of the Willowmere farm complex was being developed. At that time, the gate posts and urn finials were installed. The front (west) gate retains its original iron latch, wrought in designs of hearts, diamonds and spades by C.H. Baxter, whose stamp it bears. Baxter lived across the street at #106 Main Street and sold his home and blacksmithy to W.H. Smith in 1856 (TG 1961-62-73-74-84-85). The latch was wrought between 1837, when "Clifton" was acquired by William Cairnes, and 1856, when Mr. Baxter retired from his practice in this area. The latch is the earliest example of a local, signed, artifact, and confirms the local legend that William Cairnes acquired "Clifton" in the settlement of a gambling debt.

Much of the present planting was introduced by Mr. and Mrs. John Lowe during the 1920's. They planted the boxwood garden and the two large *chamaecyparis* trees which flank the path leading up to the south terrace. The landscaping was continued by Mr. and Mrs. John A. Parrott who developed the north terrace and introduced much of the holly and American dogwood. The remaining material was introduced by the present owners. The south terrace was laid out in 1960 and a part of the brook relocated farther south for better screening during the following year. The latter often is accused of being "Japanese." While the landscape architect, Shogo Myaida, was trained in Japan, all its plant material and garden detail were available on Long Island during the mid-19th century.

There are several small accessory buildings, only one of which was original to the house. There was a clapboard barn, or stable, contemporary with the house, which stood on the bend of the present brook facing the original Paper Mill Road. This building apparently was standing during the early 20th century (Sanborn's 1908 Map of Roslyn) but had disappeared within a few years (Sanborn's 1920 Map of Roslyn). The wood salvaged from this building was used for the construction of the older part of the present garage, standing in 1920 (Sanborn Map), which retains its shingled, hipped roof, original board-and-batten doors and tool shed. The garage probably was built by William and Harriet Warnock. The 6-light window with its louvered shutters, in the 1960 garage addition, comes from the demolished Nicholas Schenck house in Great Neck.

The small Gothic building, near the east boundary, like the adjacent fence, was relocated from the Willowmere farm complex in 1959. Both may be seen in the lithograph of "Clifton" in the second edition of Benjamin Thompson's "History of Long Island" (1843). The clapboarded summer house has sawn verge-boards, Gothic shuttered windows and a Gothic two-panelled door. Similar small buildings are seen in Ranlett and were called "Utility Houses" (see References). Like these, this one was slightly longer, originally, and the missing section housed a pair of "back-to-back" privies having individual entries. The present board-and-batten rear wall was, minus its battens, the original interior dividing wall. The doghouse, on the opposite side of the garden, was adapted, in 1969, from the utility house by Clay Lancaster, noted author and architectural historian of Brooklyn Heights, for "Sugi", an Akita dog. Like the summer house, the doghouse utilizes Gothic-like architectural detail supplemented by octagonal porch columns adapted from the

second-storey porch. It was built by Bruno Nowak and, probably, is the last "great American doghouse."

The Victorian gazebo, on the south terrace, circa 1860, was relocated from the Golden farm in Cutchogue, in 1962. It was a gift to the present owners from the Cutchogue-New Suffolk Historical Society. The lattice-walled gazebo includes four doorways in the "Moorish" style and is capped by a steep, slightly concave, ribbed octagonal roof surmounted by a tall, turned finial and trimmed with sawn Hamburg edging. Although the gazebo was subjected to extensive restoration during its relocation, original segments of all its architectural elements survived and have been employed in its reconstruction. No additional design elements have been introduced. The wooden martin house which stands near the gazebo is a bit earlier, circa 1850, and is reminiscent of those illustrated by A.J. Downing for use along the Hudson Valley where this one may have originated. Its principal architectural features are its exuberant bracket system and its multiple projecting porches. On the south terrace are two interesting dog tombstones, one of them by the John Stevens, Stonecutters, of Newport, Rhode Island, a surviving 18th century firm.

Near the Gothic summerhouse, north of the brook, is a grave marked with white marble head and foot stones. The former is engraved "Sacred/To the Memory of/Rev. DAVID BUCK, who died May, 2, 1822/AE52/Having been a faithful and useful Minister in the/M.E. Church 29 years." The Reverend David Buck was a late 18th-early 19th century general storekeeper. He is mentioned in Bishop Onderdonk's letter to Mrs. Leggett (See References), as follows: "In a short time a second store was opened on the road west of the old paper mill by Mr. David Buck, a highly respectable man, who also was a local Methodist preacher." Rev. David Buck's house, in which he kept his store, still survives at 117 East Broadway. After his death, and for most of the 19th century, it was the home of Squire Washington Losee, an extensive landholder (Valentine-Losee House, TG 1976). There is some doubt concerning the authenticity of this grave. If Rev. Buck actually is buried here, it is the only known local grave outside a cemetery. The present Roslyn Cemetery was founded in 1860. Prior to that time burials took place in a much smaller graveyard, the Hempstead Harbor Burying Ground, above East Broadway, about 200 yards east of the Mott-Magee-Skewes House. After the present cemetery was opened, the earlier one gradually decayed until, today, there is not a single gravestone left. Rev. Buck's grave stones may have been moved to their present location from the early graveyard or his remains may have been removed to the Searing-Methodist Churchyard where his wife is buried. Or he actually may be buried there, beside the brook. If so, it is a pleasant spot in which to spend eternity.

There are a number of examples of early cast iron garden furniture, urns, etc., in various locations within the garden. All of these are American, except for the French statue of a Roman matron. All are 19th century, mostly of the period of the house. Some still retain their original foundry marks. The wooden benches on the south terrace were made in the 18th century for the Smith House in Hauppauge and were relocated when that house was demolished.

EXTERIOR

The house is a 2½-storey, 3 bay, side-hall, clapboarded structure, having plain corner boards and water table and built upon a high brick foundation laid in Flemish bond on three sides. On the east facade, where the grade is lowest, the clapboards extend down to the ground floor level. The clapboard exposure varies between 4½-

5½". The west front clapboards have the lesser exposure. The house retains its original windows, almost all of which are 6/6, and its original panelled shutters trimmed with delicate Tuscan mouldings. The paired chimneys are the original, apart from the capstones and their supports (painted black) which were added later. The house almost certainly was built by Thomas Wood, a master carpenter who had been in residence on Main Street since he enlarged the 18th century Wilson Williams House (TG 1966-67-68-75-76) for his own use in 1827 or shortly thereafter. The house maintains the traditional side-hall plan which apparently started, in Roslyn, with the William M. Valentine House (TG 1963) prior to its Civil War period enlargement and, like all early-mid-19th century local houses of the side-hall type, has its gable ends at right angles to the road.

The house, while traditional in form, is strongly Greek Revival in detail. In this respect it differs from other local houses of the second quarter of the 19th century, whose architectural characteristics are essentially late Federal. The Obadiah Washington Valentine House unquestionably has the most vigorous Greek Revival quality of any surviving local house. Even its tall brick basement wall, laid in Flemish bond, is suggestive of the high podia upon which many stylish Greek Revival houses were placed. The color contrast of the brick and clapboards enhances this impression. Paint analysis by Frank Welsh of Bryn Mawr, Pennsylvania, in 1980, established that the exterior wood of the house had always been painted white and the shutters had always been painted dark green. Actually, the brick structure, in turn, rests upon a rubble stone foundation below grade. This type of foundation construction started to appear in Roslyn about 1830. Prior to that time sills were placed closer to the grade and rubble walls to the sills provided adequate support. When the foundation wall itself provided an architectural quality, the more dependable bonding and uniform surface of brick became desirable. Like most local houses of this period, this one includes only a small root-cellar below grade. This reduction in cellar space became popular early in the 19th century as a means of reducing damp odors prior to the drying effects of central heating. The so-called "crawl space", which is not included in the root cellar, is very shallow, far too shallow to crawl in. It is filled with a layer of sharp rocks which had to be split and were placed there intentionally. Since the main floor joists, above them, are in "as new" condition, it must be assumed that the layer of split rocks was placed there for its drying effect, a long-forgotten, but apparently successful, technique. The second storey floor joists are 3" x 9" spruce which run east and west on 16" centers. It is assumed the first floor joists are the same.

The house apparently was built between 1832 and 1840 since O.W. Valentine must have been married by 1832, as his son, William Augustus, was born in 1833. The house could have been built as early as that year. This is quite early for a Greek Revival house but Thomas Wood was an advanced and competent builder and Washington Valentine apparently an informed and critical client. William Hicks' saw mill was in operation in 1832 (Anderis Onderdonk House, TG 1970-71) and, obviously, could have supplied the sawn timbers for the framing. If the house was built as early as 1832, it is one of the earliest Greek Revival houses in the U.S. However, since the form was traditional and the necessary knowledge and competence available locally, this early attribution seems fairly plausible. If the house had been built later, and it is unlikely it was built later than 1840 because of the style and quality of its detail, one would expect its form would have been more highly developed with its gable fields parallel to the road and a tall columned portico. Horatio Onderdonk's house in Manhasset (built 1836) satisfies these criteria, and

the detail of its principal doorway is richer than that of the Valentine house. In general, early Greek Revival architecture flourished in recently developed districts in which there was little or no Federal building tradition. The lands along the Erie Canal and in Mississippi and Alabama were developed after the Federal Era and it is there where the best Greek Revival buildings were built. Where the Federal tradition was strong, as in Roslyn, a "Late-Federal Style" developed which employed weak Greek Revival trim on Federally styled buildings. So far as we know, only three porticoed Greek Revival houses occurred in Roslyn. One of those, Captain Jacob Kirby's "Kirby's Corners", at East Broadway and Main Street, actually was a late Federal house to which a Greek Revival portico had been added later. "Kirby's Corners" has been demolished although its principal (north) facade, together with its Greek Revival portico, have been re-erected at the Old Westbury Country Club. Richard Kirk's late 18th century farmhouse, in Roslyn Harbor, was modernized in the Greek Revival Style, employing a Greek Revival portico, by Joseph W. Moulton. A lithograph of the house in its Greek Revival phase survives as the frontispiece of the first edition (1839) of Benjamin Thompson's "History of Long Island." William Cullen Bryant bought the place from Moulton in 1843 and, by 1861, had removed the Greek Revival portico which he regarded as ponderous and old-fashioned. The only Roslyn house actually built in the fully porticoed Greek Revival Style was the Rev. Kenneth L. Strong house at the intersection of Old Northern Boulevard and East Broadway, at the east end of the "Milldam." The Strong house was demolished in the early 1940's and a service station occupies its site. It is known only from a photograph in the Landmark Society's collection. It was two storeys tall, 3 bays wide; had a fully developed Greek Revival portico, and faced west. In the photograph, there is a small single-storey wing extending from its north front. Actually, as in the Horatio Gates Onderdonk House, there may have been two of these, one of which had been lost before the photograph was taken. Probably it would have been embarrassing for O.W. Valentine, a Quaker who operated, and worked in, the family paper mill, to have built a trendy, fully developed Greek Revival house. It should be remembered that his neighbor, Willet Hicks, was asked to leave the Westbury Meeting because he arrived wearing a scarlet-lined cloak. How much more practical it would have been for him to build a house which looked like its neighbors, on its exterior, but which satisfied the demands of the latest fashion on the inside.

The west, or street, facade is the principal one and is dominated by a fine Greek Revival doorway having side-lights and an overdoor window. This opens to the second storey which is the principal, street-level floor. The *toute ensemble*, including the flat-panelled major and minor pilasters and the richly moulded, single panel door, are derived from the architectural pattern books of the period, notably those of Asher Benjamin (Benjamin, Asher: "The Practical House Carpenter", Boston, 1830, Pl. 28). It should be noted that even the doorway reveals are panelled. The front door was mahogany-grained, originally, and was re-grained, by Barney Kupelik, in the 1960's. The original entablature was removed, probably between 1912 and 1920, and was replaced by an unrelated form. The original was redesigned in 1963 by Daniel M.C. Hopping from an early photograph and residual notching in the adjacent corner board. The entablature was reconstructed by Bruno Nowak. At the same time an appropriate new porch platform was constructed to replace a decaying one of incorrect style which dated from the World War I period. The benches from this demolished porch remain in use flanking the doorway to the wing. The large dormer window also dates from the World War I period and replaces three characteristically Greek Revival clerestory, or "eyebrow", windows inserted in

a flush-boarded frieze and surmounted by a prominent cornice executed with bold Tuscan mouldings. Part of the cornice and frieze survive at each end of the facade and extend around each corner.

The north facade originally was wingless and completely exposed to view. The original 6/6 windows, at all three floor levels, all survive. These, except for the ground floor windows, which are set in openings in the Flemish-bond brick wall, have simple surrounds having beaded inner edges and plain drip-caps. The first floor windows have wooden lintels. These originally were yellow pine, which rotted, and were replaced with mahogany in 1984. The window openings are not set one above the other but converge slightly toward the gable field. The gable eaves are trimmed with a richly moulded fascia which is only slightly less important than the principal, east and west, friezes and cornices, which turn the corners and serve as bases for the gable eave trim. At the center of the gable-field is a small, semi-circular window which opens to the shallow attic. Originally, there was a tall window immediately beneath this which extended from the attic window sill to the floor level of the third storey. This created the impression of a tall, round-headed, Venetian window. The semi-circular window survives but the third storey component was removed about 1912 when a 1½ storey utility wing was constructed along the north side of the house to provide space for central heating equipment. This wing concealed the simple exterior doorway placed mid-way between the ground floor windows. This is Greek Revival in style and is flanked by Tuscan moulded pilasters which support a simple, stepped entablature. The door, itself, originally was six-panel with Tuscan mouldings. The upper four panels have been replaced with a four-light window of the late 19th century. A 1907 photograph survives which shows this door in its present, altered form. It also shows the present concrete cistern of the "Great Spring", north of the present wing, and dated "1907" in pebbles. Prior to the present concrete cistern, there was a stone cistern which had a wooden well-head.

The 1½ storey wing, mentioned above, was built upon a poured concrete foundation between 1912–1920, during the Warnoch ownership, to provide space for a coal-fired steam central heating system. An obvious effort was made to conform the wing to the existing house. The wing was gable-ended with its ridge extending north and south. The ridge angle was slightly less than that of the house although this was not realized until 1983. There was a small semi-lunar window in the gable field, and the wing was clapboarded (having 4"–4½" exposure to the weather) and had plain corner boards. There was a simple moulded frieze with a prominent crown-moulding in the "Colonial Revival" style. There was a simple doorway in the west facade simply trimmed with plain facings having an interior bead and a simple drip-cap, in precisely the same manner as the window openings of the original house. The door in this doorway has paired Tuscan-moulded flat panels below but is glazed above with 12 lights contained in delicately moulded muntins. This door appears to be a very early example of an originally glazed door and it is conjectured that it was relocated from the east (garden) front of the house at the time the north wing was built when other modifications to the house were being made. Besides the semi-lunar window in the gable field, the only windows in the north wing were 9-light casement windows, set high in the east and west walls. In 1960, the present owners removed the remains of the old coal bins, sheetrocked the north wing interior for the first time and installed a triple window in the north wall so the room could be used as a studio.

In 1983 the present owners retained the services of John Stevens to design a second storey addition to the early 20th century north wing. Mr. Stevens was to

follow the original design of the wing as closely as possible and to re-use the original roof framing, if feasible. The revised, two-storey wing was to have a five-section, two storey, rectangular bay window at the north end and a two-storey porch on the east which was to copy the east porch of the original house as closely as possible. A number of local bay windows were examined to determine if one of them would work well as a prototype for the bay window design. All of them appeared to be too Gothic or too Italianate to work well with the original house. As the result, it was decided to adopt the 1½ storey bay window at "Edgewater", on the Hudson at Barrytown, N.Y. for use in this alteration. The "Edgewater" bay window had been designed by A.J. Davis in 1850 when he "Greek Revivalized" the Federally-styled house, and was appropriate to the Greek Revival character of the original O.W. Valentine House. Permission was obtained from Mr. Richard H. Jenrette, owner of "Edgewater" to measure and photograph his bay window and from these data Mr. Stevens prepared his plans.

Work on the wing revision started in September 1983. The framing and sheathing were completed by the John Flynn Building Company of Roslyn. During the roof framing, it was found that the original wing roof pitch was shallower than that of the original house roof. On this basis all the original wing rafters had to be replaced. The window sash and exterior bay window details were fabricated by Albert Margaritas, of Roslyn. Since the new second storey room was to be used as a library, and there would be adequate daylight through the large, north bay window, only one window was to be installed centered in each of the east and west facades. These were to be duplicates of those in the original house. The east window was to have 6/6/6 sash to provide access to the new east deck, and the west 6/6. The original first floor west doorway was moved a short distance to the south to line up with the new second storey window, and the original first floor casement window moved south to provide space for the relocated doorway. All the architectural detail conforms to that of the original house, the original wing, or the A.J. Davis' bay window at "Edgewater." The ground floor of the bay window has 2/4 central sash and 1/2 side sash. The central sash is further divided into false casements. On the second floor the principal bay window sash are 4/4, divided into false casements while the collateral sash are 2/2. The original wing clapboards were replicated to sheath the new second storey of the wing and the original wing corner-boards were extended, or duplicated. The bay window foundation was made of brick to match that of the original house, and the exposed parts of the original concrete wing foundation faced with thin slices of brick veneer to match. In addition, the west foundation was raised several brick courses to elevate the west sill adequately above the grade. Simultaneously, the four original chimney flues were lined with ceramic flues, working from the exterior. All this new and modified brickwork was completed by Mr. Walter Moretto of Glen Cove. During the course of this work two brick piers were found buried between the interior and exterior sheathing, between the two north chimneys. These projected up from the top of the original foundation, which extended to the second storey level, to support the third storey floor plate.

The east, or "garden front", of the north wing had no openings other than a small, nine-light casement window in its original, 1½-storey phase. In 1960 this sash was replaced with a metal louver for furnace room ventilation, using the original surround. When the second storey was added, in 1983-84, a small porch was added at the ground floor level. This has a dry-laid brick floor. Square piers, to match those of the first floor level of the original house porch, were used to support the roof of the wing porch. The deck above was surrounded by a Chinese fret railing designed, by

John Stevens, to duplicate the original second storey porch railing of the original house porch. As in the original house, the east wing second storey window was designed to open to the upper porch level. In the original house, large 6/9 sash were used which opened upward into pockets to provide adequate head clearance. In the new wing second storey, there was insufficient space to do this so 6/6/6 sash were employed, instead.

