Roslyn Landmark Society
Annual House Tour Guide.

28th Annual Tour

June 4, 1988
10:00–4:00

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 symetrical 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.

28TH ANNUAL HOUSE TOUR

*HOUSES ON TOUR

FREDERICK M. EASTMAN CARRIAGE HOUSE (1875)
7 West Shore Road, Roslyn
Pages 581 to 590

JOHN ROBESON-JEREMIAH WILLIAMS GRIST MILL (1715–1740)
Old Northern Boulevard, Roslyn
Pages 593 to 603

EUGENE AND HERBERT CONKLIN HOUSE (1889)
62 East Broadway, Roslyn
Pages 605 to 611

FLORENCE HAGEMAN CONKLIN HOUSE (ca. 1885)
65 East Broadway, Roslyn
Pages 613 to 616

JOHN ROGERS HOUSE (ca. 1760 and ca. 1850)
95 East Broadway, Roslyn
Pages 619 to 632

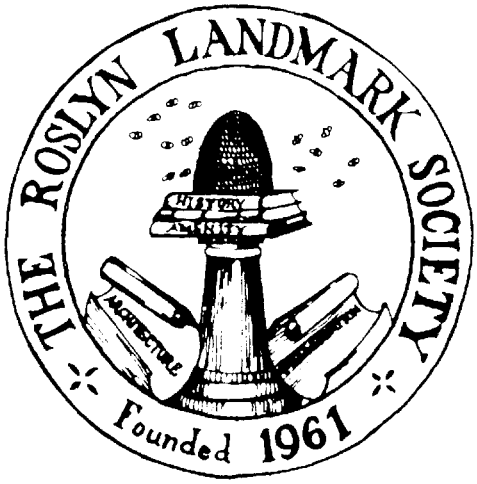
JACOB SUTTON MOTT HOUSE (1831–1837)
East Broadway and Davis Lane, Roslyn
Pages 635 to 649

WILLIAMS-WOOD HOUSE (ca. 1770 and 1828)
150 Main Street, Roslyn
Pages 651 to 658

THE ROSLYN ACADEMY AT LOCUST HILL (1847)
108 Main Street, Rosyln
Pages 661 to 668

"CLIFTON" (SYCAMORE LODGE) (1862)
355 Bryant Avenue, Roslyn Harbor
Pages 671 to 682

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



Editorial Board

Architectural Text	Roger Gerry, Peggy Gerry, Frank Harrington, Suzanna Barucco, John R. Stevens
Historical Text	Roger Gerry, Peggy Gerry, Mary Ann Brandl, Suzanna Barucco, Carol Prisant
Editing and Layout	Jean Chapman
Plates	John Collins, Guy Ladd Frost, Thomas R. Hauck, John R. Stevens, Cecilia Wheeler

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

Vol. VI, No. 1: Copyright, June 1969 by Roslyn Landmark Society
Rev: June 1970 through '79; May 1980; June 1980 through 1988

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).

Woodward, Geo. E. & F.W.: "Woodward's Country Homes" (The Horticulturist, New York, 1865)

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.

Skillman, Francis: Holographic map of Roslyn showing buildings. Probably 1895.

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 research connected with the publication of these annual Tour Guides. 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, were admitted to the National Register in 1986. Altogether, more than 100 structures in Roslyn Village have been included in the National Register of Historic Places. 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. These 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 "Clifton," "Montrose," the "Thomas Pearsall House," the "Henry A. Tailer Estate," and "Thomas Clapham Estate," William Cullen Bryant's "Stone House," the "Arthur Williams 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 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 1976–1977), 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), the East Toll-Gate House (T.G. 1976, 1977 and 1982), the Captain Jacob Mott Kirby Storehouse (T.G. 1986–87), and in the demolition of the Arthur Duffett Building (TG 1987).

The 1988 Tour is the 28th Tour of local buildings presented by the Society. Almost 90 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. Skillman also prepared a holographic map to illustrate the location of buildings described in his letter. 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. In addition, the Richard Kirk farmhouse, later "Cedarmere," which was built in 1787, may be the earliest member of the group. However, three major alterations and a serious fire have obscured its original identity. 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. 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. Speedling also identified himself as the builder of the south addition to the Jacob Sutton Mott House, in a pencilled note on a shingle dated August 8th, 1876.

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 Williams-Wood 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 "Clifton," 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, dated 1857, which returned to Roslyn in 1980. 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 Gemmell 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 "Cedarmere" 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. 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 redecoration 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 at the south end of the parterre which was designed by Henry O. Milliken and Newton P. Bevin in 1930. This study was undertaken and completed by Robert Jensen. The Society has raised the funds necessary to complete the restoration of the principal component of the trellis, the central, apsidal arch with its flanking, paired Ionic columns. Work on the restoration of the Milliken-Bevin Trellis was started by Wooden Bridge Inc. in 1987 and should be completed during the Spring of 1988. This restoration will preserve one of the most important examples of landscape architecture in the United States. This is the second Landmark Society landscape structure restoration at the Nassau County Fine Art Museum. In 1980 the Society restored the derelict "Rose Arbor" at the east promenade of the parterre. 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, as does the Water Tower, now owned by the Roslyn Water District. 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 Rennaisance 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.

1986 has been an unfortunate year for historic preservation in Roslyn. In April, the shingle style George T. Conklin House (1912) at 198 East Broadway, burned to the ground without ever having been studied. Later in the year the Building Inspector required the reconstruction of the moribund front porch of the house at 1100 Old Northern Blvd. The house, because of its concrete block foundation and other architectural characteristics, had always been regarded as a "Colonial Revival" house which looked earlier. Reconstruction of the porch required exposure of the framing of portions of the principal (south) front. The exposed framing was constructed of heavy, riven timbers connected by means of massive pinned mortise-and-tenon joinery, which established that the house had been built about 1800, or even earlier. While future study of the house is indicated it now seems that this was one of the houses moved across Northern Boulevard when it was widened for the extension of the New York and North Shore Traction Company's street car line from Roslyn to Flushing in 1910, and that the concrete block foundation dates from that relocation. It is possible that the present 1100 Old Northern Boulevard is the M. Noon House which is shown on Francis Skillman's Map as being almost directly opposite on the south side of today's Old Northern Boulevard.

During 1986, it became definite that the course of Lincoln Avenue, in Roslyn Heights, was to be relocated to provide a direct connection between Warner Avenue and Round Hill Road. Six buildings stood in the path of this relocation, i.e., the Roslyn Railroad Station (1887) (TG 1982–83), the North-bound Passenger Shelter (1906–1922) (TG 1982–83), the Railway Express Office (ca. 1920) (TG 1982–83),

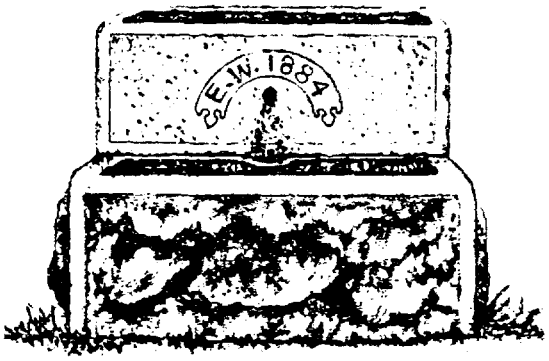
the Arthur Duffett Building (ca. 1870), the Henry Duffett Residence and Country Store (ca. 1870) and the Henry Duffett Carriage Barn (ca. 1870). Plans had been made for the actual relocation of the Railroad Station about 1,000 feet south, several years earlier, and it is anticipated that the relocation will take place late in 1988. For awhile, the Trustees of the Incorporated Village of Roslyn were interested in relocating the Passenger Shelter for use as a bus stop at Glen Avenue and Old Northern Boulevard, but decided it might be subjected to vandalism and withdrew. At this point the Roslyn Preservation Corporation contracted to relocate the Passenger Shelter to the south end of the Captain Jacob M. Kirby Storehouse site, (TG 1987) where it will be preserved to serve as a picturesque garden house and will conceal north-bound traffic and head lights on Main Street. Considerable effort was made to accomplish the relocation of the Henry Duffett Country Store and Residence (#6 Lincoln Avenue) to Roslyn Village either as single or two individual buildings. However, the scarcity of land and the very high cost of relocation prevented a successful outcome (TG 1987). The Arthur Duffett Building (#4 Lincoln Avenue) suffered the same fate (TG 1987). The Henry and Arthur Duffett buildings and the Railway Express Office all were demolished on Boxing Day, December 26th, 1986. Limited investigation of all these buildings was accomplished in connection with the demolition procedures. In addition, the most interesting architectural features were salvaged by the Roslyn Preservation Corporation.

The Henry Duffett Carriage Barn, ca. 1870, was so hidden behind modern additions and plastic sheathing that it was not even recognized as an early building. When it was, the Roslyn Preservation Corporation contracted to relocate it. It has been dismantled and relocated at the rear of the John Rogers House (TG 1987–88), owned by Marian and John Stevens. While it may be considered that the "saving" of half of the six early buildings remaining around the 1860 Station Plaza may be reasonably successful preservation effort, especially in the light that the most important structure, the Railroad Station, will survive, it should be recognized that all the survivals will be relocated and that the Station Plaza, perhaps the most vital commercial area in Roslyn, during the late 19th–early 20th centuries, will have been eliminated completely.

Near the end of 1986, Mr. Vincent A. Gentile advised the Roslyn Preservation Corporation that he planned to build new houses at the rear of the Jacob Sutton Mott House (constructed 1831–1837/family history) at 800 Mott's Cove Road, North, in Glenwood Landing and that, in order to do this, it would be necessary to remove two small, asphalt shingle covered, accessory buildings. He offered to donate both buildings to the Roslyn Preservation Corporation for relocation. One of these proved to be a granary, 14' × 14', dating from about 1840. While some of the granary wood framing had rotted, most of its interior architectural features have survived. Since it was imperative that the interior of the tiny granary should survive, arrangements were made with the Nassau County government to relocate the building to Old Bethpage Village. The other building was a garage, which originally was 16' × 24', but which had been extended to the south to permit the storage of automobiles. However, much of the early south wall had survived, inside the extension, together with large areas of original shingling. The rafters, which were notched for purlins, had been turned over. The garage was set upon a concrete foundation. On this basis, the structure could have been relocated from some other site. Investigation of the structure indicated that it originally had been a house, built in the late 17th or early 18th century, which was converted to a barn about 1780. It was enlarged and sheathed with asphalt strip shingles for use as a garage about

1920. Frank Harrington, the Roslyn Harbor Historian, reports that Jarvis Mudge bought or leased this site from the Matinecock Indians in 1693. The site of a future house was designated in the document of sale. This land was purchased by Joseph Mott in 1734. He died in 1735 and the land was inherited by Jacob Mott I, the first member of the family to live on the east side of Hempstead Harbor. If the house described actually is the one mentioned in this transaction, it could have been built by Jarvis Mudge as early as 1694, or by Joseph Mott I, shortly after 1735. The Roslyn Preservation Corporation contracted with Janice and Robert Hansen to relocate the structure, in sections, to the west of their house, "Locust Hill" (TG 1983–84) where it has been reconstructed to its configuration as a late 18th century barn, in accordance with the plans of John Stevens. The Mott Granary, also, was reconstructed on the grounds of Old Bethpage Village, in 1987. Subsequently, Mr. Gentile decided that he required the land upon which the Jacob Sutton Mott House (1831–1837) stood. This was purchased by Thomas and Patricia Loeb late in 1987 and has been relocated to a site at the corner of East Broadway and Davis Lane, where it will be reconstructed. It will be exhibited in a partially restored state, on the 1988 House Tour.

GENERAL ELIJAH WARD MEMORIAL HORSE TROUGH
Old Northern Boulevard, Roslyn



Drawn by Cecilia Wheeler

In 1884, Ellen Eliza Ward donated the first public monument in Roslyn to the memory of her late husband, Gen'l Elijah Ward (1816–1882), former Judge Advocate General of New York State, close friend of President James A. Garfield, and intermittently a member of Congress. The General Elijah Ward Post of the Grand Army of the Republic was named in his honor although, apparently, he saw no service in the Civil War.

The Horse Trough consists of two large, ashlar-surfaced, granite blocks. The lower is almost three times as large as the upper, which crosses the lower at a right angle. Each block includes a water basin. The upper basin was fitted with a fountain from which people drank. The two basins, at different levels, provided water for animals of varying height. The upper block bears only the legend "E.W. 1884" on a semi-circular, ribbon-shaped ground on its south face. The initials are Elijah Ward's and the numbers the year the monument was first dedicated. The south face also bears a U.S. Coastal & Geodetic Survey marker. This is no longer accurate as the upper block has been struck and displaced several times by trucks.

During the late 19th century, the Elijah Ward Horse Trough, or "Water Fountain" as it was called originally, provided water for more than 300 horses daily as well as for numerous cattle on their way to and from distant pasture. The need was especially great during the hot summer months when horses and cattle watered there before starting on the long, hot trek up the East Turnpike hill. Over the years, the General Elijah Ward Memorial Horse Trough, which stands at the east entrance to Roslyn, at the intersection of Bryant Avenue, Old Northern Boulevard and Skillman Street, sank into the ground and, with the added accretion of repeated road resurfacing, the larger, lower block became almost completely concealed. Recently, when reconstruction of the roads that formed the intersection created a larger, well-delineated, triangular plaza, an opportunity was created to return the horse trough to its historic glory. The Roslyn Village Historic District Board recommended that the horse trough be excavated and relocated to the center of the new triangular plaza. A grant for the complete restoration and landscaping of the General Ward Horse Trough was provided by Slayton-Feldman, Inc., the developers of the adjacent Harbourview Shopping Center. Zion & Breen Associates, landscape designers for the Harbourview Shopping Center, designed the plaza, working in cooperation with the Nassau County Department of Public Works and the Roslyn Village Historic District Board.

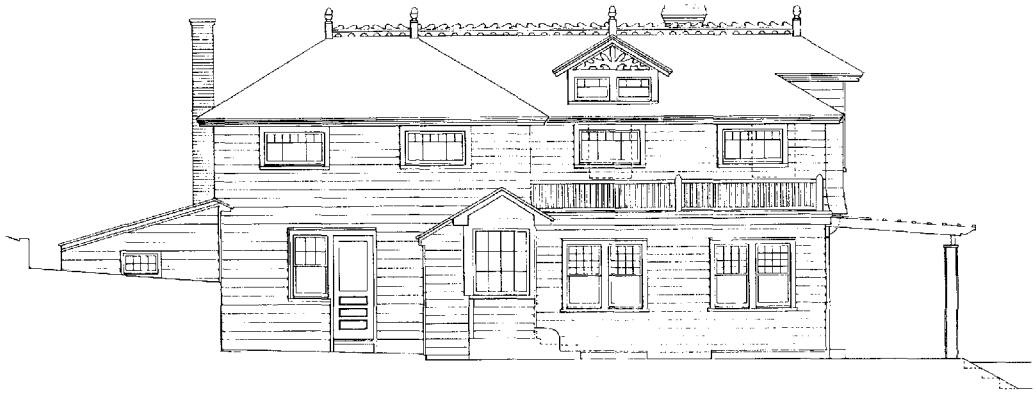
On August 31st, 1987, more than a century after its original dedication, the Village of Roslyn rededicated the General Elijah Ward Memorial Horse Trough at ceremonies marking its re-siting and restoration. In its new, larger setting, surrounded by brick walks, spring bulbs and ivy, the Horse Trough probably never has looked so well. Among those who gathered to celebrate were two horses, "Buddy," from the Gold Coast Equestrian Center, and "Happy," who had been

donated to the Nassau County's Park Department Mounted Patrol by Mrs. Nelson Rockefeller.

It is notable that Roslyn's second memorial, the much more famous Roslyn Clock Tower, also is associated with the Ward family. Donated in 1895, the Clock Tower's official name is "The Ellen E. Ward Memorial Clock Tower." It was given in memory of the General's widow by her children. The Clock Tower still stands at the intersection of Old Northern Boulevard and Main Street (TG 1971–72), at the west approach to Roslyn Village.

East Elevation

South Elevation



Frederick M. Eastman Carriage House, 1875. Restoration elevations by John R. Stevens. Drawings are not in the same scale.

FREDERICK M. EASTMAN CARRIAGE HOUSE
7 West Shore Road, Flower Hill, (1875)
Residence of Mr. and Mrs. Albert Margaritis

HISTORICAL BACKGROUND

The structure at #7 West Shore Road originally was built to serve as a carriage house for the Frederick M. Eastman residence which stood on the foundations of the building now located at #1 West Shore Road, directly south of the carriage house. The Beers Comstock Map of 1873 identifies Henry Western Eastman as the owner of two lots bounded on the east by West Shore Road and on the south by what is now Mott Avenue. At that time there was no record of a residence or other buildings on the land. Completed a few years later, Francis Skillman's manuscript map, circa 1890, identifies this same parcel of land and one building as being owned by "F. M. Eastman, 1875." This suggests that the land passed from father to son after 1873, an idea which is further verified by a newspaper account in the East Norwich (L.I.) Enterprise of February 14, 1903, which notes that the house had belonged to Frederick Eastman "from the time of his marriage in 1875." If a conjectural date of 1875 is accurate, Frederick Eastman would have been responsible for the construction of the carriage house soon after taking up residence on the property with his bride.

Frederick M. Eastman was born in Roslyn on December 17, 1848. He was the oldest of seven children born to Henry Western Eastman and Lydia Macy Eastman. H.W. Eastman was a lawyer by profession, a distinguished member of the Queens County Bar, and a prominent resident of Roslyn village. In 1876 he founded the Roslyn Savings Bank, the first savings bank in New York State. He was also co-founder and co-publisher of Rosyln's first newspaper, *The Roslyn Plain Dealer.* The building from which he operated these enterprises still stands in Roslyn at #65 Main Street, next to the H.W. Eastman residence, #75 Main Street (TG 1977, 78, 79, 80).

Frederick Eastman left Roslyn when he was in his early teens to live on a farm in Detroit, Michigan. He returned to the east coast sometime between 1863 and 1875 and took a position with the publishing house of Harper Brothers in New York City. He had worked his way up to a "responsible position" by the time he left their employ in 1876. At that time he returned to Roslyn to accept a position with the Roslyn Savings Bank. Eastman left the banking business after his father's death in 1882. He would eventually own and operate a successful insurance business in Brooklyn, New York, where he resided at least half the year, the other half being spent in Roslyn where "he maintained the house on the west shore of Hempstead Harbor. . ."

On February 8, 1903 Frederick Eastman died of pneumonia at his home in Brooklyn. An obituary in the *Nassau County Sun* (February 14, 1903) memorialized him as "a man who enjoyed the friendship of a large circle of acquaintances and the gratitude of many toward whom a helping hand had been extended in a quiet and unostentatious manner," He was buried in the family plot in the Roslyn Cemetery.

The F. M. Eastman residence was totally destroyed by fire in 1904. In that year the lot was purchased by James K. Davis, who erected the residence now located at #1 West Shore Road, on the original foundation of the Eastman house in 1911–12. The present house was given as a wedding gift to his son and daughter-in-law, Frederick Coles Davis and Dora Baker Davis. By 1917 the lot was subdivided and

the carriage house was sold to Otto and Edwina Meers. The house passed from the Meers to Walter E. Warner and subsequently from Warner to the Little Falls Public Library in 1939. It is not clear why the library, a Herkimer County based organization, would have purchased the building. The owners who had the longest association with the property were Joseph and Mary F. (Molly) King, who resided in the house from 1941 to 1967.

Molly King, as she was known, was a Junior Principal in the education system of the City of New York, responsible for administering educational services to children confined in municipal hospitals. She is known to have held this position from 1954 to 1962. According to former neighbors, Molly King's personal interests were in art and music, It was during her occupancy in the carriage house that the small cottage on the west (rear) slope of the property was refurbished to serve as an artist's studio. The remains of this conversion survive today although the building was obviously neglected after her death. Little is known about Joseph King except that he too was a lover of the arts, particularly music. He was a pianist and was employed at Steinway Hall.

After Molly King's death in 1967 the house passed to her sister, Marguerite Cavallo, who lived in Palermo, Sicily. In 1985 the house was purchased by the Roslyn Preservation Corporation, a not-for-profit organization, which, in turn, sold the building in the same year to the present owners, Albert and Carol Margaritis. A preservation covenant was included in the deed of sale.

DESCRIPTIVE ANALYSIS

The carriage house was converted to a residence soon after 1917, during the Meers ownership of the property. The original floor plan of the building consisted of two rectangles which were longest from east to west. The westerly rectangle was 15 by 22 feet. The easterly was 15 by 20 feet. Their parti-wall is almost 15" thick. During recent stripping, some shingles were found, within the parti-wall, fastened to the west wall of the easterly rectangle. The presence of the shingles suggests that this once was an exterior wall and that the west rectangle was added to a standing building, or that the west rectangle was in position and the easterly rectangle was relocated against it from another site. However, the wall above this is of conventional thickness which supports the theory that if the building was constructed in two parts, the combined upper storey was substantially reframed. There is not sufficient evidence available today to establish which rectangle was built first. Both rectangles, today, retain some evidence of rubble foundation walls which suggest a 19th century construction date. Later alteration consists almost entirely of additions to the south walls of both rectangles, the west wall of the westerly rectangle and the addition of a pergola along the combined east front of the easterly part of the building. An early photograph, circa 1920 (Meers), shows the south elevation of the original structure which should be interpreted as the nucleus of the building that exists today, with later modifications and additions. The building, obviously, had deteriorated badly by the time the photograph was taken which suggests that the residential conversion antedated the photograph by several years. As pictured, the carriage house was a two-storey structure with a hipped roof, the ridge running east to west. The western half of the roof extended beyond the main block to the south, sheltering an open porch on the second storey. Actually, the roof of the west block is a very shallow mansard in contrast to that of the east which is a true hipped roof. Both roofs have open soffits. The hipped roof forms a shallow valley with the south

slope of the main block where they intersect. The west end of the building was set into the hill; the first storey, which was brick, was partially below grade. This wall partially supported the second storey porch. On the south wall of the main block, under the east end of the porch, was a large doorway opening, at least twice the size of the residential-scale doorway on the second storey. The porch corner at the east end was supported by a square pier. Because of sagging, a diagonal brace rising from the base of the brick wall was required for additional support. Two round, pierced brackets decorated the eave along the south side at the east end. A small four-light window filled the wall between this doorway and two large barn doors which dominated the eastern end of the south elevation. Each of these was hung on three large strap hinges and fully occupied the wall space of the first floor, the door lintel delineating the floor of the second storey.

The open porch on the second storey (west end) was framed with three square posts along the south side. A doorway is discernible at the east end of the porch as well as a horizontally-set rectangular window west of the door. Simple board facings can be seen around these openings. The window possibly was a match to the two windows on the east end of the second storey which were also rectangular in shape and horizontally set in the wall. These had tripartite sash divisions with small square lights in the upper third of the frame in a 2-3-2 pattern across the top of the window. The two westerly windows originally beneath the porch roof survive today, moved further south when the porch was enclosed. The two windows located further east, at the second storey level, were replaced with two 6/1 sash windows a number of years ago. Hopefully, these later windows will be replaced with appropriate triple sash in the Queen Anne Revival style. The second storey was sheathed with wood shingles which had an exposure of 5½" to 6".

A low gable roofed dormer was built on the eastern section of the south roof slope. This feature survives on the building today. The gable end contains flat, applied decoration in a stylized, symmetrical foliate pattern, consistent with the Queen Anne Revival style. Below the gable-field were two small horizontally set rectangular windows with tripartite light divisions in the top half of each sash. Both sash survive today. The center pane in the upper section was approximately twice the width of the panes to either side. Both windows shared a single casing of wide, plain boards. This glazing pattern, as in the later 16/1 sash at the first floor level, is consistent with the Queen Anne Revival style.

The roof ridge extended beyond the main block at the east end, to accommodate a larger dormer window which survives today. A pierced comb cresting decorated the roof ridges of the main block and the south dormer. Stocky pinnacles terminated each of the three visible ridge endings.

In a circa 1950 photograph, taken from the southeast by Mollie King, several building additions can be seen. For the most part, the building retains this ca. 1950 configuration today. The western (rear) end of the building was not included in the photograph, so observations are necessarily limited to the east part of the structure. The earlier, two-storey, south porch was completely enclosed and shingled. At the point where the large doorway opening had existed under the east end of the porch, a one-storey wing with a gable-ended roof extended from the south wall to enclose a vestibule. Its ridge was perpendicular (north-south) to the ridge of the main block. There was a doorway with a large 12-light glazed door, on the east wall of this wing, which survives today. A recently acquired photograph indicates the vestibule was added by the Meers in the early 1920's.

The south wall of the easterly rectangle also was extended at the first storey level. During the course of the current restoration, it was discovered that the barn doors were simply raised upward to serve as the ceiling for this extension. Two pairs of 16/1 double hung sash windows were installed on the south wall, and a pair of 8-light French doors on the east wall of this addition. This single storey addition provided space for a railed deck at the second storey level. All of the new additions were sheathed with shingles having an exposure of 5½"–6".

By the time of the ca. 1950 photograph, a pergola had been added, probably by the Meers, along the entire first storey east front. It consisted of four square piers and 12 flat rafters which extended from east to west and which were shaped at their east ends. These rested, at their east ends, on a heavy plate which was shaped at its north and south ends.

A one-storey rectangular bay window in the center of the second storey of the east facade can be clearly discerned in this photograph. It is based upon paired 16/1 windows on the storey below, and rests upon a pair of heavy, shaped brackets which are concealed behind the pergola roof today. Above this is a moulded string-course which extends across the east front of the house, forms the cornice of the south porch roof and terminates against the vestibule wall. The string course extends across the entire length of the north wall. The bay interrupts the eaves line of the hip at this end of the roof. The ridge of the bay is continuous with that of the main block. A pair of 20/1 double hung sash windows occupy the eastern face of the bay. The single ridge and the juxtaposition of the two roof lines, the hip of the main block and the hip of the bay, made this a graceful extension of the facade. This two-storey, hipped roof east bay window survives today and contributes substantially to the elegant east facade.

The ridge cresting is evident in the circa 1950 photograph. It is arranged in a pierced, foliate pattern and is terminated at its ends by short, square posts capped by turned acorn finials. The cresting, and its pinnacles, no longer survive. However, it is the intention of the current owners to restore the cresting as accurately as possible.

The Meers also added a narrow pitched-roof single storey wing along the west end of the house which extended beyond the north and south walls. This was built on a terrace excavated into the hillside, and provided space for a kitchen, breakfast room and a storage room at its north end. The breakfast room had a leaking glass roof. This west wing was in such poor condition it was demolished by the current owners, who intend to replace it in a form which will be less susceptible to rot.

Restoration of the Frederick Eastman Carriage House is being undertaken by the present owners, according to architectural plans prepared by John R. Stevens. These concur with Roslyn Preservation Corporation's goal, which is to assure that the building will be restored to its early residential appearance. Doing this will avoid the need to demolish any additions that have been made to the building and make it more practical for residential use.

The house appears today much as it did in the circa 1950 photograph. Notwithstanding modifications to the original building over time, characteristics of the Queen Anne style remain evident in the multi-pane window sash, the dormers which interrupt the lines of the roof slopes, and the flared bases of the second storey walls. Later alterations are sympathetic to the style of the original carriage house, particularly the continued use of multi-pane sash, although the proportions reflect a preference for the Colonial Revival style of architecture.

The Queen Anne style was popular at the end of the 19th century, when this building was constructed. That Eastman turned to this style when the carriage house was built reflects his sophistication and awareness of current architectural fashion. Among the promoters of this style was the architect and author, Henry Hudson Holly. Beginning in the May 1876 issue of *Harper's New Monthly Magazine,* Holly wrote a series of articles on the Queen Anne style which were to be the basis for his popular book, *Modern Dwellings,* also published by Harper Brothers, in 1878. Frederick Eastman was working for Harper Brothers during the time when Holly's articles were being published and it is likely that he would have been exposed to this literature. Because of this connection, it is possible that the architect's work may have influenced the design of the carriage house. *Holly's Country Seats,* published by Appleton in 1863, illustrates mostly Italianate and Tudor houses and indicates no evidence of this yet-to-come interest.

The west (rear) wall of the main block is now in an unfinished, "transitional" phase, resulting from removal of the ca. 1925 wing. A rubble stone foundation wall can be seen at the north end, where it has been exposed. The wall flanks a pair of 18-light French doors through which one entered the kitchen wing from the dining room. Approximately 3'3" from the south end of the wall is an exterior brick chimney, 2'3" wide by 1'5" deep. The stack intersects the roof line, the west (outer) edge of the chimney aligning with the eaves and rising 6'9" above it. The cap includes two projecting brick courses.

On the second storey, just under the eaves on either side of the chimney, are slender pocket windows. The sash are divided in two by a muntin which marks the top third of the sash. The north window has a full frame with plain untrimmed facings and a projecting sill. The south window is similarly faced, except for its left (north) side, where the chimney takes the place of the facing board. This arrangement is awkward, indicating that the chimney is not original to the building, and bisects what had been a single window opening. At the center of the elevation on the second storey is a 6/1 double hung sash window within a recessed section of the wall plane, approximately 4" deep. A gable-roofed dormer disrupts the line of the roof on the north side of this window. Within it is a 20-light pocket window, centered over the French doors of the first storey. The glazing pattern is a grid with six square panes at the center of the window surrounded by single rows of rectangular panes on the top and sides and smaller square panes at each corner. The south side of the frame extends beyond the face of the wall to compensate for the central, recessed wall section. The casings are plain and untrimmed.

The fenestration on the north (side) elevation is limited to three pairs of windows on the west end of the building, all with plain, untrimmed casings. On the first storey, at the north end, is a pair of 12-light awning sash. The sill is at the height of the grade. Centered above these are a pair of 6/1 double hung sash windows, just under the lines of the eaves. To the east of these are a pair of 15/1 awning sash which are constructed to give the appearance of double hung sliding sash.

A second brick chimney rises on this northern elevation, approximately 8'6" from the northeast corner of the building. The stack is 2'6" wide against the face of the wall, and 1'6" deep. Like the west elevation chimney, the stack breaks the eaves line, rising a height of 8' above it. The cap is five courses high of which the central course protrudes furthest. This chimney probably was installed by Mr. and Mrs. Meers (Jean Davis Chapman, personal communication).

The building rests on a foundation which is part concrete and part uncoursed rubble stone. There is a cellar under the east half of the building which was excavated by Edwina Meers (F.N. Whitley, personal communication). Except for a five course height of brick exposed on the east facade, the foundation walls are entirely below the grade. The north foundation wall of the west half of the building, and a 3′ length on the west elevation are of large uncoursed rubble stones. The wall rises the full height of the first storey at the west end of the building, which is below grade, then follows the downward slope of the grade to its terminus. The light grey mortar, where it is visible on the north wall of the (interior) basement stairway, is scored. A decorative treatment, such as this, indicates that this wall was intended to be exposed. A descendant in the Davis family (Jean Davis Chapman) recalls that this north wall was indeed exposed in what is now the dining room, in the mid-20th century. Molly King decorated the room with plants to create a grotto-like atmosphere. The foundation walls under the east half of the building are poured concrete. The first storey floor joists are 2″ × 8″ boards on 18″ centers.

The building is of heavy, braced frame construction with 4″ × 6″ sawn beams (sills, plates and posts). At the time of writing (3/87) the framing is exposed in two parts of the building interior, the north and east walls of the basement stairway and under the second storey flooring. On the second storey, under the floor boards of the east chamber, the girt is mortised into an intermediary post. The joint is secured by two trenails. This type of framing system was also employed in the construction of the Eastman and Hicks-Marino Stable (circa 1870) at #17 Hicks Street (TG 1986–87) which was also owned by Frederick Eastman at the time it was built. The second storey 2″ × 8″ floor joists are approximately 17″ on center.

INTERIOR

First Storey

Entrance to the house is made primarily through the doorway on the east wall of the south vestibule. The flooring here is poured concrete, as it is throughout the west half of the first storey. Through a hallway and to the west is the dining room, which, as might be expected, is almost entirely new. A pair of 18-light French doors are centered on the west wall. Originally they led to the kitchen wing. A pair of 12-light awning sash windows are within a canted recess in the north wall. The sill is a plain unmolded board flush with the wall. The shallow base boards are ogee-capped as they are in the rest of the interior. Off the dining room, in the southwestern corner of the first floor, is a small room, now used as a temporary kitchen, which also served as the Meers' kitchen. Within the doorway between this and the dining room is a 15-light wooden door with a recessed lower panel. The wide muntins and mullions are flat boards with beaded inner edges. A 6/1 double hung sash window abuts the west side of the door frame which is utilized to contain the east side of the window. Both of these elements have untrimmed, flat facings, common at the turn of the century, as does the interior doorway.

The living room occupies the entire east end of the building and is entered through a wide doorway just beyond, and to the south of the entrance hallway. The doorway aligns with the French doors on the east, exterior, wall of this room. At the center of the north wall is a wide hearth with a brick surround. The mantel is in the Colonial Revival style of the World War I era. Pilasters which protrude on either side of the mantel contain slender recessed moulded panels. Similar paneled "capitals" align with three horizontal recessed panels in the frieze. All are defined,

top and bottom, by slender cyma reversa mouldings. Above these, the cornice sweeps upward in a large cavetto moulding to form the underside of a rectangular mantel shelf which has a slender cyma reversa moulding around its top, outside edge. The fireplace was there during the Meers ownership (J.D.C.).

The facings which frame the two doorways and three sets of 16/1 double hung sash windows in this room are beaded on their inner and outer edges and date from the Meers alteration. Projecting window sills with rounded nosing rest above similarly moulded facing boards across the bottom of each pair. The mantel and this trim were probably installed co-incidentally in the first quarter of the 20th century. The baseboards are plain with ogee-molded caps.

Two summer beams bridge the living room, dividing the ceiling into three equal parts. The southernmost beam extends beyond the living room to the west wall of the entrance hallway and marks the location of the original exterior south wall of the carriage house (which contained the large barn doors).

Directly opposite the entrance foyer, on the east dining room wall, a straight flight of stairs ascends to the second storey. This feature is more finely executed than any other in the building. The newel post, on the rounded curtail step, is a turned, classical Tuscan colonette on a plain square plinth. Between the capital and the railing a circular piece of wood, having no stylistic association with the colonette, tapers upward to meet the under side of the rail. The balustrade at the stairway opening on the second storey is executed with similar elements. Two half-colonettes are attached to the west wall and two full turned colonettes at each, north and south, end of the stairway opening. Their bases are more simply executed than that of the newel post, having flattened bead and torus moldings. The necking is attenuated, and attached without interruption to tall square (in plan) blocks which receive the handrail and are topped by simple circular bosses, convex in profile. Like the newel post, these colonettes on the second storey are also set on square block plinths. There are pairs of delicate tapered balusters on each step supporting a molded rail, and five on the curtail step surrounding the newel post. All are slender in profile, with square chamfer-topped bases. The treads have rounded edges on the front and sides, where a wide moulding defines the skirt on the wall. Such a decorative stairway was not original to the carriage house. Probably it was installed by the Meers (J.D.C.) and indicates the very high quality of commercial millwork which was available prior to World War II. A section 2'10" × 4'5" of 6" floor boards in the southeast corner of the second storey hall differs from the 8" width of the rest of the hall flooring which strongly suggests that there once was a stairway in this location. If this was the case, the earlier staircase dated back to the carriage house period.

Second Storey

The second storey, as it survives today, shows best the configuration of the building prior to the Meers alterations of the 1920's. All but the present southwest chamber existed at that time, although some of the room divisions were different than they are today. All of the original, 8" wide yellow pine flooring survives, and is continuous from east to west. All of the shallow baseboards, which continue throughout the second storey, have ogee-moulded caps. The door-and-window facings vary throughout the second storey, probably because of economy in an area seen only by the family. Almost all of the doors have four panels and are ogee moulded. Almost certainly they originated in this building. If additional doors were required they were readily available from the burned Eastman building, next door.

The high ceilings all follow the roof-slopes. The second storey almost certainly originally was intended as living quarters for the Eastman coachman, or for a "couple" and not for the storage of hay and other feed.

The master bedroom occupies the east end of the second storey, above the living room. The four recessed panels of the door to this room have heavier mouldings than those in the other rooms. Ogee mouldings frame the panels as well as the doorcase facings. It obviously is an exterior door, from this or another structure, which has been relocated to its present site. The facings of the dormer window on the south wall are flat and untrimmed, with a torus-moulded board serving as the sill. A cyma reversa moulded board spans the width of the dormer space, below the projecting sill plate. The facing treatment on the later 6/1 windows on this wall replicates those on the first storey living room windows. Both replace the original 2-3-2/3 Queen Anne Revival sliding sash. The dormer on the east wall has similar facings but no sill.

The south chamber, previously an open porch as described from the ca. 1920 photograph of the building, has strip flooring running in a north-south direction. The flooring probably was the early porch decking. The base boards are low and ogee-capped. The door and window casings are similar and have the heavy cyma recta mouldings with reeded inner edge seen occasionally on the second storey. The doorway is the surviving entrance to the early second storey south porch. This room was enclosed during the time of the Meers' ownership (J.D.C.).

The northwest chamber is in the early loft and is entered through a modern five-panel door in an unmoulded case. There are paired 6/1 windows which have flat facings on the north wall and a single, 20-light rectangular window on the west. The latter has been described above.

THE COTTAGE

On the west (rear) slope of the property, behind the carriage house, is a one-storey cottage, the origins of which are not known. As far as can be ascertained, the building was last used as an artist's studio, either by a friend of Molly King or by Molly herself. The building fell to disuse after Molly King's death. Amid the decay and debris are abandoned easels and picture scrap books, lending to the cottage the romantic air of an artist's treasured seclusion. Evidence of building materials taken from another structure and incorporated into the cottage lead the writer (SEB) to conjecture that it was either constructed or expanded soon after the 1904 fire which destroyed the Eastman house.

The building measures 18′2″ × 12′ and has an asymmetrical gable roof, the north slope being approximately half the depth of the south, and having a shallower pitch. The ridge runs west to east. The roof is covered with white asphalt shingles but may have had wooden shingles originally. Overhanging eaves on the sides and in the gable ends are faced with 5¾″ fascia boards. These are painted white, as are the plain, untrimmed window and door casings. Natural stained wood shingles cover the building and have an exposure to the weather which varies between 5″ and 7″. The west end of the building is set into the hillside. At the east end of the building, the first storey extends approximately 3′ beyond the basement wall plane, in the manner of a canopy. The concrete foundation and cellar reveal much of the cottage's history. The cellar, as mentioned above, is about three feet shorter at its east end than the upper part of the building. The cellar itself is divided into north and south parts by

the remains of a crudely wrought concrete foundation wall which is placed about 7′ south of the north foundation wall. The equally crude north foundation wall extends up to the sill. That part of the west foundation wall, which extends north of the dividing wall, also extends up to the sill. The south foundation wall and the south part of the west foundation wall extend only up to grade. The floor joists are divided above the east-west median wall. It is obvious that the original building was much smaller and extended only from the north foundation wall to the median wall and that, originally, there was no east projection. Two of the beams are charred, but there is no other evidence of fire damage, indicating their re-use from another building. On this basis, the north and south roof slopes were symmetrical, originally. The use of this originally much smaller building cannot even be conjectured. It may have been a potting shed.

The type of windows and their haphazard arrangement suggest amateur construction, especially in the case of the later, south half of the building. Three rectangular windows on the south elevation are set horizontally, in a series across the top of the wall, approximately 5¼″ below the line of the eaves. The openings are 4′ wide × 2′ tall, have plain 1¾″ wide facing boards and share a 1″ projecting sill with a cavetto moulding strip attached to the underside. The central window is a single fixed pane. The two flanking windows are awning sash. All have a 2-3-2/3 sash arrangement. They are identical to the windows seen on the second storey, south elevation wall of the carriage house in the circa 1950 photograph. Most likely they were removed to the cottage when the existing 6/6 double hung sash windows were installed on the carriage house, sometime after 1950.

A large, 3′8½″ × 4′1½″, 11-light window dominates the south side of the east gable end. The glazing is patterned in a grid with four fixed panes across the bottom and top and three on the sides, surrounding a single-pane casement window in its own wooden frame at the center. There is a single bay shed dormer on the north roof slope which retains its working louvered shutters, although the window sash are no longer in place. Under the eaves, at the east end of this wall, is a 6-light awning sash.

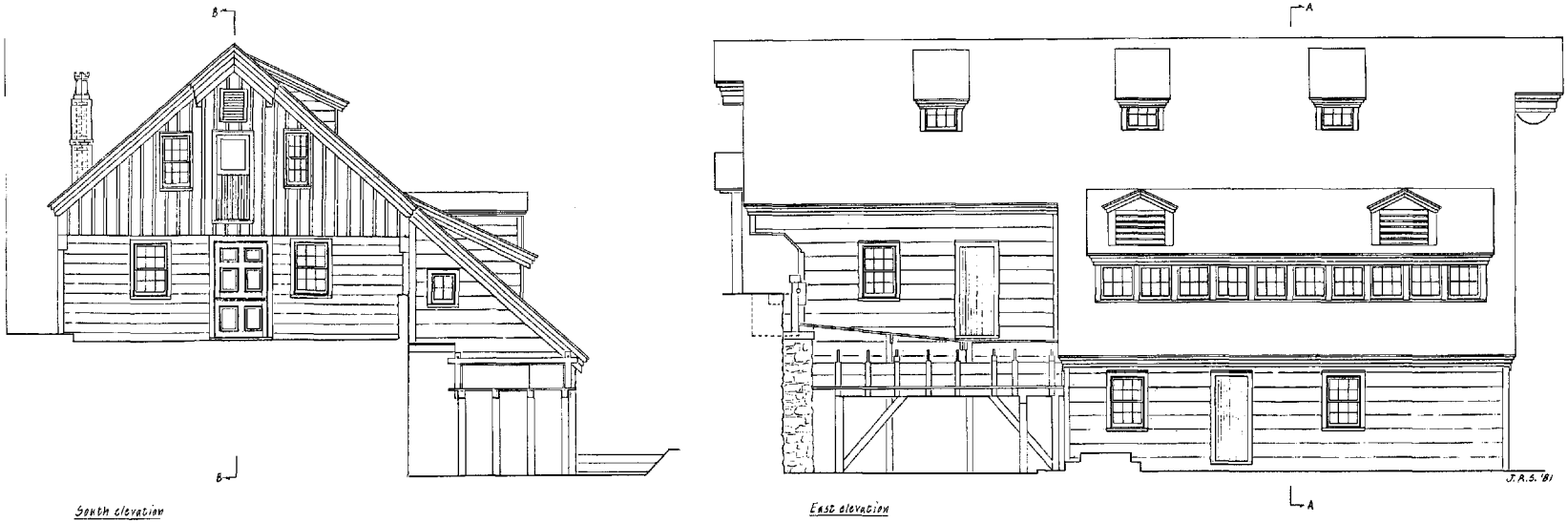
Access to the first storey of the cottage is gained on the west elevation through a five-panel wooden door, located off center to the north. Vertical 2″ × 4″ posts frame this storey and are on 2′5″ centers. The roof rafters, also 2″ × 4″, vary from 1′7″ to 2′½″ on center. The interior space is 7′2″ high under the peak of the roof. The 2½″ wide strip hardwood floor boards run east to west. The wall and ceiling surfaces are plasterboard. On the south wall, where the plasterboard has fallen away, are sections of paneled doors with ogee mouldings which were installed as sheathing, to which the exterior wood shingles were attached. A full 4-panel ogee-moulded door has also been re-used, to provide an open closet area in the northwest corner of the room. These were obviously removed from another building and installed here. These elegant doors, together with the charred cellar framing, suggest re-used materials from the Frederick Eastman mansion which burned in 1904. If this conjecture is correct it suggests that the earlier, northern part of the cottage may have been standing at that time.

The cottage is covered by the preservation covenants for the Frederick Eastman Carriage House. While the current owners have necessarily turned their efforts and attention to restoring the residence, it is hoped that the cottage ultimately will be restored, also.

THE RESTORATION

Since the 1987 House Tour the following work has been completed:

1. The roof has been repaired, supported as required, and re-shingled.
2. The second storey has been re-shingled, following the original pattern, along the east front, and substantial sections of the east ends of the north and south walls.
3. The moulding supporting the "flare" at the second storey base has been replaced to match the original.
4. The first floor walls have been stripped of shingles beneath the newly shingled portions of the second storey. This has exposed the 7½" wide vertical boards beneath the shingles. The waterproof paper covering this vertical board sheathing also has been removed and the rotted vertical boarding, mostly in the southeast area, has been replaced, preparatory to the laying of another waterproof course and re-shingling.
5. The second storey south porch railing has been replaced.
6. The cellar has been deepened and the cellar walls repaired, as required. The visible part of the south foundation wall, from the grade to the sills, has been re-bricked to match the similar east foundation area.
7. A large dry-laid stone retaining wall has been constructed to the east of the house to delineate the driveway and to make possible the development of a level east lawn area.
8. A bluestone flag terrace has been constructed along portions of the south and east fronts, and bluestone flag steps installed to connect the driveway and the southeast terrace.
9. The interior of the house has been re-furbished.
10. John R. Stevens Associates is preparing plans and elevations for the construction of a west kitchen wing.
11. The pergola, roof-crestings and pinnacles and cottage await restoration.



Robeson-Williams Grist Mill (1715–1750), as it appears today. South and east elevations drawn by John R. Stevens in 1981.

JOHN ROBESON-JEREMIAH WILLIAMS GRIST MILL
Old Northern Blvd., Roslyn
(Property of Nassau County Museum)

HISTORICAL BACKGROUND

The grist mill at the head of Hempstead Harbor has been the focus of the village that is Roslyn today from the earliest days of settlement in the north part of Hempstead. The mill that stands at Old Northern Boulevard today is probably not the first one built on the site, but it is a 17th century type "Dutch" mill, and one of the few surviving commercial buildings built by a carpenter with a background in Dutch framing practices. Only two other "Dutch" type mills are known. These are the contemporary Plandome Mill on Manhasset Bay and the slightly later mill at Stony Brook.

Its beginnings are recorded in the minutes of a Hempstead town meeting held on April 2, 1698, when John Robeson "had lierti (liberty) granted to set up a grist mill and a fulling mill on ye streame at the hed of yt harboure. ." providing that he have the mill in operation within two years. (Benjamin Hicks ed., North & South Hempstead Town Records, Jamaica, 1897, Vol 11, Pgs. 131–132). Robeson (whose name was sometimes spelled Robison, and later spelled Robinson) was first mentioned in the Town Records in February 1691–92, (Vol 11, Pgs. 110–111).

The mill should have opened early in 1700, but it apparently did not, as at a Town Meeting on April 1, 1701, a committee declared that the 1698 agreement was made void by Robeson's default. By 1706, however, mention was made of a road leading from Robison's Mill Dam (Town Records, Vol. III, Pg. 77) and in 1709 John Robeson and his son, Joseph Robison (sic) sold to Charles Mott "one sartain grist Mill with ye dam and stream—a small frame of a house and one iron croo (crow? ed.) with some other Instruments, belonging to ye said . . . Mill." (Town Records, Vol III, Pg. 56).

When Charles Mott sold the mill for £120 to Jeremiah Williams on July 2, 1715, the deed's language stated explicitly that "John Robinson Builded a Grist Mill" on the stream of water "that leadeth Down to ye head of Hempstead Harbour" (Town Records, Vol. III, Pgs. 353–355). That mill, together with its iron crow and all other "ye instruments" was deeded to Jeremiah Williams.

The language of the next deed, 26 years later, strongly suggests that Jeremiah Williams, merchant, sold his grist mill to Thomas Pearsall of Cedar Swamp (Town Records, Vol. III, Pg. 370). This deed is of great interest, as it describes Williams' purchase of several pieces of land lying to the westward of the mill and its swamp which included two dwelling houses and a barn. In regard to the grist mill itself, the deed states: "And whereas the said Jeremiah Williams hath greatly Augmented ye Improvements on ye sd Stream of Water and Dam by Erecting a Large and Specias Mill Upon (it) and Greatly Advanced ye Said Mill Dam . . . as well as Built Several Dwelling Houses with a Barn and other Edifices Upon ye land. . . ." The sale price of the grist mill and its lands in 1741 was £1050, and the purchase included the mill and mill house, stones, running gear, the two bolting mills standing within the mill together with the utensils used with them.

It is not possible to know when the "Large and Specias Mill" was built, but it was evidently done between 1715 and 1741, and the likelihood is that its owner built it early rather than late in his ownership.

On April 2, 1742, Thomas Pearsall Jr. (now of Hempstead Harbour) sold the mill and its adjacent lands and building to his son-in-law, Richard Mott, for £1050, the price for which he had purchased it 10 months earlier. However, the Pearsall-

Mott conveyance mentions "three bolting Mills instead of two" (Town Records, Vol. III, Pg. 375). Richard Mott, who had been called a "yeoman" in earlier Town Records, now changed his stated occupation to "bolter" and entered the trade that did more than any other to build up the exports of New York port. Just prior to his purchase of the mill, Richard Mott had bought from Adam Mott a 122-acre farm west of the road "that is on ye west Side of ye Swamp that Thomas Pearsall's Mill stands on."

Prior to the revolution, New England had its fisheries and lumber and rum distilleries to provide an exportable commodity. Virginia had tobacco and South Carolina had indigo and rice. But New York's fur trade, for which it was settled, could not support its consumption of imports. The answer was found in flour. Hundreds of small operations like the Robeson-Williams grist mill, located near waterways with access to New York, were established to grind flour from farmers' grain. The flour went to New York where it was exchanged for goods, then, inspected and graded, it was shipped out to the West Indies, whose sugar products and cash were the basis of many a New York fortune.

Richard Mott died in 1743, and his executors sold the grist mill to John Pine on March 30, 1744 (Deed mentioned in Town Records, Vol. IV, Pg 305). Pine further purchased from Thomas Pearsall the swamp at the head of Hempstead Harbor, the majority of which was under water in Pine's mill pond.

On March 30, 1758, John Pine sold the grist mill to Hendrick Onderdonk, "merchant," who may have been the first of its owners to run a store as well. Onderdonk owned the grist mill through the Revolution, and it was to his house (which is said to have been built by John Pine) that President George Washington came for breakfast on April 24, 1790.

Daniel Hoogland and Abraham Coles bought the grist mill on February 18, 1801 (Queens County, Liber H of Deeds, Pg. 13) together with extensive tracts of land, one on the west side of Main Street from the Clock Tower site south to Wilson Williams' land, one on the east side of upper Main Street that included the mill dam, and one north of the Clock Tower site and along Shore Road to the place once known as Appleby's Landing. In all, the lands purchased with the grist mill by Coles and Hoogland amounted to about 90 acres. This interesting deed mentions the Onderdonks' new paper mill, the "Great Setling Spring" now in the north yard of the James & William Smith House (TG 1973–74 and 1984–85), at 106 Main Street, and the sand bank in back of the Smith house from which the paper mill dam was built.

Several Coles & Hoogland account books, the first of which begins in March 1803, give an idea of the business of the mill and its related country store. The records appear to have been kept in New York, and "received of Grist Mill" at intervals were bushels of bran and barrels of flour of various types. Presumably the mill's flour, vended, provided some of the capital for the "sundries" sent to the "concern at Hempstead Harbour," which appears to have been Coles & Hoogland's store. The purchases of local residents who shopped there were recorded in the book. James W. Smith, for example, bought an iron shovel during April 1807, as well as an assortment of threads and fabrics (he was a tailor), molasses, tea, flour, butter and spirits. Richard Valentine (who lost his property and "lay drunk in the mill creek" after the Revolution) bought pork, spirits, molasses, spirits, tea, candles and spirits!"

The next owner of the grist mill was Benjamin Allen, although his deed of purchase has not yet been found.

On November 15, 1828, Allen sold a half interest in the mill to John Willis, Jr.

(Queens County, Liber X of Deeds, Pg. 425) and at the same time sold Willis 31 acres on the west side of Main Street (Liber X, Pg. 428) as far south as land then owned by James Smith (near the driveway of No. 110 Main Street). Francis Skillman states, and earlier Tour Guide research confirms, that John Willis sold this land off in building plots, with the greatest concentration of sales during the spring of 1835. Francis Skillman writes that Jeremiah Reynolds actually ran the grist mill from 1828 until the arrival of Leonard Thorne nine years later. Reynolds, he says, also kept a tavern in "the yellow front house" (a house on today's Tower Street) and then he went to the Red Mill (Plandome Mill) in Port Washington.

Leonard Thorne bought a half interest in the mill from John Willis on June 25, 1838 for $5,000 (Queens County, Liber 54 of Deeds, Pg. 20) and 11 years later Thorne sold his half interest in the grist mill to Joseph Hicks of Westbury, on August 2, 1849 (Queens County, Liber 80 of Deeds, Pg. 314).

It is not yet known how or when the Hicks family acquired the remaining half-interest in the mill, which was presumably still held by the heirs of Coles & Hoogland, or Benjamin Allen. But Isaac Hicks, Joseph's youngest son, was its last private owner. In 1916 he transferred it to a board of five trustees who were to administer it "for the benefit of the town of Roslyn." At the same time the building, which was falling into decay, was repaired and stabilized by Harold Godwin. The Robeson-Williams Grist Mill was thus one of this area's earliest projects in historic preservation.

PRELIMINARY ARCHITECTURAL ANALYSIS

The existing building, on the north side of Old Northern Boulevard in the village of Roslyn, would appear to be that built by Jeremiah Williams some time during or after 1715. The existing building was constructed in one stage, as can be determined by the framing, and does not have incorporated in it any major timbers from an earlier structure. It would, therefore, appear that an earlier mill, built by or for John Robeson in the first years of the 18th century, and sold in 1709 to Charles Mott, was in turn sold in 1715 to Jeremiah Williams, who replaced it with the present structure.

The mill building measures 25 feet in width, and 50 feet in length, to the outside of the framing. It contains two full storeys and an attic. The side walls originally measured about 19 feet from the underside of the sills to the top of the plate. This measurement is somewhat in doubt due to the fact that none of the original sills survive, and none of the posts survive to their full length. Most are missing several feet from their lower ends, and only one has survived that is nearly its full length. The mill has a gable roof with a pitch of 10 inches/12 inches.

The main axis of the building is north-south, with the south end abutting the mill dam. Originally, the height of the second floor coincided with the top of the mill dam, which was occupied by a roadway now called Old Northern Boulevard. Since the beginning of the 20th century the level of the road has been raised so that now the level of the sidewalk is 3 feet, 6 inches above the second floor of the mill. The entrance to the mill is, and was, from the mill-dam road at the second floor level.

CONSTRUCTION

The frame of the mill is entirely of oak. It has Dutch structural antecedents. Very little effort was expended by the builders in hewing the timbers to a relatively smooth surface, although the joints throughout are skillfully made. The structure consists of 15 bents, each consisting of a pair of wall posts and two anchor beams (second and third storey floor-joists), except that in the way of machinery at the

southeast corner, the second floor beams were framed into a trimmer. The bents are numbered from north to south, on their north faces. The posts measure 8½" by 10", and the anchor beams are 10" by 13", with minor variations. The beams of alternate bents (bents II, IIII, VI, VIII, etc.) have heavy corner braces, 9" square and almost 4' in length, measured in the soffits from beam to post. All of the surviving braces, with one exception, are straight (several of the braces are missing). The exception, which is located in post II, second floor, at the east wall, has a curved soffit, like similar braces found in a number of Dutch-American houses. Geographically, the nearest example is in the Jan Martense Schenck house, preserved in the Brooklyn Museum. The end walls had braces measuring 3" by 5", and 5'3" in length. None of these are now present. Those for which evidence survives, in the form of the mortises, were located on the second floor and ran from the corner posts both up to the third floor beams and down to those of the second floor. No clear evidence has so far been found that braces occurred on the first floor level, between the corner posts and the second floor beams. Braces were used in the side walls, between the corner posts and the plates and also at bent VIII. Only the corner braces of the west wall survive. The wall posts extend 8" above the third floor beams. The plates are 7" by 9" in section and originally ran in one piece for the full length of the building, as the east one would appear yet to do. The west plate has been repaired, with new material inserted between posts V and VII. No original end wall studs survive. There are 15 pairs of rafters, all but the gable rafters being located immediately to the north of the corresponding wall posts. At the rafter feet, there was a projection 6" in length and 2" in depth, beyond the plate. While these projections have been removed on the west side of the building, some still survive on the east side. Collar beams were fitted to all rafters, all except the north gable collar beam being let into the south side of the rafters with a half-dovetail end. Most of the original collar beams are missing. Original ones survive on rafters IIII, V, VIII, XII and XIII.

The most unusual feature of the building, and one that bears a direct relationship with Dutch Old World examples is the manner in which the wall posts and gable rafters have slanted notches cut in them for the reception of the weatherboards, so that the weatherboards had a continuous bearing against the frame. At the corner posts, and at door and window locations, the weatherboard notches are interrupted; about 4" of the post being left in full section. These portions of the posts presumably were covered with cornerboards, or door and window casings, as applicable. The weatherboards were 14" in width, with exceptions that were somewhat wider or narrower. Because of the absence of siding notches adjacent to openings, it has been possible to determine the original arrangement of openings on the side walls. This use of notches in vertical frame members is a medieval ship-building technique used in both Holland and England to provide a firm base for lap-strake construction. This is the only example in a building in "Dutch" America. Two buildings in Virginia are similarly constructed. These have "English," not "Dutch" structural antecedents.

On the east wall, there were doors on the first and second floors between posts II and III. Windows occurred between posts V and VI, and XII and XIII on the second floor. The evidence for first floor windows has been destroyed. Post II retains batten notches and pintle holes for divided doors on both floors. Corresponding notches exist on Post III, but above the second floor the outside face of this post has deteriorated considerably; the portion of the post below the second floor has been replaced. The west wall had windows opposite those of the east wall. Positive evidence in the form of gains for head and sill members is visible on the second floor. On the first floor, an original head timber survives, mortised and pinned into Post V

and VI. Immediately below the window sill level on all four walls and on both first and second floors, a deeper notch cut into the weatherboard notches indicates the former presence of horizontal members that were about 1½" by 4". The function of these elements cannot be determined.

No original flooring has survived on the first and second floors. At the time of writing the third floor boards have not been completely uncovered, but from below it would appear that a large part of them are of original material. The flooring shows marks on its underside to reveal that it was produced with a water power driven saw. The boards are in widths of 14–17" and have slip-tongued joints. They are face-nailed with rose headed, hand-forged nails.

The two runs of mill stones have always been located at the south end of the building, on the second floor at the east side. The existing drive is not original although it is very old. It has always been located on the first floor level. Second floor beam X is deeper than the others, and originally extended across the full width of the building. At the time that the larger "husk" frame for the present drive was installed, a section at the east end was cut out in the way of the replacement drive.

The present machinery probably dates to the late 18th century or to the early 19th. The frame housing the drive measures 10'6" in width by 17'3" in length (north-south). The timbers are in general 12" square. Each end has cross braces, halved into one another at the crossing, and there are also braces between the corner posts and the top plate of the west side. On the east side there were braces between the posts that carry the ends of the tentering beams and the top plate. The top plate on the west side has a ledger spiked to it, to support the ends of floor beams X to XIV. As noted previously, beam X originally extended across the full width of the building. The other beams formerly were probably framed into a trimmer that ran from beam X to beam XV. Such a trimmer may have been a part of the machinery frame.

The overshot wheel was located on the east side of the building, near its south end. Nothing remains of the wheel and wheel shaft, and the pit wheel is gone. The main vertical shaft is probably the original for this rebuilt machinery. Its end bearing is mounted on a 12" square beam running from north to south, which in turn is supported at each end on transverse timbers set close to the end frames and mortised into the sills of the machinery frame. At the lower end of the main vertical shaft there is a cast iron bevel gear, the "wallower."

The "great spur wheel" is of all wooden construction. The teeth are secured with wedges except at the positions of the spokes, where wooden pins are used. The top of the shaft extends to the second floor level, where a coupling protrudes above floor level. This coupling formerly drove a secondary vertical shaft that powered elevators, bolting machinery, etc. The form of the present coupling—a circular plate with bolt holes—suggests that it is of mid-19th century date.

The two bed stones which are located on a north-south axis, slightly off-center to the west of the axis of the main vertical shaft, are supported on 3" thick planks spanning the top members of the machinery frame, which in turn lie on 9" square transverse timbers mortised into the plates of the frame. The runner stones are driven by cast iron pinions keyed to iron shafts. The pinions cannot be disengaged from the spur wheel by being raised out of mesh with the teeth of the spur wheel, as in the case of the Saddle Rock grist mill. Originally, the pinions were undoubtedly wooden, as also would have been the wallower. As the 19th century progressed and cast iron became readily available, it is logical that the smaller gears, such as the wallower and the pinions would be replaced in that material. Millwrights did,

however, avoid the use of iron-to-iron gearing. The runner stone has to rotate with a controlled distance between it and the bed stone. The stones would be damaged if they rubbed together, and the degree of fineness or coarseness of grinding is controlled by the interval between the faces of the stones. This control or "tentering" is achieved by the spindle of each stone working in a bearing mounted on a transverse tentering beam. The east end of each beam is made with a tenon that is pinned as a pivot, in a post which is part of the machinery frame. At the west side of the frame there are two pairs of guides for the tentering beams. The west ends of the tentering beams lie upon longitudinal timbers 3" by 11" in size which are pivoted on the pair of posts towards the middle of the west side of the machinery frame. The other ends work in slots cut in the corner posts with 9" of the north beam extending beyond the corner post. The other ends of these timbers lie on the ends of a third set of levers, lying transversely; that on the north side being on the outside of the frame, the south one being within the frame. These work in guides bolted to the frame, and are pivoted at their east ends. The free ends extend 6" past the west face of the frame, and are slotted for an iron strap, 4'2" in length and 7/16" in thickness that extends upward, with a 90 degree twist, to go through a slot in the end of a hand lever by means of which the tentering adjustment is made. The upper end of the strap is pierced with a series of holes, through one of which an iron pin is placed, to bear on the top of the lever. The lever is pivoted on a shouldered and braced iron bar driven into the corner post at about 6" below the underside of the plate. The levers are 5'5" long and taper from 3½" square at the strap end, to 1¼". The corners are chamfered, except for 11½" at the length of the large end. A hole through the small end of the lever is used to retain it in position.

The mill stones are French burr stones made of a number of pieces skillfully fitted together, the joints cemented, and bound with iron bands. The backs of the stones are levelled off with plaster of Paris. The stones are 42" in diameter, and the "eye" of the runner stones is 9½". In the eye of each runner stone, a square iron bar is fitted. This engages a slot in the upper end of the drive spindle.

The millstone enclosures (called "vats") are circular, 4'5½" in diameter, and 15½" in height from the floor to the top of the covers. The frames that support the hoppers for the grain being fed to the stones (called "horses") are nicely made, with turned legs of typical early 18th century character. The vats, horses and hoppers may belong to the earliest period of the building. Also possibly original to it is the crane used to raise the runner stones off the bed stones for dressing. The crane had to be shifted to be used on each run of stones. Calipers engage holes in the edges of the stones, the curvature of the calipers allowing the stones to be rotated through 180 degrees. The lift is by means of an iron screw, working through the end of the crane.

Holes occur in the attic floor for grain elevators, and parts of the belting equipment survive. The arrangement of this secondary equipment remains to be investigated.

When the exterior of the building was done over with shingles cannot now be determined as none of the 19th century cladding has survived. It is not known if the shingles were applied over the original weatherboards. The oldest photographs of the mill, dating to about 1880, show the shingling to be in a very weathered condition. A lean-to on the west side of the mill would appear to date from the same period as the shingles, as the shingling was continuous across the original north wall and the north wall of the lean-to. Its roof line was continuous with the main unit and of the same pitch. This addition apparently extended the full length of the building. By c. 1880, as recorded in the oldest surviving photographs of the mill, taken from the north, the

west lean-to had not only been widened but raised to a full two storeys in height with a flat-pitched roof. This later work was covered with board-and-batten siding.

A feature added in the 19th century, which still exists, is the extension of the south gable above the attic floor level, 3′ beyond the original wall line. The fact that this extension is framed with sawn timber indicates a post-1850 date for it, but it probably dates from about 1880. At the top of the north gable, the roof was extended several feet to provide shelter for hoisting equipment. A Brainard photograph of the north end of the building, taken c. 1880, shows a windlass-like affair mounted in the gable.

There were loading doors on all three floors, those on the second floor and attic being horizontally divided. The only windows in the north end were on the second floor, one on either side of the door, and one in the lean-to. The Brainard photograph also shows a further addition to the lean-to doubling its width and making it a full two storeys in height. This part was of board-and-batten construction, and sheltered the entrance doorway. It appeared to be of recent construction when the picture was taken. A lean-to on the west wall is shown in late 19th century photographs. This would appear to have been about one quarter the length of the side wall, and located with its south wall at about the center of the main wall. Its roof had a slightly flatter pitch than the main roof but was not continuous with the main unit, being dropped about 1′ below it.

Several undated photographs show the south elevation of the mill. The earliest of these would appear to be contemporary with the c. 1880 Brainard view of the north side. The projecting south gable is covered with board-and-batten siding like that on the addition to the west lean-to. There is a hoisting beam at the peak of the roof with a small shuttered opening beneath it. To the west side of this opening there is a pole fastened to the wall with most of its length projecting above the ridge. It has a turned ball finial and, near the top, an insulator for a telegraph wire is attached. There is a door on the third floor level, and on its west side a shuttered, window-sized opening. The second storey elevation is weatherboarded, with a double door set in the middle.

Late 19th century, early 20th century photographs of the south end of the mill show the roadway on the mill dam (Old Northern Boulevard) still pretty much at its original level, but slightly raised above the second floor level of the mill. Subsequently the roadway was raised about four feet above its old level. This would seem to have happened before the 1916 rebuilding of the mill. The existing buildings along the roadway, east and west of the mill, relate to the raised road surface. The raising of the road made it necessary to create an areaway across the south side of the mill in order to provide access to the entrance door.