The east, or garden, facade, like the west, has been deformed by a World War I dormer window which replaces the third storey clerestory windows and almost all of the friezes and cornice. It differs from the other facades in that its clapboards extend all the way down to the first floor sill, eliminating the need for a brick wall above grade. The east facade incorporates a two-storey portico which extends completely across this front and which, originally, had a pent roof. The porch has been extensively reconstructed without significantly altering its appearance. A profile photograph taken after 1907, but prior to 1920, shows the porch to be approximately 6' depth instead of the present 9½'. Obviously the original portico was open at both levels with the upper principal storey having an elegant "Chinese fret" railing. The four original octagonal Greek Revival columns were re-used along the east side in the reconstruction of the upper level of the porch. Matching pilasters were not employed, originally or later, to establish a connection between this colonnade and the house. The lower, or secondary porch, which now is screened, is supported by square piers of recent construction. It is likely that these were square originally, as in this instance there are original square pilasters remaining which delineate the porch connection to the house. The mixing of "orders" at different levels is entirely acceptable in the classical sense. The lower porch was enclosed in the photograph mentioned above and the shape of the columns is not demonstrated clearly. The Warnock enlargement of the original porch also replaced the original, pent roof with the present flat deck. The styling of this deck railing, at the time the porch was enlarged (1912–1920) is not known as it was missing by the time of the Parrott ownership (ca. 1940–1959). In 1960, the present owners installed a "Colonial Revival" railing which they replaced in 1982 with the present "Chinese fret" railing which replicates the one used at the second storey level of the original two-storey portico. A similar "Chinese fret" railing also was installed at the upper level of the reconstructed two-storey east porch of the George Allen Residence (TG 1980–81–82) for which there also was photographic evidence that a railing of this type had been used originally. Since no original early 19th century "Chinese fret" porch railings survive in Roslyn, it was the opinion of the Gerrys, and of John Stevens who designed them, that their original role should be preserved, at least by replication, at those sites in which they were known to have been used originally.

The second storey of the east facade utilizes two large 6/9 windows which extend down to floor level. The lower sections rise into pockets in the wall to permit ready access to the porch. The doorway at this level is secondary to the principal entry. Like the principal doorway, it utilizes sidelights and an overdoor window. The flat, unmoulded surround is crosssetted and flares outward toward the base. The junction of the overdoor and the inner pilasters is delineated by square blocks, the only detail suggestive of Federal styling on the exterior. The door itself is of the six panel type, trimmed with vigorous Tuscan mouldings, and identical to those used on the interior at this level. This door was mahogany grained, as was established by paint analysis, in 1982. Neither the doorway nor windows, described above, can be seen from the exterior today because of the enclosure of the second storey of the revised portico between 1912–1920.

The lower storey of the east facade differs from the others and is four bays across. The doorway is simple and utilizes flat pilasters capped with simple Tuscan mouldings. Its overdoor is "stepped", a characteristic Greek Revival feature. The door itself is modern and was made in 1965. It is a thicker adaptation of the door employed in the World War I wing which probably originated in this doorway. This door is contemporary with the house and demonstrates the early use of glazing. Many of the exterior lighting devices are contemporary with the house. Some actually are earlier. None are original. The gazebo and lower porch lanterns both are Japanese.

The south facade remains unaltered. It is the simplest of the four facades. It retains its semi-lunar window in the gable field, but never included a tall rectangular window beneath as a part of its fenestration. The ground floor 8/8 windows are much smaller than the 6/6 counterparts of the north facade and have exposed wooden lintels. The doorway is less ambitious than its equivalent to the north. It is entirely contained within the brick opening and, like the windows, has an exposed wooden lintel. These characteristics, added to the fact that the house is sited eccentrically, suggest strongly that it was Washington Valentine's original intention to expand the house to the south, when he could afford it, thus converting it to a five-bay, center-hall residence. There are certain interior characteristics which confirm this hypothesis which, unfortunately, was never implemented. The three yellow pine lintels mentioned above had rotted by 1982 and were replaced with the present red oak lintels.

INTERIOR

The Second or Street Level is the principal floor and has survived in virtually original condition. All the doors retain their original locks and hinges and most of the windows their original latches. The box locks were made by A. Searing of Jamaica and have his pre-1840 stamp on their bolts. Actually, Searing may have been the local vendor, not the maker, as one of the street (second) floor mortised locks bears Searing's stamp on its face-plate, as well as that of "A. Hill/Patent; N. ORLEANS" Artemis Hill was a prominent Louisiana metalsmith and locksmith who worked in New Orleans, 1817-1832. The second storey flooring is all the original Long Island yellow pine. Many of the floor boards had shrunk, creating spaces between. These were in-filled with pine splines during 1982-1984. This procedure provided the opportunity to examine some of the second storey floor joists which are 3" x 9" spruce; which run from east to west, and are set on 16" centers. Paint analysis of the entire house was completed by Frank Welsh in 1980. The exterior results of this analysis have been described. By 1982 it had become obvious that all the many layers of paint, interior as well as exterior, had become so thick that removal was required. Subsequently all the paint was removed and the house was repainted in its original colors, apart from the plaster walls which were papered originally. While a "layer-by-layer" account of the removed paint colors, most of which were 20th century, will not be recorded, it should be mentioned that all the doors of the second (street) floor had been grained mahogany originally. Those doors opening to the street level side hall were regrained in mahogany in 1983 by Ina Brosseau Marx and Allan Marx. The sole exception was the front door, which had been regrained mahogany by Barney Kupelik about ten years earlier. It should be mentioned that these originally mahogany-grained doors, together with their cases, had been grained in oak during the 1880's.

Side Hall: The exteriors of the front (west) and back (east) doorways have already been described. Their interiors, like all the doorways on this floor, are typically Greek Revival with crosssetted over-doors, flaring door cases and vigorous backbanded Tuscan mouldings. The doors all utilize six panels of equal size, except for the front door which employs a single panel. All are trimmed with Tuscan mouldings. While the door mouldings are identical throughout the “piano nobile”, the door and window surround mouldings vary from room to room. The latter are further decorated with Tuscan moulded panels below the sash. The baseboards all are stepped and are very high, 13”. They are capped with a cyma-curved moulding which has been expanded from a local Federal form. The “straight-run” stairway is very long—to accommodate the ten feet of ceiling height. It is placed against the inner wall, a unique position in a local house, probably because this position makes the hall appear larger. Actually, a great effort was made to concentrate on those areas which visitors were most likely to see, with the intention of creating an impression that the house is grander than it actually is. The elegant stairway which ascends dramatically to an originally unimportant third floor is an example of this effort. The stairway is panelled beneath with Tuscan moulded panels and the tread and riser ends trimmed with raised, flat, Greek frets. The San Domingo mahogany stair-rail is circular in cross section and uses slender, vase-turned balusters of a type which was to be used locally for several decades. The turned newel post includes the same profile as piano legs made by Robert Nunns, Clark & Co., in 1833.

The moulded gesso cornice is identical in all the street floor rooms. There is a moulded gesso chandelier medallion at the street end of the hall. The etched glass hanging lantern is contemporary to the house but not original to it. A similar, but damaged, hanging lantern was found in the attic and may originally have hung in this location.

The Front and Rear Parlors: These also are in almost original condition. Except for slightly different mouldings, the door and window surrounds are identical to those in the hall. Similarly, the gesso cornices are identical to that in the hall. The large double doorway which connects the two parlors originally included two very large six-panel Tuscan moulded doors which swung open into the front parlor. These were removed, probably by the Warnocks (1912–1920), because there was room for the north door to be opened only part way because of the interference of an original cupboard, actually a closet, which filled the east chimney embrasure in the north wall. Originally, the north door of the pair between the parlors, was kept closed most of the time. When central heating was installed (1912–1920) both large doors were removed, together with the six panel, Tuscan moulded closet door, and stored in the garage loft. The closet was lined with early wall-board and shelves installed above and a cupboard below. For many years it was thought that this closet, and the subsequent open shelves, was an alteration of 1912–1920 and that a superior job of work had been achieved in matching the facings and cornice. In 1984, it was decided to re-install the original paired doors between the parlors, but to set them in pockets rather than on their original hinges, and to re-install the closet door in its original opening, but swinging to the north instead of the south so that it could serve as the entrance to the new second storey library. These modifications were completed by Edward Soukup and Giulio Parente, to the plan of John Stevens. In the course of these changes, it was established that the north wall closet actually was a part of the original house, as vestiges of the original lathe and plaster were found in the back and sides. In addition, it was established that the closet originally included shelves from top to bottom. Some of the original, rabbetted shelf brackets were found,

partially submerged in plaster, and were duplicated for use in a new cupboard in the entrance hallway of the new library. During the construction of the pocket wall for the paired doors it was learned that the large doorway, between the two parlors, was not a part of the original house plan. Two original diagonal braces were found which had been "gained" into the "bearing" third floor joist above the doorway. There was not room between the two angular braces for the double doorway jambs and the braces were found to have been sawn through to provide space for the double-doorway frame. This alteration must have been made very early in the history of the house. In all probability, it was made while the house was being built as the detailing techniques and moulding cross sections are identical to those found in the two parlors. While the procedure for the sliding (pocket-door) modification was very carefully worked out, so that the thickness of the pocket-wall would not be altered, when the original wall was opened it was found that the brickwork of the east pier, described above, actually protruded into the wall. To avoid this, and construct suitable "pockets", it was necessary to make the dividing wall 1/2" thicker at the expense of the front (west) parlor. To do this required re-running of the original plaster cornice west of the new dividing wall. With the completion of these modifications, the two parlors look more as they did originally than at any time since World War I. However, to confirm that some changes have been made, the original rabbetts in the double doorway remain to show that the doors originally swung into the front parlor. In a similar manner, the original closet doorway rabbetts have been preserved to show that this door, also, originally opened into the front parlor. The original Greek Revival brass door hardware, for the paired parlor doors, showed evidence of having been silverplated originally. Since no trace of silver plating remains on any of the identical, original hardware throughout the house, it was assumed that all had been silverplated originally, but that the paired door fittings had been spared the polishing of the past 70 years. At this time silver replating of the brass hardware is not contemplated. The paired parlor doors and the parlor "closet" door were re-grained mahogany by Ina Brosseau Marx and Allan Marx. Part of the rear parlor cornice was reconstructed in 1959 when the bookshelves were installed. However, in this instance the replacement was made of wood. The bookshelves replace a dumbwaiter, dating from 1912-1920, because of which the missing cornice segment was destroyed originally. In the removal of the dumbwaiter, a fragment of early, imported French wallpaper was found, still in place on the wall. This paper is predominately gray green with gold leaf medallions, and probably dates from the mid-19th century. The chimney pieces in the two parlors are identical. Both utilize flat, stepped, panelled pilasters of the same type as those employed in the principal doorway. Both follow closely the design in Asher Benjamin's "The Practical House Carpenter", Boston—1830, Pl. 49. The hearth and fireplace facings originally were brownstone. The rear parlor facings were badly cracked and were replaced with slate in 1959. The "marbleizing" of the hearths and facings of the front and rear parlor fireplaces was done by Anthony Greengrow in 1977.

The Library: The library is entirely new and was installed during 1984 and early 1985. The interior was designed by John Stevens and all the mouldings and trim replicate architectural details of the original piano nobile interior. The mouldings and other trim all were executed by Edward Soukup and were installed by Edward Soukup and Giulio Parente, who also painted this room and both parlors. The plaster cornices, in the Greek Revival style, replicate those of the two original parlors. The chandelier medallion was adapted from the smaller original in the second storey side hall. The plaster work was completed by Mario Savocchi. The

chandelier is appropriate to the room and is American, ca. 1840. The floors are "hand-rock" maple, worked on the job, because it was not possible to find knot-free yellow pine.

The library is entered from the front parlor, through the original closet doorway. The 6-panel Tuscan-moulded door now swings to the north, instead of to the south as it did originally. The small hallway was designed to accommodate the structural brick piers on each side and to provide space for a small coat closet and lavatory which opens to the library through "blind" doorways. On the west side of the hallway there are recessed shelves which are open above. These are of interest only because the shelves are supported on rabbetted brackets, mostly submerged in the walls, which replicate those of the original parlor closet. The cupboard doors below were relocated from the lower part of the early 20th century shelving which occupied the closet interior until the library construction began.

The white pine library bookcases are American and were made 1850–1860. While they are quite definitely Gothic in style, they are unsophisticated and appropriate for use in an early 19th century country or village house. Originally they were grained in mahogany, although all but the upper part of the southeast case, which is the most original, had been painted many times subsequently. The bookcases were given the present owners by Mr. and Mrs. Jerry Romantini of "Old Brick" (Sam'l Titus, ca. 1820) in East Hills. "Old Brick" had been included in the Bryant Library's "Old Roslyn Tours" of 1954. The bookcases were mentioned in the guide book for this tour and were considered by the authors (PNG and RRG) as being original to "Old Brick." Subsequent observations, as the findings of an original doorway behind one range of cases, established that the cases had been installed in "Old Brick" after it was built. Careful examination of the bookcases while they were being restored established the extensive use of 20th century wire nails and that most of the cornice mouldings had been replaced with 20th century millwork mouldings. On this basis, it was conjectured that the bookcases had originated in another, unknown, house and had been installed in "Old Brick" by Mr. and Mrs. James Forrestal who bought the house in 1929 and made a number of changes. Actually, Mr. and Mrs. Romantini gave the upper part of the southeast bookcase to the Gerrys first. This had not been installed in "Old Brick" and was found in an attic. It was in deteriorated, but original, condition, and retained definite fragments of its original mahogany graining. This was given to the Gerrys several years before the remaining bookcases, and was intended only to serve as a construction example for use in a future library which was not, at that time, even in the design stage. Several years later the Romantini's decided to make some changes to the "Old Brick" library and gave the removed cases to the Gerrys. At this time it was realized that the "Old Brick" bookcases fitted the spaces to be available at the O.W. Valentine House and John Stevens began working on his drawings for the new library. Actually, the only modification required in the design stage was the adjustment of the east and west window facings so they could fit between the bookcases. In installing the bookcases, it was obvious that this current installation was the latest of at least three installations. As mentioned above, all of the cornice mouldings had been changed except for one, on the upper section of the southeast case, which never had been installed at "Old Brick." While all the upper glazed doors had survived with their delicate Gothic arches intact and all their original locks, all the lower doors had been changed inappropriately. Also, one counter-top, that of the most original, southeast, case, was missing. However, except for the lower doors, it was recognized that the cases could be restored precisely as they were first

constructed. One altered detail, however, was not to be changed. The southeast case had early notched shelf support strips to accommodate pointed battens. All the other cases had Victorian, semi-circular notches to accommodate torus-ended battens. As most of the shelves, and their battens, had survived, it was decided to leave the two different shelf support systems intact. Selection of an appropriate lower door design was more difficult as few examples of mid-19th century built-in bookcases are available for comparison. Finally, following discussion with Morrison Heckscher III, Curator of the American Wing, Metropolitan Museum of Art, and Dean F. Failey, Director of the Department of American Decorative Arts at Christies', it was decided to make the lower doors in accordance with the design of the glazed upper doors, using wooden panels in place of glass. On this basis, the lower wooden panels are set flush with the planes of the stiles, as the glazing is in the upper doors, and the panels are held in place by applied torus mouldings fastened to the stiles. Prior to installation, the bookcases were completely re-fastened; all splits were repaired and all the later cornice mouldings were removed and replaced with duplicates of the surviving original cornice mouldings. This restoration, including the lower door fabrication, was executed by Edward Soukup. The bookcase interiors were then refinished by Giulio Parente and the exteriors were primed and readied for graining. Subsequently the bookcases were re-grained mahogany by Robert Marx.

Upper Porch: As mentioned above, this porch originally was open and narrower. It was probably widened and enclosed during the World War I era. There is a "saddle" remaining in the northeast corner which suggests the presence of an outside stairway after the porch was expanded but before it was enclosed. All the remaining original detail, i.e., octagonal columns, doorway, windows and shutters are exterior work and have been described above. All definitely interior work, including the low cupboards, was installed in 1959.

Third Storey: The third storey has been subjected to considerable alteration although it retains its original Long Island yellow pine flooring throughout. The most important change was the construction of the two "shed" dormer windows in the east and west roof-slopes which provided substantially more usable space in a storey which, at best, had insufficient headroom. The original ceiling height of the now "raised" areas may be seen at the top of the stairway. All other remaining sloping ceilings were included in closets in 1959. The carefully executed Greek Revival window surround, at the head of the stairway, is not original and was installed after the dormer window was in position (1912-1920). Similarly, there was insufficient room, originally, for the doorway to the rear bedroom in its present location. This, however, is original to the house and was relocated in 1959 from a small hallway at the site of the rear bedroom closet wall. The six-panel door, originally, was used on the first floor but had not been in use for many years. This door, also, was re-grained mahogany in 1983 as it was considered, in the 19th century tradition, to be visually a part of the principal side hall.

From nail marks in the flooring it seems likely that the west end of the third storey was divided into three small chambers all having walls made of vertical panels with beaded edges. A small hallway provided access to the three small rooms and separated them from the rear bedroom which, also, was entered from this hallway. The present rear bedroom closet wall is reminiscent of their vertical board construction. In the case of the closets, the vertical boarding is not original to the house but was taken from the late 18th century "Miller's House" in Roslyn, which was demolished in 1959. However, the bath and front bedroom are entered through

beaded board-and-batten doors which originally served the small chambers just mentioned. Both doors retain their original latches. These appear to be earlier than the house and may have been re-used. An identical latch, from the board-and-batten door which originally served the rear bedroom is now employed on a panelled door cupboard in that room.

First Storey: This floor actually is a basement, although only one of its walls, the west, is below grade and that only in part. This floor may be entered from the outside through all three remaining walls. The stairway from the second floor originally was completely enclosed with vertical panelling. The present "closed-end" stairway with a round rail and turned balusters dates 1912–1920. At that time the present dining room, the original kitchen, extended completely across the east end of the house and had a collateral doorway just inside the doorway to the south terrace. This arrangement placed almost the entire enclosed stairway within this room, an arrangement acceptable in an early kitchen but unsuitable in a dining room. The stairway was "walled out" during the 1930's, delineating the present dining room and creating space for the small study. The 15-light doors to the study and the south terrace were installed even earlier to provide more light in the small hallway. The bath and closet west of this hallway now are entered through later ogee-moulded doorways which include 4-panel ogee-moulded doors. The closet was installed by the present owners in 1960. The bathroom doorway was installed by John Parrott during the 1940's. According to Mr. Parrott, the space now occupied by the bath and closet was entered through an early doorway which opened from the present kitchen, near the west end of the dividing wall. The six-panel Tuscan-moulded door, from this entry, was found by the present owners in the coal bin and was re-used, in 1960, in the present doorway to the east bed-chamber, at the head of the staircase. The 8/8 bathroom window has a Greek Revival, Tuscan-moulded, stepped surround which matches the exterior doorway to the south terrace and the entrance to the present kitchen. The etched glass hanging lantern presently in the small hallway was found in the attic in a badly damaged state. It may be original to the house. If so, it hung inside the principal, second storey entrance.