Through gradual deterioration over a long period of time, caused by foundation failure and the decay of the sills and lower wall posts, the walls settled unevenly. As a result of this settling, the upper floors and the roof are considerably out of level. In 1916 The Roslyn Grist Mill Foundation stabilized the building. The work was paid for by Harold Godwin, grandson of William Cullen Bryant. The building was extensively repaired but apparently little effort was made to correct the alignment of the frame. A concrete floor slab was installed on the first floor level. On the north and west sides, concrete footings were installed above the level of the floor to support the wall posts, which had been shortened by varying amounts through the removal of the decayed portions. At the south end, a concrete retaining wall was constructed up to the second floor level. The date 1916 was inscribed on the inside surface of this. On the east side, all but one of the wall posts below the second floor level was

decayed. As only a small portion of its lower end is missing, this post was the most nearly complete of any. New oak was supplied for the missing post sections, but no effort was made to replace the braces. The only surviving brace on the east wall is on bent II.

The second floor boards were discarded, and except in the southeast corner where the mill stones are located, a concrete floor was installed. A fireplace was constructed on the west wall, near the north end. The additions on the west side of the building were removed and a lean-to was constructed along most of the east wall, over the mill-race, to accommodate kitchen facilities when the building began to be used as a restaurant, under the name of the "Roslyn Mill Tea House." "The Story of the Roslyn Grist Mill" states that at the time of the 1916 restoration, an over-shot wheel existed south of the new addition. Nothing now survives of it nor of the main shaft and the pit wheel. A new water wheel and shaft were installed during the 1930's but were removed for repairs about twenty-five years later and never re-installed. For a period in the present century the mill wheel drove an electric generator which remains in place.

The exterior of the building was stripped to the frame; new window units were installed and the exterior was given concrete cladding moulded on the north, east and west walls, and the south wall below the overhang. This was done to give the appearance of weatherboard. The overhanging south gable was treated to look like board-and-batten siding. The main entrance, at the south end of the second floor, was given a fine late 18th century divided door. It is panelled on the exterior and has original, beaded lining. The original hardware was retained with the door. It is not known if the original weatherboards survived until the 1916 refurbishing. It is possible that the 19th century shingles had been nailed to the original siding. If this was not the case, the 1916 "restorers" may have recognized, from the notched posts, that the building was weatherboarded originally. A rustic porch was added to the north end, at the second floor level, for use by the Tea House.

The March 1974 meeting of the Roslyn Landmark Society was devoted to a discussion of the Nassau County plans for the Robeson-Williams Grist Mill. At that time it seemed evident that funds would be available for the restoration of the mill in May 1976, by which time the mill would be owned by the Nassau County Museum, and that the actual restoration procedure would begin shortly thereafter. It is obvious from John Stevens' description of the mill that its restoration will be a long and difficult procedure, which required much study and careful planning.

EPILOGUE

It was the intention of Director Edward J. Smits of the Nassau County Museum to begin the restoration of the mill to its original appearance during 1976. However, as a result of Nassau County's freeze on capital expenditures in late 1976 this plan had to be deferred. The County Museum did file application with the Committee on The Registers, New York State Division on Historic Preservation, to recommend to the Department of the Interior that the Robeson-Williams Grist Mill be included in the National Register of Historic Places. Late in 1976 the Committee on the Registers announced its refusal to recommend the mill for registration. The principal reason for the Committee's decision was the County Museum's intention to restore the mill to its original appearance by, among other procedures, removing the concrete cladding which had been applied in 1916. The Committee's reason for reaching this decision was that the mill might be changed too much in appearance and might even look like a new building after restoration. The Committee informally suggested that the County Museum might wish to have the mill

considered for nomination to the National Register as an example of an early 20th century restoration project and that the concrete cladding be permitted to remain intact.

It was the concensus of Mr. Smits, John Stevens, the Architectural Historian in charge of the mill's restoration, and of the Landmark Society that this suggestion not be considered. It was our feeling that most of the mill's highly unusual Dutch framing had survived intact and that the original positions of the door and window openings and every piece of siding were known. Actually, the fact that almost no 19th century exterior fabric remained provided a unique opportunity to return the building to its earliest, and most interesting, exterior appearance. In addition, cracks in the cement cladding had caused water to accumulate inside it with resultant rotting of some portions of the original frame, a condition which obviously required correction. In addition, the fact that the mill is one of four surviving structures built in the Dutch tradition which are two or more storeys in height and is probably the largest of even this group made it desirable for visitors to be able to view it in its original form. Further, the tides are higher now than in the 18th century and there is a foot or more of water over the floor during very high tides. This condition has caused rot of the lower ends of the wall posts. The mill machinery and its supporting husk frame have been damaged by rot. The wheel-shaft and pit-wheel are gone and the great spur wheel is partially missing and useful only as a pattern.

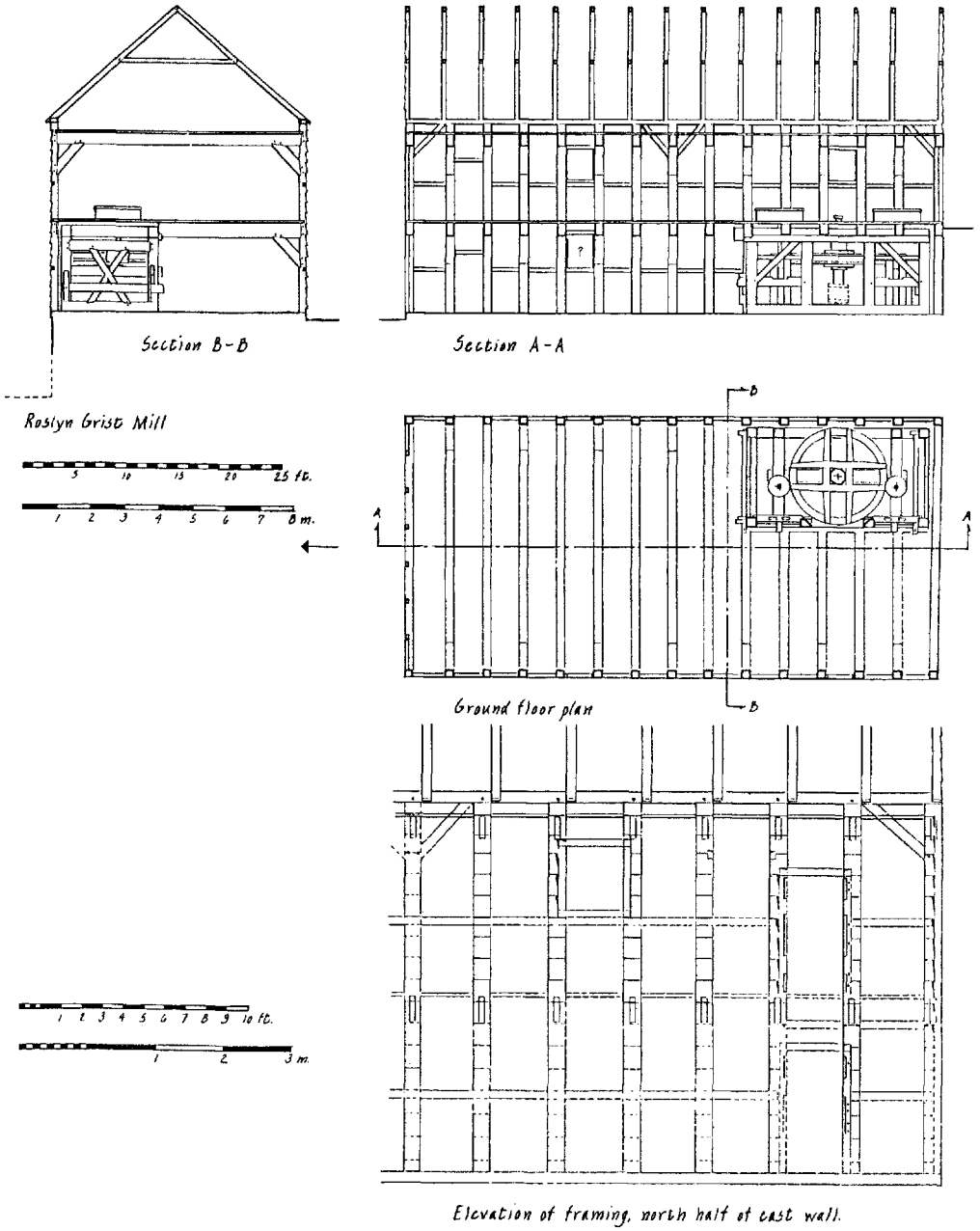
The possibility existed that those close to the study of the mill might consider it to be more important, architecturally and historically, than actually was justified. Perhaps the members of the New York State Committee on The Registers were correct in their judgment that the mill's primary importance was as an example of an early 20th century restoration. On this basis, we invited Charles Peterson, for many years the Director of the National Park Service's Historic Preservation Program, the founder of the Historic American Building Survey, Past-President of the Society of Architectural Historians and the "Dean of American Preservationists" to examine the mill and give his opinion concerning its importance and the proposed restoration plan. Professor Peterson visited the mill in January, 1977, and described it as "a rare and apparently unique artifact." He compared its framing with that of a Dutch house in Zanse Schanz and further commented, "It would not be expected that a layman would quickly grasp the significance of this ancient artifact in its present condition. When a reconstruction advance rendered perspective of this structure is produced, it will be possible to visualize the building as it once looked and can be made to look again." This perspective rendering was prepared by John Collins of the Nassau County Museum, based upon data and sketches supplied by John Stevens. It is reproduced in this Tour Guide. It is now understood that the mill wheel illustrated is incorrect. Based upon Professor Peterson's recommendation, data was submitted to the Historic American Building Survey for inclusion in their archives. John Poppeliers, Chief of the H.A.B.S. at that time, has described the mill as "a very unusual survival of heavy timber framing showing the influence of Dutch settlement on Long Island." The Robeson-Williams Grist Mill data was accepted by the Historic American Building Survey as File No. N.Y. 6054 and its file was forwarded to the Library of Congress in 1983.

Subsequently, Charles Howell, the Miller at Philippse Manor and probably the only working millwright in the United States, wrote at length about the remarkable survival of the mill's machinery and described the mill as "a delight to historians, industrial archaeologists and especially to students of the history of technology," and expressed his desire to "stress my views on the importance of the preservation of the Roslyn (sic) Grist Mill as an historic landmark."

During March 1977 the mill was visited by Dr. Abbott Cummings, then Director of the Society for the Preservation of New England Antiquities, the group which has been responsible for the preservation of more ancient American buildings than any other. Dr. Cummings concurred strongly in the opinions of the other experts that the mill is a unique structure which is outstandingly worthy of inclusion on the National Register of Historic Places and of restoration to its original appearance. Dr. Cummings has a long familiarity with the mill dating back to the years when he was on the staff of the American Wing of the Metropolitan Museum of Art, during which period he was a frequent visitor to Roslyn and to the mill. As a matter of fact, Dr. Cummings felt then and still feels that the entire Village is eminently worthy of preservation. It should be noted that, in 1953–54, when the Bryant Library conducted tours of early Roslyn houses, Dr. Cummings wrote the introduction to the guide book, "Old Roslyn." With all the aforementioned support it was felt that the application for nomination of the mill to the National Register of Historic Places should be re-submitted. Finally, on 27th August 1987, the Mayor of Roslyn Village was advised that the mill had been admitted to the National Register of Historic Places.

During the decade following 1977, John Stevens and Charles Howell completed their studies of the mill fabric and machinery and developed the plans for its restoration. However, Nassau County funds were not obtainable for the actual restoration procedure. Finally the Village Board of the Incorporated Village of Roslyn was able to provide $200,000.00 in Community Development Funds to begin the restoration procedures. On this basis, the proposed restoration plans have been submitted to the New York State Commission on Historic Preservation whose approval will be required before any restoration procedure may be undertaken.

Robeson-Williams Grist Mill (1715–1740). Conjectural drawing showing original appearance of the mill. Water wheel should be of "over-shot" type. Drawn by John Collins in 1977.



Robeson-Williams Grist Mill (1715–1750). Framing drawing of ground floor plan; two sections through ground floor plan and elevation of north half of east wall. Drawn by John R. Stevens in 1981.

Eugene and Herbert Conklin House (1889), as it appeared after Herbert Conklin's north wing of 1907. Drawing by Cecilia Wheeler.

EUGENE AND HERBERT CONKLIN HOUSE (1889)
62 Main Street
Residence of Mr. and Mrs. Martin Katz

HISTORICAL BACKGROUND

According to Norma Conklin Kern, Jonathan Conklin (TG, Mott-Magee-Skewes 1970–71 and 1983–84, and Wilkey-Conklin 1984–85) was the father of 10 children of whom four, George, Herbert, Eugene and Charles, remained in Roslyn as adults. George, Herbert and Eugene Conklin all were employees of the John D. Hicks Lumber Company which, ca. 1900, was bought out by the firm of Conklin, Tubby and Conklin (T.G. Anderis Onderdonk 1970–71), in which Eugene and Herbert were partners and George was in charge of the sawmill.

Eugene Conklin built the "Eugene and Herbert Conklin House" in 1889 and resided there for about a year or two. At that time the Anderis Onderdonk House (TG 1970–71) which belonged to the John D. Hicks Lumber Company, became available to him and he moved there. Later on, of course, the Anderis Onderdonk House became the property of the Conklin, Tubby and Conklin Lumber Company. Eugene's brother, Herbert, who was married in 1891, bought Eugene's house and moved in at the time of his marriage. In 1946, Norma Conklin Kern and her husband George moved into the house to live with her widowed mother. Mrs. Kern continued to reside in the house after the deaths of her mother and her husband, until she sold the house to the present owners, Martin and Wendy Katz, in 1986.

ARCHITECTURAL HISTORY

Exterior, Stage I: The original house was built in 1889 as a side hall house, three bays wide and 2 bays deep, which had a pitched roof, the ridge of which ran from east to west at right angles to the road. The house had two storeys and an attic and stood on a brick foundation, laid in American bond, which was high enough (14 courses of bricks) to permit the use of the area enclosed by the foundation as a basement. Actually the south brick foundation wall stands on a concrete footing which showed above grade when the house was built. The west basement wall was completely above grade as the result of the downward slope of the grade from the house to the edge of the late 17th century Grist Mill Pond, which formed the west boundary of the property. The original house very strongly resembled "Design No. 1/A Simple Suburban Cottage" in Calvert Vaux's "Villas and Cottages," Harper Bros., N.Y. 1857, p. 109, down to having gable field "pine tree" windows, except that the Conklin house had usable basement area. This was intended for the kitchen and other domestic offices, but the kitchen actually was sited on the main floor and the basement was used for bedrooms and other purposes. The Roslyn house which resembles it most strongly is the Evangeline Craft Charlick House (TG 1984–85). The original house had an elaborately capped, waisted, central chimney which perforated the ridge and a two-storey canted bay window which faced south. The original house was faced with novelty siding, which had a 5″ exposure to the weather, except for the east and west gable fields, which were sheathed with chamfered butt shingles in the Queen Anne Revival manner. The walls were trimmed with 5 inch wide, right angled plain cornerboards and stood upon a 5½″ high water table having a chamfered upper edge to permit drainage.

The wood shingled roof had a substantial overhang with closed soffits and moulded eaves trim. There were no eave brackets except for four small, shaped

brackets which projected east and west at the north and south corners of each gable-field.

Virtually all of the original windows included 2/2 sash. All had five inch wide plain facings, beaded on their inner edges, and prominent sills. All had elaborately moulded drip caps. The sash in the bay window cheeks were 1/1 and the north and south basement windows included simple 2-light sash, except for the basement level of the bay window where the cheek sash were single light. The basement windows all were recessed into their apertures and had plain wood trim with beaded inner edges. The west front windows had wooden lintils as those in the Obadiah Washington Valentine House (TG 1961–62 and 1985–86). The two-storey bay window had the same plain facings with beaded inner corners as the wall windows and had the same plain water table. Slender colonettes were placed at each of the bay window angles and at the points at which the bay window cheeks joined the novelty siding. There were pairs of small sawn decorative brackets set above each bay window colonette at the first and second storey levels. The same novelty siding as used elsewhere continued across the bay window beneath each set of sash. These were outlined by the window sills, water table and cornerboards. All of the first and second storey windows in the original house were fitted with louvered shutters. Those on the north and south sides were constructed in four divisions so that one shutter covered an entire window.

The original front porch was fitted with an almost flat, hipped roof which had projecting eaves and prominent eave trim. The porch roof framing was concealed above a wainscott ceiling. The roof was supported by four turned, unbracketed columns. There were wood lattice grilles beneath the porch platform. The porch railing included a hand-rail which was half-oval in cross section and which resembled a mid-19th century interior stair-rail. The lower rail was bi-bevelled on its upper surface so that rain water shed easily. The two porch (east) windows differed from the others in that they extended down to the porch deck and, when open, one could step across the window-sills to the interior. The principal (east) doorway consisted of an outer casing identical to the window casings, i.e., 5″ wide facings with beaded inner edges and prominent moulded drip cap. However, there was a secondary casing with this which was recessed to provide for a louvered door rabbet. This meant that any outer door, screen, storm or louvre, had to be 12 inches wider and 6 inches taller than the principal door. The secondary door face had rondel-turned corner blocks and moulded facings which were back-banded on each side. The door itself had a rectangular glass panel above, based upon a vigorously moulded, dentillated shelf. Beneath this there were paired vigorously moulded rectangular panels beneath which there was a single, identically moulded, rectangular panel. The front door retains its original oval-faced handle and clock-work doorbell. The interior of the door has the same configuration.

The porch on the west front of the house is two storeys in height and faces the old Grist Mill Pond. The upper storey has a shallow hipped roof with exposed framing beneath supported by 4″ by 5″ posts having chamfered corners and trimmed with standard scrollwork porch brackets. In addition to the scrollwork brackets, there are small shaped brackets which project at right angles from the top of each porch post to support the eaves. The porch was three bays wide and had a central doorway flanked by two windows at both upper and lower levels. The lower level of the porch was similar to the upper, except there were no eave brackets. The upper and lower porch rails were the same as those of the front porch. In this case there was a stylized Chinese fretwork balustrade between. For many years there has been a

long, flying buttress-like balustraded staircase which led up to the upper porch from the west. This may not have been there originally. Often the upper level of two-storey porches was accessible only from within the house. The west wall of the original house, up to the upper porch floor, was entirely of brick, laid in American bond, and included a central doorway flanked by two 2/2 windows. The latter were recessed into their openings and simply framed with plain surrounds having beaded inner edges. The openings were capped by heavy wooden lintils.

Exterior, Stage II: In 1907 Herbert Conklin added a wing to the north side of his house. This was two storeys and an attic in height, two bays wide and two bays deep. Its west wall was a continuation of the west wall of the original house. However, the new wing was recessed on the east. It rested upon a basement, similar to that of the early house, but constructed of concrete scribed in an ashlar pattern. Every effort was made to conform to the stylistic characteristics of the original house, i.e. same windows and window casings, same novelty siding, same corner-boards and water-table. As in the case of the original house, the new north gable-field was sheathed with chamfered butt shingles. However, in place of a pine-tree window, it included two apposed quadrant windows. The same small shaped brackets as in the original house rested upon the north cornerboards to support the eaves and overhang. The east front porch of the original house was continued at a right angle along its north wall, to butt into the east wall of the new north wing. There was an accessory doorway at this point. This was trimmed with the same plain, 5-inch wide facing boards, having beaded inner edges and the same prominently moulded drip caps as the original, and the new, window cases. The door is a standard four-panel door having vertically placed rectangular panels of which the upper are much taller than the lower. The panels are trimmed with vigorously projecting mouldings. In this instance the upper panels have been glazed but they were filled with wood, originally.

The 1907 west porch is continuous with and has two levels like that of the original house. The lower level of the new porch had neither deck nor openings and the inside wall is concrete, like that of the rest of the north wing foundation. The north half of the upper level of the new west wing is enclosed. The enclosure is sheathed with novelty siding. The north wall of the enclosed portion of the porch is continuous with the north wall of the new north wing. It includes an eight-light oval window, set vertically. This has stepped facings which include a keystone at each compass point.

Exterior, Stage III: In 1916, Herbert Conklin shingled the entire exterior of the house, both the original house and the 1907 north wing. All the novelty siding as well as the chamfered butt shingled gable fields were covered with standard, square butt, shingles. The door and window drip-caps and the water-tables were concealed behind flared shingle skirtings. The shingle face projected beyond the door-and-window facings so back-banded ogee mouldings were applied to the outer edges of both to conceal the shingle edges. It is worth mentioning that the east doorway facings of the 1907 wing projected sufficiently so that back-banded mouldings were unnecessary and were not applied. This door surround appears today as all the door and window facings did originally.

About 1950 the bases of the front porch columns had rotted badly enough that they required replacement. These were replaced by George Kern with square piers having simple bases and capitals and moulded fillets. The original porch railing was repaired and retained.

About 1965, George Kern covered the 1916 wood shingles with a layer of asbestos shingles. At this time the deteriorating shutters were removed. The window-cases were painted bottle-green to visually compensate for their loss. At the same time the kitchen was modernized, requiring the relocation of two of the north wing kitchen windows.

In 1987, the current owners made substantial changes in an effort to refurbish and restore the house and, at the same time, adjust it to suit their personal requirements. The later asbestos shingles and wooden shingles were removed to expose the original novelty siding, cornerboards, water-table, drip-caps and gable-field chamfered-butt shingles. During the course of the shingle removal, the original chamfered-butt shingles were removed from the north gable-field. At this point a new contractor, Wooden Bridge, was retained and replicas of the original chamfered butt shingles were installed. New windows were inserted in the original location of the altered north wing kitchen windows. During the procedure a number of original windows were replaced. These can be recognized, from the exterior, by the slightly narrower facings and the absence of beading from the inner corners of the new facings. At one stage in the "stripping" procedure it was considered that it might be appropriate to re-shingle the entire house, using square-butt wood shingles, in the manner of Herbert Conklin's Stage III. However, it was decided that the house attained its most interesting form during Stage II, and a very successful effort to obtain this result was accomplished. In addition to the foregoing necessary repairs to damaged fabric were completed in conformity with their original configurations.

INTERIOR

First Floor: The hallway and the room south of it were in the original house. Description of the interior is written in the present tense and applies to the original 1889 house and the original 1907 north wing. Later changes will be identified. The front door is the same on its interior as on its exterior, which has been described. The oak door casing has rondel-turned cornerblocks but the interior trim differs from the exterior. The interior facings consist of two laterally-placed backbands with three beads between. The central bead is much wider than its flanking beads. This door-and-window facing configuration is continuous throughout the entire original house and most of the 1907 north wing. The staircase has a handsome block and ball oak newel. Each of the block faces contains a rondel turning. The newel is capped by a large acorn finial (T.G. "Clifton," 1987–88 and Caleb Kirby House—1984). The oak rail is curved on top and flat on its bottom and resembles a slice of bread in cross-section. It resembles the Warren Wilkey House stair-rail (TG 1972–73 and 1978–79). The turned oak balusters rest upon square plinths. The stairway fascia return at the second storey level is made up of a number of small wooden strips rather than carved from the usual single block. The treads and risers are the original pine. The wall beneath the staircase originally was sheathed with diagonally-laid wainscot which followed the stair-slope. This was covered with the present plasterboard in 1907. The lath strips, which covered the joints, still remain. Similar use of early plasterboard survive in the Samuel Dugan Jr. House (TG 1986–87), and the Evangeline Craft Charlick House (TG 1984–85). The hall baseboard to the north of the front door, and continuing along the staircase, is stepped and trimmed with an ogee-moulded cap. All the remaining baseboards are plain with ogee-moulded caps. The strip flooring in the hall, and where it exists elsewhere, was installed by Herbert Conklin in a 1929 alteration which affected only the interior. The doorway at the west end of the hall has the same surround as the principal doorway, but is executed

in pine. The door itself is a conventional four-panel ogee-moulded door. These appear in almost all the doorways throughout the house, and will not be commented upon further. Those in the early house are contemporary with it. Those in the 1907 north wing date from its construction. Most retain their original hardware. The entrance to the front parlor is now a 7′ wide plaster arch, whch was installed during the 1929 alteration. The original doorway was the same as the surviving one at the west end of the hall. The front parlor is trimmed with the same plain baseboards having ogee caps as elsewhere. The east windows extend all the way to the floor and have the same trim as the hall door-facings. However, they are uniformly faced on all four sides as are most of the windows in the house. They have no interior, projecting window sills. The front parlor windows retain their original cast-iron latches, as do most of the surviving original windows. One way of distinguishing the original sash from the 1987 replacements is that the latter have modern latches although the original facings have been retained. The brick mantel of the front parlor fireplace was installed in 1929 as was the seven foot wide plaster arch which enters the back parlor.

Originally the back parlor also served as the dining room. When the original adjoining kitchen was relocated to the north wing, in 1907, the back parlor and kitchen were redecorated substantially in the "Craftsman" style. The back parlor originally had a wainscotted ceiling and wainscotted walls. In 1907, the present ceiling was installed using 6″ by 6″ stained and varnished beams laid in a coffered pattern. The rectangles between the beams were filled with the same plasterboard as that on the stair-wall. The back parlor walls are sheathed with the same early plaster-board. In the back parlor, the plasterboard joints are covered with three inch wide vertical board strips, trimmed on both sides with quarter-round mouldings. The plaster arch to the front parlor also is delineated in the same manner. Like the ceiling coffer beams, all the wood wall trim is stained and varnished and highly polished. The oak parlor baseboards are the same plain boards as elsewhere, but are capped with quarter-round mouldings.

The south bay window was substantially re-trimmed in 1907, using flat facings. The lintils are slightly crossetted and have moulded caps consisting of a 1½″ wide back-band and an ogee moulding. The bay window units are fitted with torus-moulded sills. Beneath these there are plaster panels delineated by quarter-round wood mouldings.

The west window includes new sash but retains its original facings which date from both the 1889 house and the 1907 alteration. The original moulded side facings, as those on the front doorway, survive, but the window is capped in the same manner as the bay window. The doorway to the present dining room (the kitchen before 1907) is finished in the same combination of the original side trim with "Craftsman" style lintil. The four-panel, double-faced, ogee-moulded door retains its original Victorian cast-iron latchplate and black stoneware knobs. The mortised lock retains the manufacturer's stamp, "Russell & Erwin/Mfg. Co.;New Britain/ Conn./Pat. Date/1889."

The dining room is part of the original house, but was the kitchen before the 1907 north wing was built and was completely redecorated in the "Craftsman" style at that time. Originally, like the back parlor, the walls and ceiling were wainscotted. In 1907, four large cosmetic beams were installed, which run from east to west. The ceiling spaces between them were sheathed with plasterboard. The walls, similarly, were sheathed with plasterboard and the joints between were concealed behind

three-inch wide vertical strips trimmed on both sides with quarter-round mouldings. A plate-rail was installed which circled the room and which was based upon a back-banded cyma-reversa moulding. A china cabinet of the same period survives on the north wall. This is trimmed with the same moulding as the plate rail and includes a pair of two-light glazed doors above and drawers below which retain their original handles. All this new trim was carefully stained, varnished and polished during the 1907 alteration. The door-and-window cases were partially converted in 1907. As in the back parlor, the original back-banded, moulded side facings were retained, but the lintils were modified to include slightly crosetted projecting caps trimmed with the same back-banded cyma-reversa mouldings as the plate rail and the china closet. They differ somewhat from the door-and-window trim in the back parlor. The doorways to the basement, hall, kitchen and back parlor all include their original (1889) four-panel ogee-moulded doors and retain their original side trim of that period. The French doors leading to the upper west porch date from 1987 but retain the original 1889 side facings removed from the original conventional doorway which stood in this location.

The stairway to the basement is new, except for the vertical boarding which encloses its south side. Virtually all the architectural detail visible in the basement dates from 1987. The original wooden floor was 18 inches higher than the concrete floor which replaces it, and has provided space for unusually high ceilings. The row of locust posts north of the exterior doorway, which extended from east to west, have been replaced with a steel beam. No original framing is visible. The 2/2 west windows were replaced in 1987 and their cases entirely rebuilt. The originals were recessed further into the room. The single south two-light window is original as are the single-light/two-light/single-light bay window sash. The doorway to the lower west porch is in its original location, but the door and its case date from 1987.

Kitchen: The kitchen is in the north wing which was built by Herbert Conklin in 1907. The doors and windows have the same facings and rondel-turned corner-blocks as those in the original house. In all probability these had to be especially milled at the time, a small problem for Herbert Conklin, a partner in a large lumberyard. The sash also is 2/2, the same as the original house. Two of the windows were relocated by George Kern, when he modernized the kitchen in the 1960's. These were relocated to their original positions in the northwest corner, using new window units but the original facings, in 1987. As already indicated, the east doorway, and its four-panel, ogee-moulded door, both date from 1907, although the glazed upper panels probably were wood originally. The boxed-in back stairway to the second storey retains its original treads, risers and horizontally-laid wainscot to the second floor level. Its walls are plastered above the second floor level.

Second Storey—Main House: The principal oak stair-rail ends in the west wall of the small east chamber which probably originally served as the "morning room." This room is the only one in the house which retains its original five inch wide yellow pine flooring in addition to its original baseboards, doors, and door-and-window facings. The doors retain their original white porcelain knobs, having cast-iron ferrules, and cast-iron door-knob rosettes and keyhole escutcheons. Stylistically these are earlier than the black stoneware knobs and cast-iron lock plates seen elsewhere. However, their use here probably represents the use of less stylish, and therefore less expensive, hardware in a secondary room. The morning room originally opened to a boxed-in attic stairway. This remains, but the treads have been covered and it now serves as a closet. It retains its original 4-inch wide, beaded board wall sheathing.

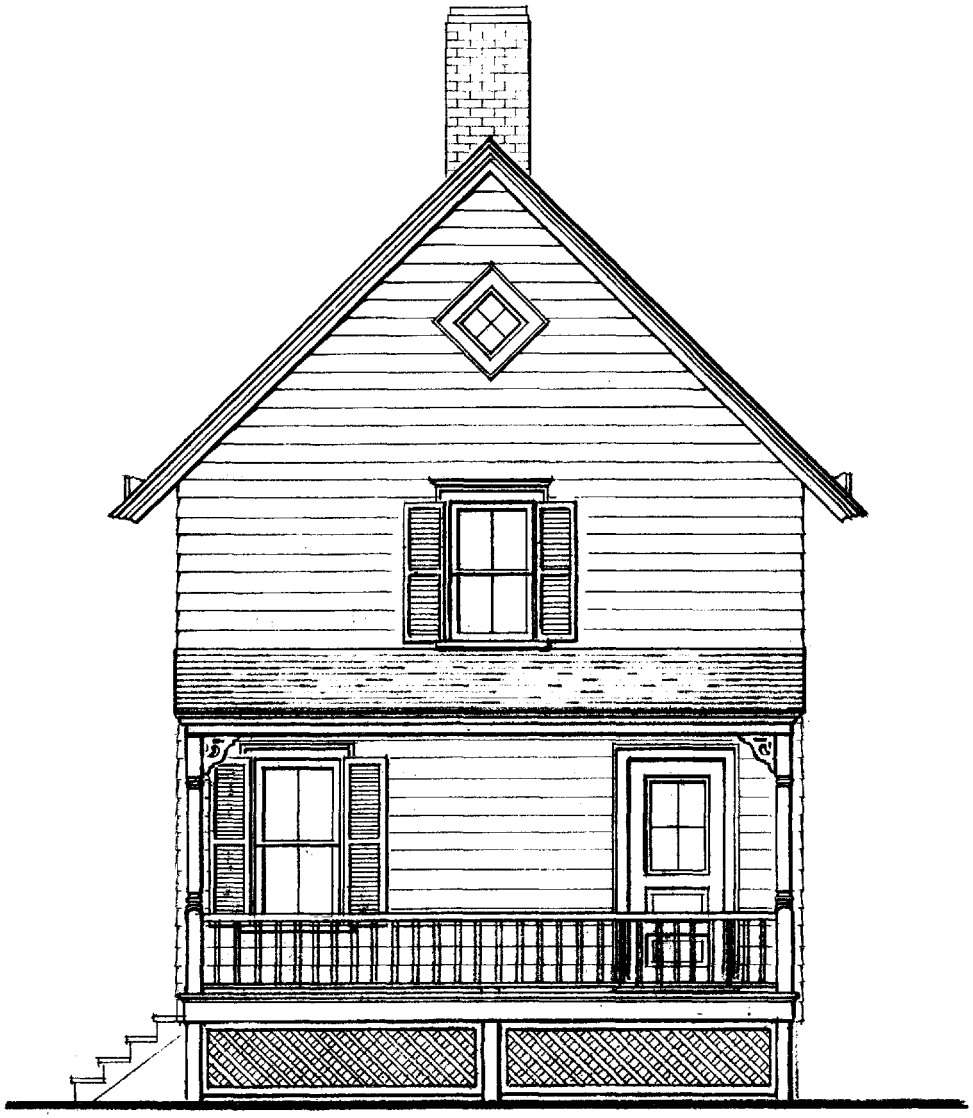
The east bed-chamber originally was separated from the west bed-chamber, by a wall in the same plane as the fireplace. This was removed in 1987 to create a south bedroom which extends the entire depth of the house. The doors, door-and-window framing and sash are the same as the front parlor. The original 2/2 sash retain their original cast-iron latches and the doors retain their original cast-iron lock-plates and black stoneware knobs. The window facings trim all four sides of the windows.