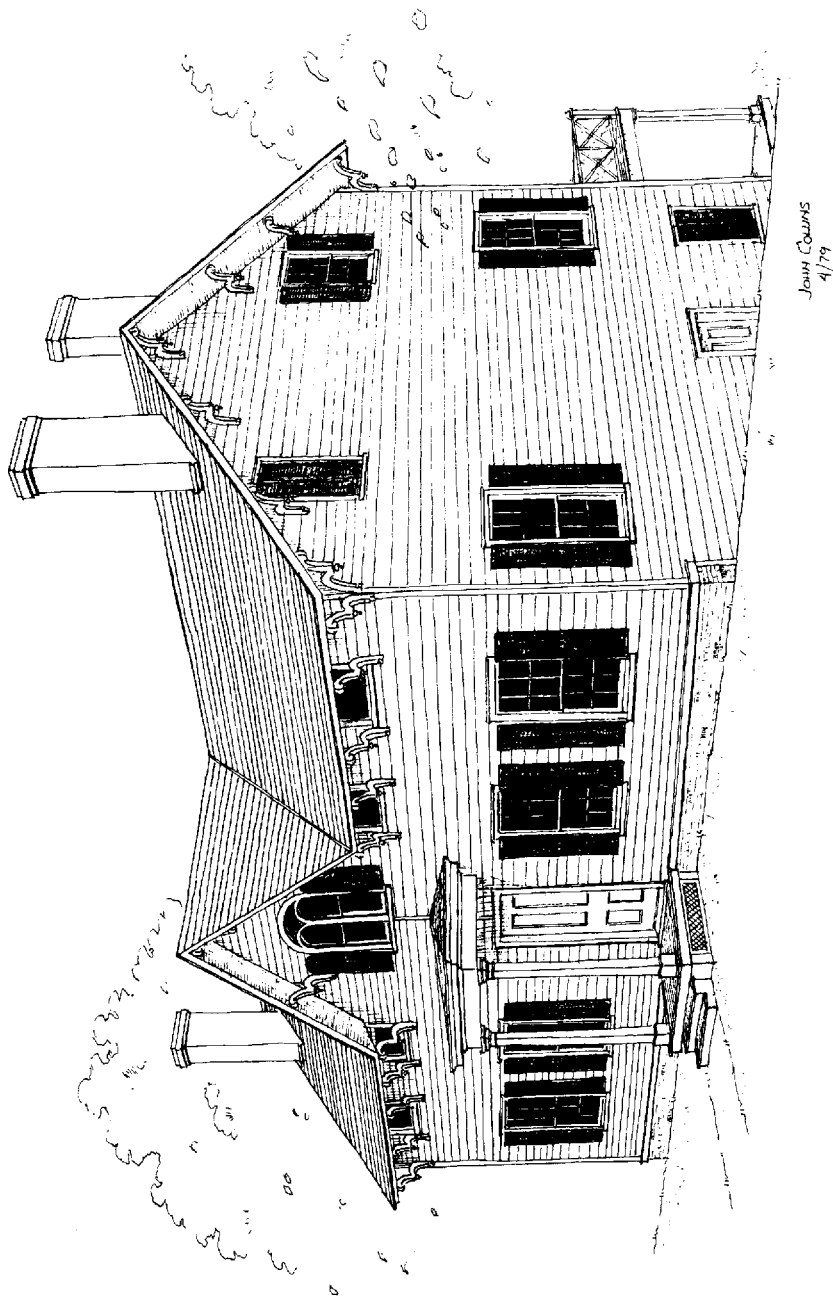
The present kitchen and dining room floors were raised about eight inches, probably during the World War I era, to increase their distance from the grade. Prior to this, the ceiling height was a respectable 8½'. The present kitchen probably was the original dining room and was much the richer of the two rooms. For many years it was Dr. Ley's office. It has a simple, yet ample, Tuscan-moulded Greek Revival mantel which originally had brownstone facings and probably a brownstone hearth. The latter actually may be in position beneath the present brick hearth. The original brownstone facings were badly damaged and were replaced with slate in 1959. The west wall of the original dining room was plastered stone, at least up to the window level. This apparently remained damp and the entire wall was "furred out", probably during the World War I era, with the destruction of the original window surrounds, although the original sash remain. The three doorways in the early dining room (present kitchen) all are original and all retain their single-faced, six-panel, Greek Revival doors with Tuscan mouldings. The north doorway opened to the exterior before the wing was built, and the door itself was modified for glazing probably during the third quarter of the 19th century. Some of the door knobs and the oval keyhole escutcheons appear to be earlier than the date of the house. The knobs may have been changed but most of the escutcheons are the original. They may have been reused from an earlier house. Like those in the small hall, the door surrounds are "stepped" and utilize Tuscan mouldings in the Greek Revival

manner. The vertically sheathed dado is a later installation and replaces the original stepped baseboard, capped by a Tuscan moulding. Small sections of the original baseboard survive on each side of the fireplace.

The present dining room probably was the original kitchen. There probably was, at one time, a contemporary, or even earlier, kitchen dependency to the northeast of the house. The present dining room is the only room in the house which has a mantel which is not original to it. Originally, there probably was an embrasure for a cast-iron, wood-burning kitchen range. This was replaced by the present all-brick mantel having a protruding brick shelf by the Warnocks (1912–1920). The World War I brick mantel was concealed behind an early 19th century wooden mantel, in 1962. The mantel was found in a “Cedar Mere” out-building and was given the present owners by Miss Elizabeth Love Godwin. It probably was one of the architectural features “rescued” by her father, Harold Godwin, early in the 20th century. The Federal cast-iron firebox lining was relocated from a demolished house in Oyster Bay. The door and window surrounds, as well as the sash, are, for the most part, the original. The surrounds are not stepped but do utilize Tuscan mouldings. The north window is trimmed with later ogee mouldings and, for some reason, has been refaced. The sash, however, is the original and one of the panes bears the inscription “L.A.C.—1864.” The small study, to the south, originally was a part of this room and both its windows are trimmed to conform. It has already been said that the exterior door was made in 1965 and is a copy of an early door, now in the wing, which probably originally stood in this location. The small cupboard with the ogee panelled door is the bottom of a dumbwaiter which was installed in the 1920’s. This originally extended to the third floor but was removed from the two upper storeys in 1959.

Utility Room: The ground floor of the Warnock 1½-storey north wing is now a “utility room.” Originally it had provided space for a cast-iron, coal fired steam furnace, a coal-burning hot water heater and coal bins at the north end. During the Parrott ownership an oil furnace was installed and the coal bins partially removed. In 1960, the present owners converted the space to a studio, removing the remainder of the coal bins, sheathing the interior walls and adding a triple window at the north end. The wainscotted furnace room walls were retained to provide space for heating equipment and a utility closet. When the second storey and two-storey north bay window were added, in 1983–84, the triple window was removed. The original, wainscotted furnace room was retained.

During the 1983–84 modification, the original Flemish-bond brick foundation wall, at the south end of the room, was stripped of later paint. The original, simple Greek Revival, pilastered, exterior doorway, in this wall, which was shown as sagging in the 1907 photograph of this wall, was “squared up.” The doorway and casement window in the west wall were relocated slightly to the south so that the doorway would “line up” on the new 6/6 west library window above it. The door, itself, is extremely interesting as an early example of a door which had been designed originally to admit light. The two lower panels are Tuscan-moulded, on the exterior, in the same manner as the other doors in the original house. Above, there is a 12-light window which has the very delicate muntins of the early 19th century, which are an integral part of the door construction. It is assumed that the door was relocated from the exterior doorway of the present dining room, by the Warnocks (1912–1920). The interior surface of the door originally was mahogany grained and was re-grained by Ina and Allan Marx in 1984.



Myers Valentine House, ca. 1845 and ca. 1860, as it appeared ca. 1860.
Drawn by John Collins

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

HISTORICAL BACKGROUND

Very early in the 19th century William Valentine (1781–1863), a paper-maker, bought the original Onderdonk-Remsen-Gaine Paper Mill (1773) from Hendrick Onderdonk, and built the Federal style house which is now the Roslyn Village Hall (T.G. 1963). Along with the paper mill he acquired considerable land, including all of the present day Roslyn Park with the additional land now occupied by the Roslyn Presbyterian Church, the Bryant Library and three houses on Main Street, i.e., the Presbyterian Parsonage (T.G. 1978–1979), the Obediah Washington Valentine House (T.G. 1971–1972) and the Myers Valentine House (T.G. 1963–1964, 1979–1980). William and Phoebe Valentine had several children including three sons who had considerable local importance. These were William M. Valentine (b. 1809), a substantial general merchant who acquired his father's house and whose name it now bears; Obediah Washington Valentine (b. 1811), who ran the family paper mill until his death in 1854, and Myers Valentine (b. 1818), the subject of this article, who took over the paper mill after his brother's death. It is likely that Myers learned the paper making trade (L.W.) in a small mill, also owned by his family, at Littleworth. This mill stood between the houses of Jackson and Benjamin Mott "along the stream which runs west into Mott's Cove." Myers Valentine married Caroline Searing in June 1840 and it seems likely that their house was built within the next few years. It is indicated on both the Walling Map (1859) and the Beers-Comstock Map (1873). The house was exhibited on the Landmark Society tours of 1963 and 1964. Myers Valentine died on September 9, 1891, and is buried in the Roslyn Cemetery. During his life he apparently was a public-spirited man. He was a sponsor of highway petitions during the 1860's and 1870's and, on August 23, 1862, he signed a proposition, with thirteen others, to provide for the raising of \$15,000.00, through taxes, to be used as bounties to stimulate enlistment in the Union Army. The Landmark Society owns an ambrotype (glass positive plate) of the family of Myers Valentine which was donated by Mrs. Arthur Bunnell, a descendent. It was exposed about 1860 and, probably, is the earliest surviving local group portrait. In it are shown Myers (1818–1891) and Caroline Searing Valentine and their children, Phoebe Louise (b. 1847), Mary Amelia (b. 1851), Eugene (b. 1853), Theodore Searing (b. 1844) and Ann Augusta, the oldest. All are dressed in their very fashionable, Sunday best.

The Myers Valentine House remained in the ownership of the Valentine family until well into the present century. However, it was not a part of the parcel purchased by William Warnock in 1911, a large part of which was conveyed to the Town of North Hempstead for development as Roslyn Park (T.G. 1971–1972). While we do not have the complete title chain for the house it was owned by Clayton and Catherine Sturgis Knight between 1926–1932. Catherine Knight developed most of the landscape plan east of the house. The pond was set with stone borders and most of the large trees and shrubs were planted. Mrs. Knight also painted murals on the walls of the present summer room and master bedroom. Unfortunately, these have not survived. During the period of Knight ownership, the house was illustrated in "House & Garden." Mrs. Knight was photographed for this article seated in front of one of her murals. Subsequently, the house was owned by Mr. & Mrs. Delvalle Goldsmith between 1932 and 1948. Between 1948–1968 the house

was owned by Mr. & Mrs. Jay Kaufmann. After 1968 it was owned by Mr. & Mrs. Donald Horn until the present owners bought it in 1976.

EXTERIOR

The original structure was a 2½ storey late Greek Revival, side-hall house which was three bays wide. There are no known surviving photographs of the original house and much of its appearance is conjectural. While it may have had “clipped” eaves, it was built late enough to have had the extended eaves with closed soffits and shaped brackets with single acorn drops, which have survived today. The original ridge ran north and south and was parallel to the road. There were paired chimneys at the south end just within the gable field. Most of the original 6/6 windows have survived, as have most of the 3-light clerestory (“eyebrow”) windows in the east and west fronts. These all have simple drip caps and unembellished trim apart from a single interior bead. There was a plain water table, 7½ inches in height and plain corner-boards covering both faces of the corner. The exterior clapboards had a 6 inch exposure to the weather. We have no knowledge of the original front entry.

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

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

Stevens and executed by Millard Prisant and Paul Czarnecki. The tiger maple graining of the doors was done by Anthony Greengrow. During the insertion of the doorway it was found to almost exactly fit the framing for the long-missing original doorway.

Most of the recent exterior changes have taken place along the (east) garden front of the house. These had been completed prior to the ownership of Mr. & Mrs. Clayton Knight, who bought the house in 1926. The Society owns an excellent 19th century photograph of the south and east fronts given the Society by Arthur Bunnell, a great grandson of Myers Valentine. It was taken after the house had been extended to the north. The photograph shows five second storey east french windows, four of which have survived along with their original louvered shutters. The central french window was replaced with a smaller bathroom window early in the 20th century. The french window opened to the upper deck level of a narrow two-storey open porch which extended along the entire garden front. The upper deck was supported by openwork wooden piers. Both upper and lower levels were protected by diagonally-braced wooden railings. The photograph also shows the five east "eyebrow" windows which survive today although at that time these windows were fitted with small louvered shutters, now replaced by screens. The photograph also shows the "vertical strip," already described in connection with the west front which separates the original 6-inch and added 5 inch clapboards. In this case it is located north of the center window at the actual corner of the original (south) house. This strip, delineating the dividing point of the two houses, survives today. There was a grape arbor with a shaped fascia which extended along the first floor level of the south front. Both arbor and two-storey open porch were removed during the early 20th century.

During the World War I era, prior to the Knight ownership, a projecting garage was built into the lowest level of the house. The delicate two storey east porch was removed and replaced with a much larger, heavier structure supported by large square piers. At the same time the roof was removed from the small front porch and probably the porch platform was replaced. A new double-door front entry was installed. The grape arbor was removed from the south front and the present pergola constructed in its earliest form. The southwest and northeast chimneys were removed. The present glazed door was inserted into the west side of the south first storey level and a similar door installed at the west end of the north first floor level. In 1985, both doors were replaced with 6/6 windows to conform to the original facade plans. During the Kaufmann period of ownership the new garage was converted to a recreation room and the present, detached garage was built. The glazed paired World War I front doors were replaced with a "Colonial type" front doorway having side lights. The west parterre and south terrace were designed and executed by the present owners.

INTERIOR

The second storey (street floor—"Piano Nobile") is the principal one and is the only floor which has an entrance directly from the street. It is the most imposing architecturally and has survived with relatively little alteration although all the original flooring has been covered with World War I oak strips. The hallway and the two rooms to the south are all parts of the original house. All have nine feet high ceilings with gesso cornices. The hallway retains its original pierced lantern medallion composed of alternating acanthus leaves and bell-flowers arranged radially. The stairway is the principal architectural feature of the hallway. It has a

standard mid-19th century turned newel, moulded railing and turned balusters with characteristically local vase turnings. The entire stair-rail is made of walnut. The stairway is located on the north side of the hallway and is vertically panelled beneath the treads. Each panel is trimmed with applied ogee mouldings.

The hallway and the two rooms south of it, the original front and back parlors, all have stepped baseboards with ogee moulded caps and stepped door and window surrounds, the steps of which are delineated with planed-in cyma mouldings. All these surrounds are further embellished with rectangular back-bands and vigorous applied ogee mouldings. The panels beneath the original sash windows are also trimmed with ogee mouldings. The two french windows in the east wall of the back parlor both opened to a porch originally. These have four vertical lights and do not have transoms. They probably replace sash windows and were installed after the house was enlarged. However, they are later than the second storey east front windows in the new addition. The trim is identical with that of the other door and window openings in the back parlor which is original to the room. Originally the front and back parlors were connected, but the opening was closed with a book case during the World War I alteration. This double doorway has been re-opened by the present owners to re-establish the original floor plan. The new doorway was designed by John Stevens and executed by Bruno Nowak. The present parti-wall is about 6 inches thicker than the original, the difference taken from the front parlor, to permit the installation of book-cases in the rear parlor.

The doors entering the two early parlors are of the four-panel, ogee-moulded type as is the door entering the small chamber, now a bath, at the east end of the hall. The two parlor doors are now in storage. The small bathroom has no cornice and its interior door and window facings are not stepped but are trimmed with rectangular backbands and standard ogee mouldings. However, the doors entering the two north parlors, together with their closet doors, etc., north of the hallway, all have four panels which are simply trimmed with cyma mouldings planed into the stiles. The doorway leading to the northeast chamber from the hall is smaller than the other and has modern door stops which are hard to explain although the mouldings, back-boards, and other details all appear to be of the period. Originally there was a doorway connecting both north chambers and this may be the relocated door from that site. The present wall between the two north chambers was re-located three feet to the west by the present owners. The present doorway, in this parti-wall, dates from this alteration. The baseboards in the two north parlors also are stepped and capped with ogee mouldings. However, the baseboard mouldings of the north parlors are somewhat richer than those of the hallway and south parlors. The french windows in the northeast chamber have delicate stiles and muntins of the period and have horizontal transoms. They obviously are original to this room. All four street floor parlors originally included chimneys. The chimney in the southeast parlor has been completely removed. The presence of chimneys, however, does not imply that the four rooms all originally had fireplaces, although probably they did because of their importance. Today only the south front parlor retains a small fireplace ostensibly for a Victorian stone mantel with a coal grate. The present mantel was designed by John Stevens and executed by Bruno Nowak for the present owners.

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

and they were more lavishly trimmed than were the north rooms which were reserved for family use.

GROUND FLOOR

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

A number of guide lines do remain which help provide orientation. The north-south wall which extends across the entire length of the house is in its original position as it was in both the early south house and its later north addition. Originally there were five three-light windows along the west front of the house. The central one was under the porch platform and was covered by the present owners. The built-in book-case covering this window was designed by John Stevens, in 1985, and executed by Bruno Nowak. All the door and window facings are trimmed with standard back-bands and ogee mouldings and most of them appear to be original. Obviously, some of the facings are modern, as those surrounding the group of south windows in the sun room which were installed by the present owners and those surrounding the glazed doors at the west ends of the north and south walls, which were installed early in the 20th century. Two early four-panel doors, having planed cyma mouldings, survive but not necessarily in their original locations. The baseboards are untrimmed except for simple projecting torus caps. These appear to be original for the most part. There is a short section of stepped baseboard in the east kitchen wall. This appears to be a later insertion when a doorway in this location was replaced by a window. Ceiling scars suggest that this early doorway may have been the east terminus of a narrow, east-west hallway which extended almost to the west front of the house. Apart from this added window, most of the surviving ground floor windows seem to be in their original locations. None are panelled beneath as this storey originally was purely utilitarian in nature.