The east chamber fireplace has an eccentrically placed firebox to provide space for the lower storey flue. The mantel is composed of the same rondel-turned cornerblocks and door-and-window facings as those found elsewhere in the room. The mantel is supported by a pair of turned pilasters and rests upon the same facings trimmed with three rondel-turned cornerblocks, two at the ends and one in the center. The closet on the north wall has sliding doors and is fitted with the same facings. It was installed in 1987.

The west chamber door-and-window cases have the same facings as the east chamber. The bay window is fitted with 1/1-2/2-1/1 sash as is the back parlor below. The baseboards are the same ogee-capped plain boards as elsewhere, except for the bay window which has a much heavier moulded base at floor level. The two four-panel doors, on the north wall, have been set with their reverse faces on the south. They both retain their original white porcelain knobs and cast-iron rosettes and keyhole escutcheons. Originally the easterly of the north doorways opened to the hall and the westerly to another bedroom. It is for this reason that their ogee-moulded surfaces appear to be on the "wrong side." Today they open to a closet and a bath, both installed in 1987.

The second storey of the 1907 wing is trimmed in much the same manner as the remainder of the interior, i.e., same ogee-capped plain baseboards and same door-and-window facings. However, the hall doorway to the northeast chamber has different rondel-turned cornerblocks and facings than those seen elsewhere. In this instance, the rondel-turnings have the same cross-section as the facings, a stylish feature. The facings are back-banded on both sides and have a prominent central concave moulding. However, the windows and closet doorway have the same facings as those found elsewhere in the house. The original west chamber on the second floor of the 1907 north wing was refurbished as a bath in 1987. The bath door is glazed above and has four ogee-moulded panels below.

The doorway to the attic stairs is trimmed with the same facings as those used elsewhere in the house. The upper part of the door is glazed. All are original to the house. The stairway retains its original steps and original side-wall horizontal wainscot. Little original material can be seen in the attic. The chimney location is its original and the original east and west "pine-tree" and north quadrant windows may be seen. These all have one inch trim all around. The upper sash of the pine tree windows have the same rectangular configuration as the other upper sash. However, the upper part of the sash is wooden and the glazed bi-bevelled configuration has been delineated in these boards.



Florence Hageman Conklin House, Ca. 1885, as it appeared when built. Drawing by Cecilia Wheeler.

FLORENCE HAGEMAN CONKLIN HOUSE (Circa 1885)
65 East Broadway
Residence of Mr. and Mrs. Marshall Ward

HISTORICAL BACKGROUND

According to Norma Conklin Kern, the Florence Hageman Conklin house was built by her father, Herbert Conklin, as an investment for her mother, at about the time her parents were married, in 1891. Her parents never lived there, but acquired the house across the road (East Broadway) from his brother, Eugene, who had built it a year or so earlier. Eugene then moved into the late 18th century Anderis Onderdonk House (TG 1970–71), on the grounds of what later became the Conklin, Tubby and Conklin Lumber Yard in which he and Herbert were partners.

Mrs. Kern described the house as having "four rooms; two up, two down, and no plumbing. There was a privy behind the house, in the northeast corner of the plot." This would have been of the simple, late 19th–early 20th century type (Captain Jacob Mott Kirby Storehouse, TG 1986–87).

The house was rented until 1921. In that year Norma Kern's brother, Mortimer Conklin, married and moved in with his bride. The two-storey, pitched roof, east wing was constructed for the convenience of the bridal couple and plumbing probably was installed at that time. The Mortimer Conklins remained in the house only for two or three years, after which it was rented again. In 1932, Norma Kern and her husband, George, moved into the house. They remained there until 1942, when they inherited her parents' house, across the street. In the same year the house was sold to Mr. and Mrs. Nicholas Oland. During the 1960's, Mrs. Oland added the single storey north wing as an apartment for her mother. In 1986 she sold the house to the present owners, Marshall and Mary Ward.

ARCHITECTURAL HISTORY

The original 24½′ by 17½′ house was built upon a traditional 1830, and later, foundation which was rubble to the grade and brick laid in American bond from grade to sills. It represents a late local use of this system of masonry. The Jerusha Dewey House (TG 1982–83) and "Clifton" (TG 1987–88), both built in 1862, had brick foundation walls down to their cellar floors. They were much grander than the Florence Hageman Conklin House, but the comparable Evangeline Craft Charlick House (TG 1984–85), built in 1895, also had foundation walls entirely of brick. The foundation included a full cellar, the south half of which was finished with boarded walls and ceiling for use as the original kitchen. The north, "unfinished" half was used for storage. There was no central heating.

The original house had a very steeply pitched roof having a ridge angle of 45 degrees. The ridge ran from north to south and was parallel to the road. The roof was sheathed with wooden shingles, nailed to shingle lath, which had exposure to the weather of 6 inches. The house was fitted with "Yankee" gutters over its east and west eaves and had a single flue brick central chimney which perforated the ridge. The original chimney-cap configuration is unknown, but the stovepipe holes for the kitchen range and a coal stove at the first and second storey levels survive. Use of a basement kitchen provided space for front and back parlors, the latter doubling as a dining room, on the first floor, and two bedrooms on the second. The eaves had prominent over-hangs and open soffits. The house was sheathed with "Novelty siding" which had an exposure to the weather of seven inches. The siding boards

were 1½" thick and the upper 1¼" of each "weather side" was deeply chamfered. The inner side of the lower edge of each sheathing board was rabbetted so that the upper edge protrusion fitted into the lower edge rabbett and the inner surface of the sheathing had a smooth surface. The original front porch extended completely across the front of the house and had a pent roof which survives today. Most likely this was supported by a turned, bracketted post in the two outer (south) corners. The porch railing which survives today, i.e. moulded rail having a bi-bevelled top and lower rail chamfered toward the exterior to shed water and fitted with square balusters, may date from the original porch. Originally there were two 2/2 sash windows at each floor level in the east and west walls. The second storey windows were shorter than the first. These all were fitted with louvered shutters. The front (south) elevation was two bays wide and had a 2/2 shuttered sash window to the west and the front doorway to the east. The original front door survives in the south wall of the 1921 kitchen. This has 4 lights above and two vertical panels, fitted with prominent ogee mouldings, below. There was a double 2/2 window at the first floor level of the north wall, and above it a single 2/2 window. These were fitted with louvered shutters at both floor levels. The window facings originally were plain boards, 5 inches wide, fitted with prominent window sills and plain drip caps. There was a cellar doorway and a single 6-light sash in the south cellar wall, and two 6-light sash windows in the west and, probably, the east cellar walls. There were two 4-light sash in the north cellar wall. These required a rather high foundation, 3½' from grade to sills, and permitted the use of the cellar area as an actual basement.

In 1921, a large 2½=storey, pitched roof east wing was added by Mortimer Conklin. The wing roof had the same steep pitch as the original roof and extended from east to west, at right angles to the road. The east wing provided for a single room on each of the first and second floors and occupied much of the east wall of the original house. The new wing was built on a concrete foundation and had no cellar. Like the original house, the wing roof was sheathed with wood shingles laid on shingle-lath. However, in the fashion of the time, the new wing's exterior walls also were shingled. In order to achieve unity, the novelty siding of the original house was sheathed with wood shingles which matched those of the new wing. These were applied over the original novelty siding. 2/2 fenestration, to match that of the original house, also was used in the wing. The new windows also had 7" wide, plain facings as did the original house's windows. However, the new shingled sheathing protruded outward beyond the original window facings and drip-caps so that it became necessary to add back-banded, ogee mouldings to the side trim of the original windows to cover the shingle edges. The submerged, original drip-caps were covered with shingled flared skirts. Similar flared skirts were used with the wing windows to match the converted originals. The same shingled flared "skirting" was applied over the sills of the original building and the east wing to form a water-table. The wing also included two new window forms, i.e. a pair of apposed triangular windows in the gable-field and a bank of short windows in the south wall, over the original kitchen sink. The south exterior kitchen doorway opened to a new enclosed kitchen porch and was fitted, as mentioned before, with the original front door. The kitchen porch was finished with 5", vertically set, beaded boards to railing height and the open space above enclosed with 4/4 storm sash. The south wing front included a 2/2 window at the second storey level; two 2/2 windows at the second storey east level, and one 2/2 window at the east first floor level. All of these were fitted with louvered shutters. It was fitted with a single flue brick chimney at the center of the east wall, which provided a flue for the new kitchen range. The top of the original 29" by 17" chimney was modified so that 16 courses of brick were visible

above the ridge. The two top courses receded slightly, the upper more than the lower, in the fashion of the period. The east half of the front porch was enclosed and a new doorway fitted at the west end of the enclosure. The entire porch structure was excavated, probably including the original cellar bulkhead, and a fieldstone foundation wall constructed to form a cellar to be used for storage, beneath the porch. This alteration provided sufficient space to increase the size of the original 6-light south cellar window opening to accommodate 6/6 sash. The cellar doorway probably dates from the original house and is fitted with a conventional, 4-panel ogee moulded door whose upper panels have been replaced by a 4-light window. Apart from the addition of the single-storey, pitched roof north wing, in the 1960's, the original house survives today as it was altered in 1921.

FRAMING

The house is framed entirely with sawn timers and includes no mortise-and-tenon or dovetailed joining. The main floor joists are 2" by 8" and are set on 17" centers. They run from east to west and are notched at the lower corners of each end. The notches were placed in contact with the sills, so that the upper surfaces of the floor joists project four inches above the upper surfaces of the sills. There is later bridging between the north floor joists. The south joists are concealed. The date or purpose of the bridging is not known. The studs of the original house are full 2" by 4" and are set on 24" centers. The rafters are 2¼" by 4" and are set on 24" centers. These terminate into a ridge member, one of the earliest seen in Roslyn. The shingle lathe are set on 6" centers. The 7" and 8" attic flooring is yellow pine and is laid from east to west. This establishes that the attic joists, concealed beneath the flooring, extend from north to south. The attic floor joists are supported, at their mid-section, by an east-west oriented girt, which may be seen in the second floor ceiling. This girt, almost certainly was a later addition. As in the case of the basement bridging, its purpose and insertion date are not known. Possibly both were installed in 1921, when the east wing was constructed.

INTERIOR

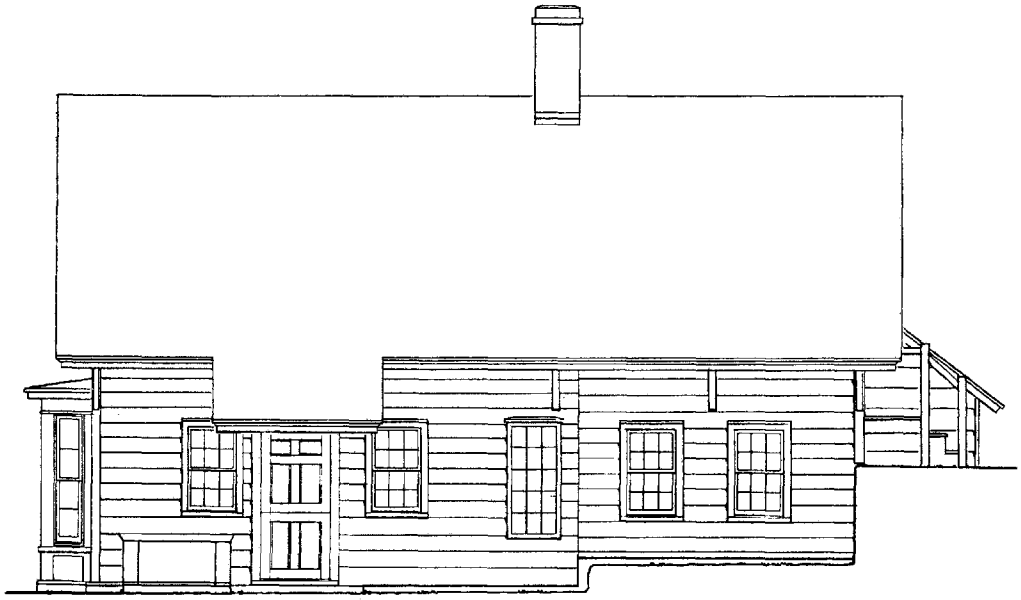
The first floor is entered through a large arched opening in the south wall of the front parlor. This replaces the original front door which has been relocated to the 1921 kitchen. The strip flooring probably was installed in 1921. The window facings have rondel-turned cornerblocks. The facings have back-bands on both sides and are moulded and reeded between. Below there are torus-moulded window stools over beaded aprons. The original basement staircase is located to the west of the recent opening to the back parlor and opens into it. The latter room originally was also used as a dining room on special occasions. Its flooring and trim are the same as that in the front parlor. The original back door is in the east wall. It now opens to the 1921 kitchen, which is fitted with lightly crossetted, plain faced door and window openings which have ogee-moulded lintils. The original wainscott kitchen dado survives.

The staircase to the second floor is the original. The horizontal sheathing boards on its outside are nailed to the studs. The inner boards are vertical as they are fastened at the floor and the ceiling. The stair-rail, and the oak strip second storey stairhall flooring both date from the 1921 alteration. In the original house there were two bedrooms on the second storey, a south bedroom entered from the existing doorway at the south end of the hall; and a north bedroom entered through the existing doorway on the east side of the hall. The attic stairway occupies the north

end of the hall. This is entirely original and is enclosed behind a wall of 3¼" vertically set, beaded boards. The attic doorway has plain facings and surrounds a four-panel, ogee-moulded door, which retains its original Victorian cast-iron hinges and rectangular cast-iron rim lock. This is an earlier lock than would be expected in a house of this period and may have been used because it was unfashionable and therefore inexpensive, or may have been re-used originally. Incidentally, it should be mentioned that a number of original hinges and rim locks remain in place. It should also be mentioned that the east-west girt which supports the attic floor joists may also be seen in the second storey hallway. This probably was installed when the east wing was constructed.

The south bedroom is the only room in the house which retains its original 6" wide yellow pine flooring. It also retains its original lath and plaster walls. Its door-and-window facings, like those of the first floor, have rondel-turned corner-blocks. The vertical and horizontal facings also are back-banded on both edges but have more vigorous concave mouldings and fewer central reeds than do the first floor facings. The windows are set on torus-moulded stools which are based on beaded aprons. Most of the second storey doors are 4-panel, ogee-moulded on their front surfaces and have unmoulded panels on the reverse. Most retain their original cast-iron Victorian hinges and cast-iron rim locks. The exception is the south bedroom closet door which has the same facings as the others but includes its original 4¼" beaded, board-and-batten door. The south bedroom baseboards are 4¼" high and have quarter-round moulded caps. They probably are the original. The original north bedroom was substantially altered in 1921 to provide an access hallway to the new east bedroom. There are closets in the south side of the hallway and a bath on the north. The 1921 east bedroom is entered through a door of the period having five horizontal panels. The door-and-window surrounds, like the 1921 kitchen, have slightly crossetted, ogee-moulded, lintils and plain facings. Its baseboards are 8" in height.

The basement is entered from the back parlor via its original staircase. The south half of the basement has a ceiling of 3¼" beaded boards. The east, south and west walls are sheathed with 7¼" vertical boards. Originally the north wall was finished in the same manner to enclose the basement kitchen of the original house. The original stove-hole survives in the chimney which stood against the north wall of the kitchen. The later 6/6 window and the south exterior doorway both are faced with mouldings re-used from the north bedroom during the 1921 alteration.



John Rogers House, ca. 1775.
Restoration drawings by John R. Stevens.

JOHN ROGERS HOUSE
95 East Broadway (Circa 1775)
Residence of Mr. and Mrs. John R. Stevens

HISTORICAL BACKGROUND

Francis Skillman's narrative identifies this 18th century house as the house of John Rogers, a blacksmith. John Rogers and Richard Valentine, who had signed a Petition of Allegiance in 1776, were among the men of Long Island who emigrated to Connecticut in 1776 to escape punishment at the hands of their Tory neighbors. This flight indicates that their rebel sympathies were pronounced, and that their lives so near the loyalist lines at New York would not have been easy during the seven-year occupation.

No record exists of John Rogers or his house before the Revolution, but since a house and a blacksmith shop were mentioned shortly after the peace, and Rogers was away during the war, it is thought that this house was built before he left in 1776.

In the Town Records for 1786, mention was made of a blacksmith shop John Rogers had built on land being sold by John Carman to John Golden (N.H. Town Records, Vol. VI, pg. 340), and on May 31, 1793, John and Elizabeth Rogers sold a house and blacksmith shop to Andrew, Henry and William Onderdonk (N.H. Town Records, Vol. VI, pg. 347). This deed, however, locates the house on the west side of the road, with the blacksmith shop on the east. As the house is standing on its original foundations on the east side of East Broadway, the possibilities are that the course of East Broadway has been changed since 1793, or the language of the deed was transcribed or typeset incorrectly for the Town Records. The third possibility, that this house is not John Rogers' house, discredits Skillman's narrative, and gives us an 18th century house not mentioned by him or anyone else.

At this point there is a hiatus in the known deeds for the Rogers house until December 20, 1830, when Robert Seaman purchased a five-acre parcel south of John R. Schenck's land from Stephen Weeks. (Queens County Liber AA of Deeds, pg. 468). Though no house was mentioned, this five acre parcel seems to have included the Rogers house. It was Seaman who occupied the house when the Walling Map was surveyed just before 1859, and Seaman with whom Skillman identified the John Rogers house in his narrative. In 1865 the Seamans sold off a parcel of land north of the house to Benjamin Hicks (Queens County Liber 250 of Deeds, pg. 94). After having been put up for public auction, the Rogers house passed next to Benjamin D. Hicks of Westbury and Henry W. Eastman of Roslyn, on November 21, 1870. That deed, which is very specific, refers to "Wilkey's burying ground" (the old Hempstead Harbor Burying Ground on the hillside above East Broadway), and it further refers to a Seaman family burying ground 32 feet wide on its north and south ends and 82'4" on east and west sides. The land conveyed was just under 4½ acres (Queens County Liber 334 of Deeds, pg. 418). Over the years the parcel became much reduced in size. From 1906 to 1914 it was the property of Mrs. H. Browne, whose family operated the local bakery, next door, and who sold off much of the land, but retained part of the property. By 1950, it had been acquired by Frances Storey, a "*Newsday*" columnist, whose estate conveyed it to the late Sydney Fairbanks. After the latter's death, her heirs were anxious to see the house properly restored and consulted with the Roslyn Preservation Corporation. This local revolving restoration fund was able to interest John Stevens, a well-known architectural historian, who not only has designed most of the restorations in Old Bethpage

Village but who also has done considerable work in Roslyn and was familiar with its vernacular architectural development. Mr. and Mrs. Stevens, the current owners, purchased the house in 1986. During the period of Mrs. Fairbanks' ownership, in 1976 and 1977, the John Rogers House was exhibited on the Landmark Society's Annual Tours.

ARCHITECTURAL HISTORY

The original John Rogers House was much smaller than it is today and, in its early state, resembled the earliest part of the Wilson Williams House (TG 1975–76), although it was considerably smaller than the latter. Both probably date from the third quarter of the 18th century. The Wilson Williams probably is the earlier of the two houses. It also is the larger and, architecturally, the more ambitious. The development of the John Rogers House can be divided into four fairly distinct phases:

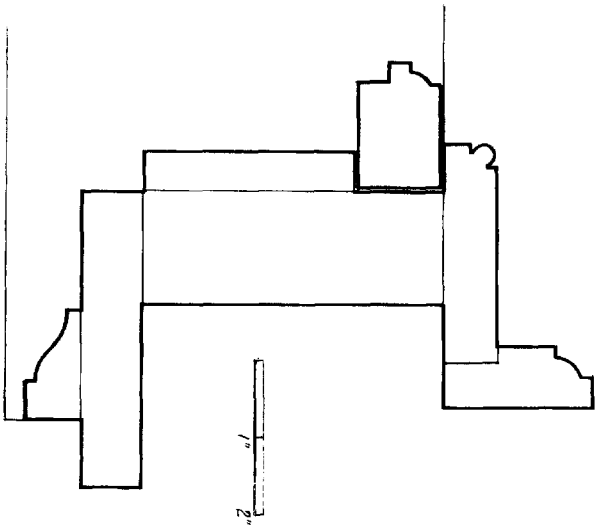
Stage I (1775-1786)

The original 1½ storey house consisted of the westerly part of the present structure, and extended just beyond the east chimney face. The gabled roof with 39-degree slopes has the ridge extend from east to west. The rafters are approximately 5″ × 5″ in cross section, and are set on 38″ centers. They are mostly re-used timbers from earlier buildings. One, in the south roof slope, was a wall plate. The roof was shingled, but the original exposure is not known. The existing shingle lathe, with spacing of 7″ on centers, dates from Stage IV. The original shingles would have had an exposure of about 12″. A photograph taken in the 1920's shows that the house at that time still had a combed ridge. There were no roof overhangs.

The framing of the original house is essentially Dutch in character, and consists of seven irregularly-spaced bents. The anchor-beam second floor joists are somewhat undersized for the width of the building, but probably were originally supported at about one-third of their length from the north wall on a partition. These joists (except the end ones) are chamfered on their lower edges. The original first floor joists, and north and west sills survived up to the time of restoration in 1986. Immediately to the west of the joist at the hearth, there was another timber, a re-used wall plate possibly from a 17th century building, having rafter seats like those of the Van Nostrand-Starkins House. A portion of this timber has been preserved.

The framing timbers—mostly of chestnut, with some oak—have faces which are hewn and pit-sawn; the large square hewn timber (up to about 16″ square) was saw-divided into smaller sectioned timbers. There are corner braces in all four wall planes. Those of the east wall had been removed in Stage III. All of the framing joints were numbered with Roman numerals. The east end-girt may be seen in the stairway vestibule. It retains an open mortise for a now missing diagonal brace. It also shows the markings of "pit-sawing."

The north third of the original 12″ wide floor boards survived in badly worn condition, and had to be replaced. The partition previously referred to, probably was located at the southern limit of this surviving flooring. Originally there had been a 6′ long hearth, centered on the east end of the room, as indicated by the hearth trimmers, the north one of which had survived. Of the original fireplace, it is possible that only the stone back of it had survived.



Cross section, drawn by John R. Stevens, of the 18th century windows in the north wall.

The second floor joists were not painted until the recent past, and where portions of them were covered at the time of painting, the dark-brown aged color survives. Nearly all of the 12″ wide original second floor boards survive, again badly worn. Their undersides, showing as the ceiling in the first floor room, were rough-sawn. The location of the Stage I second floor access is not precisely known, but probably was in the position of the existing stairway.

The large hall that survives today, was originally divided into two or more rooms. The original partition location cannot be precisely determined. The removal of this partition system, some time in the 20th century, created a structural problem that was resolved by placing a central girder under the second floor joists, supported on two turned Victorian porch posts. This system was removed by Frances Storey in 1951, and replaced with a 6″ steel I beam, cased in with pine boards. The lower surface of this girder was barely 6′ above the floor. This clumsy arrangement was replaced by the present owner, using back-to-back pairs of steel channels placed 4′6″ in from the north and south knee walls on the second floor. The second floor joists are now supported by bolts that pass through them, and are carried up through the space between the two channels.

The entire Stage I foundation of fieldstone rubble survives to its original height, but the upper parts required much rebuilding. The west foundation wall continues to the south to form the west wall of the cellar entry. The fireplace and hearth are carried on the foundation, and to the north, there is an open space where a stair was subsequently located.

It is not possible to establish any of the Stage I door and window openings in the east, south or west walls. Two original window frames and sash exist in the north wall. The sash are double hung, of 6/6 configuration with 7″ by 9″ glass. On the basis of their muntin section, these would date the structure to c.1780–1790. Two original windows in the Elias Hicks house in Jericho have almost identical muntin sections. As built, and until Stage II, the interior of the house was unfinished. The inside of the siding was exposed in the rooms. This is proven by the existence of whitewash on the three exposed surfaces of the wall posts. The interior of the siding

would have been white-washed also, but none of the original siding survives in place. The present east wall of the house, built in Stage II, has several pieces of re-used, beaded-edge siding which may have come from the original structure. All nailing in Stage I was with forged iron rose-headed nails.

Stage II (1815-1820)

The two 6/6 windows and the doorway in the south front date from Stage II. The interior window casings of both have Federal-style trim. The doorway is in its original location, but has been altered. The notch in a weatherboard over the doorway indicates the original height and width of a taller doorway. The 6/6 window at the north end of the west front also dates from Stage II. There probably was another, during Stage II, further south at the site of the present bay window. All three of the Stage II windows described above retain their original sash. During Stage II there was a 6/6 window in the west gable field. This was replaced during Stage IV.

The exterior casings of the Stage II windows show evidence of there having been double shutters hung on butt hinges. The surviving plate-mounted pintles on the two Stage I windows of the north wall show them to have had full-width shutters. These pintles are not original, and in fact were attached with gimlet-pointed screws, which, if original to their installation, would date to post 1850.

The most important change to occur during Stage II was the replacement of all of the Stage I weatherboarding on the south and west walls with square-edge weatherboards, having an exposure to the weather of 9–10 inches. The Stage I (18th century) siding on the north wall may have survived until later.

During Stage II, a horizontal four-board dado with a torus moulded chair-rail was added on the south and part of the west interior walls. The dado was replaced with plasterboard during the current restoration. However, the torus moulded chair-rail was replicated and installed over an apron having a beaded lower edge. There is no evidence of a dado on the north part of the west wall, or the north wall, as these walls were within separate rooms. The remaining wall surfaces and the ceiling were lathed and plastered.

The fireplace as found in the house, dated from Stage II and presumably had a smaller opening that was located off-center to the north of the original hearth. This was to make room on its south side for a bake oven, the door opening of which was on the east exterior wall. Only the north jamb and the oak lintel of the fireplace survived. The fireplace opening was mutilated by the installation, in the 20th century, of a "Heat-O-lator" unit, which also damaged one side of the bake oven. The fireplace surround boards survived, as did part of the beaded-board fireplace wall. The bottoms of this boarding were badly deteriorated, and had to be replaced in 1986.

The Stage II chimney survived in original, but very poor condition. A 1920's photograph shows the original form of the top, but subsequently the chimney was reduced in height.

In the stair hall, the south wall was covered from the floor to the second floor boards, with horizontal beaded boarding. Outside the east wall, there apparently existed a level area, with a rubble stone retaining wall on its east side, and this may have had a lean-to roof over it extending across all or part of the east wall of the house, to shelter the bake oven. This observation has to be presumptive.

Stage III (1830-40)

The east addition was added early in Stage III and was built into the hillside against a rubble retaining wall. It is built upon a rubble foundation and has no cellar. Its framing is entirely of sawn spruce. The second floor joists are irregularly spaced and of different sectional dimensions. The five ceiling joists extend from east to west. The second storey floor boards of the east addition are rough-sawn on their lower surfaces. The yellowish wash on the joists and ceiling of the east addition suggests that the floor joists and ceiling boards were exposed at a time when the Stage II hall ceiling was already lathed and plastered. The exterior weatherboarding of the Stage III east addition is the same as that of Stage II. However, the boards are not continuous and it is easy to see where the east addition begins, on the south wall. As mentioned above, there are a few re-located beaded-edge weatherboards on the east front of the Stage III east addition, which probably is Stage I weatherboarding. The south wall of the east addition has a 6/6 window which has survived. It, like all the Stage I, II and III window sash, was fitted with 7″ × 9″ panes. East of this window there was a doorway, which was filled in during the mid-20th century, and which had a sash inserted in the upper part of the opening. The bottom half of the door was nailed in place. The door was replaced during the current restoration, by a 6/6 window matching the one to the west of it.

The Stage III addition provided space for a single long, narrow room in its interior, which had its greatest dimension from north to south. The interior of its south wall was sheathed with plain horizontal boarding, which was planed on its exposed surfaces. As in the Kirby Storehouse (TG 1986–87), this was set horizontally because it could be nailed to the studs. Similar plain, planed boards were set vertically to form the staircase vestibule. Since there were no studs in this location, the boards had to be attached to the floor and the end girt of the original house. This flush-boarding, both horizontally and vertically placed, was covered with two layers of wallpaper applied directly to the boards, as in the Kirby Storehouse (TG 1986–87), a few fragments of which have survived. It cannot be established whether the wallpaper was applied when the boarding was first installed or some time later. Much of the west wall of the Stage III room was occupied by the stone fireplace back and by the bake-oven door. The remainder of the west wall possibly was sheathed with horizontally set plain boards, as in the manner of the south wall. During the current restoration, the east and south walls were sheathed with plasterboard. The rubble stones forming the east wall possibly were covered with wood originally. However, only studs showing nail holes for plaster lath have survived. The east plaster wall survived until the current restoration. No evidence of an early north interior wall has survived. Later on, the north, east and south walls were plastered. A vertical, beaded board dado, having a torus-moulded cap. was applied over the Stage III boarded wall. All of this survived along the east wall and part of the north and south walls. On the south wall, it was installed over the wallpaper.

The kitchen dependency (see Architectural History at beginning of guide book), north of the Stage III east addition, also was built during Stage III, but after the completion of the east addition. The kitchen dependency measures approximately 12½ feet square. This dependency is built entirely of sawn spruce and is based upon a rubble foundation up to its sills; it does not have a cellar. The kitchen dependency weatherboards resemble those of Stage II and Stage III, but have a greater exposure to the weather (11 inches). The one-storey structure is capped with a gable-ended roof, the ridge of which extends from north to south. The roof

overhangs the walls on four sides by about 14 inches. There is a brick chimney, in poor condition, which perforates the ridge at its north and which may be original. The kitchen dependency originally was completely detached from the Stage III east addition. A covered passageway was built in the late 19th or early 20th century and shows in the earliest photographs. This was replaced later, possibly by Frances Storey, ca. 1950. This second passageway rotted out and was completely rebuilt during the current restoration. The original door opening on the south wall of the dependency survives but the door is gone. This retains its original exterior and interior facings. An original window, with its 6/6 sash, survives in the west wall, as does the original window frame in the west side of the north wall. While much plasterboard has been salvaged, enough has been removed to disclose a dado made up of 3¼" wide beaded boards set horizontally. These probably date between 1860 and 1880. The original flooring survives under later flooring.

Stage IV (ca. 1865)

By the time of Stage IV, the house was badly out of plumb and inclined to the west. The rectangular bay window, which survives today, was added. The mortises for the original west wall studs, in the bay window opening, remain visible in the west floor plate. This resembles those in the William M. Valentine House (TG 1963) and the Epenetus Oakley House (TG 1973–74). This originally was fitted with an almost flat roof, covered with sheet-iron, which survived under a later, steeper roof, and which was restored during the current restoration. The west face of the bay window retains its original 4/4 sash. The original 2/2 sash, at the north and south ends of the bay window, also survive. The bay windows were equipped with movable louver shutters. The earlier shutters of the other windows had been discarded and replaced with the movable louver shutters. All were hung on small plate-mounted pintles. Only the shutters of the west wall have survived, and these are in poor condition.

During Stage IV the roof edges were extended to their present configuration by means of "out-lookers," nailed to the rafters to support the newly created eaves overhangs. The roof was extended even further to form a sort of "hood" over the principal (south) doorway. During Stage IV, the Stage I weatherboarding, which may have survived on the north front of the original house, was removed and replaced with "ship-lap" weatherboarding. After the resheathing was completed, the scroll-sawn eaves brackets were installed; all of which have survived. During this period the existing 4/4 mullioned casement windows were inserted in the west gable field. The marks of the preceding Stage I window, which was taller and narrower, are still evident where the weatherboarding has been patched. During Stage IV, based on paint analysis by Frank Welch, the house was painted lime-green and had dark reddish-brown trim. The window sash, also, were painted dark reddish-brown.

On the interior, the existing staircase was installed. There had been at least one earlier staircase in the same location. As indicated earlier however, the location of the Stage I staircase has been lost. The bottom of the surviving (Stage IV) staircase is closed by an earlier, re-used, board-and-batten door which is fitted with "H" hinges and a Norfolk latch (ca. 1830). This door may have survived from the earlier staircase in this location. The four-light horizontal window high in the east, vertically-boarded Stage III stair wall was relocated here. Its thick muntins date it to the mid-18th century. It is earlier than the two Stage I north windows and, almost certainly, was relocated from another structure.

At the second storey level, a room survived across the west end. The west wall studs of this room were set plumb, in contrast to the Stage I west wall studs, which remain in place. The interior of the room was plastered on sawn lathe. The ceiling of this room was sheathed with re-used beaded boards of unknown origin. During the current restoration, these beaded boards were relocated to form the south cellar wall sheathing of the Van Nostrand-Starkins House.

20th Century Changes

The house appears to have remained substantially in Stage IV condition until the early and middle years of the 20th century.