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

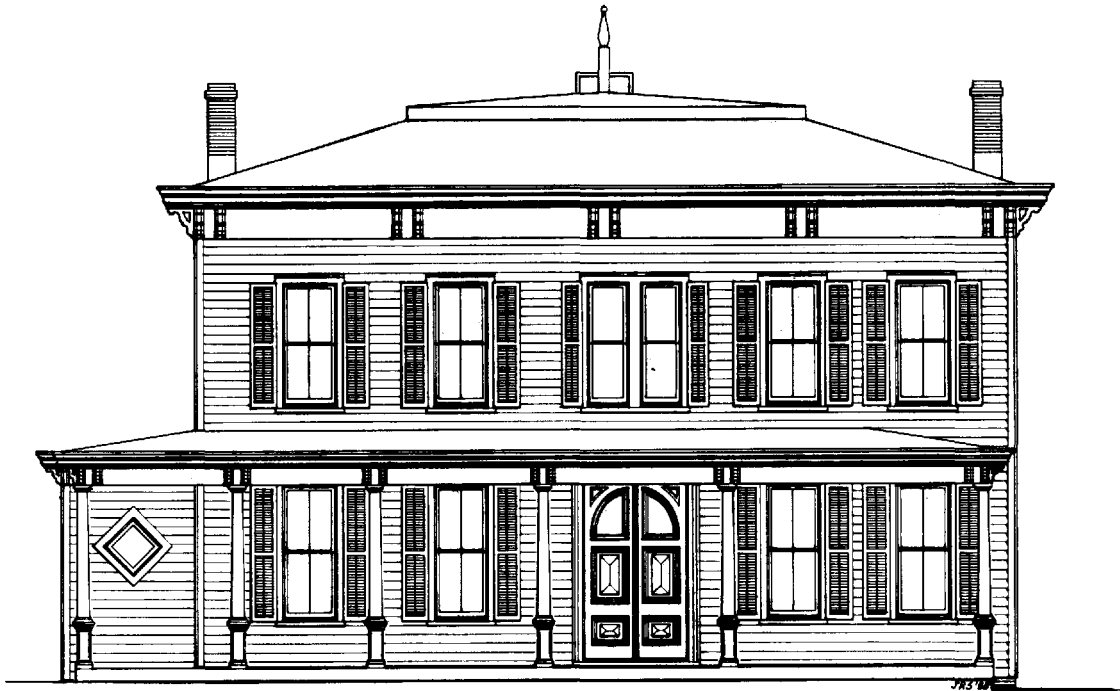
Below the first floor level there is a large basement which has rubble walls below the grade and brick above. There are windows of varying sizes and glazing patterns along the north, east and south walls. Most of these appear to be original. There is a 20th century door in an original surround at the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

joists which are 8 × 3 inches and are set on 20 inch centers. This difference in framing technique also testifies to the two construction periods of the house.

THIRD STOREY

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

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



East elevation

John Warmuth's "The Roslyn House", ca. 1870, as it appeared ca. 1900.
Drawn by John Stevens

**JOHN WARMUTH'S "THE ROSLYN HOUSE"
69 Roslyn Road, Roslyn Heights (Circa 1870)
Offices of Audited Advertising Distributors**

HISTORICAL BACKGROUND

The Walling Map of 1859 shows the land at the northwest corner of Lincoln Avenue and what is now Roslyn Road as belonging to "Field and Eastman." There were no buildings standing on the site. The Beers-Comstock Map (1873) shows the corner belonging to Henry Western Eastman, who owned most of the land in the vicinity, and indicates there was a building standing on the site. The Belcher-Hyde Map of 1906 identifies the building as "The Roslyn House" and indicates that it belonged to Matilda Brown, formerly Matilda A. Warmuth. On May 1st, 1856, Henry Western Eastman bought a one-half interest in a 41-acre farm, which included this site, from Furman Field, M.D. (Queens County Liber of Deeds, #141, Pages 280-283). This transaction was recorded on the following day. The Eastman holdings were surveyed by N. Sprague in July, 1867. The Nassau County Museum Library has on file the properties surveyed by N. Sprague but, unfortunately, does not have the surveys of properties north of Lincoln Avenue. In any event, after 1859, but prior to 1873, Henry Eastman acquired title to the entire holding. On April 27, 1882, John H. Warmuth, of Roslyn, bought the property from the estate of Henry Western Eastman (Queens County Liber of Deeds, #594, Pages 209-212). However, John Warmuth probably had a tenant connection to the property before he actually owned it, as the "Roslyn Directory" for 1878-1879 includes the entry "John Warmuth—liquors," Page 476. In addition, John J. Radigan's unpublished "History of St. Mary's Church, Roslyn" (1943) identifies John Warmouth (sic) as a "property owner," in the list of "Catholic Families around the Depot at Round Hill, 1873." Radigan also described him as a Catholic hotel owner prior to 1873. On October 11th, 1880, Frederic M. Eastman, executor of the estate of John H. Warmuth, sold the property to John H. Rice of Manhasset (Queens County Liber of Deeds, #690, Pages 397-399). We are unable to identify John Rice. However, on June 7th, 1889, John H. Rice sold the property to Matilda Warmuth (Queens County Liber of Deeds, #701, Page 59), who later became the Matilda Brown, owner of "The Roslyn House," shown in the 1906 edition of the Belcher-Hyde Atlas. On June 4th, 1907, Matilda Brown (formerly Warmuth), of Manhasset, sold the property to Cornelius J. O'Leary, of Roslyn (Nassau County Liber of Deeds, (volume unknown), Pages 152-153). On December 6th, 1910, Cornelius J. O'Leary sold the property to Patrick Breen, subject to a lease of the premises to Wesley Francis, dated September 29th, 1909, and expiring October 1st, 1912 (Nassau County Liber of Deeds, #248, Page 319).

Not very much is known about John Warmuth of Roslyn, except that he operated a saloon and small hotel at the intersection of the Roslyn-Mineola Road and Lincoln Avenue. There are several Warmuths living in the vicinity of Farmingdale who are related to each other but who are not, so far as they know, descended from John Warmuth of Roslyn. Their family originally immigrated from Germany, and John Warmuth, or his parents, probably did so, also. As mentioned above, John Warmuth was a Catholic and a landowner who lived on "Round Hill" in the vicinity of the Rail Road Station. John Radigan's "History of St. Mary's Church" also mentions that John Warmuth was one of the parishioners upon whom Father William O'Donnell visited after he was called to Roslyn in June, 1871. "Round Hill," the area around the Rail Road Station, was "developed" shortly after the

Civil War, following the arrival of the railroad in 1865. Most of the residents were Irish immigrants, who helped found St. Mary's at about that time. It is not known whether "The Roslyn House" was built by Henry Western Eastman or John Warmuth. Henry Eastman certainly owned the property at the time it was built, ca. 1870, and continued to own it until his death in 1882. It is conjectured that John Warmuth operated "The Roslyn House" as a tenant before he bought it from Henry Eastman's estate, as the Roslyn Directory lists him as being in the liquor business in 1878. The previous directory (1867-68) does not list him at all. Actually, given the construction financing practices of the 19th century, it is conceivable that he built "The Roslyn House" on land belonging to Henry Western Eastman. In any case, if he was the first tenant in the building he probably, as the prospective occupant, would have had a good deal to do with the design even if Henry Eastman paid the construction costs.

Perhaps even more interesting is why "The Roslyn House" was built so far away from the Rail Road Station and the center of Round Hill. Probably Warmuth, or Eastman, wished to have the building a distance from the possible rowdyism of the center of Round Hill. In addition, "The Roslyn House" occupies a highly visible position on a high curve of the Roslyn-Mineola Road and overnight guests probably were accommodated. There were accommodations for "drummers" (travelling salesmen) to spend the night and display their wares.

The history of Cornelius James O'Leary is far more complete as one of his seven children, Catherine Elizabeth Cecilia O'Leary, survives and was interviewed by one of the authors (RGG) on December 2nd, 1983. Miss O'Leary actually was born in "The Roslyn House" and lived there until she was three years old. Since Miss O'Leary was born in 1905, and her father did not buy "The Roslyn House" until 1907, it is obvious that he rented the premises for at least two years before he acquired title. In any event, Catherine O'Leary recalls that her father operated a saloon in "The Roslyn House." In 1908, Cornelius O'Leary bought the premises immediately to the north, #61 Roslyn Road, so that he could operate there as a road construction contractor, using the large north sideyard for the storage of dump carts, and where he would be able to make use of the large barn. Miss O'Leary and her sister still reside in the house at #61 Roslyn Road. Miss Catherine O'Leary was a teacher in the Roslyn School System for many years, as were several other members of the O'Leary family. Additional comments concerning the O'Leary period of ownership will follow in appropriate places in the text.

Patrick Breen bought "The Roslyn House" on December 6th, 1910, and continued to operate the saloon there, as well as a small hotel. He had experience in this type of business as he previously had owned a bar and hotel at Bull's Head (Greenvale). However, the Breens had six children and most of the premises, apart from the bar-room, were used as a family residence. On April 21st, 1919, Rose Veronica Breen, Patrick's daughter, and Adam Tucholski held their wedding reception in the saloon bar of "The Roslyn House." Mr. Tucholski has very kindly supplied much of the data covering the Breen family ownership. With the adoption of the 18th Amendment (Prohibition), on January 16, 1920, the Breens gave up keeping a saloon and opened a confectionery and ice cream parlor in the saloon's bar. Subsequently, during the Breen ownership, in the late 1930's and early 1940's, Roy Davis operated a luncheonette in the building. Upon Patrick Breen's death, in 1947, the building was sold to Charles Caserta, of Manhasset, who made a number of changes to both the interior and the exterior. Mr. Caserta did not operate a business in the building, but rented space to tenants. For the most part, but not

always, the second floor was rented to residential tenants, whom Mr. Caserta described as "pleasant, but destructive," and to various commercial activities on the street floor. These included a dress shop, an employment agency, and a dancing school. The two final ground floor tenants during the Caserta ownership were the Ebony Maid Beauty Salon, on the north side of the building, and The Assembly of Prayer Baptist Church, on the south side. On June 26th, 1974, the building was bought by the Town of North Hempstead Community Development Agency from Charles Caserta. Both street floor tenants remained in the building. In 1976, The Assembly of Prayer Baptist Church moved into a brick building which faces Lincoln Avenue directly to the west. Their premises were taken over by the Traditional (Jewish) Congregation of Roslyn. Both the Traditional Congregation of Roslyn and The Ebony Maid remained in the building until 1979, when the Community Development Agency stopped renting the premises. It remained empty and in derelict condition until October 20th, 1983, when it was bought by The Roslyn Preservation Corporation, a not-for-profit corporation which is deeply committed to the restoration of derelict buildings in and around Roslyn. In implementing this sale, the North Hempstead Community Development Agency set a price for the sale of the building and published basic standards for the building's restoration. The Agency then accepted proposals describing the restoration and future use of the building. There were 13 competitors for its purchase. Apparently The Roslyn Preservation Corporation presented the best restoration plan and preservation covenants, and the building was sold to that group.

During the period from October 20th, 1983 to December 13th, 1984, the Preservation Corporation completed the restoration of the building as it appears today. Actually, because of the cooperation of the Community Development Agency, access to the building was authorized prior to its purchase, and John Stevens was able to evaluate the structure and prepare the plans for its restoration by the time the building was actually conveyed to The Roslyn Preservation Corporation. On December 13th, 1984 the building was sold to Barry Wolf, President of the Audited Advertising Distributors, for use as his firm's offices.

EXTERIOR

The original building, in the Italianate style, was five bays wide by two bays deep and had a large attic. It was two storeys in height and built on a center hall plan. Its outside walls were clapboarded and had a five inch exposure to the weather on all four walls. It stood upon a brick foundation laid in American bond. Only part of the cellar was excavated, the westerly two-thirds of the south half of the building. The exterior walls of the full cellar are of brick construction down to the cellar floor. It is assumed that the entire foundation is of brick construction. The two interior walls of the fully excavated cellar also were of brick laid in American bond. There was access to the cellar space through a cellar bulkhead in the west foundation wall, and, on the interior, by a stairway from the ground floor. There were 3-light windows in the excavated part of the cellar.

The building had a shallow hipped roof, the upper part of which stepped upward to form a secondary hipped roof slightly higher than the principal roof. A turned wooden pinnacle was centered at the uppermost point of this shallow "monitor roof." There was a wooden trap door just west of the monitor roof, which provided access from the interior. There were two brick chimneys at the north end of the roof and one at the south. All three had "waists" above the roof line and all had simple two-course projecting caps, two brick courses below the chimney tops.

The detailing of the building was very plain for its period. It had no water table and its double-faced corner boards were simply moulded between. All of the windows had plain, narrow facings and drip-caps. All included 2/2 sash except for the east double window, over the front doorway, which included two pairs of 1/1 sash. All of the windows were flanked by adjustable louvered shutters originally. These were missing at the time of restoration, but "paint ghosts" established their presence, originally. There was a prominent projecting moulded roof cornice which included a shallow built-in gutter. The cornice was supported by paired, sawn, scroll-work brackets which, however, did not have the usual turned drops. There were five pairs of brackets along the east and west (5-bay) fronts and four pairs, each, along the north and south. The brackets were based upon a broad, undecorated frieze. The brackets were decoratively tied to both the projecting cornice and the frieze by a moulded string course which extended around each individual bracket and around the entire eave line. Originally, there was a single storey hipped roof porch which extended along the entire principal (east) front of the house. The porch roof repeated the moulded, projecting cornice, paired brackets and frieze of the principal roof, but all these architectural elements were smaller in size. The porch ceiling was made up of beaded boards about five inches in width and there was the usual wooden deck. The design of the original porch columns, upon which the porch brackets were based, is unknown today. The existing, unfluted Doric columns probably date from early in the Breen ownership but have been altered at least twice because of rot near the porch floor. It cannot be stated with certainty if the porch extended along the south front as well as the east, as this part of the porch has been subjected to considerable alteration. Similarly, it cannot be established if the original porch did extend along the south front, whether it was open along its entire length or whether the western end was enclosed, as it is today. The small wing, at the west end of the south porch, has 2/2 windows trimmed to conform to the rest of the house, except for a small diamond-shaped window in its east wall, which opens to the porch. The south porch, and the small wing at its west end, are shown in the 1906 Belcher-Hyde Map. The ashlar-shaped concrete blocks which form the foundation of the south wing date from the early 20th century. However, the present masonry foundation could have been installed after the wing had been built. If the wing had been built on the porch deck, we must assume that the porch had been built first. If the south wing had been built as a part of the original construction, it would have had a brick foundation like the rest of the building.

Originally there was a small single-storey porch at the north end of the west front, north of the center hall. This was enclosed very early to serve as a kitchen, for which purpose it was fitted with an exterior chimney in its west wall. This enclosure was completed prior to 1910 as Catherine O'Leary remembers the family kitchen in this location when she lived in the house as a little girl. This enclosed back porch, which served as a kitchen, stood upon brick footings and its base was so badly rotted it had to be demolished by The Roslyn Preservation Corporation.

It has been mentioned several times above that the house was very plainly built, especially for its period. This is evident in both its construction and its finish. The only reason for doing this was to keep down the cost of the building, or because of a need for extreme haste in its completion. The exception to this practice is the elaborate principal (east) doorway. This is extremely tall and extends all the way up to the porch ceiling. The doorcase facings are simple enough and are trimmed with standard ogee mouldings and backbands. However, the deep door-case reveals are panelled on the top and both sides. The reveal panels also are ogee moulded. The

paired doors are truly impressive. Each of the doors has four panels, i.e., a small horizontal rectangle at the bottom, upon which a large vertical rectangular panel is based. Above this is a moulded quarter-oval, now in-filled with glass. The space between the circumferential perimeters of each quarter-oval and the angle is filled in by an ogee-moulded triangular flat panel, the hypotenuse of which is slightly convex to conform to the oval perimeter. The mouldings of the upper, outer triangular panel are the standard ogee type. The ogee mouldings of the three other panels include a prominent torus moulding framing the standard ogee which projects prominently. The two rectangular panels are shaped to resemble shallow, elongated pyramids; the bottom horizontal panels and the top vertical. Originally, the quarter-oval spaces included similar wooden panels. However, these were replaced with glass at, or shortly after, the time of installation, to admit at least some daylight to the otherwise windowless center hall. The paired doors are separated by a standard astragal moulding and retain their original patent rim-lock and porcelain keyhole escutcheon designed to accommodate two different keys for "double locking." The three embossed cast-iron hinges in the north door are the original; the south door hinges are identical to the north and are in period, but were introduced to the doorway during the restoration. The door-bell, on the south door, also was installed during the recent restoration. However, the door-bell plate was carefully contoured to conform to the "paint ghost" outline of the original door-bell.

This doorway may have been installed to dress up an otherwise rather plain building. However, in 1867, the original congregation of St. Mary's, Roslyn (TG 1972-73) built a small, barn-like, vertically boarded chapel between the front of the present church and Bryant Avenue. This was built by Thomas Gorman, the only Catholic carpenter for miles around Roslyn, who had immigrated from County Cork, where he had been trained as a carpenter. Construction on the present St. Mary's started in 1871 and progressed sufficiently for Father Patrick F. Sheridan, S.J., to celebrate the first mass in the basement of the present building in July 1873. At that time the original small chapel was bought by Patrick Cashman who moved it to his land at the southwest corner of Roslyn Road and Lincoln Avenue, directly opposite "The Roslyn House." Cashman converted the unpretentious chapel into a barn. Only one photograph of the original, frame, St. Mary's Chapel taken ca. 1945, is known. This is a very poor quality print in Radigan's "History of St. Mary's," which is clear enough, however, to disclose that the building had standard, sliding barn doors. Since even a very plain chapel would not have had barn doors, it is the conjecture of one of the writers (RGG) that the doorway of "The Roslyn House" is the doorway of St. Mary's Chapel. When Patrick Cashman converted the chapel to a barn, the elaborate doorway became redundant, and John Warmuth installed it in his building. It is also reasonable to assume that the builder of "The Roslyn House" was Thomas Gorman, who also built St. Mary's Chapel. If this conjecture is correct, the building was not completed until 1873, but there is no definite evidence for its construction (Beers-Comstock Map 1873) prior to that year in any case. The rear door in the west front is of the usual four-panel type. Its exterior torus and ogee mouldings recapitulate those of the paired front (east) doors. The present rear door is entirely conjectural and was made by Edward Soukup in 1984.

West of the house, and extending across the property from north to south, was a large pitched-roof, carriage shed. This was demolished by the Community Development Agency in August, 1980, because it had deteriorated so badly. Prior to its demolition a "snap shot" was taken. This shows a clapboarded building having a pitched roof, the ridge of which extended from north to south. Most of the east front

was open, in the manner of a carriage shed. There appears to have been one, or possibly even two enclosed added sections at the north end.

FRAMING

The building is very simply and economically framed. The main vertical supports are the corner-posts and similar posts set on the sills on either side of the center hall. The second and third storey floor joists are supported by spandrel-girts running between these vertical posts. Beams atop frame walls also run from east to west flanking the center hall to provide support. The 3" × 8" first floor joists are mortised into the sills. The second and third storey floor joists rest upon the spandrel-girts except for the outer ones which are mortised and tenoned into the vertical posts. The floor joists run from north to south on 20" centers. The studs are very light, 1³/₄" × 3³/₄", and are set on 16" centers. The interior wall has no bottom plate and the studs are toenailed directly into the 8" wide yellow pine flooring. There is no original sub-flooring. The 3" × 5" rafters are set on 24" centers and are "birds-mouthed" on to the roof plates and the projecting cornices are supported by "out-lookers" nailed to the rafters.

INTERIOR

The building is built upon a center hall plan with the stairway on the south side of the center hall. There is a large room which occupies the entire south side of the ground floor which is served by two doorways from the center hall. This is the original bar-room and served in that capacity during the Warmuth, O'Leary, and Breen ownership. Early in the 20th century, and perhaps earlier, the bar-room space was enlarged by the addition of a small wing in its southwest corner, created by the enclosure of the space at the west end of the south porch. Later on, the ice cream parlor, lunch room and both religious congregations occupied this space. There is a chimney at the center of the south wall which probably provided a flue for a cast-iron stove.

North of the center hall there were two smaller rooms. The easternmost room was slightly larger than the westernmost. Both had access to chimney flues although there was no evidence of original mantels. These rooms were used as family quarters by the O'Learys and by the Breens and probably by the Warmuths, also. As early as the O'Leary ownership, the small back porch had been enclosed to serve as a kitchen. The second storey floor plan was similar to that of the ground floor. There were two rooms south of the center hall, both of which had doorways opening to it, one at each end of the stair-well. The southeast room was slightly larger than the southwest and their parti-wall included a pair of double doors which opened into the southeast room. Most likely those were intended to serve as a bed-chamber and a display room for a traveling salesman. The display (east) room also had access to a chimney flue, but there was no evidence of an early mantel. The southwest chamber had a closet, constructed of 5" wide beaded boards, in its northwest corner.

There were two second storey chambers north of the center hall which opened to it. Unlike the other rooms, these were almost of the same size. Each had a shallow closet, built in the north wall, between the chimneys. The northeast room was the more important, however, as this room includes a simple mantel having a shelf with rounded corners. The plain breast was supported by flat pilasters having chamfered corner-boards and capitals. The capital blocks were further embellished at their tops with torus mouldings. The shelf is supported by an ogee moulding and the opening is

capped by a flat Gothic arch. This is the only mantel found in the building. It never served a fireplace but was intended to be used with a cast-iron stove. During the Breen ownership, these rooms were used as family bedrooms. During the O'Leary ownership these rooms usually were rented. During the O'Leary ownership the guests usually took their meals with the family.

There is a small morning room at the east end of the second storey center hall. This room includes the paired windows over the principal doorway. Its original purpose is unknown.

The large attic was unfinished, originally, and had no natural lighting. It was intended for storage. It was served by an enclosed, straight run staircase, over the principal staircase, which ended under the trap door to the roof.

The interior trim, like that of the exterior, is simple and inexpensive. All of the door and window cases had plain facings, trimmed with ogee mouldings and backbands. All of the doors were of the four-panel, ogee-moulded type. The baseboards, also, were plain boards capped with ogee mouldings. The single exception was the cap on the principal stair-stringer where the ogee-moulded cap was doubled. All of the interior flooring was 8" yellow pine. The stair-well fascia was stepped and beaded along its lower edge. The stair-well fascia corners were rounded. The stairwalls beneath the principal and attic stairways, which are panelled in most 19th century Roslyn houses, are simple 5" wide, beaded boards in this instance. The original stair-rail was missing, but examination of a "paint ghost" in the attic stair-wall sheathing indicated that the original railing was cusped along its upper surface and sides. The mortise for the newel also survived and suggested that the original was of fairly heavy construction and that its base was square in cross section. The original stair-rail was assumed to have been constructed of walnut.

RESTORATION

Numerous changes had taken place in the building by the time the Roslyn Preservation Corporation began its restoration, in October, 1983. These were identified by the study of early maps, study of the building itself, and conversations with Catherine O'Leary, who actually lived in the house and whose father was an early owner; Adam Tucholski, who was married in the house and was the son-in-law of a long-term owner; and Charles Caserta, who owned the building for many years, and was the last private owner before the building was acquired by the Community Development Agency. All three were extremely patient and helpful, and all three provided information especially concerning the dating of alterations and the use of the interior spaces, which, otherwise, would not have been available to us.

At the time of acquisition by the Roslyn Preservation Corporation, it was recognized that the building, although it had been treated badly by tenants, and brutalized by vandals, retained a considerable amount of its original fabric. For example, eight of the original four-panel, ogee-moulded doors survived, damaged but restorable, and retaining at least identifiable fragments of their original hardware. All of the original 8" wide yellow pine flooring remained, much of it in poor condition. However, only in the large bar-room had this been covered over with later flooring. Some of the original interior walls or partitions had been removed or relocated. Their original locations could be established from the nailing pattern in the flooring. Most of the original 2/2 window sash were badly rotted and deteriorated. However, enough of these could be restored to fit the second floor front window casings.

At the time the restoration began it was recognized that the small wing, at the west end of the south porch, probably was a later addition, but one that was standing by 1906 (Belcher-Hyde Map). It was based upon a foundation of the earliest type of patterned concrete blocks, in this instance simulated dressed stone, made in moulds purchased from Sears-Roebuck, etc., by the contractor or even by the owner. The enclosed west back porch, north of the center hall, was known to have been used as a kitchen prior to 1910 by Catherine O'Leary.

In October, 1983, the exterior walls were sheathed with diamond shaped Johns-Manville asphalt strip shingles. One of the writers (RGG) remembers these as being in place and weathered during the early 1950's. Miss O'Leary and Mr. Tucholski remembered the building was painted white and had green shutters. Actually, the last paint colors, before the synthetic sheathing, was very pale gray with green trim, including the corner boards. Mr. Tucholski also remembers the shutters being removed in preparation for painting and that they were not replaced. Probably this took place when the synthetic siding was applied. Mr. Caserta recalls that the synthetic siding was in place when he bought the building in 1947. Probably the synthetic siding was applied during the 1930's, when the use of the diamond pattern was most prevalent.

Similarly, all of the porch columns were replaced prior to the purchase of the building by Mr. Caserta. He recalls that the columns had rotted at their bases and that he shortened them and placed them on concrete plinths. However, these columns are of the hollow, staved type which did not appear until the early 20th century. It is possible they were installed at the same time as the asphalt siding, probably during the 1930's. On this basis, unless some early photographs are found, we do not know the configuration of the original porch columns and may never know how they looked originally.

Apart from the very few changes mentioned above, there probably was little alteration in the appearance of the building prior to 1947. When Charles Caserta bought the building in that year, he excavated the cellar crawl space; installed a modern central heating plant and bathrooms and installed two large shop windows at the ground floor level of the principal (east) front, beneath the porch roof; one on either side of the principal doorway. He also installed two smaller exterior doorways, at the north and south extremities of the two shop windows to provide direct access to the interior spaces without using the centerhall. One of these doors had been destroyed by vandals. The other was restorable and plans were made for its re-use. Mr. Caserta also replaced the rotted wooden principal porch platform with concrete, shortened the existing porch columns as mentioned above, and constructed a small wing, on the new south porch platform, filling the space on the south porch east of the already standing south wing. Mr. Caserta also constructed a small concrete stoep at the rear entrance to the building.

Prior to the start of the restoration procedure it was decided to restore the building as closely as possible to its original appearance. In cases where later construction contributed to the quality of the building and was historically of consequence, as the early 20th century south wing, it would be retained. In cases where it was felt that the later changes were incompatible, as the shop windows and the synthetic siding, they would be removed. In cases in which the original component was unknown, as the porch columns, they would be retained. In all other respects, the original plan and character of the building would dominate its restoration. The major decision concerned the "rudimentary" monitor roof. There

was no doubt that this had been installed originally to achieve a more characterful roof-line. However, the absence of windows prevented the achievement of the principal purpose of a monitor roof, to gain a usable attic room. This could easily be accomplished by raising the monitor roof a few inches so that clerestory windows could be installed. To do this would involve the demolition of the original monitor roof framing which appeared a bit light for its purpose but which, nevertheless, was managing the stress placed upon it very well. At this point John Stevens had completed his drawings for the restoration of the building, and it was decided to defer the decision on the monitor roof until the restoration was under way. The John Flynn Building Company was retained to undertake the major part of the restoration of the building. Certain special detail work was to be completed by the staff of the Roslyn Preservation Corporation. On October 21, 1983, stripping of the asphalt shingles was begun.

Eight days later, on Saturday night, October 29th, or very early Sunday morning, October 30th, 1983, an unidentified arsonist set fire to the house by building a fire on the concrete rear stoep. As the result of the fire, the central part of the west wall was very badly damaged and about two-thirds of the roof, including the entire monitor roof and the north and west roof slopes, was damaged beyond repair. At this low point in the proceedings, it was decided that, since the original monitor roof was no longer salvageable, a new monitor roof should be constructed, five inches taller than the original to permit the inclusion of clerestory windows. John Stevens then undertook to modify his drawings to permit this change and Guy Ladd Frost, A.I.A., prepared framing specifications for the new monitor roof to support the increased weight. A large wooden sign bearing the name "Metzler Bros" was found in the attic. It seems to have no connection with the building.

During the course of the restoration the small east wing, on the south porch, was removed and the deficient exterior wall was restored. A single 2/2 sash window was inserted. The shop windows and accessory doorways were removed from the east front of the first floor and the defect restored using clapboards to match the original. Four 2/2 sash windows were installed immediately beneath their second storey counterparts. The deteriorated concrete porch platform was repaired and surfaced with square flagstones of a color which would harmonize with the paint colors. The deteriorated existing east porch columns were repaired and shortened by Edward Soukup. These were then placed upon appropriate square wooden plinths adapted by John Stevens from those of the Willet Titus House (TG 1972-73) which the Roslyn Preservation Corporation had owned and the restoration of which it had planned. The porch column bases were made by Don Cusack, a local carpenter. Stripping of the synthetic siding disclosed that almost all of the original siding, apart from that damaged in the fire, or removed for the east shop windows, had survived in good condition. The remaining paint was removed and the clapboards were made ready for staining. A new 2/2 sash window was installed at the second storey level of the west front. This was located at the north side of the southwest chamber where there had been an original wooden closet, which was damaged in the fire, and which was not to be replaced. The brick foundation and the three chimneys were repaired and repointed as required and all three original chimneys were flue-lined. The chimneys also were made a few inches taller to accommodate to the increased height of the reconstructed monitor roof. A new cellar bulkhead was constructed at the original site. The roof was repaired using new rafters and sheathing to replace the fire damaged fabric. The original built-in gutters were repaired and lined and new downspouts were installed in their original locations. The principal and porch roof

cornices were restored. Missing brackets were fabricated by Albert Margaritis. The new, glazed, monitor roof was constructed after appropriate re-framing. A new monitor roof pinnacle was turned by Edward Soukup, to replicate the weathered and fire-damaged original. The second storey, east front window sash also were restored by Edward Soukup. All other window sash are replicas of the originals.

The early 20th century, or earlier, single storey kitchen wing, which stood on the original west porch, was demolished and a new wing of the same floor dimensions but two storeys in height, was constructed, in accordance with John Stevens' drawings. During the demolition the original west exterior wall of the house was exposed with original clapboards and a "buried" 2/2 window case. The additional storey was to replace the floor area lost by the removal of the 1947 wing at the east end of the south porch. In addition, a two-storey "vestibule," designed by John Stevens, was constructed to provide direct access to each of the west wing rooms from the center hallway. At this point, the 1947 concrete west stoep was extended to the west, and sheathed with flagstones to accommodate to the vestibule entrance.

The original principal east doorway was restored and the original front doors were reworked by Edward Soukup and Noel Zuhowsky of the Roslyn Preservation Corporation. An appropriate west (rear) four-panel door was fabricated by Mr. Soukup. The transom window for the west exterior doorway bears the number "69." This was found in a later interior wall near the west end of the first floor center hall, which was removed. The transom window probably dates from the early 20th century. None of the original louvered shutters survived. New conforming louvered shutters were installed.

On the interior, all of the badly water-soaked original lathe and plaster was removed, and later interior walls, at the west end of the first floor, center hall, and the first floor north chambers, were removed. The sag in the center hall and of the principal staircase was corrected by supporting the major east-west bearing walls which flanked the center hall. The earth cellar walls excavated by Charles Caserta in 1947 were faced with a course of concrete blocks, and appropriate heating and cooling equipment was installed. Chicken wire was nailed to the studs one inch inside the inner surfaces of the clapboards, to provide for air circulation. The exterior walls and roof were then insulated and the walls sheet-rocked.

In the restoration of the interior, every conceivable effort was made to restore the original floor plan. For the most part this was successful. However, a few changes were required, as follows: (1) the east door-way to the bar-room was relocated about one foot to the west; (2) the archway which provided access from the bar-room to the south wing was reconstructed to provide for better access; (3) the original wall separating the east and west chambers north of the center hall was missing and was not replaced; (4) the original shallow closet in the north wall of the northwest second storey chamber was removed; (5) the wall dividing the two second storey rooms south of the center hall was relocated a short distance to the east. The east room created was then divided into north and south chambers. The double doorway between the original east and west rooms was reconstructed so that, while it looks like a double doorway, actually one door opens into each of the two east rooms; (6) the second storey "morning room" was enlarged slightly by moving its south wall about one foot to the south. This alteration centered the double window on its east wall. The relocated south wall was extended to the west so that it created a shallow closet, which is entered by the doorway near the bottom of the attic stairway which

originally provided access to the southeast chamber; (7) space was created, at the west ends of the first and second storey north chambers, for the installation of lavatories. Both these open to the center hall; the first floor lavatory by way of an original doorway and the second floor lavatory via a newly constructed doorway.

The interior flooring was then repaired and refinished. The flooring of the first floor center hall was in such poor condition that replacement was required. The later bar-room flooring, over the original, was not removed.

The principal stairway was reconstructed with replacement of the treads and risers and the interior stair stringer, all of which were in badly deteriorated condition. The original interior stringer moulding, a double ogee, was salvaged and replaced. The original stair-rail was missing. However, considerable insight into its original character was available, based on surviving stair-rails of the same period in other local houses. In addition, the newel mortise established that the newel had a square plinth. A "paint ghost" on the attic stair wall disclosed that the stair-rail had been cusped in cross-section. The Roslyn Preservation Corporation had an appropriate newel, from Hagaman, N.Y., in its architectural stockpile. An appropriate rail was found in a wrecker's yard in Brooklyn which was satisfactory except that it came from the right side of a hallway and the complex, curved railing return, at the head of the staircase, would not fit our left-hand location. The stair-rail was installed, including dovetailing of all the balusters, by Edward Soukup and Noel Zuhowsky, who also carved the new railing return. The installed stair-rail apparently is a successful replacement. Mr. Adam Tucholski visited the house when the restoration was completed and thought it was the original stair-rail. Both the cellar and attic staircases were reconstructed. The cellar staircase was badly deteriorated. The attic staircase was damaged in the fire and had to be redesigned to fit into the new monitor roof room.

All of the original trim which could be salvaged was. All other interior trim, even in the new wing, was fabricated to match the original. Eight original, four-panel, ogee-moulded interior doors survived. These were restored and the required additional doors were obtained from The Roslyn Preservation Corporation's architectural parts stockpile. Fragments of the original cast-iron rim locks remained in the eight original doors, as well as an extremely interesting rim lock in the front double doors. Both rectangular and square rim locks had been used originally. These all were restored to operable condition by James Kist. Missing conforming rim locks were procured from The Roslyn Preservation Corporation's architectural parts collection. In a similar manner, many of the early doors, original as well as introduced, were fitted with their original, restored foliate cast-iron hinges or with those from the stockpile. White porcelain door knobs of the period, having cast-iron mounting, were fitted to all the interior doors. Similarly, appropriate porcelain keyhole escutcheons were employed on the first floor doors and black painted cast-iron on the second. The 1947 Regency-type south exterior door with its original brass hardware was installed at the west end of the center hall to form a vestibule. The interior trim color is based on other Roslyn houses of the same period. The three exterior paint colors were established by paint analysis by Frank Welsh of Bryn Mawr, Pennsylvania. To avoid peeling and/or blistering, the clapboards are stained, not painted. The stain was prepared to Frank Welsh's sample by the Cabot Stain Company of Boston. The landscape plan was donated by Zion & Breen Associates of Imlaystown, New Jersey.

During the 1985 House Tour an early photograph was made available for reproduction. This apparently was taken about 1915 and confirms the accuracy of

the 1984–1985 restoration. Several people are standing along the south front of “The Roslyn House,” including Rose Veronica Breen, who was married in the saloon-bar of the building in 1919. In the photograph she appears to be about 15 years old. Standing at her left is Breen Dempsey, a relative.

At the time of the circa 1915 photograph, the small, single-story wing, at the west end of the porch, had been enclosed as it is today. There were five distinct bays, as today, at the first floor level of the east front. However, the southernmost of these was a simple doorway, in the photograph, in place of the 2/2 window of today. Similarly, the present east window, in the south front, was a doorway providing access to the bar-room, in the photograph. However, there is every likelihood that both doorways originally were windows which were converted to doorways after the building was built. At the time of the photograph, the porch deck was concrete, faced with early “rock-shaped” concrete bricks, and the present porch columns were based upon modified concrete block plinths. It was originally understood by the writer (RGG) that this porch masonry-work had been completed by Charles Caserta in 1947. Apparently, Mr. Caserta repaired existing, earlier masonry. It still is the opinion of the writer that the concrete porch platform and the present, simple Doric porch columns are not the original but are an early alteration. The photograph establishes they were in place by 1915.

The photograph also shows a railing along the edge of the porch roof. This is covered with lettering advertising various brands of beer and may have been installed for this purpose as the porch roof never served as a deck, and the railing, stylistically, dates from the early 20th century. Finally, a convex corner sign, at the northeast corner of the railing, announces “EDGEWOOD/HOUSE/THOS. J. WYLIE/PROP.” Mr. Wylie has not been identified. He probably was a tenant at the time the photograph was taken.

EPILOGUE

The restoration of John Warmuth’s “The Roslyn House” has been an extremely gratifying experience. The building has come a long way from the pessimistic comments and the arsonist’s fire at the beginning of the restoration process. It is not only a joy to the eye, but has had a highly favorable impact upon its neighborhood. In addition, it already has, and will continue to, serve as an important historic preservation stimulus in North Hempstead and in Nassau County. Many people contributed their energies and skills to the successful completion of this project. Some of them have been identified in the text of this article. Others, including John Flynn and the members of his organization, and Hector Gayle and the staff of the North Hempstead Community Development Agency, are equally entitled to our thanks. A word of thanks must also be expressed to Barry Wolf and the staff of the Audited Advertising Distributors, for whom this has been no ordinary real estate purchase. They have been patient and considerate, most of the time, notwithstanding the many inconveniences to which they have been subjected. We all wish them the very best of good fortune. If the restoration of “The Roslyn House” brings to them the same level of gratification it has brought to us, the building will survive well into eternity.



G. W. Denton House, ca. 1875
Drawn by Guy Ladd Frost, A.I.A.

THE GEORGE WASHINGTON DENTON HOUSE
57 West Shore Road. Flower Hill, Roslyn (Circa 1875)
Residence of Dr. and Mrs. Stanley Fisher

HISTORICAL BACKGROUND

This house was built by George W. Denton about 1875. It is not shown on the Beers-Comstock Map, which was published in 1873. However, its site was surveyed by Singleton Mitchell on 8/15/1874 and it may be assumed that construction started shortly thereafter. The Mitchell survey indicates that the site included 2.11 acres, a bit more than it does today. However, the site, at that time, extended to the middle of West Shore Road. It is one of four Roslyn "showplaces" mentioned in "Long Island & Where to Go," a guide-book published by the Long Island Rail Road in 1877. All four houses (Bogart, Bryant, Denton and Eastman) survive. The Denton House is described as standing on "elevated ground above the bay, and across the water we see the residence of William Cullen Bryant."