1. All the lathing and plaster in the house were removed, except for that in the second storey west room, which was described in Stage IV. Some of the cut lathing nails survived.
2. The Heat-O-Lator was installed in the fireplace opening, which had to be widened in order to receive it. The bake-oven door in the east room was removed; the opening was enlarged and the floor lowered to make it into a fireplace.
3. The east-west partition wall in the hall was removed, and to support the second floor joists, a central wooden girder supported by Victorian turned posts was installed.
4. An exterior single-flue brick chimney was installed near the west end of the north wall to service a newly installed furnace. One of the Stage IV brackets was removed, and installed on the south wall.
5. A portion of the north wall, at its east end, was completely rebuilt with plywood sheathing covered with cedar bevel siding, and a new 6/6 "stock" window which is in the first floor bathroom.
6. A glazed vitrine door was installed as a window at the bottom of the stairway, in the south wall. Local tradition (Roy Jacobs) describes this as a display window for Browne Bakery products.
7. A fairly steeply pitched hipped roof was applied to the bay over the original metal roof.
8. The east-west oriented girder and its Victorian posts was removed from the hall, and was replaced with a "boxed-in" east-west oriented steel I-beam in 1950 or 1951.
9. New pine flooring was installed over the existing flooring on the 1st and 2nd floors. The old flooring was three inches lower at the south side of the hall. This was due to the badly rotted south sill. Much shimming was required. It is conjectured that the south sill rot continued well into Stage IV.
10. The stone fireplace back in the east room was covered with modern "V"-grooved vertical sheathing, covering the whole wall. A new mantel shelf was inserted in the hall and a new, panelled front door installed. The "vitrine" window was replaced by a 12-light fixed window sash. Procedures 8, 9 and 10 were completed by Frances Storey during 1950 and 1951.
11. The covered passageway, leading to the kitchen dependency, was completely rebuilt, probably by Frances Storey.

THE RESTORATION

The current restoration is being accomplished in a well planned, highly scientific manner. It has been designed by John Stevens, the current owner, who

brings years of training and expertise to the procedure. The following steps have been provided for in the restoration:

1. Complete measured drawings to establish the "as-found" condition of the structure and to serve as a basis upon which to plan the restoration.
2. Jacked the south side of the house up to level, raising the south wall about 3 inches. The deteriorated rubble foundation was restored and all rotted sill damage was repaired or replaced. A new brick foundation was provided for the bay window. In those areas in which the grade encroached upon the siding, as the result of erosion, the grade and the foundation height were adjusted, to assure an adequate amount of clearance between the grade level and the lowest wooden parts.
3. The exterior, single-flue, brick, north chimney was removed and the bracket it displaced replaced.
4. The east-west oriented steel I-beam was removed and the Stage I second storey floor joists were supported, from above, using paired steel channels, placed back to back in an east-west direction. These were placed at the sites of the future knee-walls and necessitated changing the existing second storey floor plan.
5. Apart from the replacement of the first floor joists, very little original structure was renewed. Framing members which were too light originally, as some of the Stage III rafters, were supported.
6. The chimney, fireplace and bake-oven were rebuilt to their late Stage II or early Stage III configurations, since most of the back and north jamb of the fireplace, and most of the oven of this period survived. Those parts of the chimney, fireplace, bake-oven unit which were constructed of brick originally, were reconstructed of brick. The remaining parts were faced with lime mortar as they were originally. This represented the earliest period from which sufficient data survived to plan an accurate restoration. The original chimney was not flashed. Concealed flashing was used in the restoration. The new chimney was built to its Stage II height on the basis of a 1920's photograph. The oven is the only surviving Roslyn bake-oven to have been designed with an exterior bake-oven door. Prior to the construction of the east addition, the exposed bake-oven and its door were protected by some sort of lean-to. To assure the restoration and survival of the early chimney, fireplace and bake-oven, the Landmark Society offered a "restoration grant" to Sydney Fairbanks. This was not accepted at that time, but was used to implement this part of the restoration by the present owner. The kitchen dependency chimney was rebuilt from the ridge upward. Its original chimney cap was reproduced.
7. The surviving weatherboards had deteriorated badly. The house was resheathed to the second storey level with conforming weatherboards. These were applied over a layer of plywood sheathing covered with a waterproof layer to permit the most simple use of wall insulation. The second storey weatherboards were retained.
8. The bay window was reconstructed on its rebuilt foundation. The 20th century hipped roof was removed to expose the original flat roof, which was restored.
9. Window cases, trim and sash were stripped of later paint and put into easy working order. The frames of the 18th century windows in the north wall were replaced. The best of the old frames has been retained for a museum exhibit.

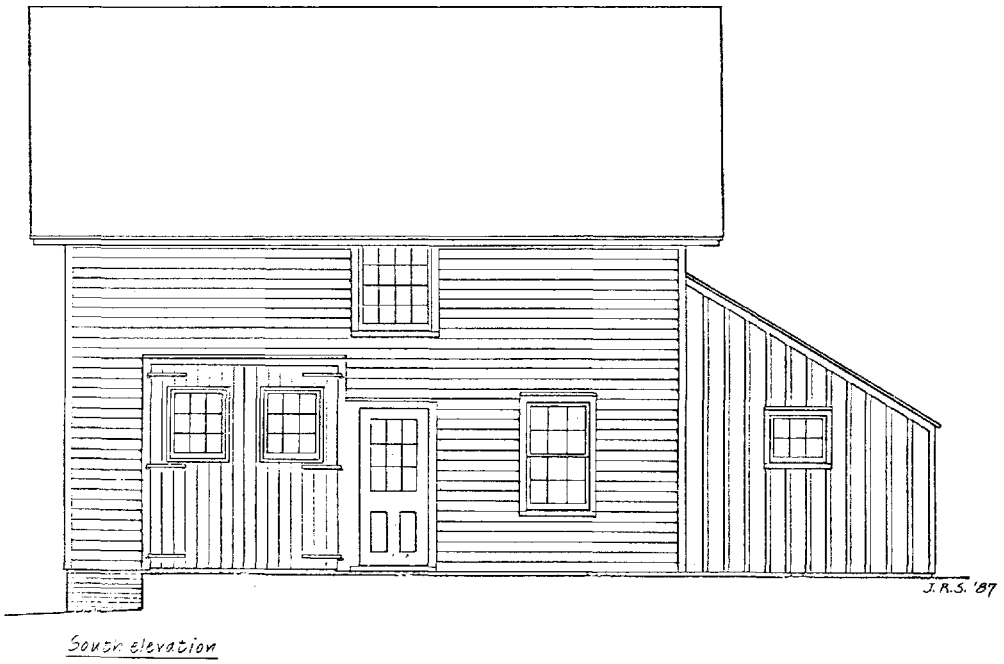
10. A new second storey floor, conforming to the original specifications, has been laid on plywood over the surviving, original Stage I floor, to preserve it and to provide support. The under surface of the Stage I flooring, which forms the first floor ceiling, will remain visible. The same practice was followed in the restoration of the Van Nostrand-Starkins House (TG 1976–77) and the Captain Jacob Mott Kirby Storehouse (TG 1986–87). The first floor boards were too deteriorated to retain, and a new floor, conforming to the Stage I specifications, has been laid over a standard sub-floor.
11. The late Stage II–early Stage III board fireplace wall has been entirely reconstructed to match the original. An appropriate period mantel (ca. 1820) from Nova Scotia was installed. The Stage IV staircase was re-set in its original location. The short, vertically-boarded area of the west wall of the east addition adjacent to the Stage III stairway, was reconstructed, using conforming materials. A new, conforming, board wall was inserted near the north end of the east addition to enclose a room, which is intended for use as a dining room. For the remainder of the house, new interior wall studs were inserted as required and the exterior walls and roof were insulated, prior to the application of sheetrock.
12. The repaired and/or restored interior door-and-window facings and sash were reinstalled. Where these did not exist conforming facings and mouldings were fabricated. Surviving original doors were stripped of paint, repaired and re-hung. Where original doors did not survive, appropriate period doors from other locations were used. These are itemized below together with their original locations:
    Front door: Dutch door, ca. 1800, from Long Island.
    East door (to loft at second storey level): From the Vass House (1817) in Halifax, Nova Scotia. This door retains its original knocker.
    Dining Room door(north end): From Pryor House in Halifax, Nova Scotia, which was built ca. 1785. This door retains its original "rising-joint" hinges, wrought box-lock and brass drop handles. This door has intrinsically moulded stiles and four raised panels. The backs of the panels are flat. It retains most of its original door case, a vigorous ovolo moulding having a bead on its inner edge and a square filleted back. This moulding forms the stop on one side of the doorway.
    Board-and-batten door (at bottom of staircase): It has been mentioned above as having been found in this location. It is hung on its original "H"-hinges and retains its original Norfolk latch. It was made ca. 1830 and is earlier than the surviving Stage IV staircase. However, there was at least one earlier staircase in this location and this door may be a survivor from the earlier staircase.
    9-light door (staircase vestibule): This door, providing access to the hall, is from the Pryor House, Halifax, Nova Scotia, ca. 1785. Its original "H-L" hinges and Suffolk latch survive.
    False-panel door (stair to southeast chamber): 18th century, Long Island, original strap hinges and Suffolk latch. Actually, this is a board-and-batten door having applied stiles to outline its four panels. The panel mouldings are planed into the battens and stiles.
    Board-and-batten door, (ca. 1850): From the current owners' house in East Haven, Connecticut. It provides access to second storey bath from the west chamber.

Board-and-batten door, having scars for "H-L" hinges. This was found in the Rogers house, used in a first floor closet. It probably dates from Stage II. It provides access from the second storey bath to the southeast chamber.

Other doors: All other doors, interior and exterior, are new and date from the current restoration.

13. The four-light horizontal window which dates from the mid-18th century and was re-used in the east, Stage III stairwall, has been relocated to serve as a transom window over the board-and-batten door leading from the west chamber to the second storey bath.
14. The connecting passageway between the east addition and the kitchen dependency was reconstructed.
15. The early chimney of the kitchen dependency was rebuilt from the roof upward to conform to the chimney configuration of the earliest photographs. When refurbishment of the kitchen has been completed, the interior segment of the chimney will be the only early work visible.
16. The exterior of the house was painted beige with brown trim to conform to its mid-19th century paint scheme. Color analysis determinations have established that these colors were used after the house was extended to the east, but before the bay window was added. The interior of the house will be painted white with light grey trim.

Besides John Stevens, who planned the restoration of the John Rogers House, most of the exterior carpentry was completed by Stanley and Vincent Czarnecki. Most of the interior carpentry was done by Edward Soukup and Noel Zuhowsky. Mr. Soukup also completed the door and window restorations. The chimney, fireplaces and bake-oven restoration was done by Klaus Padrock.



Henry Duffett Carriage Barn, Ca. 1870, as it appeared when built. Loft window replaces loading doors. 6/6 window location conjectural. Drawing by John R. Stevens.

ACCESSORY BUILDINGS

Smokehouse: There is a small, single storey building which is sited roughly to the east of the kitchen dependency. It has a gable-ended roof, the ridge of which runs from north to south, which was shingled originally. Its exterior is vertically boarded and its eave height is only about 5 feet. There are also ventilating holes beneath the plate. There is a single, boarded door in its west wall. There is a window frame in both east and west walls. However, both sash are missing. It apparently was built ca. 1860 and is thought to have been a smoke-house, originally. If further study proves this to be the case, it is the only known smoke-house to survive in Roslyn. However, it has been altered significantly and its original use may never be established. It is in very badly deteriorated condition. While there are no immediate plans for its restoration, it is anticipated that restoration will be undertaken after the restoration of the John Rogers House has been completed.

Henry Duffett Carriage Barn: Early in the John Rogers House restoration procedure, the owners planned to relocate the Henry Duffett Carriage Barn, ca. 1870, to the northeast corner of the site. This was one of the buildings displaced by the planned relocation of Lincoln Avenue, in 1986. The barn was acquired by the Roslyn Preservation Corporation from the town of North Hempstead Community Development Agency and conveyed to Mr. and Mrs. Stevens (see "Arthur and Henry Duffett Buildings"—TG 1987). Footings were poured, the barn was dismantled and the components were relocated to the site by Wooden Bridge, Inc. who has been retained to complete the restoration of the barn. The dismantling of the barn and numbering of its components, and their relocation and storage on the John Rogers House site occupied the period between 10/20/86 and 10/30/86. At this point, some of the owners of adjacent properties alleged that the Duffett Barn was too big for its proposed site, even though all the requirements for obtaining a Building Permit had been satisfied. The Roslyn Village government asked that Mr. and Mrs. Stevens stop work until a public discussion could be held, which they agreed to do. After extended discussion the Village government ruled that the building was a legal one and that its reconstruction could proceed. However, by that time the barn had lost its place on the contractor's schedule and no work was done for several months.

At the time of writing (March 1988) the barn framing has been erected, the existing siding and windows have been replaced and the roof has been sheathed. The loft flooring and the stairway to it have been replaced. No work at all has been done on the reconstruction of the east lean-to. It is hoped that work will continue so that at least the shell of this most interesting building will be in place by the day of the House Tour.

The Henry Duffett Carriage Barn was built about 1870, behind the Henry Duffett Store and Residence at #6 Lincoln Avenue in Roslyn Heights, and originally faced south. It was completely concealed by a large, mid-20th century addition across its principal (south) front, which projected 14', and by a layer of black plastic sheathing which covered the other three sides of the structure. These so camouflaged the building that until its planned demolition was announced by the Community Development Agency no one really understood that an almost intact and highly interesting 19th century building stood on its site. Apart from the modifications mentioned above, the building had survived almost unaltered except that the south wall at the first storey level had been removed. A larger header had been inserted above this created opening which, nonetheless, had sagged. It was

considered that the sagging had occurred because of the removal of a central post between two pairs of barn doors. Everything else was more or less intact and largely free of rot. When the barn was relocated it was re-erected having the same compass orientation as it had originally. On this basis, compass descriptions of the original building will apply accurately to the relocated structure, and vice-versa.

Exterior: The Henry Duffett Carriage Barn is a rectangular structure 26′ by 24′ which is 1½ storeys high and which has an overhanging pitched roof, the ridge of which runs from east to west and, originally, was parallel to the road. The visible parts of all four walls were weatherboarded, having an exposure to the weather of 4½″, and were fitted with plain cornerboards. A single storey, shed-roofed, lean-to, 10′ wide, occupies the entire first storey level of the east front elevation, making the over-all length of the building 36′. The lean-to walls were of board-and-batten construction. Both the carriage barn and its lean-to stood upon a brick foundation, the mortar of which had deteriorated badly. As the result, after the building was moved, it was possible to recover its foundation bricks, without damage, and they were used to face the barn's new foundation at its relocated site. The pitched roof originally was sheathed with ⅞″ thick boards, 9½″ wide. These were changed to 6″ tongue and grooved boards in the exposed parts of the roof overhang which still may be seen under the open eave soffits. This boarded layer was then shingled. The lean-to roof was sheathed with 1″ by 10″ boards which ran from east to west, down the slope of the shed roof. There were 1″ wide grooves planed into the edges of the upper surfaces of the lean-to roof sheathing boards. The grooves were an inch wide and sloped downward to a depth of ¼″. It is conjectured that battens, having negatively contoured mouldings planed into their lower edges, were applied to the roofing board joints to form a weather-tight roof. Some traces of red pigment remained on the upper surfaces of the sheathing boards. It is conjectured that this was some type of water-proofing. The original roof boards survived under many layers of asphalt. All the battens were missing. Similarly, grooved over-lapping 1″ by 10″ wide roofing boards were used to sheath the east wall of the barn inside the lean-to. Some of these were grooved in the manner described above. The remainder had ¼″ square grooves cut into one of the surfaces, ¼″ in from the outer edges. The grooves were not employed in sheathing the lower part of the east wall and the roofing boards were applied in the same manner as weatherboards having a 1″ overlap.

The original barn had at least three 6/6 windows, all at the first storey level. These were trimmed on their exteriors with 2¼″ facings and had plain drip-caps. Two were set in the north (rear) wall and one in the west near its south corner. It is not possible to comment on the number of windows there were at the first floor level of the principal south front. Originally it was throught there were two barn doorway openings which filled most of the ground floor principal front, together with an existing pedestrian doorway at its east end which opened to an existing loft staircase. When the later framing for the as-found double doorway was removed, a series of stud-mortises were found running along the east half of the south loft floor plate. These established that, originally, the east half of the south wall had been walled in and that there had been only a single opening for a pair of barn doors at the west end of the south front. Further examination of the floor plate disclosed the absence of the mortise next to the center post, establishing the presence of a pedestrian doorway, originally, at this site. In addition, there was an original mortise above the existing doorway at the east end of the south wall. This, and the presence of a sawed-off floor-joist tenon, in a mortise, at the end of the existing stair-well, and the existence of a relocated floor-joist along the west side of the existing stair-well, definitely

established that neither the existing pedestrian doorway nor the stair-way to the loft were in their present locations originally. The pedestrian doorway was located immediately to the east of the south center post. The original location of the loft stairway is not known. There may have been a 6/6 window in the south wall, originally, between the original pedestrian doorway and the east cornerboard. In any case, a matching 6/6 window, salvaged from the demolished Arthur Duffett Building (TG 1987) will be installed at this site. The loft has a four-light diamond-set window in each gable field and a 16-light window set in the original loading-bay case in its south wall. There is a single 6-light window in the south wall of the lean-to.

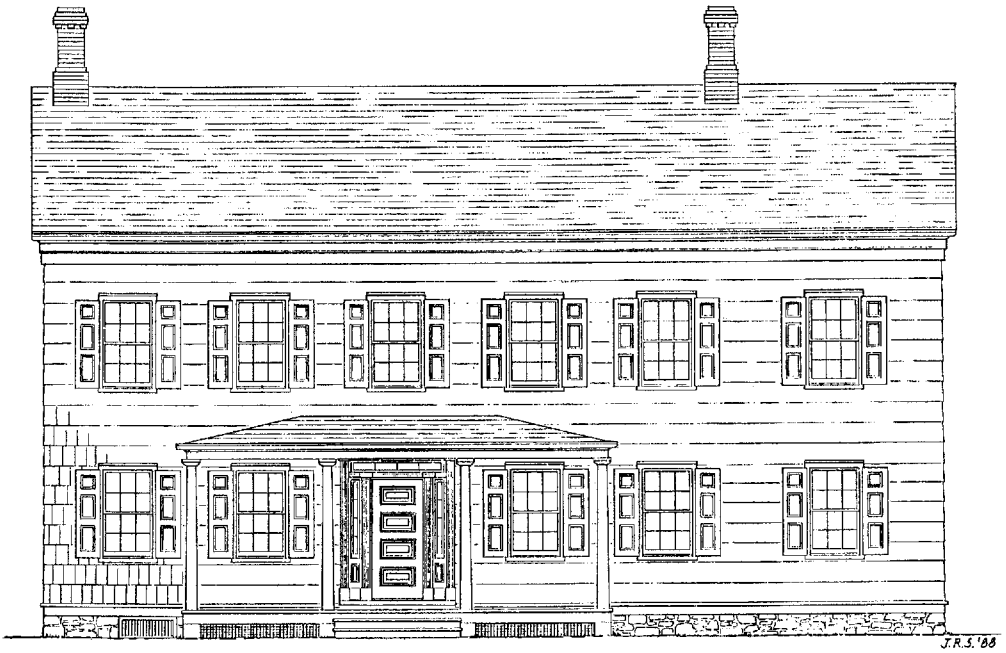
Interior: All of the existing framing is exposed. The only sheathing is a few rough boards nailed horizontally to the lower part of the west wall. These obviously are a later addition. The framing is of mortise-and-tenon joinery throughout, with the major joints pinned. All of the framing is sawn. The studs are 2½" by 4" and are set on 24" centers. The cornerposts, and the center-posts in the north and south walls are 4" by 7". There are diagonal braces at floor and loft levels at the corners and at the rear center post. There are similar angular corner braces at the loft floor level. The loft floor joists are 3" by 7" and are set on 24" centers. They run north and south. The center floor joist has a series of five shaped and notched brackets nailed to its east side. These appear to have supported a north-south oriented dividing wall. A series of battens which extend west of this center beam midway between north and south, delineate another partition, possibly creating a box stall in the northwest corner. These partitions, if they existed, divided the ground floor into three areas, one of which included the entire east half of the floor. The west half was further divided into north and south spaces. Mortises for the original main floor joists may be seen in the north sill. These also ran from north to south. Since the flooring was nailed to the tops of the main floor joists, the floor level originally was several inches higher than the concrete slab is today. The original main floor flooring was 6" wide and ran from east to west. That in the southwest corner, as delineated by the partitions described above, was wider and fastened with wire nails, which suggests that it was later flooring and probably replaced the original 6" wide flooring in this area. The window in the west wall is trimmed with back-banded, ogee-moulded facings. Neither the sash nor the facings are original, but were re-used from the Arthur Duffett House (TG 1987) in an original window location.

There is a large 4" × 6" "summer-beam" which extends from east to west beneath, and lending support to, the loft floor joists. This is the lowest member of a large truss installed in the loft, after the barn was completed, to control sagging. This "summer-beam" is attached to the remainder of the truss in the loft by means of three large iron bolts, the nuts for which may be seen below the summer-beam.

The truss, most of which is located in the loft, runs from east to west, and consists of the lower horizontal "summer-beam" connected to a matching horizontal upper member, beneath the ridge, and connected to the upper member by two diagonal outer vertical members. The assembly is held together by three large iron bolts, which extend through both horizontal members, and is braced by two opposing diagonal braces. A similar truss was used in the attic of the John S. Wood House (TG 1981–82).

The rafters are 3" by 5" and are set on 26" centers. There is a ridge framing member, which may represent its earliest use in Roslyn. The loft flooring is made up of 6" wide boards which run from east to west. All appear to be original. There is no evidence of paint, trim, or sheathing in the loft.

The lean-to has not been reconstructed at the time of writing (March 1988) although its concrete slab foundation is in position. The exterior of the lean-to has already been described. Unlike many small board-and-batten buildings, it was framed with conventional wall studs. The 7½" wide lean-to floor was laid on 2" by 8" joists set on 24" centers and laid in an east-west direction. The shed flooring and some of the roof-framing were fastened with wire nails. Since only "cut" nails were encountered in the main part of the barn, it is conjectured that the lean-to was built after the barn had been completed. The somewhat indecisive manner of sheathing the east barn wall, inside the lean-to, supports this view.



West elevation

Jacob Sutton Mott House (1831–1837). West front as it appeared after Stephen Speedling addition of 1876. north lean-to not shown. Drawing by John R. Stevens.

JACOB SUTTON MOTT HOUSE (1831-1837)
125 East Broadway, Roslyn
Residence of Drs. Thomas and Patricia Loeb

HISTORICAL BACKGROUND

The Jacob Sutton Mott House was relocated from 800 Mott's Cove Road, North, to its present site in December, 1987. We are indebted to Frank X. Harrington, the Village Historian of Roslyn Harbor, for the history of the house and the land upon which it stood, which was known originally as the "Mott Upper Farm" in the 18th and 19th centuries. (Wanzor, Leonard, "Patriots of the North Shore," 1976, pg. 61)

The land was conveyed to Moses Mudge and his son, Jarvis, of Mosqueto (Glen) Cove, in 1693 by the Matinecock Indians (Mudge, Alfred: "Memorials of the Mudge Family," Boston, 1868, and Oyster Bay Town Records, Vol. I, page 527). The parcel was located west of Glen Cove Avenue and south of Scudder's Lane. The deed included an additional "small parcel of land for the said Moses and Jarvis to build a house." Since Jarvis lived there for more than forty years, it may be assumed that a house was built.

This transaction was repeated in 1695 in the form of a lease between the Matinecocks and Jarvis Mudge for a period of 500 years (Oyster Bay Town Records, Vol. I, page 527). The consideration was 20 English pounds plus an annual rent of "one peck of good apples . . . upon the 29th day of September each year." Frank Harrington explains this second and highly unusual transaction was because the Mudge purchase, as originally drafted, infringed upon a restrictive covenant which ran with the deed. The Matinecocks had received this 200 acre parcel from Governor Thomas Dongan in 1687 and the deed specified "it shall not be in the Indians power to grant or convey said land" (Oyster Bay Town Records, Vol. I, page 519). The Mudge lease appears to be an attempt to circumvent this restriction. Incidentally, Jarvis Mudge was the uncle of Michael Mudge who purchased the Michael and Daniel Mudge Farmhouse (TG 1982–83) from Amos Mott in 1745. Amos was the son of Charles Mott who sold the Robeson-Williams Grist Mill to Jeremiah Williams (TG 1976–77 and 1988).

In 1734, Joseph Mott (1661–1734) of Cow Neck, purchased the Mudge farm and gave it to his son, Jacob (Oyster Bay Town Records, Vol. VI, pages 128 & 138). This land, although diminished in size, remained in the Mott family ownership for 216 years, until Catherine Mott Valentine died in 1950.

Jacob Mott (1714–1805) married Abigail Jackson, had eleven children and lived on the Upper Farm until his death. His son, Richard, who had married Martha Sutton, inherited the property. Upon Richard's death, nine years later, the farm passed to their son, Jacob Sutton Mott (1786–1868) who, in 1807, had married Elizabeth Ireland, daughter of Daniel Ireland and Elizabeth Sands. Jacob Sutton Mott began construction of the house, which is the subject of this article, in 1831 and completed it in 1837. His grandaughter Catherine stated that the house had been built from stone and wood from the farm, possibly using the Jackson Mott sawmill, which stood on Mott's Cove, off Hempstead Harbor (Interview of Catherine Mott Valentine by Dorothy Golden, Glen Cove Record for 3/23/1950). Jackson Mott's sawmill was standing at least as early as 1811 and is mentioned in a deed conveying land from James Post to John Schenck and George Duryea (Queens County Deeds, Liber CC, page 433); transferred 4/8/1811 and recorded 10

1/1832). Jacob Sutton Mott is buried in the Roslyn Cemetery with his descendants.

The farm passed to Elisha Mott (1821–1900), son of Jacob Sutton Mott, a few years after the Civil War. Elisha was married to Elizabeth Warner (1830–1915). He was locally famous for his cider made in his own cider mill from his own apples (Interview by Mrs. Thomas Clapham, Brooklyn Daily Eagle, 1/20/1907).

At the beginning of the 20th century, Elisha Mott's children, Sutton Lawrence Mott (1854–1937) and Catherine Mott Valentine (1858–1950) inherited the farm. Sutton Mott, a bachelor, worked the farm and, late in the 19th century, became a photographer as an avocation. The Bryant Library has a collection of more than 200 of his glassplate negatives. Catherine Mott Valentine lost her husband, Everett, and their three children to tuberculosis, all before the age of 30. She lived to be 92 and bequeathed the property to her caretaker and his wife, Irvin and Hilda Smith. An auction of the contents of the house was held. Subsequently, the Smiths sold the house, and the remnant of the farm, to William Koblenzer, who lived there for 35 years. In 1983, he sold the place to James Hood who, three years later, conveyed the remnant of a little over an acre to Vincent Gentile, a developer.

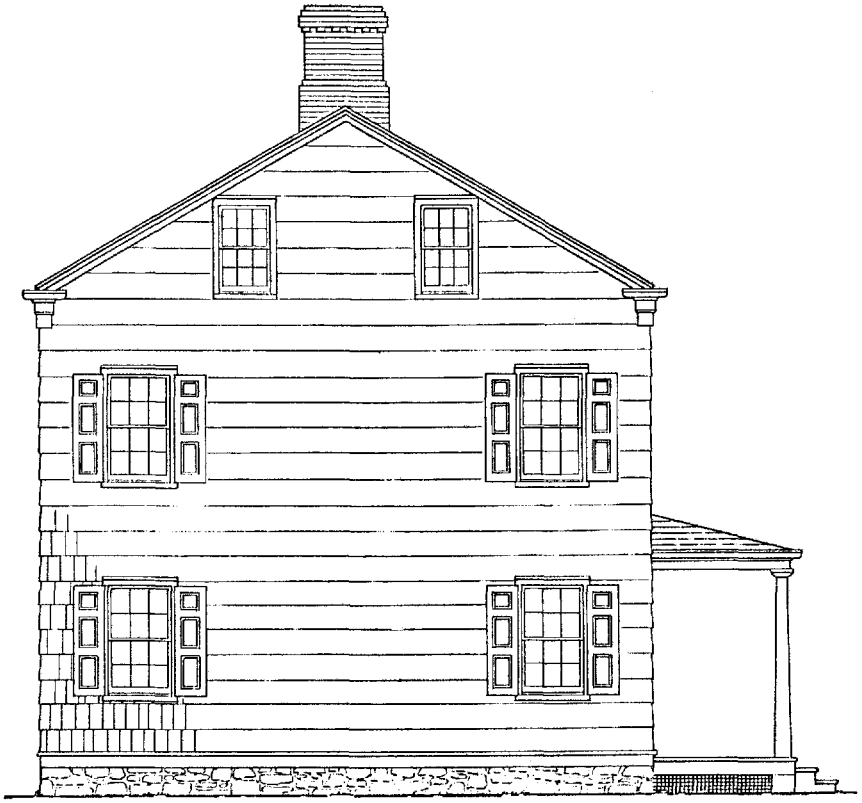
During 1986, Vincent Gentile donated the frame of a late 17th century house, which had been converted to a barn during the second quarter of the 19th century, to the Roslyn Preservation Corporation, a not-for-profit revolving restoration fund. In the same year he donated a small granary dating from the second quarter of the 19th century to the Nassau County Museum for relocation to Old Bethpage Village. In 1987 he sold the Jacob Sutton Mott House to Thomas and Patricia Loeb. As the result of the relocation of these three buildings, all visible traces of the connection of the Mott family to the remaining land of the Mott Upper Farm had been removed.

ARCHITECTURAL HISTORY

In its new location the Jacob Sutton Mott House maintains the same compass orientation it had on its original site. On this basis, compass directions given below apply to the present house site as well as to its original site. The Jacob Sutton Mott House was built between 1831 and 1837. The original house apparently was five bays wide by two bays deep. It was constructed upon a rubble stone foundation which included a full cellar. The original structure included two storeys plus an attic and was built on a center hall plan. Its exterior walls were sheathed with white cedar shingles which were 28½" long and which had an exposure to the weather of 12½". It had a pitched roof, the ridge of which ran from north to south, and which did not include a ridge member. The roof also was shingled originally, presumably with the same shingles as the wall shingles, although the shingle exposure no longer is known. All the substantial mortise-and-tenon joined framing was sawn. There were no hewn framing members. There were brick chimneys at the north and south ends of the house. The north chimney was covered by exterior shingles and the upper part of the south chimney was also covered by the sheathing. There may have been a bake-oven attached to the south chimney but its existence has not been definitely established. Stylistically, the house was very simply trimmed, basically in the local late-Federal style executed with Greek Revival mouldings. It is worthy of mention that the west and east (front and back) exterior doors all included four Tuscan-moulded horizontal panels. The only other surviving local houses having horizontal door panels are the Oakley-Eastman House (TG 1977–78), the James and William Smith House (TG 1961–62, 1973–74, 1984–85) and the Hendrickson-Ely-Brower

House (TG "Locust Hill" 1963–64 and 1983–84). The Smith and Hendrickson houses are known to have been built in 1836 and the Oakley house was built at apparently the same time. All three have "richer" trim than does the Jacob Sutton Mott House, and all three utilize some mouldings which are closer to Federal moulding contours. In comparison with other Roslyn houses it probably must resembles the George Allen Residence (1836) (TG 1980–81–82), especially when the differences in site are considered. Both are approximately the same size; the principal floor plans are very similar and both comprise two of the three local houses, the other being the Pine-Onderdonk-Brower House, which feature the use of complex concave mouldings on their principal exterior doors. The George Allen Residence is weather-boarded and more richly trimmed. Both have similar porches.