George W. Denton was a well-known local lawyer connected with a prominent North Hempstead family. He had numerous clients in Roslyn, and was the attorney for the Roslyn Knitting Company when its trustees filed for voluntary dissolution ("Roslyn Tablet," 13th July 1877). In 1877, Oliver Cotter, Deputy Sheriff of King's County, was retained by the Roslyn Sons of Temperance to investigate the violation of liquor licensing regulations. Mr. Cotter alleged there were 21 unlicensed vendors of spirituous beverages in Roslyn. Numerous arrests and trials followed. Mr. Denton represented the Sons of Temperance in these proceedings. ("Roslyn Tablet," 28th September, 1877, 5th and 12th October, 1877).

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. The Denton House changed owners during July, 1983 and, during the subsequent refurbishing, a sheathed board was found behind the siding beneath the north second storey bay window which bears the pencilled legend "John Dugan/Carpenter & Builder/Dec. 20th 1875/Roslyn Long Island. Apparently the Denton House was not quite finished when Mrs. Moulton was given tea. "Ducan (sic), John, Carpenter" and "Ducan (sic), Samuel, Mason, are listed in the Roslyn Directories for 1867-68 and 1868-69. Samuel Dugan I (TG 1966-67, 1978-79) is listed in his Family Bible as having been born April 20th, 1813 and having died April 20th, 1881. Samuel Dugan I fathered three sons. According to the same Bible, John Dugan was born February 9th (or 10th), 1842 and died January 10th, 1888; Samuel Dugan II (Jr.) was born September 4th, 1849 and died January 24th, 1921; and Andrew B. Dugan was born June 1st, 1853 and died June 14th, 1913. John Dugan's obituary, in "The Roslyn News" for January 14th, 1888, also mentions that he was born in Ireland and that he was buried in The Roslyn Cemetery. It specifies pneumonia as the cause of his death. The obituary also describes him as a "leading architect and builder." If this statement is accurate he may have designed the George Washington Denton House in addition to having built it. Identification of additional buildings built by John Dugan may establish this. At this time, no other local buildings are attributed to John Dugan.

It is not known how long the Denton family owned the house. It is shown on the Belcher-Hyde Map of 1906 and 1914 as belonging to someone named "Tapscott."

Title search reveals that on April 22nd, 1897, Elias P. France and Edward Willets conveyed the property to Hannah T. Willets. Frank L. Tapscott and Embury MacLean were the mortgagees. It was conveyed by Lillian E. Tapscott to Allene, Princess Henry XXXIII of Reuss (a small German Principality in Thuringia) on June 28th, 1919. This transaction was recorded at the office of the Nassau County Clerk on June 28th, 1919 (Liber 539 of Deeds, Page 79). Princess Allene, the former Allene Tew Burchard of Locust Valley, conveyed the property to the Girls' Service League of America, on April 8th, 1930 (Nassau County Liber 1520 of Deeds, Page 19, dated April 12th, 1930). The Girls' Service League of America sold the property to Colonel and Mrs. Frederic N. Whitley, Jr. on July 15th, 1946 (Nassau County Liber of Deeds 3141, Page 145, dated July 22nd, 1946). Colonel Whitley sold the property to the present owners in July 1983. A splendid photograph of the house survives, which is signed, in ink, "Pickering/Roslyn/1919," which shows the house prior to any of the few changes which have taken place. The photograph probably was taken during the ownership of Allene Tew Burchard. The Denton House is illustrated in Brendan Gill's "A Fair Land To Build In" (Preservation League of New York State, 1984) and was included in the National Register of Historic Places. The George Washington Denton House was exhibited on the Landmark Society's Tours in 1966 and 1967.

EXTERIOR

The Denton House retains much of its picturesque Victorian landscape plan. Its carriage drive curves up the hillside to the house and then continues on to an upper plateau to end at the carriage house site. Much characteristic Victorian plant material survives, such as "bottle-brush" buckeyes and French hydrangeas.

The Denton House was built to be stylish and elegant as fitted the position of its owner. Stylistically, it was designed to imitate the interior of a Tuscan villa as closely as reasonably feasible in wood and, like its prototypes, i.e., "Cronkhill" in Shropshire (John Nash, 1802), was built upon a hillside with an open view. To this end it features two apparent "towers" (although they actually are dormer windows) and there are simulated rafter-ends beneath the eaves on all four sides. The principal (east) tower projects forward by one bay and its top is decorated with a window oculus and a pair of arches supported on pylon-style pilasters. It provides space for a bed-chamber on the third floor. The rear (west) "tower" is much smaller and, actually, is a more conventional hipped-roof dormer window. The shallow hipped roof of the house originally was slate-sheathed. The slates apparently were taken up, and re-used in part, during the 1920's, when the original terneplate gutters and flashing rusted out and were replaced with copper. The roof recently was re-sheathed again, by the present owners, in composition strip-shingles. The low, hipped roof is hard to see because of facade gablets over the paired windows of the east and south fronts and over a single window on the north. Each of these originally was decorated at its gable peak by a palmetto-leaf shaped anthemion. These are visible in the Pickering photograph but no longer survive. They probably were removed during the 1920's roof repairs. The roof, also, is partially concealed by a large 2-storey canted bay window which fills the space north of the tower. This bay window has five sash on its first storey and four on its second. Also, there are single storey matching canted bay windows, one each on the north and south fronts. All of the bay window sash have rounded-edge, flat panels beneath their exterior sills. The large, "L" shaped verandah, on the east and south fronts, is a major architectural feature. The porch roof is supported on a Renaissance style arcade of decorative,

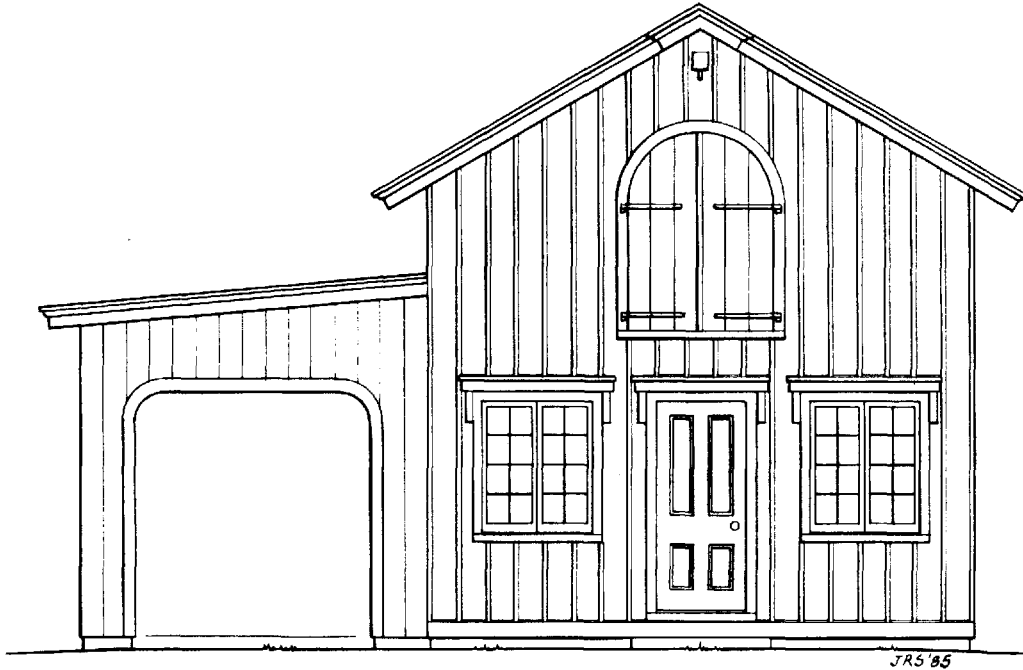
flattened, round arches between the porch piers. The porch deck had been widened, after the 1919 Pickering photograph, but was restored to its original design by Colonel Whitley. One section of the original porch railing, with its rectangular, semi-circular cut-outs, and substantial, bi-chamfered, moulded hand-rail, has survived at the southwest end of the porch. The remainder has been lost since the 1919 photograph. The lattice beneath the porch, also, has been installed since 1919. Originally, the space was fitted with even more elaborately designed wooden grill work than the porch railing. Originally there was a low, matching railing, at the second storey level, which enclosed the area from the south face of the two-storey bay window to the south side of the east tower. This, also, has been removed since 1919.

The principal (east) porch staircase has changed little since 1919. Originally, the sides of the stepped "boxes" were panelled and a few of the early flat panels survive. The entrance arch rests upon free-standing colonnettes and is recessed inside the plane of the verandah arches. The front entrance has a crosstetted Tuscan doorway trimmed with vigorously projecting ogee mouldings. The paired pine doors are faced with chestnut on their interiors. The round-headed upper door panels enclose etched glass panes decorated with a Greek Key border and a central monogram "G.W.D." (George Washington Denton). Only one of the two glass panels has survived. They are protected on their exterior surfaces by paired cast-iron grilles having central rondels. There are square wooden panels at the lower parts of the doors, each with a carved wooden tablet flower at its center. The original, decorated, cast-bronze door hardware survives.

The three original chimneys survive. The chimney in the north roof slope has two flues, a patterned rim and two ceramic Victorian chimney pots. The south chimney also has a patterned rim. In addition, it has a slate rain cover. The latter is visible in the 1919 photograph but probably is not original to the house. The west chimney has been rebuilt from the roof up and does not have a patterned rim. Actually, the north and south chimneys appear to have been rebuilt from the roof up, also, but their original appearances have been preserved.

Besides the 3-bay by 3-bay, hipped-roof main block of the house, there are two, two-storey rectangular wings which occupy the north half of the west front. The smaller of these is to the west of the larger. Both have half of a hipped roof. The larger provides ground floor space for the kitchen and the smaller for the early laundry. The south half of the west front is occupied by a single-storey, pent roof wing which provides space for the pantry. There is a small addition to the west of this one-storey wing, but this has a concrete foundation and is later work.

The house has a full brick foundation, laid in common bond. The cellar has three-light windows and a small brick-cheeked bulkhead on the south. The clapboard exposure is five inches to the weather. The house has moulded corner-boards appropriate for its period and has a magnificently contoured water-table beneath the lower course of clapboards. The window sash in the east and south fronts of the main block are of the 1/1 type. The east and south fronts were the most visible and, therefore, were fitted with more "modern" sash. The remaining windows were fitted with 2/2 sash which was less expensive and would not be seen anyway. All the windows are fitted with broad, crosstetted exterior facings and vigorous drip-caps, some of which are moulded. There is a projecting window string-course, beneath the ground floor windows, which forms their sills. All but the bay windows originally were fitted with louvered shutters. These are not in place,



G. W. Denton House—conjectural east elevation of Carriage House, ca. 1875;
 based on rough sketches by Colonel Fred Whitley.
 Drawn by John Stevens

but have been carefully preserved in the cellar. Their use, of course, explains the absence of moulded trim on the window facings. The bay windows did not have shutters but were fitted with panelled interior blinds only one of which has survived.

ACCESSORY STRUCTURES

A characterful, small, ice-house stands on a rise to the rear of the house and is contemporary with it. The ice-house has brick walls laid in common bond, which are surmounted by a board-and-batten “frieze.” The use of a gable-on-hip roof at the front (east) end and a full gable at the rear, permits the use of the natural slope for the development of a separate rear entry for loading. The paired, original, board-and-batten doors at the front (east) end are capped by shallow, rounded brick arches, laid in a stylized “hound’s-tooth” pattern. The ice house originally was roofed with wooden shingles. It is not known when the wooden shingles were removed and the present composition strip-shingle roof installed.

Originally there was a board-and-batten, pitched-roof carriage house northwest of the house and on the plateau above it, which faced the east. The carriage house had a single-storey, flat-roofed extension on its south side which had a flat-arched opening to accommodate a carriage or motor car. The main part of the carriage house had a slate-sheathed roof which had vigorous eave mouldings. There was a roundheaded loading bay, with paired doors, in the east gable-field. The east front also included a pedestrian door-way, fitted with a four-panel, ogee-moulded door, which was flanked by large casement windows. The “carriage-house” seemed to include no stalls, or other accommodation for horses. In fact, there seemed to be no way to get them inside. Except for the one-storey vehicle wing, the entire building

may have been intended as quarters for a coachman and his family. The carriage house was demolished during the 1950's, and only part of the foundation remains.

To the west of the ice-house, near the west boundary line, there was a characterful board-and-batten privy which had a pitched roof fitted with shaped verge-boards. The eight feet square brick foundation for the privy still survives.

In addition to the accessory buildings, originally there was an elaborate "gutter and down-spout" system which collected rain water into a system of cisterns. Although the exterior fittings are long gone, three of the buried cisterns survive. The largest of these is circular, 20 feet in diameter and is located on the upper plateau near the stable site. The next largest is ten feet in diameter and is northwest of the house. Apparently, it supplied water for the kitchen and laundry.

INTERIOR

The interior of the house is even more remarkable than its exterior, as virtually every architectural element has survived. The house retains its original floor-plan, flooring, decorative trim, doors, hardware (including some window catches), and even some elements of its original hot-air heating system. The interior doors all have decorated cast-iron hinges and brass-mounted porcelain knobs. This remarkable survival becomes even more unusual when one considers that prior to the Whitley ownership, the house was used for a number of years as a resort by a social agency for girls, and many layers of paint were applied over the original woodwork. It is largely as the result of this practice that the house looks differently today than it did at the time it was built. Originally, all the interior pine trim was "grained" to simulate a hardwood, as black walnut, chestnut, or "golden" oak. All this has been painted over, except in the entrance hall, where the actual hardwoods were employed. In addition, all the floors originally were designed to be covered with carpeting, probably of the flowered Brussels variety, except for the dining room and a small upstairs sewing room, which were designed to have, and still do have, hard yellow pine floors, with black walnut borders. The dining room floor was laid in a herring bone pattern which also survives.

The cellar, i.e., foundation, walls are laid from floor to sills in brick laid in American bond. The cellar extends under the main block, only, and does not extend under the pantry, kitchen or laundry wings. Interior brick walls divide off a small room directly under the east end of the front hall. The south wall of this room has never been whitewashed. Since all the other cellar walls were whitewashed, originally, it may be assumed that this one is a later addition. There is a much larger, brick-walled room which fills the southeast corner of the cellar. It probably was used for food storage, originally. The main floor joists are all concealed by a later ceiling so their dimensions cannot be identified. The brick arches for the three chimneys may be found at the base of each chimney. Each, originally, had shelves for storage space as one still does today. The stairway to the main floor is divided from it by the flat-panelled reverse of the main stair wall. According to Colonel Whitley, the name, "George Washington Denton," is written in pencil above the ceiling on the under surface of the principal staircase, above. The four-panel, unmoulded, door, at the top of the cellar staircase, retains its somewhat worn original graining. The stiles are grained chestnut and the panels burl walnut.

The Entrance Hall is completely original except for the inclusion of a later radiator. There is a vigorously moulded dado of chestnut and walnut which includes one of the original hot-air heating registers. The boldly projecting doorway

mouldings employ cyma- and cyma-reverse curves and are made up of alternate courses of black walnut and chestnut. The doors are chestnut with black walnut cyma mouldings which project beyond the stiles. All this hardwood trim has been stripped by the present owners. The original moulded plaster ceiling cornice and chandelier medallion both survive. According to Colonel Whitley, these, originally, were painted Venetian red, black and gold. The entrance includes two angled doors, at its west end, with a sculpture niche between. The principal staircase was placed in a separate hallway, behind the entrance hall, but accessible to it. In order to achieve this, both end doors have been placed diagonally across the inner corners of the hall. The practice of removing the principal staircase from the principal hall originated, in this country, with Thomas Jefferson.

The Reception Parlor originally was intended for the reception of formal callers. The two open corner cupboards originally had doors and served as guest closets. The original ceiling cornice, chandelier medallion and flooring all survive. All the wooden architectural trim employs projecting ogee mouldings. There are wooden panels beneath the two pairs of paired windows. All these wooden surfaces are now painted, but, originally, were "grained" to simulate hardwoods. The slate mantel has a round arched opening and moulded panels typical of its period. The incised, stylized, floral decorations are very early examples of the Eastlake influence. These originally were highlighted with gold leaf as they are today. For many years this mantel was painted the same as the trim colors. This later paint was removed by Colonel Whitley, who repainted the slate mantel in its original Venetian red and black. This stripping process also revealed the pair of Minton porcelain portraits of hounds, in polychrome, which were in position when the mantel was set, originally. The fireplace retains its original cast-iron hob-grate.

The Dining Room also retains its original plaster ceiling cornice. Originally, there was a chandelier medallion which had to be removed during the 1950's. There is a large canted bay window which overlooks the south lawn. The bay window sash all are panelled beneath their sills. The bay window alcove is separated from the rest of the dining room by a shallow, plastered ceiling arch which rests upon moulded plaster brackets having foliate decoration. The dining room also includes a heavy moulded chair rail and crossetted doorways surrounding four-panel, ogee-moulded doors. The two innermost doors have been placed obliquely across the corners to provide symmetry within the room without disturbing the design of the entrance hall. All the wooden architectural detail is painted in a solid color, but originally was artificially grained to simulate a hardwood. The hard yellow pine herringbone floor is original and has a black walnut border. The mantel is constructed of panelled and moulded slate and has a rectangular opening. For many years the mantel was covered with trim paint but, during the 1970's, Colonel Whitley removed this to reveal part of the original marble graining. The remainder of the faux finish was unrestorable and was painted brown to match the ground color.

The Butler's Pantry again points up the extremely high survival of the architectural features of the house, and the generous attention given to all details in a prosperous household of a century ago. The original storage cupboards all survive, with doors above and drawers, for linens, below. The doors are all panelled with standard ogee mouldings. All the cast bronze decorated drawer handles survive. Similarly, the copper pantry sink and the copper-sheathed drain-boards and counter-tops have all survived. To add a proper finishing touch, the shelves in the south china closet all have carefully shaped leading edges.

The kitchen is the only principal room in the house which has been "modernized." However, even this room retains its original stone hearth (beneath a modern brick platform) and a brick stove embrasure, the opening of which was filled by a large Franklin stove of the Beekman pattern by Colonel and Mrs. Whitley. The stove has been relocated to the "Tower Room," on the third floor, by the present owners. To the south of the stove embrasure, the original lower (counter) section of a group of kitchen cabinets survived until 1985. This has been removed and replaced with specially designed cabinetry fabricated by Edward Soukup. The black and white tile floor, in the manner of the late 19th century, also was installed by the present owner.

The Stair Hall is a small area, definitely secondary to the entrance hall, which is too small to be furnished and which includes only the principal stairway and an angular clothes closet. The stairway is ogee panelled beneath the treads, and extends all the way to the attic. The heavy octagonal newell post is made of black walnut, and includes a recessed, moulded, pointed Gothic panel on each of its surfaces. The heavy, moulded stair-rail and turned-and-fluted balusters also are made of black walnut. The understair panelling, doors, and door-surrounds are now solidly painted. Originally, they were grained artificially to simulate black walnut. A sample of the original artificial graining survives on the reverse surface of the cellar door. The under surface of this stairway has the name, "George Washington Denton," written on it in pencil. This is the only known reference to the middle name "Washington."

The Back Drawing Room, or family room, was the room which the Denton family and their close friends used on a daily basis. However, the back drawing room and the front drawing room are separated by a pair of recessed, sliding doors so both rooms could be used en suite for large social gatherings. Neither of the drawing rooms has a dado or a chair-rail. However, both rooms employ the same prominent, stepped, ogee-capped baseboards as do the entrance hall, reception (or front) parlor and dining room. The wood architectural detail, also, is similar to that in the aforementioned rooms. This is now painted a solid color but, originally, was artificially grained to resemble golden oak. The original, elaborate, plaster chandelier medallion survives, but an appropriate gas chandelier may never have hung from it as public gas service did not reach West Shore Road until well into the "electric" period. However, an equally appropriate kerosene-fired chandelier probably was used in this location. The ceiling cornice in this room is not plaster, but wood. Probably it was plaster, originally, but failed early in the life of the house and was replaced with a conforming wood cornice to avoid the mess of plastering. The canted bay window arrangement matches that in the dining room except that the foliate-moulded brackets are larger in the back drawing room. Both single-storey bay windows are symmetrically placed on the building. Until recently the slate mantel was painted to match the trim. The present owners have removed this later paint to disclose the original black slate beneath. The incised decoration, in the Eastlake manner, originally was gilded and this finish is to be restored. The principal decoration of this mantel is the moulded-edged, flat panels above and below the pilasters and filling the corners created by the round-headed arch of the fireplace opening. There are six circular recessed, moulded-edged panels running along the lower edge of the mantel breast. The moulded edges frame recessed Minton tiles in the designs of polychrome rosettes and tablet flowers. Until recently, these recessed panels were filled with plaster and painted over so they were visible only as linear, circular scars in the mantel surface. The plaster was removed to

expose the tiles as a part of the stripping procedure. The family parlor fireplace retains its original, cast-iron, moulded fire-box surround and its original cast-iron hob-grate.

The Front Drawing Room was intended to be the most elegant room in the house and has the most elaborate chandelier medallion and ceiling cornice. Actually, the chandelier medallion is identical to that of the back drawing room except that it has been extended at its east and west ends to add to its importance. There are two separate moulded plaster panels within the principal cornice, and the moulded plaster panel in the bay window ceiling is circular in outline. The bay window is slightly more than a semi-circle, in floor plan, and incorporates five windows separated from one another by turned, wooden, colonettes. Clusters of three identical colonettes are placed at each end of the bay window opening. All ten colonettes are raised slightly above floor level so that carpeting could have been slipped underneath. All the original wooden architectural detail, i.e., ogee-capped, stepped baseboards, cross-topped doorways and colonettes are painted in a solid trim color today. Originally, they were artificially grained to simulate "golden oak." The walls in this room, as in all the major rooms, were papered, originally. The slate mantel, in the front drawing room, is particularly interesting as it is the only one, on the first floor, which retains its original, simulated, black Belgian marble surface and incised, gilded, Eastlake-style decorative detail. It has never been altered in any way.

SECOND FLOOR

The Upstairs Hall continues the decorative plan of the first floor stair-hall, below. The base-boards and walnut stair-rail are the same. The moulded, plaster ceiling cornice is simpler than in the rooms below, and establishes the cornice design for the second storey rooms.

The Northeast (Master) Bedroom has the same ceiling cornice as does the second storey hall. The ogee-moulded baseboards are shallower than those of the floor below, or of the second storey hall, but are still impressive. The ogee-moulded window surrounds include ogee-moulded, flat panels beneath the sash. The plaster arch which delineates the bay window is similar to those of the dining room and of the family parlor but is based upon simpler, acanthus-leaf moulded, plaster brackets. Originally, there was a doorway which connected the master bed-chamber to the morning room alongside. This was closed up when the morning room was converted into a bathroom.

The Sewing (or Dressing) Room is a small room just west of the master-bedroom and is entered from the hall, thru an angled, ogee-moulded doorway. It does not have a ceiling cornice but is important enough to have the same baseboards as the master bed-chamber as well as the same ogee-moulded window surround and an ogee-moulded panel beneath the 2/2 window sash. The sewing room retains its original hard yellow pine flooring and black walnut border. This floor was not intended for carpeting.

The Morning Room is a small "T"-shaped room, south of the master bed-chamber, which always could be entered from the stair-hall and which, originally, could be entered from the master bed-chamber. Like the master bed-chamber, it has a simple plaster ceiling cornice and ogee-moulded window surrounds which are panelled beneath the 1/1 sash. It now serves as a bathroom.

The Southeast Bed-chamber has the same plaster ceiling cornice, ogee-moulded baseboards, and ogee-moulded door- and window-facings as does the master bedroom and, like it, its windows are ogee-panelled beneath the sash. There are paired 1/1 windows in the east and south walls. The chimney, characteristically, projects into the room, on its west wall. Originally, there was a fireplace at this site. The slate mantel survives and is stored in the attic.

The Southwest Chamber is similar to the southeast, next door, and has the same cornice and trim. As in the southeast chamber, there is a 1/1, paired window in the south wall. However, the less visible (from the exterior) west window is single and has 2/2 sash. Both have ogee-moulded surrounds and are ogee-panelled beneath the sash. This room retains its original fireplace, complete with its unaltered, marbled slate mantel and its original, cast-iron fire-box surround.

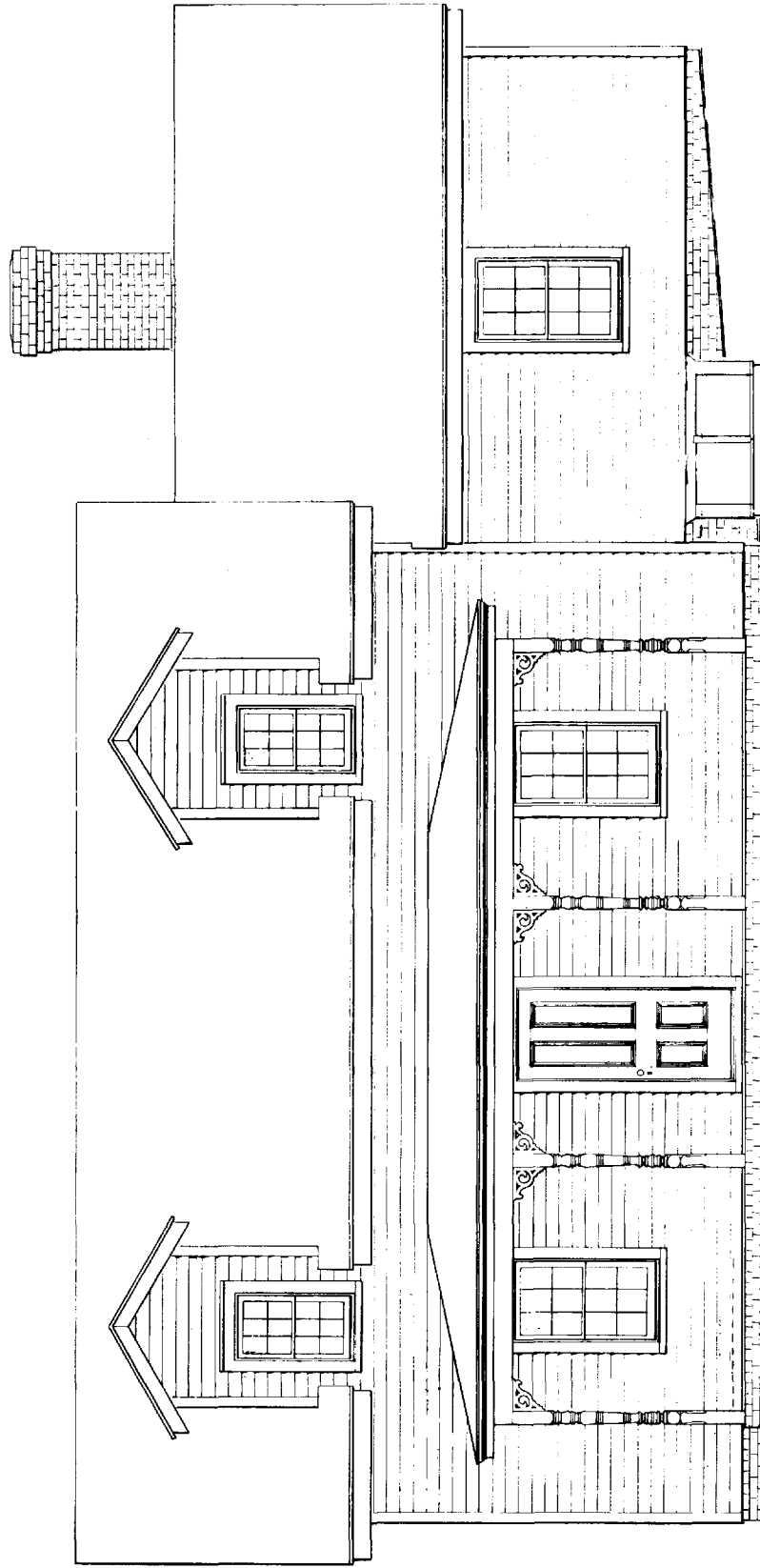
The Back Hall-way descends two steps from the second storey hall and is entirely contained within the Kitchen Wing. There is a *former secondary bedroom* on the north side of the hall which has been converted into a bathroom. The back hallway continues west to a *rear (servants') stairway* which descends into the original laundry area. Beyond this, over the laundry, there is an additional, very *plain bed-chamber* which originally was intended for use by a servant.

The Principal Staircase ascends, unaltered, to a *landing* at the west end of the house, just below the attic floor level. There is a paired window having 1/1 sash and ogee-moulded facings, but which is not panelled beneath the sash, which opens to this landing from the west. This was meant to be looked at from below as there really was no reason why anyone but immediate family members and servants would ever proceed as high as the landing, itself. The principal stairway continues for a few steps, upward from the landing, to the attic floor level, to reach the *third storey stair-hall*. The most interesting feature of this space is the canted plaster ceiling which has its principal slopes to the north and to the south, and resembles the interior of a hipped roof (which, indeed, it is) at its west end, over the landing.

There are three ogee-moulded doorways opening off the third floor hallway. Originally, these were fitted with four-panel, unmoulded doors. The east door has survived. The south door has been glazed, in part, and the north door is missing.

The north and south doorways open to *attics* which have no knee-walls. The yellow pine roof-sheathing of both attics is set "tight," unlike shingle-lath, to accommodate the roofing slates nailed to it. The rafters are 3" by 5" vertically-sawn yellow pine set on 24" centers. In the *south attic* the south chimney is easily accessible. This has been reconstructed, using Portland cement, from the attic floor, or below, to its cap. Its rain-cover is a 20th century modification.

The east doorway off the third floor hallway opens to the rectangular "*Tower Room*" which actually was intended to be a servant's bed-chamber. It has plain, un-moulded baseboards and window surrounds. There are windows on three sides, all having 1/1 sash. The windows in the south and east walls are paired. There is a closet in the north wall which is separated from the Tower Room by 4½" wide, beaded boards set vertically. This sheathing continues along the lower part of the north chimney breast, beneath what appears to be a simple mantel shelf. Originally, there may have been a fireplace or coal stove beneath this mantel shelf. If this conjecture is correct, the beaded vertical sheathing is an alteration. It is the intention of the present owners to re-install the "Beckman" type Franklin stove, formerly in the kitchen, in this "mantel" location.



Eastman Hicks-Marino Stable, ca. 1870, as restored 1985-86. North elevation.
Drawn by John R. Stevens

EASTMAN AND HICKS-MARINO STABLE
17 Hicks Street (Circa 1870)
Property of Mr. Michael Byrne, Jr. and Mr. William J. Johnston

HISTORICAL BACKGROUND

The house at #17 Hicks Street started life as a barn built about 1870. Its title chain was hard to trace because of the realty-accumulating activities of Frederick M. Eastman, Benjamin D. Hicks and Benjamin F. Speedling in this area. All of these men at one time or another owned large parcels of land which included the site of the present #17 Hicks Street. A map (Queens County File #568, filed June 27, 1872, shows this site as a proposed development of 25 × 100' lots extending west of Hicks Street and bounded by Mott Avenue, West Shore Road and Old Northern Boulevard. However, buildings were standing on some of the lots. During the period 1897 to 1906, Benjamin F. Speedling collected parcels of land as follows:

1897: From Benjamin D. Hicks (Queens County Liber 1163 of Deeds, pg. 127)

1899: From Frederick M. Eastman (Nassau County Liber 23 of Deeds, pg. 196)

1902: From Benjamin D. Hicks (Nassau County Liber 23 of Deeds, pg. 196)

1906: From Patrick Coughlin (Nassau County Liber 121 of Deeds, pg. 206)

We do not know which of these parcels included the barn, which is the subject of this article. In 1907, Benjamin F. Speedling sold the entire parcel to Alice Hicks submerging the identity of the building even more completely (Nassau County Liber 175 of Deeds, pg. 475). In 1914 Frederick C. Hicks sold the parcel to Charles C. Woodin (Nassau County Liber 267 of Deeds, pg. 149). In 1917 Charles C. Woodin conveyed part of the holding to Annie W. Woodin (Nassau County Liber 476 of Deeds, pg. 74), and part to Ethel W. Skidmore, both of whom built houses on this site facing Woodin Street (later Mott Avenue) west of Short Street (later Hicks Street). In 1928 Ethel W. Skidmore sold her parcel to Joseph Marino (Nassau County Liber 1369 of Deeds, pg. 412) and, in the same year, as the executrix of Annie W. Woodin, also sold the balance of the parcel to Joseph Marino (Nassau County Liber 1369 of Deeds, pg. 18). In 1944 Joseph Marino sold part of the parcel to Carl Carlson (Nassau County Liber 2736 of Deeds, pg. 463) and, in 1947, Nora Marino sold the balance, including the subject building, to Joseph Yakkey (Nassau County Liber 2786 of Deeds, pg. 463). Almost immediately (1947) Joseph Yakkey conveyed the premises to Victoria Mary Yakkey (Nassau County Liber 3280 of Deeds, pg. 242). In the following year (1948) the State of New York acquired part of the property (Nassau County Liber 3514 of Deeds, pg. 380) for the relocation of Route 25-A and the construction of the North Hempstead Overpass. This involved the relocation of this part of Mott Avenue to the south and the demolition of the Woodin and Skidmore houses already mentioned. In 1966 Aida Yakkey conveyed the property, including the #17 Hicks Street house, to Joseph A. Sasso (Nassau County Liber 7530 of Deeds, pg. 339) and in 1980 James A. Sasso sold the premises to David Beegel (Nassau County Liber 9255 of Deeds, pg. 496). In 1984 David and Helen Beegel sold the property to the Roslyn Preservation Corporation (Nassau County Liber 9553 of Deeds, pg. 396) and, in the following year, (May 1st, 1985), the Roslyn Preservation Corporation sold the property to William J. Johnston and Michael Byrne, Jr., under the provisions of an architectural restoration and preservation covenant.

Examination of some of the published maps covering this area fails to demonstrate the identity of the builder of the barn at #17 Hicks Street. The

Eastman and Hicks Development Map, cited above and published in 1872, shows the district divided into 25' × 100' lots but no buildings are indicated. However, some buildings were standing at the time. The Beers-Comstock Map (1873) shows the location of Mott Avenue and Hicks Street as proposed, unnamed streets. There is only one building in the vicinity, the Henry W. Eastman Tenant House, which still stands near the corner of West Shore Road and Mott Avenue. The Sanborn Atlases of Roslyn for 1886, 1893 and 1902 do not show this part of Roslyn. The 1908 Sanborn Atlas identifies the subject as a 1½-storey “stable” having a “shingled roof.” The 1908 Sanborn Atlas also establishes that the stable was part of a parcel which included a large house (the Woodin house) in the northwest corner of the parcel, which faced the original location of Mott Avenue, and a smaller, 2-storey, house in the southeast corner, which is the present #15 Hicks Street. #17 Hicks Street, the stable, is west and slightly to the south of #15. #15 Hicks Street is identified on the 1908 Sanborn Map as #103 Hicks Street. The present #17 is identified as #103½, which identifies it as a part of the same parcel. In other words, in 1908 the present #17 Hicks Street was the stable for the present #15 Hicks Street and was larger than #15 Hicks Street.

The Belcher-Hyde Map (1914) shows the present #15 Hicks Street which is labelled “Seaman.” As is usual with the Belcher-Hyde maps, no outbuildings are shown. The 1920 Sanborn Map is much the same as the 1908 except that a large house has been constructed at the corner of Hicks Street and Mott Avenue, which faces Hicks Street. This house is labelled “Skidmore” in pencil. The large house at the northwest corner of the parcel, which was seen in the 1908 Sanborn Map, is labelled “Woodin” in pencil, on the copy of the 1920 Sanborn Map used in this study. The 1920 Sanborn Map labels the structure we know today as #17 Hicks Street as a 1½-storey “auto” having a shingle roof. The 1931 Sanborn Map identifies the present #17 Hicks Street as a 1½-storey shingle-roofed “accessory” building of #15 Hicks Street, the house marked “Seaman” in the 1914 Belcher-Hyde Atlas. The shingle roofs identified in the 1908, 1920 and 1931 Sanborn Maps are wooden shingles as a different symbol was used for the identification of “composition” roofs. Two additional “accessory” buildings to #15 Hicks Street are shown on the 1931 Sanborn Map for the first time. These are the single storey garage which still stands south of #15 Hicks Street and a large single-storey shed, open on its east front, which was sited to the northwest of the present #17 Hicks Street and which no longer stands. Again, #15 Hicks Street is identified as structure #103 on Hicks Street; the garage as #103½; the present #17 Hicks Street, by this time probably an auto repair shop, as #103⅓ and the now missing open-faced shed as #103¼. All of these were considered parts of the same premises of which the present #15 Hicks Street was the residence. The “Woodin House,” the “Skidmore House,” and the open-front shed (#103¼ Hicks Street) all were demolished in 1948 when the North Hempstead Overpass was constructed.

ARCHITECTURAL HISTORY

The present house obviously was built as a 1½-storey barn circa 1870. Since the property was owned by Frederick M. Eastman at that time, we must assume that he built it, or caused it to be built. Probably it was built as the barn for the house which stood to its northwest, facing Mott Avenue, which was identified above as having been acquired by Charles C. Woodin in 1914, and which no longer stands.