At the same time the house was being built, a single storey wing (lean-to) was added to its south end. This was shingled in the same manner as the principal house. It had a pent roof, the east end rafter of which survives, buried in the present east wall. The lean-to roof plates were seven inches lower than the main second storey floor plates. On this basis, the "high" part of the pent roof was about level with the second storey flooring. This single storey south wing stood upon a rubble foundation, which, like that of the main house, enclosed a full cellar. The east and west foundation walls of the wing blended so perfectly with those of the principal house that the line of union was not visible. The basic area of the principal structure, plus the single storey wing, was 25½ feet by 46½ feet. However, while the wing was heavily framed, in the same manner as the principal house, with sawn, mortise-and-tenon joined timbers, the surviving west sill does not cross the line of junction. However, the southwest cornerpost exhibits no evidence of shingle lath upon its south face, establishing that this wall was never shingled and that the lean-to was built with the main part of the house. Also, the floor joists of the single storey wing run from north to south, in contrast to the main house floor joists which run from east to west. The lean-to south windows were smaller than those of the main house. The west window is the same size as the main house windows but may have been changed later. It is not possible to state with certainty the purpose of this south wing but it probably always was used as the kitchen. However, at the time of writing (April 1988) the south chimney wall is concealed behind a later 19th century cupboard and a 19th century mantel. However, a diagonal scar in the plaster on the south brick chimney wall suggests there was a collateral flue which tied into the principal flue, in much the manner as the east chimney in the Van Nostrand-Starkins House (TG 1976–77). In addition, on the south wall of the present dining room, west of the fireplace, there is a partially exposed brick wall which would normally not be present. Above this the ceiling plaster lath extends onto the bottom of the south end-girt, proving that this brick wall was not always there and that, originally, there was a plaster walled embrasure east of the dining room fireplace. It is evident there was substantial alteration of the wall separating the dining room from the kitchen, west of the dining room fireplace, a decade or so after the house was built. Finally, in the original cellar there was a massive brick platform which rested upon heavy, east-west directed timbers. This timber base formed a palette which extended seven feet from north to south and ten and a half feet from east to west. This wooden structure rested, in turn, upon two rectangular brick piers which ran from north to south. These were seven feet long by one and a half feet wide. There was a space of three feet between the two brick piers. The west ends of the wooden timbers were bonded into the west foundation wall. The entire structure survived relocation except for the two brick piers and provided a base for a structure



North elevation

Jacob Sutton Mott House (1831–1837). North elevation prior to construction of north lean-to. First floor windows are conjectural.
Drawing by Cecilia Wheeler.

much larger than the chimney base and hearth. The existing chimney base, fireplace and hearth have a basel area of 4 by 7 feet. This left a support area of 6½ by 7 feet for a bake-oven, a kitchen fireplace and a hearth. In the conventional situation, the chimney, fireplace, hearth and bake-oven, would have been supported by the foundation wall. However, in this instance, the south foundation wall was several feet too far to the south and the structure described was required. It should be mentioned that the south chimney was built in its present location to avoid the presence of an exposed chimney which extended upward an additional two storeys above the lean-to roof line.

During the mid-1870's, Stephen Speedling, a local carpenter-builder (Presbyterian Parsonage, TG 1978–79) raised the height of the south lean-to by 1½ storeys and provided a pitched roof. By so doing the principal block of the house was converted to one that was six bays long and which had a ridge which extended for the entire north-south roof dimension. The "imprint" of the altered structure remained the same as it was prior to the Speedling alteration. We can state with certainty that Speedling was the builder as a pencilled inscription was found on the under surface of a roof shingle during the 1987 relocation. The inscription reads as follows:

"Roslyn is my Residence
Stephen Speedling Carpenter
and Builder
August 8th 1876
Samuel Blair Jerney (sic) Man
Wages 2.50
per day"

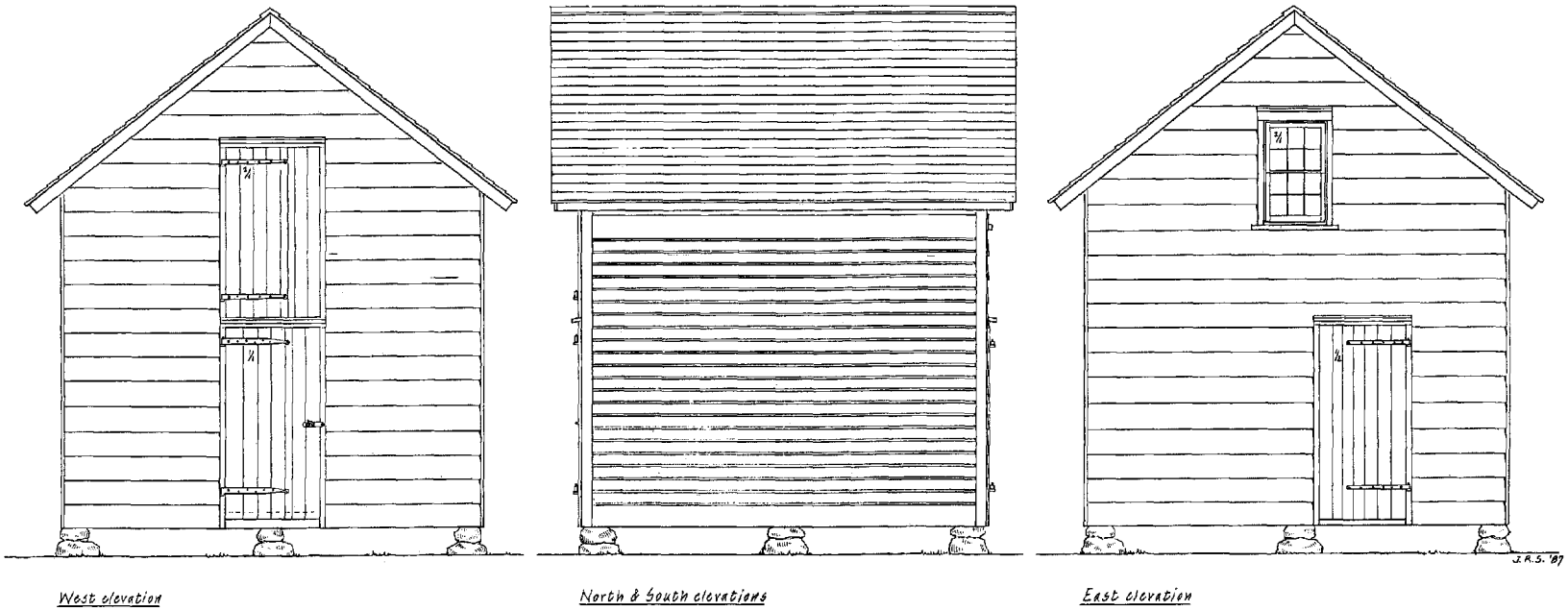
In the course of the alteration, Speedling and Blair continued the shingled siding and fenestration of the addition so they matched those of the original house on its south and west fronts. Speedling and Blair may have replaced a matching west first floor window in the lean-to. For some reason Speedling and Blair included only a single small 6/6 window at the east second floor level of their addition. They also extended the original roof the requisite distance to the south. Until the 1987 relocation, the original rafters survived. Those of the original five bay house were joined by means of mortise-and-tenon joints at the ridge. The Speedling-Blair rafters had simple butt joints at the ridge of the type used during the mid-19th century and later. They also modified the kitchen by reducing the size of the fireplace and installing a new mantel. They also raised the height of the kitchen ceiling. In addition to the modifications already mentioned, Speedling and Blair re-built the north and south chimneys from the ridge upward, to provide the waists and projecting chimney caps which were stylish during the second half of the 19th century. Only the north and south pairs of gable rafters survive today to demonstrate two original rafter types.

During the second half of the 19th century, or perhaps even later, two additional lean-tos were added to the house. These were both demolished in 1987 in preparation for moving the house and nothing is known of them apart from what may be learned from snapshots. The north lean-to probably resembled the earliest form of the south lean-to. However, its west wall was recessed slightly from the west main block wall. Also, the north lean-to shingles had a much smaller weather exposure than the main block shingles, perhaps 6 or 7 inches. It was built after the house had been completed as the north end of the house had been shingled before the north wing was built. Also, it had brick nogging which establishes a second half of the 19th century construction date. In addition, it was built upon a stone rubble foundation which probably establishes a construction date during, or before, the third quarter of the 19th century.

During the ownership of William Koblenzer (1950–1983) the north lean-to served as the "gun room." The second largely unidentified lean-to extended east approximately from the east end of the original single-storey south lean-to and, very possibly, had the same roof slope. The house wall was shingled before the east lean-to was built, so it is not an early extension of the original south lean-to. More likely it was built after 1876 when Stephen Speedling had completed his alteration. The east lean-to did not have a proper foundation and was based upon four large boulders. The east lean-to was sheathed with narrow, mid-to-late 19th century weatherboards and had a smaller lean-to of its own, extending out from its east wall. This is reported to have housed a late 19th century lift pump and, presumably, dated from the 20th century.

ACCESSORY BUILDINGS

In addition to the Jacob Sutton Mott House, the two other early buildings on the remains of the Mott Upper Farm complex also were salvaged by means of



Jacob Sutton Mott Granary (1825–1850), as it appeared when built. Relocated to Ritch Farm at Old Bethpage Village in 1987. Drawing by John R. Stevens.

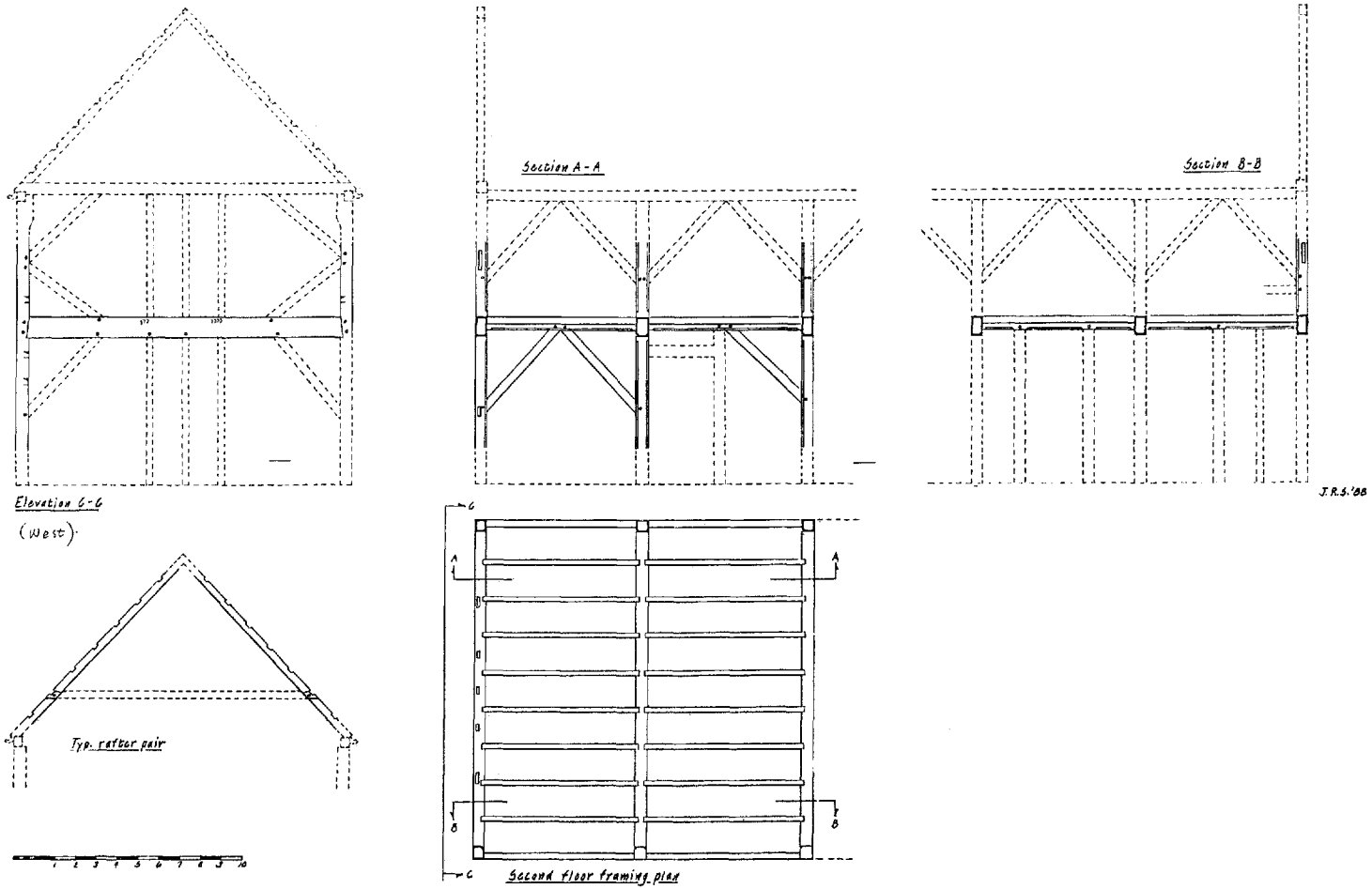
relocation. These included a small barn, apparently dating from the second quarter of the 19th century, which had been extended to the south and sheathed with asphalt shingles for use as a garage, ca. 1920, and a two-storey granary, 14′ by 14′, which was badly rotted, but which had survived without alteration of its interior or exterior, apart from 20th century asphalt sheathing. The owner of the property, Mr. Vincent Gentile, was willing to donate both buildings for restoration.

Jacob Sutton Mott Granary: The 14 foot square building went to Old Bethpage Village for relocation on the Ritch Farm. It was moved as a single unit and has been rotated 90 degrees in its relocation, i.e. the original principal (north) front is now the west front. In its new location the granary has been placed on stone footings, as it was originally, and its pitched roof has been repaired and re-shingled. The north and south fronts (now the west and east) retain most of their original weatherboards. These have a weather exposure of 11 inches. The two sides are slatted, with the upper edges of the slats chamfered at a 45 degree angle. By this arrangement, air will circulate within the granary but rain will not penetrate the walls. There are plain cornerboards at the ends of the slatted walls. The granary retains its original board-and-batten front doors, one of which provides access to the loft. Both doors retain their original strap hinges. There also is an original board-and-batten door, which retains its original strap hinges, at the first floor level of the rear of the building. The only window, a 6/6 having a plain drip-cap and plain facings, is sited in the rear gable field.

The granary now is safe. It still requires some work, especially to the interior, but for the foreseeable future it will survive.

Mudge-Mott Barn: The asphalt shingle-sheathed garage had been extended to the south so that it could accommodate automobiles. The early part of the structure, as it survived, was 16 by 24 feet in floor area. It had a pitched roof, the ridge of which ran from east to west. The structure faced south. Notwithstanding the south extension, much of the original south wall survived inside. The structure was three bays wide and 1½ storeys in height. The structure's walls were sheathed with shingles, having an exposure of 11 inches to the weather, beneath the asphalt siding. The structure stood on a concrete foundation which could not have been earlier than 1890–1900. On this basis it was recognized that, while the structure almost certainly originated on the Mott Upper Farm, it was possible that it had been moved from some other, possibly distant, place prior to the earliest of the surviving photographs. The concrete foundation walls extended about two feet above grade and it is assumed that the structure had been shortened by this dimension at the time it had been converted to a garage.

The Roslyn Preservation Corporation accepted the barn as a gift from Mr. Gentile and arranged for a framing study by John Stevens, in an effort to learn something of the architectural history of the structure. Mr. Stevens established that the west bay of the three-bay wide barn was more recent than the two surviving bays, and probably had been built during the second quarter of the 19th century. Its interior had never been plastered and had been built to be used as a part of a barn. Mr. Stevens also determined, from the presence of mortises, etc. that the original structure had been built with at least one additional bay to the east of the two surviving original bays. From the presence of chamfers on the interior corners of posts and girts of the earliest framing, it seemed obvious that the framing of the two earliest bays had once been part of a house. In addition, the survival of traces of early plaster and lath confirmed this hypothesis. Examination of the exterior faces



Jarvis Mudge House (1690). Framing drawing by John R. Stevens. Chamfering may be seen in section "A-A" and "B-B." Relocated to Locust Hill in 1987.

of the east wall disclosed the presence of similar chamfering and plaster traces, establishing that at one time the earliest structure had extended further to the east. Actually, the house had been plastered twice; first between the chamfered posts and beams; then, later on, with the rived plaster lath applied over the framing to provide a continuous plastered surface. Further evidence of a very early construction date survived in the loft. The original rafters had been notched for purlins on their upper surfaces. The notches were set on 19 inch centers. At the time the house had been converted to a barn, the rafters were turned over, so that the purlin notches were on their lower surfaces, and the ridge mortise-and-tenson joints were re-cut. Doing so shortened the rafters and decreased the pitch of the roof. The roof shingle-lath laid at that time were set on 13 inch centers. While no specific attribution can be made, it seems obvious that the original house was erected circa 1700, or even earlier. On this basis, a tentative attribution was made that the framing of the two easterly bays constitute the remains of the Jarvis Mudge House, which was built in 1693 or shortly thereafter. If this attribution is incorrect, the possibility exists that the house could have been built in 1734 or 1735, after the land passed into the ownership of the Mott family. However, it seems likely that the original house was built before the second quarter of the 18th century.

During the summer of 1987 the Roslyn Preservation Corporation retained Wooden Bridge to dismantle the roof of the barn. The barn was stripped and the rafters removed. The walls were separated at the corners and the walls and rafters moved to its future site on Locust Hill, at which point it was conveyed to Robert and Janice Hansen who owned the land and who would accomplish its restoration. The barn was re-erected as carefully as possible, by Wooden Bridge, to maintain its appearance at the time it was converted to a barn. The original framing was replaced using the original joists. The rafters were re-set in their inverted positions and the second set of mortise-and-tenon ridge joints re-pinned. Wall shingles were re-laid, on the original shingle lath, with a weather exposure of 11 inches. New roof shingle lath were laid between the originals so that new cedar roof shingles could be laid with an exposure of 6 inches to the weather.

The restoration is now (April 1988) complete, apart from the hanging of the reconstructed barn doors. Both Mr. and Mrs. Hansen and Wooden Bridge must be congratulated on their sensitive and competent salvage of a highly important, very early building.

FRAMING

All the framing of the original house and the south lean-to was sawn yellow pine and chestnut. In some places a single surface had been roughened with an axe so that plaster would bind to the surface. William Hicks started his sawmill and lumberyard in Roslyn Harbor in 1832, so sawn lumber would have been available by that year, or very shortly therafter (TG 1974–75—"Montrose"). It has been mentioned above that Jackson Mott operated a sawmill on Mott's Cove as early as 1811, but it is not known if this mill was in operation at the time the Jacob Sutton Mott House was built.

All of the framing was joined by means of mortise-and-tenon joints; the major joints are pinned, in addition. The rafters of the original five-bay house were fastened, at the ridge, with pinned mortise-and-tenon joints. The rafters of the 1876 Speedling-Blair addition was fastened, at the ridge, with simple butt joints. There was no ridge member in either part of the roof. The corner posts were 4 by 7 inches. Similar posts were set between them at intervals of approximately 7 feet. The north

end studs were 3 by 4 inches and set on 18 inch centers. The visible south end studs are full size 2 × 4's installed over a plastered brick wall, probably by Stephen Speedling. The 3" by 4" east and west wall studs, between the wall posts, had light vertical strips between them installed for the attachment of plaster lath.

The sills were 4 by 9 inches. There were north and south oriented girts, 8 by 8 inches, which were placed 9 feet from the east wall and 16½ feet from the west, upon which the main north-south interior dividing walls were placed. The floor joists in the main house were 3¼ by 9 inches and were set east and west on 25 inch centers. The south lean-to floor joists were 2½ by 8½ inches and were set north to south on 22 inch centers. The main floor joists were notched into the sills; the second floor joists rested above them. The plates at the south lean-to were 4 by 8 inches, and were set approximately 7 inches lower than the second storey floor plates of the main house. The framing of the south lean-to was fastened with pinned mortise-and-tenon joinery in the same manner as that of the main house. There was substantial diagonal bracing of all east-west oriented walls, i.e., the north and south walls and the center hall walls of the main house. There were diagonal corner braces at each floor level in the east and west walls. All of the interior wall framing, above the second floor level; all the loft floor framing and all but the gable rafters were inserted during the 1988 reconstruction. The knee-wall height of 16½ inches on the east and west sides of the loft has been preserved.

EXTERIOR

The house as it stands today is 6 bays in length by two bays deep. It is 2½ storeys in height and is sheathed with its original white cedar shingles which are 28 inches long and have a weather exposure of 12½ inches. It stands upon a new concrete foundation which retains its stonework of original rubble from grade to sills. The two brick chimneys both perforate the ridge at their original locations. The north chimney is placed immediately inside the north wall. The south chimney is placed between the two southernmost bays. Both chimneys were re-built from the ridge upwards in the 1870's and the visible parts are characteristic of that period, i.e. convergence of two courses of bricks, to form a waist, four courses above the ridge, then nine courses before the caps begin. The caps consists of a course of alternating projecting headers above which are two courses which project to the prominence of the ridge courses. Above this level the two upper courses converge, in steps, to complete the caps. The frieze, eaves trim and cornice are stepped and trimmed with Tuscan mouldings to complete the cornice. All the individual elements were found in various cornice locations before the building was moved.

All of the windows are of the 6/6 type and have fixed upper sash. All of the first and second storey windows are the same size. The gable field windows are slightly smaller. Originally the first floor windows at the south end, which were in the south lean-to, and single windows in the first and second storeys at the south end of the east front, were smaller than the others. These all have disappeared. The east front windows have disappeared into a 1988 two-storey, two bays wide by two bays deep, east wing and the two south windows have been replaced by 6/6 windows of the same size as the others, obtained from elsewhere in the house. Similarly, there were no windows at the north first floor level, prior to relocation, because of the presence of the north lean-to. The two now missing windows will be replaced during reconstruction. Prior to relocation, there were fewer windows in the east front than in the west. The two northernmost windows are missing at both first and second storey levels. Probably this was done to create wall space for beds and other large

pieces of furniture. More unusually, at the second storey level there was only a single small 6/6 window in the wall space south of the center hall. Its small size probably represented economy on a seldom used side of the house. The reason which necessitated the retention of all the wall space gained probably will not be solved. All the windows have plain cases having beaded inner stile corners. All have plain drip caps and prominent sills. All are fitted with two or three panel shutters. Originally, these probably all were three panel except for the smaller windows, as in the gable fields. As the original shutters rotted, they were replaced with available non-matching shutters from other houses. The original house, in its new location, will have seven cellar windows. Probably no more than one of these existed, originally. These will be replicas of a ruinous barred cellar window, glazed on its interior, which remained in position at the north end of the east front. Similar grilled cellar windows survive in the Van Nostrand-Starkins House (TG 1975–76), the Valentine-Losee House (TG 1976) and the William M. Valentine House (TG 1963).

The house has no corner-boards, as is usual with shingled houses. The plain water-table is 6 inches high and is capped by a lip which is 1½ inches in height and projects 1¼ inches. There is a west porch having a shallow hipped roof, three bays long, which extends along the principal front and which is centered on the principal doorway. The porch roof is supported by four simple, baseless, turned columns which are fitted with Tuscan capitals. The openings beneath the porch deck are fitted with conventional wooden lattice having square openings. The front porch is very similar to that of the George Allen Residence (TG 1980–81–82), which also is three bays along on a five bay front, except that the latter includes a deck at the second storey level.

The principal (west) doorway, which includes a four-light transom window and four-light side-lights, is the principal architectural feature of the house. The outer casing includes flat corner-blocks having square edges and a similarly trimmed rectangular central panel, which are holdovers from the Federal Style. These are connected, above, and supported, at the sides, by back-banded facings which include stepped panels. The side facings terminate with square bases at their bottoms. The same design scheme is repeated on the insides of the windows except there are no corner-blocks and the transom bar breaks in and out over the inner pilasters. Below the sidelights, there are Tuscan-moulded panels between the inner and outer pilasters.

The west door is made up of four horizontal panels. This is an unusual form in the early 19th century and is present in Roslyn only in the James & William Smith House (TG 1961–62; 1973–74; 1985–86); the Hendrickson-Ely-Brower House ("Locust Hill," TG 1962–63; 1983–84) and the Oakley-Eastman House (TG 1977–78). The Smith House and the Hendrickson-Ely-Brower House both were built in 1836 and the Oakley-Eastman House in the same year or a little earlier. The door-panel mouldings are quite complex and consist of a step-down from the stiles which connects with a back-banded Tuscan moulding. A concave moulding rises from this point to approach the flat door panel. Only two other examples of concave door mouldings exist in Roslyn; in the principal (east) two-panel "Temple of Atreus" door in the George Allen Residence (TG 1980-81-82) and in the six-panel south door of the Pine-Onderdonk-Bogart House. Again, the George Allen Residence was built in 1836 and the south doorway, in an addition to the Pine-Onderdonk-Bogart House, is of about the same date. It is hard to connect all this, but it seems obvious that a highly distinctive pattern of door styling existed in Roslyn for a very short period of time in the mid-1830's. The east doorway, which

flanks the 1988 two-storey east wing, is a simplified version of the west. It includes a three-light overdoor window, but no sidelights. The door surround includes flat cornerblocks having square edge mouldings. The flat side facings include a simple central step and rest upon plain bases. The transom bar, between the corner-blocks is the same as the side facings. The most elaborate feature of the east doorway is the rich Tuscan-moulded base below the transom window. The four-panel door is flush panelled on its exterior surface.

The south doorway is in the remains of the original south lean-to and served as the "kitchen door." The door-case is simply finished in the same manner as the window cases. The door itself is a simple board-and-batten door to which beaded stiles have been added to simulate two large square panels. Both panels are trimmed with torus mouldings. The central bar has been scored, horizontally, to simulate a "Dutch" door. A similar original stimulated "Dutch" door survives in the ca. 1790 east wing of the Van Nostrand-Starkins House (TG 1975–76–77). The door in the Jacob Sutton Mott house may be earlier than the house and re-used from another location. At some time in its history the upper panel has been modified by the insertion of a window sash to permit more light.

INTERIOR

During the relocation of the Jacob Sutton Mott House, from Mott's Cove Road, North, to East Broadway, it became necessary to reduce the size of the house considerably so that it could pass under utility wires and so that it could negotiate the narrow width of East Broadway. To do this, north and east lean-tos were removed. The roof was stripped and the rafters removed and stored. The house was then divided into two sections, lengthwise, just east of the north-south main girts and east of the interior, north-south walls. The remaining, east-west interior walls were removed above the second storey floor level. The exterior walls, above the second storey floor level, were sectioned, hinged and folded inward so they could rest upon the second storey floor. The house was then moved to its new foundation, in two parts, in December 1987. During early 1988, the two parts of the house were fastened together in their original relationship. The original exterior walls, above the second storey floor level, were re-positioned and fastened. At this point the roof was re-framed and sheathed and new interior walls constructed to replace those which were removed. On the first floor level, only part of the single north-south wall had to be replaced. On the second storey, all the interior walls were missing and had to be replaced. It should be noted that all the exterior walls, with their interior architectural features, survived intact so, notwithstanding the magnitude of the relocation procedure, most of the original fabric of the house has survived, including all the flooring. Guy Ladd Frost, AIA and John Flynn and Philip Ciulla, Jr., of the John Flynn Building Company, were responsible for most of the planning and execution of the relocation of the house, and for its reconstruction.

The entire attic, except for the 16½" high knee walls, the north and south gables and gable rafters and the floor, and the entire cellar, apart from the framing and south chimney base, which have been described, is new work which is associated with the reconstruction of the house.

The first floor center hall is the only room in the house in which the framing of all four walls has survived intact. The principal, west, doorway is less impressive on its interior than on its exterior, as is usually the case. The doorway facings are plain, except for the un-moulded edges which are beaded. The periphery of the door case is trimmed with back-banded Tuscan mouldings, the perimeters of which are delinea-

ted with torus mouldings. This use of an extra torus moulding is seen elsewhere in this house but does not appear elsewhere in Roslyn. The reverse panels of the front door are trimmed with Tuscan mouldings. The door retains its original, large, wrought-iron rim-lock which has been fitted with later, at one time more fashionable, porcelain knobs.

Unlike the front doorway, the rear (east) doorway is richer on its interior. It is trimmed in the same manner as the other, interior hall doorways, with stepped facings having beaded inner edges. Its facings are trimmed with back-banded Tuscan mouldings which, in turn, are outlined by projecting, peripheral, torus mouldings. The interior panels of the back (east) door are Tuscan moulded. It retains its original, wrought-iron rim lock with its original brass knobs. The interior hall doorways, to the front parlot, back parlor and dining room, are trimmed in the same manner as the interior aspect of the back (east) doorway. The interior doors are not in position at the time of writing (April 1988) but it is understood that all the surviving interior doors have four horizontal, Tuscan-moulded panels, a quality the Mott House shares with the other three local houses which are fitted with horizontally panelled exterior doors, i.e. James & William Smith, Oakley-Eastman and "Locust Hill."

The original flooring, which runs from north to south and which varies between 6 inches and 9 inches in width, survives throughout the house, including the loft. The hall baseboards are stepped and capped with back-banded Tuscan mouldings.

The original principal staircase survives in the southeast center hall corner. Its stair-rail is in storage (April, 1988) and will not be described. Both interior and exterior stair stringers are stepped. The exterior stair stringer has a bead at its lower edge. The interior stair stringer cap is missing. This probably had a Tuscan moulding to match the baseboards.

Fragments of sawn plaster-lath survive in the center hall and kitchen. All the surviving plaster lath is sawn and it is reasonable to assume there was no rived plaster lath in the structure. Until the preparation of the house for relocation, the early gray colored plaster finish survived in the center hall. Local legend attributes this color to mixing of gun powder in the plaster to achieve a marble texture. Fragments will be studied to determine if this is true.

The front parlor is trimmed in much the same manner as the center hall. The window cases have stepped facings trimmed with back-banded Tuscan mouldings on their outer edges. These are further emphasized by a protruding torus, perimeter moulding. The window facings continue down to floor level, and the area beneath the sash is fitted with Tuscan-moulded panels. The door case to the hallway is trimmed in the same manner as the window cases. The original flooring survives and the stepped baseboards are capped with back-banded Tuscan mouldings. The mantel on the north wall of the front parlor is in storage (April 1988) but, from a photograph, has plain pilasters with Tuscan-moulded capitals and a monumental moulding which supports its shelf. The wall dividing the front parlor from the rear was removed many years ago and was reframed after the house was moved, to establish a rear chamber. As might be expected, the back parlor is more simply trimmed than the front. The baseboards are the same as those in the front parlor. The door-and-window facings are stepped and trimmed with back-banded Tuscan mouldings. However, the torus peripheral mouldings, present in the center hall and front parlor, are absent here. The window facings do not extend to the floor but, less expensively, are terminated by window stools which are beaded at their upper and

lower edges. The window stools rest upon aprons which are decorated with an incised, square groove which follows their outer edges. The dining room is fitted with a horizontal three-board dado which is capped by a torus-moulded chair rail. The dining room door-and-window cases are plain, and are trimmed with back-banded Tuscan mouldings. The torus-moulded chair rail forms the stools for the windows. In the south wall, west of the fireplace, there is an elevated wall cupboard which is fitted with a pair of Tuscan-moulded doors. The cupboard surround is trimmed with back-banded Tuscan mouldings. The inner facing edges are beaded as is the base facing board. This cupboard could not have been in this location when the house was built as it has been established that there was a recess west of the dining room fireplace originally. The cupboard may have been in the south recess wall, in which case it would have extruded into the kitchen.

The dining room mantel is very plain. It is fitted with a pair of plain pilasters which have neither capitals nor bases. The mantel shelf has an untrimmed, square front edge and rounded corners, in the manner of the Greek Revival. A heavy Tuscan moulding supports the shelf. The mantel breast is delineated at its lower edge by a Tuscan moulding which breaks in and out over the pilasters. The fireplace is brick and has canted side-walls. There is a low brick wall to the west of the fireplace in the same plane as the chimney front and beneath the wall cupboard, which originally was plastered above the dado. The purpose of this brickwork is not known, but it is supported by the massive brick and wood platform below. In any case, it represents an early alteration, as there was a recess or embrasure in this location oroginally.

The small room east of the dining room was in the line of separation of the house, during the move. Its exterior wall has been removed to accommodate the construction of the new east wing. No early fabric worthy of description remains. However, the framing of the wall delineating the east side of the dining room remains. Prior to the relocation this wall included two doorways, one of which opened to a small, early back stairs. Both doorways have been closed.

The kitchen occupies the area within the original single storey south lean-to which was constructed as part of the original house. This, like the dining room, is fitted with a horizontal three-board dado, the torus-moulded cap of which forms the window stools. The west window facings are plain. This 6/6 window is the same size as the remaining windows of the principal (west) front. However, it may have been smaller prior to Stephen Speedling's enlargment of the south lean-to in 1876. The two 6/6 south windows are untrimmed (April 1988) because they are recent (1988) insertions of old windows, of the same size as the existing west windows, as replacements for two original, smaller south windows which were the same size as the gable field windows. The replacement south windows will be faced in the same manner as the existing west window. The south (kitchen) doorway has plain facings, beaded along its inner edges. It retains its original board-and-batten door, which is untrimmed on its interior. Its upper part has been fitted with a window sash to admit more light. The kitchen retains its original 8 inch wide floor boards which run east and west.

The west side of the north kitchen wall presents the most problems. In the corner there is a large, shelved cupboard, 56″ wide, 24″ deep and 76″ in height, which is fastened with early cut nails. Its door battens have moulded edges and it extends beneath the dining room wall cupboard. Obviously it was built for this location and dates from the 19th century, and may have been inserted by Stephen Speedling although it appears earlier. Above the cupboard, the batten to which the

early lean-to ceiling was nailed has still survived as have the ends of plaster lath, which survive from the ceiling of the dining room west chimney embrasure. The west wall next to the cupboard and extending to the west kitchen window, is boarded all the way to the ceiling. The boarding above the dado is painted white to resemble plaster. Immediately to the east of the cupboard is a narrow fireplace which has a late 19th century mantel. East of this structure there is a diagonal scar, flanked by early plaster, which indicates the site of an early chimney flue. The dado beneath is vertically boarded, with 9″ wide beaded boards, rather than horizontally, as elsewhere in the house.

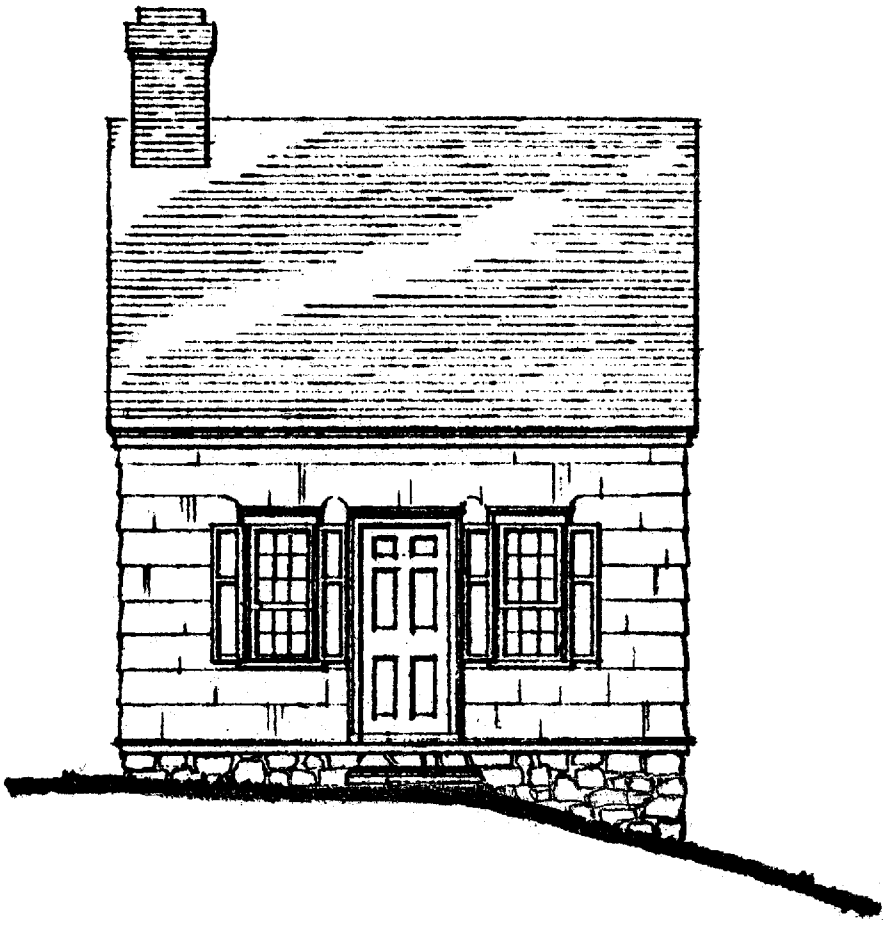
The interior second storey walls were all replaced following the move (1988) although the second storey flooring and exterior walls with their trim have survived. The second storey follows the same floor plan as the first floor, having two rooms on either side of a central hall. The addition, there is a late 19th century room over the early kitchen lean-to. Except for this room, the second storey window facings all are stepped and trimmed with back-banded Tuscan mouldings. The two large, west rooms, flanking the center hall, have chair-rails which also form the window stools. These consist of a projecting upper part, beaded at the upper and lower edges, over a stepped, beaded apron. The walls were plastered above and below the chair rails. Both rooms have fireplaces, now in storage. The northeast chamber has no chair rails. Its window stools have the same beaded top and bottom edges as elsewhere. These rest upon plain aprons which are beaded along their bottom edges and ends. The southeast chamber will include a new attic staircase.

The second floor center hall windows have the same stepped, Tuscan-moulded, back-banded facings as elsewhere on this floor. The window stools are beaded along their upper and lower edges. The hall window aprons are stepped and have a lower beaded edge. Both steps and beads turn upward at the apron ends to butt into the window stools. The second storey baseboards all are stepped and have torus-moulded edges.

The second storey chamber over the early south lean-to is especially interesting because its presents trimming techniques of a generation later than the rest of the house. The window facings are wider than the others; the west window facing is trimmed with back-banded Tuscan mouldings. The southwest window is trimmed with back-banded, primitive ogee mouldings. The facing mouldings of the east window in the south wall are missing. They probably were back-banded ogee mouldings. The inner edges of the window stools are torus-moulded and are based upon aprons which are beaded along their lower edges. The baseboards are missing from this south chamber (April 1988) but the originals are in storage and will be replaced.

FINALE

Apart from the relocation of the William M. Valentine House in 1968 which was moved only across the street and did not involve any dismantling, the moving of the Jacob Sutton Mott House is the largest relocation project to be undertaken in Roslyn. It must be accepted that, in a project of this magnitude, some permanent injury to original fabric is unavoidable. The alternative to this damage probably was demolition. The restoration is far from complete but is interesting to visit even now (April 1988). By House Tour Day, the restoration procedure will have reached a far more definitive form. Drs. Patricia and Thomas Loeb, the new owners of the Jacob Sutton Mott House are indeed to be congratulated for their courage, patience and confidence.



Wilson Williams' House, circa 1775, as it appeared prior to Thomas Wood's addition of 1827. Drawn by Guy Ladd Frost, A.I.A.

WILLIAMS-WOOD HOUSE, (ca. 1770 and 1827)
150 Main Street
Residence of Mrs. Van Curry

HISTORICAL BACKGROUND

Roslyn's V-shaped village began to take shape along its major roads during the 18th century, with the early, far-apart houses characteristically sited with their broad fronts facing south and north. Wilson Williams, a cooper by trade, born in North Hempstead in 1754, appears to have built his hillside house on Main Street circa 1773–75, the period in which he built a vat for Hendrick Onderdonk's Hempstead Harbor paper mill. Onderdonk, according to Francis Skillman's recollections, gave Williams a bit of land on the east side of Main Street, "in the mill swamp," where he may have built his cooperage. The Williams-Wood House was exhibited on the Society's tours in 1965–66 and 1975–76.

Wilson Williams, a patriot, trained for service against the British at the beginning of the Revolution and was listed as living in Hempstead Harbour by the Federal Census of 1790 and 1800.

"In my earliest recollections of Hempstead Harbour," wrote Benjamin Treadwell Onderdonk to Eliza Leggett, describing the years between 1796 and 1811, "there was no stage. The first one was established by a Mr. Wilson Williams. It was a covered wagon . . . and it . . . ran (crept) once or twice a week . . . I remember well hearing Wilson Williams' horn at about eight o'clock in the evening announcing the approach of the stage. . . ."

In 1806 Williams moved to South Hempstead and presumably sold his house, though no deed has been found to document the sale. On 24 March 1815, he gave testimony in the lawsuit between the towns of Hempstead and North Hempstead over the Hempstead salt marshes.

On the first of May (a traditional date for real estate transfers, known as "Moving Day" in New York) 1827, Thomas Wood bought the former Wilson Williams house from Townsend Rushmore of Oyster Bay (Queens Co. Liber V of Deeds, Pg. 488). Uncharacteristically, the Rushmore-Wood conveyance does not refer to an earlier deed, nor does it mention the name of the house's residents, although it does name neighbors.

Along with the main house, Wood bought the piece of land in the mill swamp, north of the present 179 Main Street, on which he had his carpentry shop, and also claimed right-of-way over two extremely interesting back roads leading between the house, the highway (Main Street) and "the old Cider Mill hollow," a stream-bisected vale above and behind "Locust Hill." "The said Thomas Wood," runs the colorful language of the deed, "in fetching or driving his creatures is not to let them run out of the road whereby they may injury or damage the owners unreasonable."

Thomas Wood was a carpenter-builder of considerable style and skill. He arrived in the Village just before the great upbuilding period that began with John Willis' Main Street land sales in 1835, and he is probably largely responsible for much of the characteristic appearance of Roslyn's late Federal and Greek Revival houses. He was certainly the designer-builder for the big 1827 extension on his own house, and his responsibility for the neighboring Methodist Parsonage, built in 1843, is documented. Time and again certain details and treatments appear in local houses, strongly suggesting Wood's involvement in their construction.

Throughout most of the rest of the 19th century the house descended in the Wood family, belonging to W. Wood in 1873, according to the Beers Comstock Map, published in that year. Early in the 20th century, Henry M.W. Eastman, having retired and moved from the Oakley-Eastman House (TG 1977–78), purchased the Williams-Wood House together with the nearby Samuel Dugan House (148 Main Street), (TG 1966–67). Using the newer Dugan House as their residence, the Eastmans inserted broad swinging doors in the pre-revolutionary west wall of the Williams-Wood House and used this space as a 3-car garage. They also extended the eaves to protect the original shingles. The balance of the building served for general storage and provided space for a small unheated study. Because of this use, the Williams-Wood House stood nearly as the Woods left it, virtually untouched by the 20th century, until bought for restoration by the Roslyn Preservation Corporation in 1964.

Immediately after taking title, the Roslyn Preservation Corporation retained the late Gerald R.W. Watland to study the house and prepare drawings for the restoration of those portions of the original house which had been altered or were missing. They included restoration of the east chimney (built in 1827); reconstruction of the missing west chimney (built ca. 1775); "clipping" of the east and west eaves of the early 20th century overhangs; reconstruction of the west wall (ca. 1775) at the ground floor level; and reconstruction of the west fireplace, panelled wall and stairway behind it. Reconstruction of the north and south pent-roofed porches (built ca. 1827) also was planned. These latter were totally missing but their dimensions could be calculated from the survival of a rubble foundation wall on the north side and the existence of clapboards, having an exposure of 5", rather than shingles, on those portions of the north and south walls of the 1827 addition which had been covered by the porch roofs. The north porch was to be reconstructed to its original dimensions. The depth of the south porch allowed it to be slightly extended in rebuilding. The details of both porches were in period and appropriate but otherwise entirely conjectural as no additional evidence of the actual porches survived except for a photograph of the altered north porch in the Brooklyn Daily Eagle for August 17, 1913. After the drawings were completed the house was offered for sale.

In September 1966 the house was sold to the late Donald Burkhard and Mrs. Ethel Burkhard (now Mrs. Van Curry), of Roslyn, with covenants in the deed providing for the implementation of Mr. Watland's drawings, covering the restoration procedures, and assuring the open quality of the property. Actually, so much of the original fabric of the house remained that little architectural guidance was necessary. Thomas Wood, who enlarged the house in 1827, would have little difficulty in finding his way around it today. The carpenter in charge of the 1966–68 restoration was the late Adam Brandt, of Greenvale. A major part of the finishing was done by Mr. and Mrs. Burkhard who spent so many weekends sanding and removing paint they almost forgot what weekends were really for. Their craftsmanship is evident in many an old floorboard, baseboard and baluster and the reward for their hard work was having this superb house to live in and the satisfaction of knowing they virtually brought it back to life and assured its future.

The house had no 20th century amenities until its 1966–68 restoration. It had never had central heating of any sort and the only plumbing and electrical service were in the rather small area which was used as a garage. As a result, except for the alteration in connection with the garage doors, the house stood, in 1966, and stands today, much as it did at the time each part was built. It still retains almost all its original architectural features, even down to flooring, shutters, shutter fasteners,

door hardware and plastered walls. Since the house includes many features of Federal period architecture, from the very early to the very late, it is indeed an important key in the evaluation of almost every house in Roslyn built prior to the introduction of the Greek Revival style, ca. 1835. The house was exhibited in the Landmark Society tours before and during its restoration—in 1966, 1967, 1968 and in 1975–76.

It should be noted that the Williams-Wood House is outstandingly worthy of preservation because of the extremely high survival of its late 18th and early 19th century characteristics. The ingenuous techniques used in enlarging the house, more than 150 years ago, provide a flexibility which adjusts itself well to 20th century needs. Most important of all, the preservation of this early house, along with two acres of wooded hillside overlooking Roslyn Park, has provided substantial impetus to the entire preservation effort in Roslyn.

EXTERIOR AND FLOOR PLAN

The original house (the western section of the present structure) was built c. 1775 and consisted of a large room, or hall, at grade, with a smaller rectangular chamber at its north end. Above the two rooms is a very large, very high attic, and beneath them an L-shaped room (possibly originally an open shed) with a root cellar which was once, and is now again, used as a kitchen. The exterior of this part of the house retains most of the original shingles which are butt-nailed with rose-headed nails and have a 12″ exposure to the weather.

In 1827 Thomas Wood doubled the length of the house by extending its roofline toward the east. Further unity was achieved by the use of shingles on both parts of the house, and by the use of symmetrical gables and chimneys at the east and west ends of the extended structure. The shingles were not precisely identical in both parts of the house, as the 1827 addition utilized shingles having a 12½″ exposure nailed at the butts with cut nails. Most of these appear to be the original.

Since the house was built into a hillside, it has three separate and distinct "ground" levels, i.e., the hall at the west end; the kitchen partially beneath with the 1827 dining room and a chamber; and, at present street level, the 1827 kitchen, cold cellar and larder. All levels of the house were built on rubble retaining walls which extended up to the sills. The floors of each of the levels were laid on locust beams placed directly on the earth. In most instances the beams survived, but in some areas the pine flooring had rotted badly.

Originally, both the early (ca. 1775) house and the 1827 addition had "clipped" eaves. These were all extended, probably by the Eastmans, early in the 20th century to protect the original shingles from rain drip. During the 1966–68 restoration the architect clipped the east and west eaves but retained the overhangs on the north and south to provide drip protection in the most susceptible areas.

With the exception of the dining room, most of the rooms in the 1827 addition employ door and window surround mouldings which are S-shaped in cross-section with a square fillet on one side and a bead on the other—planed from the same strip of wood. This actually is a late Federal, somewhat coarse, modification of the more delicate Federal mouldings which trim the door and window surrounds in the 18th century Hall and chamber. The 4-panel door between the latter two rooms and the surviving panels in the 18th century fireplace wall include the same S-shaped mouldings which are characteristic of the first half of the 18th century. An early

18th century board-and-batten door found in use in the 1827 root cellar included the same mouldings. Since the original location in the Williams-Wood House could not be established, this door has been used between the hall and north chamber in the restoration of the Van Nostrand-Starkins House.

STAIRWAYS

All the surviving stairways in the house date from the 1827 enlargement. All but one are completely boxed in. The single exception is in the hallway outside the 1827 East Chamber, part of which has a railing. For many years this railing had been relocated to another part of the house. Happily most of it survived for replacement in its original location. A few of the balusters had to be copied and about two feet of stair rail had to be replaced. The original newel was missing and its replacement has been copied from the one in the Federal hallway of the William M. Valentine House (TG 1963). The rails and balusters were identical in both houses and it was considered the Valentine House newel would be appropriate in the restoration.

WEST HALL (ca. 1775)

The large chamber in the 18th century part of the house is approximately 18 feet square. This room, or hall, was a true "living room" in the full sense of the word. All family activities were carried on here, as cooking, eating and probably even sleeping. It has the original flooring and its walls are intact on three sides. All three retain their original chair rails with horizontal pine sheathing below and have been plastered on early hand-riven lathing above. The south wall still preserves its original exterior doorway, with interesting side windows of a type not seen elsewhere in Roslyn. These windows date from the 1827 enlargement and replace the original 9/6 windows in the same locations. Until the recent restoration an original S-shaped shutter catch for the window to the west of the doorway remained in its 18th century location and indicated the position of the early 9/6 window. During the restoration the course of shingles below the window was replaced and the shutter catch used elsewhere. As a result the original position of the catch has been lost. However, a simple curved shaping of the butt of a shingle above this window indicates the original location of the outside of its facing. Probably there was a similar 9/6 window to the east of the door, as the 1827 one in this location today. However, without stripping the frame it is impossible to confirm this. The door itself matches others in the house but was obtained from another local house. The 18th century door probably was of the board-and-batten type with a moulded center strip. The original door may be one found in use in the 1827 root cellar and which is now in use as an interior door in the "hall" of the Van Nostrand-Starkins House.

The west wall, the location for the original chimney and fireplace (possibly with a bake oven) and a steep enclosed stairway leading to the attic, had been removed as mentioned heretofore, to make space for paired garage doors. Its removal effected a serious blow to the architectural integrity of the house. The wall originally was panelled with flat panels surrounded by simple "S" mouldings planed directly into the stiles. However, a number of clues to the original structure remained. These included the rubble foundation for the chimney and hearth, about one-half of the original crown, or cornice moulding, two small doors from the panelled wall, and one of the original panels, with the marks of stair treads on its reverse surface. This evidence made it possible for the architect to establish a plan

for the reconstructed wall which utilized the remaining original material and which "works" with the remainder of the structure. Unfortunately, the original hearth, much larger than the conjectured reconstruction, was not uncovered until after the working drawings had been prepared. On this basis, the original opening was much larger than it now appears and the panel over it would have been differently arranged. In all other respects the reconstructed fireplace wall appears to be accurate.

The board ceiling is remarkable for Long Island because the beams, which extend from the north to the south, are boxed in. The casings themselves have delicately beaded lower corners. The beam-casings are 8¼" square. The three interior beams are set on 44" centers. At the time of the restoration this room retained its original light gray paint, but it is now painted white.

WEST KEEPING ROOM

This small chamber, to the north of the West Hall, is approximately half as large, i.e. 9' × 18', and survives in almost original condition. It may originally have served as the bedchamber of Wilson Williams and his wife. The original pine flooring remains as do three of the original walls. The west wall was part of the section removed for the garage space. The walls have horizontal pine sheathing below the chair rail. The north wall retains the only 9/6 18th century window remaining in the house. All others are 6/6 and date from the 1827 enlargement. The missing west wall has been reconstructed to match the other walls of the house. Its missing window has been replaced with one similar to the early 19th century windows used in the rest of the house—to follow the practice employed at the time of the 1827 enlargement, and because it was possible to find matching windows of the period for this location, and for its mate which opens on the reconstructed enclosed stairway, at the south end of the west wall. The door which connects the two rooms dates from 1775, has its original H-L hinges, and is identical in detail to the remains of the panelled wall in the larger chamber. Its wrought iron "Suffolk" latch, of the "bean" type, is contemporary with the door and matches markings on it both in size and contour. It is one of the period locks given to the restoration of the house by the Landmark Society. The keyhole-shaped spring latch, on the North exterior door, is part of the same gift.

WEST LOFT

The large loft, 18' by 27', covers both lower rooms and is included in the original, circa 1770, house. It originally was reached by a steep enclosed stairway behind the fireplace wall. The staircase was reconstructed when the wall was reconstructed, in 1966, and conforms to the "paint ghost" on the back of a surviving panel, which shows the original "tread-riser" pattern. The stair-rail at the stair-wall opening is new and is unrelated to the building. Originally, the west left was lined with pine boards which extended all the way to the ridge. Today, this sheathing survives only in the form of a dado on the west, south and east walls. New closets conceal the north wall, and a bath has been installed at the north end of the east wall at the expense of the adjacent, 1827 loft. All of the original framing of the west loft survives. The south plate and the upper parts of the south studs are visible, as are all the 4" by 4" rafters, which are set on 44" centers. All the framing is adze-dressed. There never have been tie-beams or a ridge member. All the space above the dado and between the rafters has been papered.

WEST KITCHEN

Beneath the hall and the West Chamber there is a long kitchen, made narrow by the broad rubble chimney base. This room has windows set in deep reveals let into the plastered rubble walls of its north and south ends. However, these windows were later changes. There was sufficient space remaining, at the north end of the chimney foundation, to permit the inclusion of a root cellar. This space is now used as a laundry. The original purpose of this long, narrow space is unknown. It could not have been used as a kitchen as there is no evidence of an early fireplace. Originally, the construction of its east wall was much lighter than the others and consisted only of a footing of small stones with a board wall above. Gerald Watland, the restoration architect, felt that the east wall was open, originally, and that the space beneath served as a shelter for farm equipment and animals. The presence of large, wrought spikes driven into the massive beams may confirm this. However, if this should have been the original use of this space, it is the only known Roslyn example. Prior to restoration, it was obvious that this room had been used as a kitchen. However, this use did not start until the mid-19th century or later. Most likely it was recognized that a kitchen on the same floor level as the 1827 dining room was preferable to the 1827 kitchen beneath the dining room. When the "new" kitchen was created, windows were let into the heavy stone walls at the north and south ends. These weakened the stone walls producing almost complete collapse at the north end. This process had been going on for many years as, prior to restoration, the interior sheathing of the north wall was designed to be "wedge-shaped" in cross-section so that the interior wall surface would be "plumb". During restoration the north wall was reconstructed and the south wall re-pointed.

This mid-19th century kitchen originally had an "open" ceiling which was covered with stamped tin sheathing of about 1880. The mid-19th century double window at the south end is the original. The north wall had included a single window, but during the 1966–68 restoration a new double window, to match the south window, was installed to admit more light. During the period in which the rooms above were used as a three-car garage, the floor sagged badly and the floor joists became arched. During restoration, these massive 10″ × 6″ north and south oriented beams, set on 33″ centers, were supported by collateral assembled beams "distressed" to resemble old work. The board ceiling between the beams was covered with plasterboard to prevent seepage of dust from the rooms above.

1827 ADDITION (DINING ROOM)

The dining room, on the same level as the West Kitchen, is the most pretentious room in the house. It is finished in the local late Federal style, using undecorated, square corner blocks together with applied slender Tuscan mouldings which introduced the Greek Revival style. The panels beneath the windows are similarly trimmed. The impressive mantel has free-standing Doric columns and an original cast-iron lining ornamented with sunburst and palmetto leaf motifs. Its black marble facings are the most elegant in Roslyn. They were cracked and had been painted over, but were removed, repaired and polished in April 1968. All the original stone survives. This mantel was the source for the restoration of some of the missing details of the front parlor mantel of the James and William Smith House (TG 1973–74 and 1984–85). The south dining room door is fitted with its original English Carpenter lock.

1827 ADDITION (NORTH CHAMBER)

There is a small late Federal chamber to the north of the dining room. This room retains an exterior doorway which leads to a small porch which has been almost completely rebuilt on its original foundation. The exterior door is fitted with a period keyhole spring latch. Part of this room has been fitted as a bathroom.

1827 ADDITION (EAST CHAMBER)

Above the 1827 Dining Room is a room of similar size. It is finished in late Federal detail, including the panels beneath the windows, although not so elaborate as in the dining room. It includes an unusual small mantel which has never surrounded a fireplace, but which utilized some type of early cast-iron stove which stood in front of the mantel to provide greater heat. The stovepipe itself entered the chimney through the fireplace facing. This room was built to be the "master" bedroom. The small chamber at its northern end, a floor plan characteristic which appears four times in this house, may originally have been a nursery. The latter room has been divided in the recent restoration to provide for a closet and bath, in addition to a small bedroom.

1827 ADDITION (EAST ATTIC)

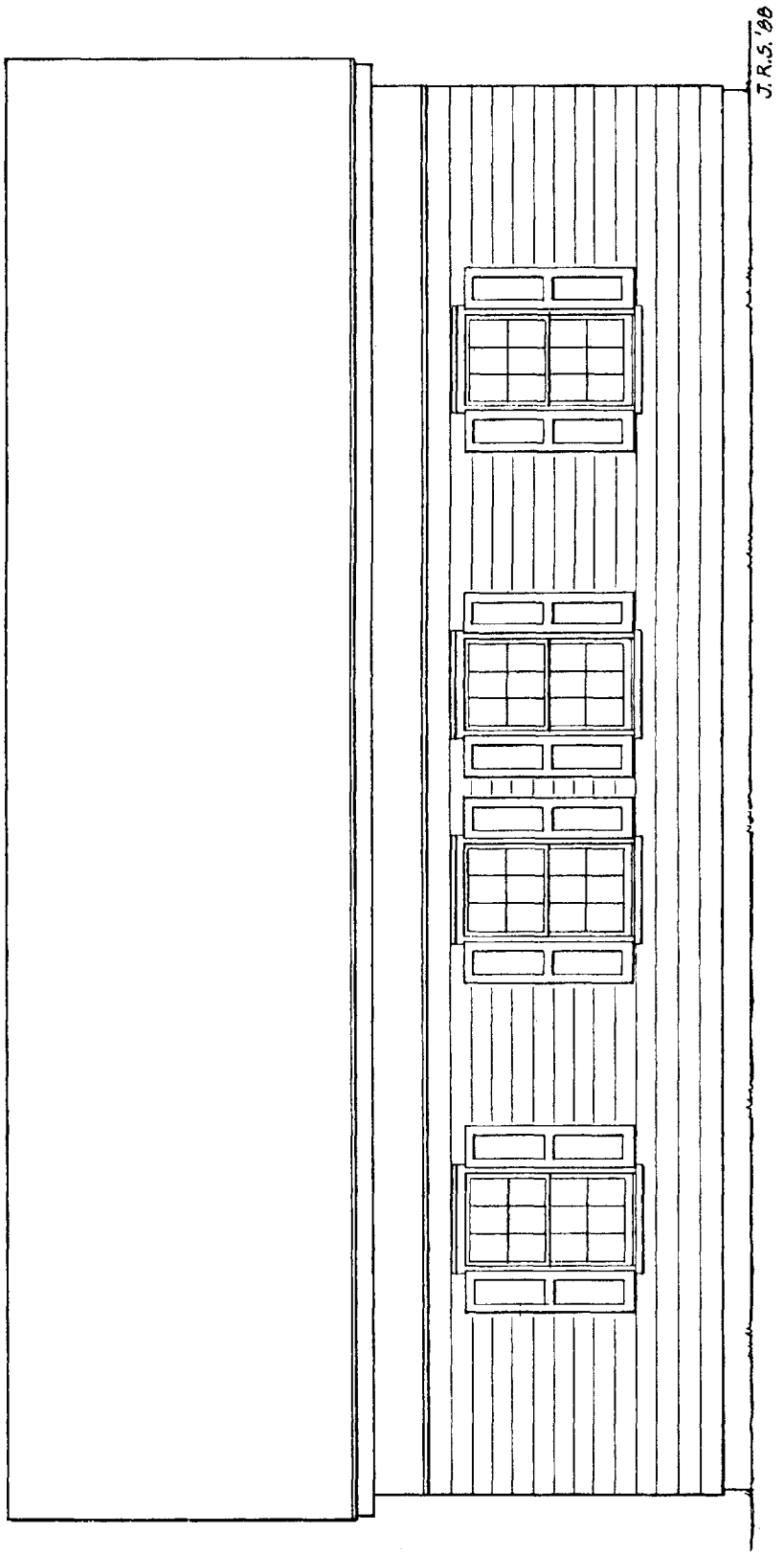
The 1827 attic, on the east side of the house, is large and commodious. However, unlike the 18th century West Attic, it was sheathed only along a part of the east wall. In all probability its sole function was for storage. Vestiges of floor battens survive which may delineate the location of board walls creating one or two chambers near the windows in the east gablefield. It is reached by its original staircase and is used for storage.

1827 ADDITION (KITCHEN)

Beneath the 1827 Dining Room and the chamber at its north end, is a large, simply finished room, with rubble walls on three sides and a very large fireplace. Originally there was a non-bearing wall across the space immediately to the north of the fireplace. This wall was relocated slightly to the north during the recent restoration. The smaller chamber at the north originally was divided further into halves, the rear one for a cold cellar, and the front, which had a window and opened to the street, as a larder. This space now serves as a workshop. The large room with the fireplace (and a door to the street) was designed to be the kitchen of the 1827 addition. Originally the ceiling beams were exposed and the rubble walls were whitewashed. The beams all bear saw marks, although some of them have adze marks on one surface, suggesting that the log was squared off with an adze prior to being placed on the sawmill carriage. The beams vary from 2½" to 4" in width and are set on 18" centers.

Some time after it was built, the 1827 kitchen was lathed and plastered. It is conjectured that this modification was done after the room had been abandoned as a kitchen and was used for some other purpose. During restoration the lathe and badly decayed plaster were removed. The south rubble wall, which was leaky, was lined with concrete and the rubble portion of the north wall was similarly treated. Most of the north wall, i.e. the part above grade, had no foundation but was cantilevered out from the end of the rubble wall. The open space, beneath a porch, was then closed in

with simple board sheathing. This space has now been filled in with a modern concrete block foundation. The long rubble wall along the west side of the room remains in its original state. Since the 1966–68 restoration the 1827 kitchen beams have been almost completely covered to conserve heat. However, the lower surfaces of the beams remain exposed. Beneath the original kitchen stairway there is a small closet having a simple board-and-batten door, which is part of the original structure.



The Roslyn Academy (1847). Chimney and entry characteristics unknown. Drawing by John R. Stevens.

"ROSLYN ACADEMY" AT LOCUST HILL – 1847
108 Main Street, Roslyn
Residence of Mr. and Mrs. Jonathan Rives

Henry Western Eastman (1826–1882) (see Oakley-Eastman House, TG 1977–78), one of Roslyn's most prominent citizens and an early president of the Queens County Bar Association, was a teacher in the Roslyn Academy during his early years, while he waited for his legal practice to develop. Shortly before his death he wrote the section on the "Schools of North Hempstead" for the "History of Queens County, New York," W.W. Munsell & Co., N.Y. 1882, pg. 417, which is quoted in part: "In colonial days, public education was in a crude state, very little was required of teachers, and very little was paid in return for services rendered."

"Sometimes there was an exception, but generally the schoolmaster was supposed to teach only the English language, arithmetic, orthography, and "decent behavior," and was usually paid, in part at least, in farm produce—sometimes in wampum. In 1763 the teachers' pay was £25 and board (per annum). After the lapse of fifty years we find the condition of things materially improved. Teachers were then paid from $12 to $15 per month, and taught six hours a day in winter and eight in spring, summer and autumn."

"The schools were taught six days in a week, and for fifty-two weeks in the year, but the results obtained were decidedly inferior to the results of our present system with five or six hours per day, five days per week and forty weeks per year. The boys cut wood and built fires, the girls swept the schoolroom, and the teacher collected his own wages by a "rate bill."

Munsell further elaborates on page 445: "The means of acquiring an education in Roslyn were formerly provided by private schools and an academy. These have been superseded by a graded union school." The Union School District was No. 3, which still remains today. The District was organized in 1864, but the school building (on Old Northern Boulevard south of the Rescue Hook & Ladder House) actually was completed in 1862. Before the Civil War there were private one room "dame's" schools which served as primary schools. Bishop Benjamin Treadwell Onderdonk, in his highly informative letter to Eliza Seaman Leggett dated February 3, 1851, describes the presence of a schoolhouse near the west end of the grist mill dam, during his boyhood in Roslyn between the years 1796–1811. According to Bishop Onderdonk, the schoolmaster of this early school was Douglas DeHanna. There almost certainly was a school of this type in Rev. W. Wallace Kirby's office (TG 1979–80) which was taught by various local women. The "academies" were comparable to today's high schools and prepared at least some students for college and the professions. Their principal subjects were Latin, Greek and Mathematics. The Roslyn Academy at Locust Hill was such an institution. There is no real record of when the Roslyn Academy was established. Simon Douglas Replogle, Principle of the Roslyn schools from 1890–1902, in his unpublished notes on early schools in Roslyn, in the Bryant Library (S.W. Donaldson Collection), wrote: "In Roslyn, Galpin and Toby had an academy at "Locust Hill" about 1840, this later was run by Hyde and Eastman." Nothing is known of "Galpin and Toby." However, Munsell (page 419) informs us that William H. Onderdonk founded the first newspaper in North Hempstead, the "North Hempstead Gazette" in Manhasset, in 1846. In March 1848, Onderdonk sold the paper to John T. Cogswell who moved the paper to Roslyn and employed Eugene A. Hyde, "a Connecticut schoolmaster settled at Roslyn," as its editor. In 1852, Cogswell and

Hyde moved the Gazette press and supplies to West Farms (in Westchester County) where they published a paper under another name. Apparently they had been forced out of business by Augustus W. Leggett and Henry W. Eastman's "Roslyn Plain Dealer," which was published July 12, 1850 through July 9th, 1852.

Eugene Hyde obviously was present in Roslyn in 1848, when John Cogswell moved "The Gazette" here as he was operating the Locust Hill Academy. There are several type-script references to the "Locust Hill Academy" and "The Roslyn Academy" in the Local History Department of the Bryant Library. These are not always dependable. For example, there are at least three references which suggest that the "Locust Hill Academy" and the "Roslyn Academy" were the same institution and that it was in operation by 1840. There are no specific references to "Locust Hill Academy," but a number to the "Academy at Locust Hill." If the name of the academy was the "Roslyn Academy," it could not have been organized before 1844, as that was the year the name "Roslyn" was adopted by the Village. More specifically, there is a typescript copy of an agreement between Eugene A. Hyde, of Glen Cove, and Henry W. Eastman, of Roslyn, dated April 10, 1848, "In reference to School at Roslyn." The agreement was to remain in force for a period of one year. The agreement was made between the two parties "to form a co-partnership for the purpose of carrying on the business of School Teaching." Eugene Hyde agreed to advance 70% of the funds required to purchase the necessary furniture and equipment. Henry W. Eastman was to advance 30% of the funds required. The two partners would own stock in proportion to their investments and all profits or losses would be shared in this ratio. Eugene Hyde would devote all his time and attention to the school, as principal and teacher. (In his remaining time he functioned as editor of the North Hempstead Gazette). Henry W. Eastman would devote no more than two hours per day to the school's affairs. (In his remaining time, he would be able to attend to his legal practice). The School would be located and kept on the premises now owned by said Eastman (presumably without additional compensation) and was to be known as the "Roslyn Academy." Hyde also was to have the use of Eastman's law office and library at such times as were convenient to Hyde. The school year was to be divided into four quarters of twelve weeks each. At the end of the period of the agreement, on April 10th 1849, the agreement would continue for another year, during which Hyde would receive 75% of the proceeds and Eastman 25%, but Hyde would relinquish his rights to Eastman's law office and law library.