The barn had a gable-ended roof, the ridge of which extended from east to west. The building was 3 frames wide and faced north. It was built upon a brick

foundation, but had no cellar. Because the grade extended downhill from the southeast, the foundation extended higher on the south and east fronts than it did on the north and west. The east foundation wall was “stepped” to keep its top above the grade. As noted on the Sanborn Maps, the roof originally was shingled. These shingles survived, in a badly rotted state, beneath layers of composition shingles, until the time of the restoration. The sides of the barn were sheathed with vertical boards of poor quality which varied between 6 and 8 inches in width. Most were 7½” wide. There was no evidence there ever had been battens covering the joints. At some point in its history, the vertical boarding was given a single coat of pea green paint. In these respects it resembled the Samuel Dugan, Jr. Carpentry Shop (TG 1968–69, TG 1986), the first vertically boarded floor of which was known to have been built in 1888. The barn at #17 Hicks Street had an opening for doors which filled the north central frame. There were loading bays in the east and west gable fields and, probably, over the north doorway. There were openings in the brick foundation for two windows in the south facade and two in the east. There may have been windows in the east openings originally. Probably the barn had a wooden main floor, although this did not survive. However, the original 8” wide yellow pine flooring did survive in the loft.

The barn continued in this form until at least 1908 (Sanborn Map). By this time it had developed a proprietary connection with the house now standing at #15 Hicks Street. Since that house was much smaller and later in construction date than the subject barn, we may consider that the latter was used, at least in part, commercially, as for a small livery stable. At some time between 1908 and 1920 (Sanborn Map) the barn was converted to a garage. The barn door opening in the north central frame was extended to fill the west frame of the north facade. To do this, it was necessary to remove the 4” × 6” stud between the north central and northwest frames. To support the new, double-sized opening a pair of 2” × 8” boards were doubled to make a 4” × 8” beam and inserted in notches in the 4” × 6” northwest corner post and the surviving 4” × 6” stud flanking the east end of the new door opening. To complete the garage conversion, a low brick foundation wall was extended from this stud to the south brick foundation and a concrete slab poured to occupy the two-thirds of the floor area which extended south of the new double doorway.

The building continued to serve as a residential garage, or more likely an automotive repair shop, at least until 1931 (Sanborn Map). In 1931 it still had a wood shingled roof and probably its vertical board siding remained uncovered. Since Joseph Marino acquired the property in 1928 it is likely that he converted the former barn into a house in 1931 or shortly thereafter. To achieve this, vertically placed 2” × 4” studs were set between the posts so that plaster board could be nailed to them, on the interior, which was partitioned into rooms. A pair of gable-ended 6/1 dormer windows were set in the north roof slope to provide more space and light in two of the three bedrooms. A shed dormer was placed in the southwest corner to permit the installation of a bathroom. The garage doorway was walled up and two 6/2 windows were inserted in the principal (north) front directly beneath the two newly installed north dormer windows. Window openings also were installed in the east and west gable-field loading bays. Additional windows were installed in the east and south walls. Those in the east wall may have been present in the original barn. Those in the south wall were not original as the brick foundation wall was “broken out” to accommodate them. While the window sash varied from 6/6 to 1/1, the window facings were consistently plain boards with square sills and simple drip caps.

Similar plain boards were used for the eave trim and corner boards. An enclosed gable-ended porch was constructed between the two north windows to provide for an entry. This was glazed with two 4-light storm sash, above solid side railings. There were 2-light side lights on each side of the porch doorway. Inside the front doorway a staircase was constructed, in the living room, to provide access to the second storey. There were two rooms on the ground floor; a living room which had a shallow arch extending from east to west mid-way in its north-south dimension, to provide support to the floor joists above. Later on the archway was filled in to provide for a bedroom in the southeast corner. A large kitchen was placed to the west of the stairway, in which a space heater was located. There was no cellar and no central heating. A brick chimney was constructed to provide a flue for the space heater.

On the exterior, the original wooden roof shingles were covered with asphalt strip shingles. In a similar manner the exterior vertical boarding was covered with a layer of waterproof paper and then sheathed with Johns-Manville asphalt sheathing in a simulated brick pattern. Discussion with the Johns-Manville archivist, in Denver, Colorado, disclosed that asphalt siding in the brick pattern was available in the northeast beginning in the early 1920's. He added that it often was referred to as "slum board." Apparently the converted barn did not provide enough space for the residents and, shortly after the conversion, a large, ungainly single storey wing with an almost flat shed-roof, was constructed to the west of the kitchen. There may previously have been an open porch in this location as there was a surviving, doorless, double doorway in the west kitchen wall which may have been fitted with a pair of French doors. The new wing had a full cellar constructed with concrete block walls. In the east cellar wall, the original brick foundation wall was supported in some way while the new cellar was excavated and a new concrete block wall constructed beneath the original brick west foundation wall. Over the years a second layer of asphalt strip shingles was applied over the Johns-Manville brick pattern and, finally, a layer of "electric blue" asbestos shingles was applied over the second layer of asphalt. Notwithstanding the three protective layers the building had deteriorated badly by the time it was acquired by the Roslyn Preservation Corporation in 1984. Much of the original vertical boarding had rotted and the original roof shingles also had rotted and the roof sagged. Some of the main floor joists also had rotted producing collapse of the floor in the first floor southeast bedroom. Because of the relocation of this part of Mott Avenue to the south, during the construction of the North Hempstead Overpass in 1947, and its upward regrading to provide access to the new Route 25-A, the grade north of the house was increased considerably. Since there always had been a downhill slope from the south and east, the house became trapped in a narrow valley into which there was considerable erosion. This rapidly brought the grade above the foundation tops along the north and west and produced rotting of several of the main floor joists with their ultimate collapse. Concrete cuffs were laid outside the north and west asbestos sheathing, in an effort to protect the sills and studs but, as usual, only trapped the moisture. The rotted ends were supported, in the cellar area, by wooden lolly columns. In the original building, as in the collapsed floors of the southeast chamber, a new plywood floor, supported by 2x4's, was simply laid over the displaced floor.

STRUCTURE AND FRAMING

The original barn has 4" x 6" corner posts. Interposed between these, on the north and south, are two similar posts, all set about 9½' apart. All eight posts extend up to the 3" x 3" roof plates. The four pairs of posts are connected from north to

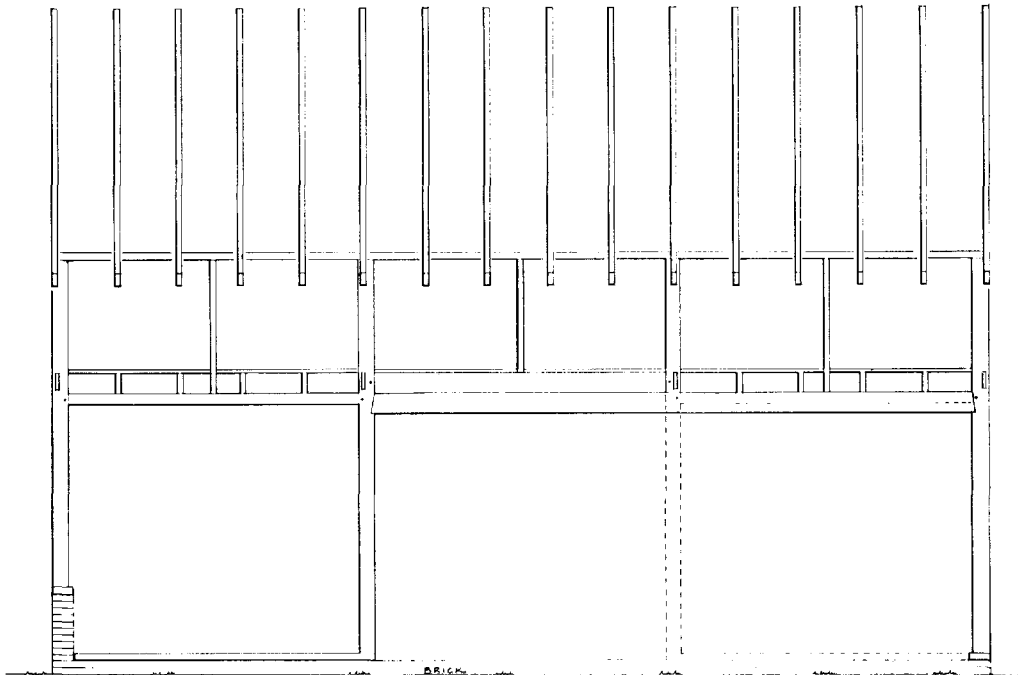
south, at the second storey level, to form four sets of "bents" all fastened with mortise-and-tenon joinery. The bents are connected, from east to west, at the second storey level by 4" x 4" spandrel girts, also attached by mortise-and-tenon joinery. The exception to this arrangement was the 4" x 6" lintel which was attached by mortise-and-tenon joints above the north central doorway. The loft floor joists, which are 2" x 8" and set on 24" centers, are placed above them. The loft flooring is 8" wide yellow pine. All of the original framing has survived and is consistent with the local joinery of 1870. The 4" x 6" intermediary post which was placed 9½' east of the northwest corner post has been removed. As mentioned above, the intermediary post was removed when the barn was converted to a garage and the doorway, which occupied the north central frame, was extended to occupy the north central and northwest frames. This new "lintel" was formed by placing a pair of 2x8"s side by side and placing the extremities of this contrived 4" x 8" into notches in the northwest corner post and the northeast intermediary post, just below the original 4" x 6" north central doorway lintel. There are 2" x 4" diagonal wind braces on all sides except the north. In the east and west walls of the barn there are horizontal 2" x 4" stringers; two levels at the west end, but only one at the east because of the higher grade and higher foundation. The vertical board exterior sheathing is nailed to these horizontal members. The vertical boards are mostly 7½" wide. There is no evidence of exterior battens, perhaps because the vertical boarding is too narrow. For comparison, the Kirby-Sammis Kitchen (TG 1986) and the Kirby Storehouse Privy (TG 1986), both of which were not battened originally, had 9¾" wide vertical boarding. The Kirby Tenant House (TG 1979-80), which was always battened, had 9" and 10" vertical siding. The battened East Toll Gate House (TG 1976-77; 1982-83) has 9½" vertical boards and the Jerusha Dewey Stable (TG 1978-79; 1980-81) has 11" wide battened vertical siding. As pointed out above, the barn rests upon an original brick foundation, set in common bond. The east and south foundation walls are higher than the others because of the higher grade. The two first floor windows in the south wall are not original to the barn as the brick foundation was broken out to accommodate them. However, they could have been inserted fairly early, i.e., when the barn was converted to a garage between 1908 and 1920.

Interposed between the corner posts and the intermediary posts are full sized 2" x 4" studs set on 24" centers. These are not original to the building and probably were installed during the garage conversion, so that interior sheathing could be nailed to them. There are more modern 2" x 4" studs filling the garage doorway, which date from the conversion of the garage to a house, sometime after 1930.

The second storey of the original barn was a loft, which had north and south knee walls and east and west gable field loading bays. The original 2" x 5" rafters survive, set on 24" centers. The rafter ends are mitered and butt-joined at the ridge. There is no ridge member. There are tie beams between the rafters, but these date from the earliest use of a loft ceiling. There is no evidence that any part of the building was ever plastered. Some of the original shingle lathe, with attached wooden shingles, survived until the restoration started. Actually, notwithstanding its very much altered appearance, a considerable part of the original barn survives. The survivals include almost all the original framing; the loft flooring and a considerable part of the original exterior boarding. While the latter was originally selected with an eye to economy and was not in the best of condition, the west exterior vertical boarding was sound enough that its retention, as an interior wall, was considered during the restoration.

THE RESTORATION

The area in which the Eastman and Hicks-Marino Stable is located, i.e., between Old Northern Boulevard and Mott Avenue, and between West Shore Road and the Flower Hill line, consists of a number of artisans' houses, mostly of the late 19th century and early 20th century, although there are some earlier and some later. Many of the houses, while small, are architecturally picturesque; many have a view over Hempstead Harbor. When Frederick S. Copley, the architect of the Jerusha Dewey House (TG 1982-83) painted his romantic view of Roslyn and Hempstead Harbor, in 1857, he painted it from this spot. In 1907 several houses were moved into the district from the south side of Old Northern Boulevard when the New York and North Shore Traction Company widened the road. Over the years, the neighborhood has deteriorated, probably as the result of the building of the North Hempstead Overpass and the very considerable increase in traffic, especially truck traffic, along the West Shore Road, and Old Northern Boulevard. During the past several decades many of the houses have deteriorated badly and some have been demolished. In 1961, when West Shore Road and Old Northern Boulevard were widened, several houses at this intersection were demolished, including the West Toll Gate House. The picturesque Henry W. Eastman Tenant Cottage, near the corner of Mott Avenue and West Shore Road, was scheduled for demolition but was relocated a short distance to the west by Nassau County, largely through the efforts of the Landmark Society, and later restored privately. However, two almost identical cottages were destroyed. Subsequently there were a number of assaults in which efforts were made to change the zoning to commercial. The Village Government was adamant in its determination to protect the district's residential zoning and, as the



Eastman Hicks-Marino Stable, ca. 1870. North elevation. Original framing as modified for conversion to garage ca. 1910.

Drawn by John R. Stevens

result of this new stability, efforts were made to rehabilitate some of the houses. Unfortunately, most of the work was done with no regard for the architectural quality of the houses. Some were so altered they were no longer recognizable as early buildings. A few new houses were built which, apart from their modest scale, had little positive relationship to the early houses of the neighborhood. Adoption of the Roslyn Village Historic District Law in 1979 has helped control inappropriate alteration. No plans for the construction of new houses have been submitted since the adoption of this Landmark Preservation Law.

Since 1979, the Roslyn Preservation Corporation, a not-for-profit revolving restoration fund, has been interested in acquiring and restoring some houses in this district to provide "pilot" examples of how the houses would look if properly restored. It was felt that the neighborhood was visually dramatic and many of the houses architecturally characterful and with the impossible escalation of real estate costs in established neighborhoods, this one with its small houses and small sites had considerable potential. #17 Hicks Street was one of the houses the Preservation Corporation was most interested in. Badly decayed and sagging in the bottom of a pit created by the relocation of Mott Avenue, and attracting attention because of its "electric blue" siding, it appeared to be the least promising of the neighborhood houses. It was felt that if this house could be made attractive and liveable, all of the district houses had restoration potential. Hicks Street, itself, had less decay than most of the area. It was a quiet cul-de-sac, which retained at least two virtually unaltered houses, plus another which was deformed mostly by the use of synthetic siding. It is the only street in Roslyn which retains its original cobblestone surface. At that time #17 Hicks Street was not known to have been a barn originally and, on the basis of its profile, was considered to date from quite early in the 19th century.

The services of John Stevens were retained to develop a restoration plan. Area stripping disclosed significant rot along the north and west fronts. It was recognized that the building had started out as a utilitarian barn of later date than originally conjectured. It also was recognized that deep under many layers of accretions the original building survived in large part intact. It was further recognized that the future of the structure was as a house as there was little use for a barn in the neighborhood. If its future was to continue as a residence, it was felt it must be as attractive a one as possible. It was further understood that, to achieve these aims, the synthetic siding must be removed and the extremely awkward west wing, the most recent part of the structure, must be redesigned and rebuilt. In his plans Mr. Stevens retained all of the structure of the original barn which had survived as well as most of the major characteristics of the house which had been created from the original building in the early 1930's. The door and window placement remained, as did the interior divisions and the placement of the interior stairway. Since the "as-found" sash varied from 1/1 to 6/6, all were to be replaced with 6/1. The dormer window cases were raised slightly for better appearance. The exterior door and window cases were to be plain narrow boards with simple drip caps. The corner boards and eave trim were to remain essentially the same as in the 1930's house. The original brick foundation was retained, but raised several courses along the north and west fronts so that the new sills would be well above the grade. The existing, glazed front porch was to be rebuilt in a more stable, more conventional manner. A new single storey, gabled-ended west wing was designed which would harmonize with the profiles of the original barn and which would utilize the existing concrete block foundation. Several courses of brickwork were to be added above the existing concrete block foundation so that only brick would be visible above grade. This change would be

cosmetically appropriate and would place the new wooden sills well above the grade. The new wing was to have an appropriate new chimney of its own. The three-section, 9/9 window unit removed from the north wing of the Obadiah Washington Valentine House (TG 1985–86) in 1984 was to be installed in the west wall of the new wing. The roof of the original barn was to be stripped down to its rafters and re-sheathed with exterior plywood. This was to be covered with a layer of waterproof paper and then finished with dark gray or black asphalt strip shingles. The roof of the new wing was to conform.

Since the original exterior vertical boarding of the barn was rotted in some places and split in others, it was decided to repair this, cover it with a layer of waterproof paper, and then sheath the structure with clapboards having an exposure of 5½" to 6". It was considered that by so doing the remaining structure of the barn would be preserved and the superficial aspect of the early 1930's residential conversion would be completed as though it had been done well, instead of badly, at the time of construction. The restored barn, with its new wing, was to be painted entirely white except for dark green shutters. Proper restoration would be assured through the use of the Preservation Corporation's usual restoration covenants.

At this point two young men, William J. Johnston and Michael Byrne, Jr., approached the Preservation Corporation and proposed to buy the house, which they planned to restore themselves in accordance with the Preservation Corporation's covenants and John Stevens' elevations and floor plan. They appeared to be well equipped to do this, as Mr. Byrne was a carpenter and Mr. Johnston was a plumber. They requested modification of the drawings as follows:

1. Elimination of the 1930's chimney as it could not be used for a furnace flue and there would be no need for it in the new kitchen.
2. Removal of a new, small, angled window in the west wall of the barn, above the roof line of the new wing.
3. Permission to construct a traditional, open porch along the north front of the barn, in place of rebuilding the early 1930's enclosed front porch.
4. Replacement of the 6/1 sash with 6/6 sash.

These changes were all acceptable and were agreed to. Mr. Stevens designed a traditional hipped roof front porch using four turned columns from the Preservation Corporation's stockpile. These came from a demolished house owned by James K. Davis and later owned by and demolished by the late Childs Frick during the 1970's. This house stood immediately to the west of the Tappan-Johnson House (TG 1981–82). Appropriate new sawn porch post brackets were to be installed in accordance with John Stevens' specifications. The new porch was to have a masonry deck floored with matching square bluestone flags. The four panel ogee moulded front door, from a house on East Street, also came from the Preservation Corporation's stockpile.

Interior covenanted specifications were less detailed, apart from the requirement that Mr. Stevens' floor plan be retained and that plain flat door-and-window facings of the late 19th-early 20th century be utilized. The new stairway is in the same location as the first house stairway. The ball-and-block newel post and stair-rail were introduced from the Preservation Corporation's stockpile.

At the time of writing (March 1986) the project is almost complete. In comparison with its "as found" condition, the restoration has been a major success. From the worst house in its neighborhood, it surely has become the best. The quality of its restoration has assuredly enriched Hicks Street, and has favorably influenced the restoration of #15 Hicks Street which was carried on concurrently.

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