The Hyde-Eastman agreement apparently continued into its second year, as a typescript copy of an advertisement in the North Hempstead Gazette for March 22, 1849, announced that the "Roslyn Academy," which was very pleasantly situated on Locust Hill, in this village, will convene its Spring Term" on April 25, 1849, "under the supervision of Mr. E.A. Hyde, as principal and assisted by H.W. Eastman, Esq." The quarterly fee for the "Primary Dept" was $3.00; for the "Common English branches"—$4.00; and for the "Highest English branch with ancient languages"—$5.00. The same Bryant Library file also includes a list of some of the people who sent their children to this school. The list not only includes the names of the most prominent local families, but also that of Warren Mitchell, of Manhasset, One name of particular interest is that of "S. Hendrickson" about whom nothing is known. However, according to Francis Skillman, "John Hendrickson" built the "Locust Hill" mansion in 1836. Perhaps the "S" is a typographical error. Another typescript entry on the same page, source unknown, states that "H.W. Eastman sold out to Mr. Hyde in 1850. The school ran from 1848 to 1850 in Roslyn as far as the records show." In any event, there is a typescript of a lease dated

July 15th 1850 of the Academy building and its premises, including the use of the lane leading to it, to Benjamin W. Downing, for the period from July 22nd, 1850 to May 1st 1851, at a rent of $35 per quarter. The lease was witnessed by Eugene H. Hyde and does not indicate that Downing intended to use the building as a school.

So far as the Roslyn Academy is concerned, there is no real evidence to support that it was in operation before April 10th, 1848 or after April 10th 1850, unless Benjamin W. Downing continued to operate it as a school until May 1st, 1851.

One wonders what the Academy building was built for and how Henry Eastman was able to buy the Locust Hill mansion and the surrounding property. He was born in Roslyn in 1826. His father, Jacob C. Eastman (TG 1977–78) was a carpenter and probably was not a very rich man. Henry W. Eastman's biography in Munsell (page 456) states that he was admitted to the bar of the Supreme Court on May 14th, 1847, when he was 21 years old, after completing the seven years of study required at that time of those who did not attend college. He started practice in Roslyn in the same year. Later in the same year and "Pending the arrival of business he accepted the position of assistant tutor in the Academy, where he found opportunity to supplement his resources, which were then quite circumscribed." These reduced circumstances continued at least until 1850 when he started the "Plaindealer" with Augustus W. Leggett (Munsell, page 419). After the "Plaindealer" failed, in 1852, he decided that "the law is a jealous mistress, not willingly dividing her favors" and devoted himself entirely to the practice of law. Apparently he did well, as by 1854 he started assembling his household property on the east side of Main Street, a procedure which lasted until 1867 (TG 1977–78). The Academy building may have been built for him by his father. It was not built to be his law office, as his biograhy, in Munsell, states that he started practice in Roslyn Hall. Also, it is hard to understand why he would have given up Locust Hill Mansion, as a residence, as it was basically a much finer house than the one he eventually lived in.

In any event, on June 12, 1852, the Locust Hill property was conveyed from Henry W. Eastman of Roslyn and Lydia Macy Eastman, his wife, to Mary I.G. Ely, wife of Samuel R. Ely of Brooklyn for $2,750.00 (Queens County Liber 97 of Deeds, pg. 490). At the time of purchase Reverend Ely was in failing health (TG 1983–84 Hendrickson-Ely-Brower House). By 1854 Reverend Ely had recovered sufficiently to take over the pastorate of the Roslyn Presbyterian Church which, according to the program of the church's ninetieth anniversary, had been organized on January 28, 1850. The congregation consecrated their church edifice, which still stands at #33 East Broadway, on March 16th, 1852. The "Ninetieth Anniversary Program" goes on to say that services were first held as early as October 26th, 1849, at the Academy Building at Locust Hill and that Rev. Mr. Graves and Rev. Samuel Rose Ely, D.D., alternated in conducting services. The Academy Building was standing and available Sundays in 1849, but by the time Dr. Ely arrived in Roslyn, the church building had been consecrated.

Little is known of the role of the academy building after the expiration of Benjamin Downing's lease in 1851. Probably it was used as a cottage and/or for storage. John Radigan visited it in 1896 (John Radigan Book I in Stuart Donaldson's Records p. 187) and described it as "a good sized building, nice looking and substantially built. It had high ceilings and walls of white plaster." In 1896 it was "used as a barn and carriage house, the walls were in good shape showing many names pencilled on it (sic)."

In 1890 Mrs. Samuel Rose Ely died and, in 1891, her son, Samuel Rose Ely, Jr., sold the Locust Hill property to Mrs. William H. Cornell. In 1911, the property was purchased by Ernest Cuyler Brower and his wife, Marion Willetts Brower. Ernest Cuyler Brower died in 1925 and, in the following year, his widow married his brother, George Ellsworth Brower. "Locust Hill" remained in Brower ownership for 66 years. In 1978 it was purchased by Peggy and Roger Gerry, who lived across the road and were anxious to protect it. They made necessary structural repairs to the mansion and donated two scenic easements to the Incorporated Village of Roslyn. They also covenanted that no additional residence be constructed on the property they conveyed to Mary Ann and Barry Wolf in 1980. Mr. and Mrs. Wolf divided the property in 1982, selling the mansion and about 4½ acres of land to Robert and Janice Hansen, and the old academy and about 1½ acres of land to Patricia Maloney (TG 1983–84), who sold it to the present owners, Jonathan and Kathy Rives, on February 1st, 1985.

The Locust Hill property is shown on both the Walling Map (1859) and the Beers Comstock Map (1873) as belonging to Rev. S.R. Ely. It also is shown on the Sanborn Maps for 1908, 1920 and 1931. Earlier Sandborn Maps do not include that part of Main Street. On the three Sanborn Maps cited, the Academy Building is shown to be 25′ by 40′ in area and located 125 feet northwest of the mansion, and is oriented in the north-south direction. It is described on the Sanborn Maps as a one-storey building having a wood shingle roof. ⅓ of the building is shown as a "residence"; the remaining ⅔ for "Tool Storage." At some time shortly after 1931, the academy building was moved to its present location, 140 feet west of the Locust Hill Mansion. It also was rotated 90 degrees to the present east-west orientation.

ARCHITECTURAL HISTORY AND EXTERIOR

The Roslyn Academy building almost certainly was built as a 1½ storey, 25 by 40 feet, schoolhouse when 21-year-old fledgling lawyer, Henry Western Eastman, returned to Roslyn. The interior of the building has been altered substantially over the years but, most likely, the interior was divided into two or three large rooms. We know from John Radigan that the interior had tall ceilings and was plastered. The interior plan described in the Sanborn Maps, i.e., one-third residence and two-thirds storage, probably was a continuation of the original schoolhouse floor plan. We know from fairly recent observation (1978–80) that the loft was floored, but otherwise unfinished, and that the rafters extended almost down to floor level, which suggests that the loft was not intended for any use but storage.

The exterior of the schoolhouse is very largely conjectural, although some quite accurate estimates probably can be made. The building always had a pitched roof, as it does today, and probably its soffits were closed originally, as they are today. We know from the Sanborn Maps that the roof originally was sheathed with wood shingles. Probably there were four bays of 6/6 windows along its east and west (now north and south) fronts. These had plain trim, beaded along its inner edges and plain drip-caps. Almost certainly there was a doorway at each end, flanked by a 6/6 window on each side, at the first floor level. Today there is a single window in the west gable field, which includes later, round-headed sash. This casing included 6/6 sash prior to 1983, which probably was the original. The fenestration of the present east gable field is more difficult, as it includes a central doorway, with an exterior staircase leading to it, and two flanking 6/6 windows. These windows may be in their original locations, or they may have been added in the early 1930's when they replaced a center window at the side of a gable-field doorway. If there was a

gable-field door originally, it was set higher as the loft floor has been lowered at this end of the building. In any event, the main floor windows were fitted with three-panel Tuscan-moulded shutters, most of which have survived. The spaces between the first and second windows and the third and fourth windows, on the present second storey level of the present south front, are twice as great as that between the second and third windows.

Today, the building is sheathed with wide, Greek Revival type weatherboards, which have an exposure of 8 inches. These were installed over the original sheathing when the schoolhouse was relocated by Judge Brower and John Pisarski, the estate maintenance man, during the 1930's. We know that the building has been re-sheathed, over the original siding, as the present siding looks quite new, and because it projects so far in front of the original door and window cases that they covered the original drip-caps, which had to be flashed to keep them weather-tight, and it was necessary to add back-banded ogee mouldings to the side facings to cover the sawn ends of the newly applied weatherboards. Probably, the original siding was much the same as that which conceals it. The Greek Revival characteristic of the exposed weatherboards supports this. The present siding also is fitted with plain cornerboards which face north and south. It is conjectured that these also replicate the originals, simply because they are appropriate to the original building. The corner-boards on the south side stop seven feet above grade, at the original sill level. The lower sections were added when the later, first storey was weatherboarded. Today there also is a flush-boarded frieze, in the Greek Revival manner, beneath the north and south overhangs. The friezes are delineated from the weatherboards by torus mouldings. It is not known if this reproduces an original detail but it is appropriate to the building, stylistically.

The original chimney location, or locations, are unknown, because of roof alterations. There may have been none originally. Schoolhouses commonly were heated with iron stoves which were used only when classes were in session. Often the stove pipe was simply let out through a window. Similarly, the present cupola was added during the 1930's alteration.

In the interest of identifying the changes which took place during the two major alterations, these will be identified, so far as possible, below. It seems quite likely that no changes were made in the building from the time it was abandoned as a schoolhouse, until it was relocated in the early 1930's.

Judge George Ellsworthh Brower and John Pisarski (Early 1930's): (**1**) Relocated building from its original site to the north, near the tennis court, to its present site; (**2**) Rotated the schoolhouse 90 degrees so that it now extends from east to west, instead of from north to south, as it did originally. It now faces historic "Cider Mill Hollow" (TG 1983–84): (**3**) Sited schoolhouse atop a single-storey masonery structure, which included three pairs of garage doors on its south front, but which was buried below the grade on its other three fronts. No attempt was made to relate the masonry three-car garage to the original schoolhouse, which continued to look much the same as it did originally on its east, north and west fronts; (**4**) Replaced a number of rafters, as the result of which the original chimney location, if one was present, cannot be established; (**5**) Sheathed the building with weatherboards having a weather exposure of 8 inches, which probably resembled the original. Installed the north and south "friezes" which may reproduce an original detail. Both friezes are delineated from the weatherboards by torus mouldings; (**6**) Added a box-like single-storey entry, to provide more space, at the west end of the

structure; (7) Lowered the floor of the east end of the loft 15 inches so that Judge Brower could use this space as a workshop. Added an exterior staircase to this loft. Possibly added two 6/6 flanking windows to admit more light; (8) Installed cupola; (9) Replaced north windows #2 and #3 with smaller ones for use in connection with kitchen and bathroom; (10) Converted the interior as a residence for John Pisarski and his family. This consisted of the new, west, box-like entry, which entered a large room which extended approximately one-third the length of the building. This was used as a kitchen and may have been one of the original classrooms. It also may have been the residential part of the building indicated on the Sanborn Maps. A small chamber was divided off the south end of this room. A narrow passageway was constructed which connected the new kitchen with the original exterior doorway of the east end of the building. This was flanked by a bedroom, a bath, and the living room. After the schoolhouse was converted to a residence above a three-car garage, it remained unchanged until it was purchased by Patrick Maloney, in 1982, dividing the property, for the first time, from that of the Locust Hill residence.

Patricia Maloney, 1983: (1) Retained the services of John Stevens to convert the ground floor, south "garage" front, to one which conformed to the upper part of the building. The center and west pairs of garage doors were removed and the garage front weatherboarded to match the upper storey. The east pair of garage doors remained; (2) Installed two 1/1 windows fitted with "snap-in" sections to make them resemble 6/6. These were set almost but not exactly beneath windows #2 and #3 of the upper storey. More precise fitting was not possible because of the interference of interior framing. True 6/6 sash were called for in the specifications, but were not installed. The specifications also called for first floor windows of the same size as the original upper floors. Smaller windows were installed. The new lower floor windows were fitted with three-panel, Tuscan-moulded shutters, by Jonathan and Kathy Rives. Interestingly, the new window surrounds have plain facings as the original windows had before the building was re-sheathed. However, the new windows were not fitted with back-banded ogee trim to conceal the weatherboard ends, as this was not necessary; (3) Installed a new first floor south doorway, flanked by 1/1 sash which utilize "snap-in" muntins to simulate 4/4. The new doorway is roughly beneath upper storey window #1. The doorway is capped by a three-light over-door window. The new door has four-light glazing above and two vertical, Tuscan-moulded panels beneath; (4) Extended the existing south corner-boards seven feet downward; (5) A new interior stairway was installed to connect the new first floor doorway with the new third storey, which had been the loft originally; (6) The interiors of the new first and existing second and loft floors were substantially renovated.

INTERIOR

Basement: When Judge Brower and John Pisarski relocated the Academy building, in the early 1930's, they also made substantial repairs to the framing. Some of these have been mentioned. Apparently they replaced the main floor joists. These are visible from the remaining, east garage.

The other two garages, since 1983, have been converted to a part of the present house. They form a large room, which is dominated by a large staircase which winds up to the loft storey and which was installed in 1983.

Main Floor: The main floor, originally the first floor, is entered at a landing which occupies the space of the former small chamber, south of the kitchen, which was created by Judge Brower and John Pisarski early in the 1930's. North of this is

the present kitchen which occupies the same site as the Brower-Pisarski kitchen. The doorway connecting these was installed in 1983. The round-headed glazed sash, now used as sliding doors, were found by Patricia Maloney in the loft. Their origins are unknown. The plain, flat facings of this double doorway were inserted in 1983. However, they strongly resemble the other door-and-window facings in the building, most of which date from the Brower-Pisarski renovation of the 1930's. Some may be much earlier. A similarly faced window in the Captain Jacob Mott Kirby Storehouse was installed as early as 1865–1870 (TG 1986–87). While most of the full-width facings must date from the early 1930's, many may be considerably earlier, from pre-1930 alterations we do not know about and, possibly, from the original building. Most of the Brower-Pisarski door-and-window facings are a full 4 inches wide. The 1983 Maloney facings are 3½" wide. The square entry, to the west of the kitchen, was constructed in the early 1930's, and is chiefly of interest because all its details, i.e. door-and-window facings and quarter round capped, plain baseboards, date from that alteration. These details continue throughout the remainder of the interior, whether they are an early survival, were installed in the early 1930's or in the 1983 alteration. Similarly, all the main floor yellow pine 2½" strip flooring dates from the alteration of the 1930's.

The surviving east kitchen wall, which continues across the building, probably delineates an original classroom. It may have been the only partition in the original schoolhouse and the doorway which perforates it may always have been in this location. This almost certainly is the division which separates the "residential" from the "tool storage" areas in the Sanborn Maps.

The hallway dates from the early 1930's and the floor plan survives from that date, i.e. a bath next to the kitchen, north of the hallway; a living room which occupies the remaining space, north of the hallway, and a southeast bedroom. The latter is especially interesting. The loft floor joists and flooring have been left exposed here. The joists are 2" by 8" and are set on 16" centers. The flooring above is 2½" wide yellow pine strip flooring. All of this dates from the early 1930's, when Judge Brower dropped the east end of the loft floor 15 inches to provide space for an attic workshop. Flanking the east window, in the southeast bedroom, are a pair of cupboards having panelled, ogee-moulded upper and lower doors. These date from the late 19th century and originally occupied the site of the center hall lavatory in the Locust Hill Mansion. During the Pisarski residence in the Academy, they were installed in the bathroom.

Loft: The area around the stairway landing is especially interesting. On the south wall may be seen the original plate which is notched on its inner side for the original rafters, some of which were replaced in the 1930's. The early rafters were 3½" thick. The later are only 3". Both early and later rafters were set on 30" centers. The "knee-wall" over the exposed sill is only 13½" high. In all other locations, the knee-walls are higher. However, all of those date from 1983 and conceal utility lines or are used for storage. Most of the flooring of the westerly two-thirds of the loft is the original yellow pine. The floors vary between 8" and 10" in width. The area which shows extensive patching may represent the site of an original trapdoor. All of the loft partitions, trim, etc. date from the alteration of 1983. The round-headed sash in the west gablefield also was installed at that time. Like the sliding doors between the main floor landing and the kitchen, it was found by Patricia Maloney, stored in the loft.

The floor of the eastern one-third of the loft was dropped 15 inches by Judge Brower, as has been mentioned several times before. Judge Brower was a highly

skilled cabinet maker who needed this space for a workshop. The wall separating the two floor levels is the only loft partition which antedated the 1983 alterations. Originally, it was constructed of vertical wooden sheathing. The five board-and-batten door which opens to Judge Brower's workshop dates from the mid-19th century and probably originated in the original schoolhouse.

The present owners, Jonathan and Kathy Rives, have made few changes to the academy building, but have concentrated on improving the landscape and on the construction of a circular swimming pool. The landscape program was designed by Zion and Breen of Imlaystown, New Jersey.

The Roslyn Academy at Locust Hill has not previously been included in a Landmark Society tour. Locust Hill Mansion was exhibited previously in 1963 and 1964, and again in 1983 and 1984. The dramatic mid-19th century Locust Hill Utility House, which has been relocated to the grounds of the George Allen Tenant House, also was exhibited in 1983 and 1984. The recently relocated and reconstructed Mudge-Mott Barn, ca. 1700, which is now on the grounds of the Locust Hill Mansion, can be seen from the driveway, when leaving the Academy.

North Elevation of "Clifton" as it appeared when built (1860–65).
Drawn by Guy Ladd Frost, A.I.A.

"CLIFTON" (1862-63)
(Formerly "Sycamore Lodge")
Bryant Avenue, Roslyn Harbor
Residence of Mr. and Mrs. Millard B. Prisant

HISTORICAL BACKGROUND

(The following is excerpted from a letter to Annie Ward from Elizabeth Andrews, written in 1913. The portions in quotation marks are from the memoranda of Mrs. Andrews' father, "Squire" Francis Skilman. The statements within parentheses are her comments on her father's reminiscences.)

> "Mrs. Cairns built the house by the steamboat dock in 1862 and '63." (This is the house on the shore south of "Willowmere," and the foot of the hill. When the property was divided in 1882, my aunt, Mrs. William Emory, kept that house with about an acre of ground, and gave it the old name of "Clifton.")

This reference to the house is the first factual evidence which exists of a residential building on this spot. The dates coincide with Frederick S. Copley's known presence in Roslyn. His drawing and article in *Woodward's Country Homes* in 1865 confirm the date of its erection.

Mrs. Ann Eliza Cairns, who lived at the house now known as "Willowmere," hired Copley, a protege of her neighbor, William Cullen Bryant, to build what would have been a very sophisticated and advanced structure on land which had formerly been the site of buildings connected with the commerce at the dock. It was Mrs. Cairns' intention to make this the third parcel of her bequest to her three granddaughters, children of her beloved daughter, Jessie, who died giving birth to her youngest child. Jessie had been married to the noted composer Richard Storrs Willis, and it has been erroneously assumed that they lived in this house. However, since Jessie died in 1858, and her husband had moved to Detroit with the children before the house was built, this conclusion is invalid. The Willis' do appear on the 1859 Walling Map, however, residing on the east side of Bryant Avenue, across from Mrs. Cairns.

The house, from its erection in 1863 until Lt. William Helmsley Emory, newly married to one of the granddaughters, Blanche Willis, took possession in 1876, seems to have been rented, perhaps to people associated with the commerce at the dock. Certainly, Charles Post, shown as the occupant on the 1873 Beers Comstock Map, was identified by Francis Skillman as a produce broker on Captain Smith's boat, buying produce from the Long Island farmers at the dock and selling it for them in New York. The renting of such a property would have been a good investment for Mrs. Cairns' estate (she died in 1866), until her grandchildren reached their majority.

The three properties were, for unknown reasons, not divided until 1882. One granddaughter inherited "Locust Knoll" (now "Mayknoll"). Annie Willis Ward inherited "Clifton," Mrs. Cairns' own home, and changed its name to "Willowmere." Blanche Willis Emory, perhaps in fond nostalgia for her grandmother's old homestead next door, which had been renamed "Willowmere," called her home "Clifton." It remained "Clifton" until 1917, when the new owner rechristened it "Sycamore Lodge." The current owners renamed it "Clifton" to perpetuate its earliest designation.

Lieutenant William Helmsley Emory and his bride, Blanche Cairns Willis, moved into her Roslyn inheritance in 1876, and lived in the house until 1917. Within

this 41-year span, the young man advanced in rank to Rear Admiral and Commander of The North Atlantic Fleet. His career was enhanced by his exceptional heroism in the 1884 rescue of the missing Arctic explorer, Adolphus Greeley and his surviving companions from their entrapment in the ice pack. Admiral Emory received numerous honors, among them his appointment as Naval Attache to the Court of St. James, and, in 1897, his appointment as United States Representative to Queen Victoria's Jubilee. He commanded the USS Yosemite and the Battleship Indiana. He died in 1917 and was buried in Arlington National Cemetery. His sea chest remains in the attic at "Clifton," the name by which he knew his house.

At Admiral Emory's death "Clifton," now somewhat deteriorated, was sold to John M. Demarest, a successful real estate developer and one of the builders of Forest Hills Gardens. In his 15 year stewardship, Demarest made extensive alterations to the house and grounds at the home he now called "Sycamore Lodge." He seemed to consider the house a jewel to be polished and repolished. No bit of detail was too difficult to reproduce and no material was too expensive to use. On the whole, his architectural changes were sensitively done and having had access to the best in all fields, he was able to execute them superbly. For the design of the landscape he retained the prestigious Boston firm of Olmsted Associates, sons of Frederick Law Olmsted, the landscape architect of Central Park. Frederick L. Olmsted Sr. was a friend of William Cullen Bryant of Cedarmere, next door, so there was both sentiment and precedent for Demarest's choice. The photos, plans, and correspondence between Demarest and the Olmsted firm have been retrieved by the current owners, and further indicate Demarest's enthusiasm for every aspect of his homestead.

In the autumn of 1920, Demarest invited General John J. Pershing, Commander-in-Chief of the American Expeditionary Force during The Great War, to spend a few months at "Sycamore Lodge" while he wintered in Palm Beach. Local residents still recall the sentry boxes at each gate during General Pershing's residency, as well as flag-raising ceremonies on the north lawn. While in residence, Pershing dedicated a young sycamore tree to World War I soldiers, but no trace of it remains today. It is believed he began his memoirs while living in the house.

John Demarest, in 1932, gave the property to his daughter, Mrs. Lucille Brion, who owned it until 1950. It was perhaps she who put the engraved brass door knockers on the bedroom doors, one of which proudly designates the master bedroom as "The General's Room."

The house changed hands again in 1950 when it was purchased by the actor and television personality, Glenn E. Riggs and his wife. In 1957, he sold the house to Mr. and Mrs. Frank C. Fahnestock. After almost 30 years residence, Mr. Fahnestock, in 1986, sold the property to Mr. and Mrs. Millard Prisant, the present owners. During the Fahnestock ownership the house was exhibited on the Landmark Society's first two house tours, in 1961 and 1962.

CHRONOLOGY OF OWNERS AND THEIR DATES OF OWNERSHIP

1. Hicks, Joseph (brother of William)—1861
2. Cairns, Ann Eliza (builder of house) (Mrs. William J., mother of Jessie Cairns Willis)—1861–1866
3. Willis, Blanche Cairns (Mrs. William Helmsley Emory Jr.) (daughter of Jessie Cairns Willis) 1866–1917. (Resided 1876–1917)

4. Demarest, John M. and Nevada L. Wills—1917–1932
5. Pershing, J.J., General (Resided four months in 1920–1921)
6. Brion, Lucille Demarest (Mrs. Lester E. Brion) 1932–1950
7. Riggs, Glenn E. and Elizabeth Laird—1950–1957
8. Fahnestock, Frank C. and Catherine Bickford—1957–1986
9. Prisant, Millard B. and Carol Lincoff—1986–

ARCHITECT – FREDERICK S. COPLEY

Frederick S. Copley was an architect and an artist who lived in Staten Island. He surfaced professionally in Roslyn in 1862, when he was engaged by William Cullen Bryant to design the Jerusha Dewey House, now on the grounds of the Nassau County Museum of Fine Art (TG 1982–83). The Gothic design of his second structure in Roslyn, "Clifton," was, in the mid-19th century, both advanced and intellectual. Its Flemish gable-ended design is virtually unique in America, and reflects a high degree of sophistication to both the architect and his client, Ann Eliza Cairns.

Copley was evidently proud of his effort, for he published the floor plan and description of the house in 1865 in *Woodward's Country Homes,* a reference which featured the more desirable of contemporary house plans, and, in the same year, in *The Horticulturalist,* which was published by the well known architect, A.J. Downing. In 1867 and 1868, Copley exhibited two oil paintings at the National Academy of Design in New York City. Each depicted a different view of his "Model Suburban Cottage in the Old English Style" on the shore of Roslyn Harbor. The whereabouts of these pictures is unknown.

In 1868, a cast-iron bird house, an exact replica of the engraving in *Woodward's,* was produced by the Miller Iron Company in Providence, R.I. One of these cast-iron miniatures of Copley's creation is owned by the Henry Ford Museum, and is pictured in the American Heritage volume on "Antiques from the Civil War to 1900." Several others (it was, of course, made in multiples) are owned by collectors and dealers. The current owners of "Clifton" were fortunate enough to be able to purchase two of the Miller bird houses. One of these has been donated to the American Wing of the Metropolitan Museum of Art.

ARCHITECTURAL DESIGN

Because of the detailed description of "Clifton" published in *Woodward's Country Homes* (Geo. E. and F.W. Woodward, New York, 1865, p. 139) the entire chapter will be printed here. It is quite obvious that the interior of the house was not constructed precisely as described in Woodward, and these original construction variations will be itemized below. In addition, the Woodward chapter describes the social role of the house in a gentler age and is worthy of being made more accessible.

"DESIGN No. 30
MODEL SUBURBAN COTTAGE—IN THE OLD ENGLISH OR RURAL GOTHIC STYLE.
By Frederick S. Copley, Artist, Tompkinsville, S.I.

The general appearance of this Cottage, as seen from the road, is shown in the engraving, (Fig. 101) which is a perspective view of the North and East Fronts.

It is situated at Montrose, on the lake-like shores of Hempstead Harbor, near the village of Roslyn, Long Island, a spot noted for its beauty and healthfulness.

Size of building, 44 by 38 feet. Principal Plan (Fig. 103) 10 feet high. P. shows a recessed porch, with double doors of oak, (oiled) the outer ones open, to be closed only at night and stormy weather, behind the one on the right is a space for wet umbrellas, &c., the inner doors have glazed panels to give light within, and should always be closed. V. is the vestibule, containing a spiral staircase, with walnut steps and rail (oiled). The floor laid with encaustic tiles, with ceiling groined, and walls finished in imitation of stone in the sand coat. On the left (under the stairs) is a private door, opening into a lobby, fitted with wash-basin, water, &c., and lighted by a narrow window, that also serves to light the front basement stairs, so that a servant could answer a call, at either front or back doors, without passing through the central hall; which would not only be more convenient for them, but would be to the family and guests, especially in time of company, when the hall would form a central room, by closing the doors that lead to the stairs: nor would this interfere in the least with the domestics, or their duties, as they can go from cellar to attic without disturbing the privacy of a single room: and the guests could ascend, unseen to the dressing rooms above, (from either entrance) or depart in the same manner.

The hall screen, separating the vestibule, should be of red oak, (oiled) and lighted in the panels with stained glass, which would impart a soft and pleasant light to the hall, and produce a fine effect on either side, day or night. The hall is here placed in the centre of the plan, and so happily arranged are the doors and rooms, as not only to give it a symmetrical effect, but to unite the whole, en suite, without disturbing the individuality of either. Also, the hall lamp and stove would light and warm, equally, every room, besides passage, vestibule, and stairs. The cloak closet is in the passage which contains the back stairs.

P. is the Parlor, which would be the favorite living room in the summer, as it faces the north, and has a large bay-window commanding a fine view down the harbor to the sound.

L. is the Library, and living room, connected with the parlor by sliding doors, with recessed book-cases, on each side, and the same on the sides of the bay-window, here facing the south, and possessing a beautiful view of the bay and hills, with the village in the distance, which make it the favorite quarters in winter, being fully exposed to the genial influence of the sun during the absence of foliage at this season. On the right of the mantel is a private closet for plate, papers, &c., both these rooms have windows opening on the west veranda, with a fine view across the harbor. D. is the Dining room, and a most cheerful one (as it should be,) with a large ornamental window on the east, admitting the morning sun, and a fine bay-window on the north, looking down the road and harbor, possessing a charming prospect of land and water. To harmonize with the bay (on the other end) is the sideboard recess with a dumb-waiter on the right and a china closet on the left; on one side of the mantel is the door opening into the lobby, which communicates with the hall, and basement plan below, and fitted with wash-basin, water, &c., which would be found most convenient to wash hands or glasses, delicate or valuable articles of use not wished to be trusted to careless servants. It will be seen that the three bay-windows on this plan, are of different forms, and each fitted with inside shutters. O. is the principal chamber, or boudoir, facing south and east, with fine large windows in each. The one on the south has closets on each side, and opens into the conservatory, making this a most delightful ladies'-work-room. It will be seen that all the rooms on this floor, although not large, are of the most comfortable size, perfect and elegantly

proportioned, and arranged with every conceivable convenience requisite for the enjoyment of all the comforts and luxuries of life.

Chamber Plan (Fig. 103) is nine feet high, and in keeping with the rest, in its admirable arrangements, furnishing five excellent rooms, with a bath room, convenient to all, fitted with the latest improvements, (the water closet enclosed, and vertical pipes, which would make freezing impossible). The four principal rooms are about equal in size and attractiveness, as they possess the same fine views as the corresponding ones beneath, and each finished with fireplaces and ample closet room. The small room windows open on a balcony, with a charming view of the bay; and would afford an agreeable lounge in summer evenings, to enjoy the setting sun, or cool breeze. All the rooms on these two floors (except the last) to be fitted with Dixon's patent grates, and Arnott's ventilating valves, which would secure sweet, healthy, and warm rooms, without draughts. The hall, as will be seen, is well lighted and ventilated, not only by the staircase window, on the north, but by the ventilating sash-lights over the doors of every-room; the bath room door is also lighted in the panel with ground glass. Between the doors, on the east side, is the lift, or dumb-waiter, and dust register, which being in the centre of the plan, is of equal convenience to all.

Fig. 104. Roof and attic plan. The attic contains five good rooms for the accommodation of the servants, storing fruit, trunks, &c., and drying clothes. As this plan has the same central arrangements as all the rest, consequently the same advantages in economy of space, and of direct and easy access to every room, stairs, &c., The landing here is lighted in the same way as the hall below, and by the same staircase window, with the addition of a large sky-light and ventilator in the centre, which would keep the rooms sweet and cool.

Fig. 105, shows the Basement and Cellar plan, nine feet high, and containing every requisite convenience for the domestic duties of a family. As they are on the same level, and under the principal story, the noise and smell of the kitchen would be excluded. The garden entrance is shown by the steps on the southwest corner of area, which extends the whole of the west side, round to the hall door on the south; and covered by verandah, would make these rooms dry, cool, and pleasant, as they are but little below ground, and well lighted on two sides, with a large bay-window in each; the north bay fitted with wash-tubs, as this kitchen is intended as a back one, or scullery, and for cooking in during the heat of summer, it has a sink closet on the left of the fire-place, and dresser and shelves for pots and pans on the south side, by which, is a door opening into the basement, and one out on the area. The basement would be a cheerful room, facing the south with a large bay-window with seats and inside shutters, on the opposite side is a dresser fitted with plate rack, &c., On the east is the range and pantry: behind the range, in the hall, is a warm closet for clothes, shoes, &c., and opposite, under the stairs, is a dark one, for potatoes. At the north end of the hall, (and behind the scullery, fireplace, &c.,) is the furnace room and front basement stairs. On the east side of the hall is the dumb-waiter, or lift. The coal cellar has two bins placed under the shoots, for large and small coal, with two on the east side for ashes and wood. Against the middle window is a wire gauze safe, for cooked meats, &c., between this and the wine cellar is the dairy; the other division is for stores in general. All the partitions are made open, so as to admit the free circulation of light and air.

On observing the relative position of the different doors and windows, in the several plans, it will be found that the house may be ventilated by through drafts in every direction at pleasure; a luxury to be appreciated in the heat of summer. Also,

by carrying the lift, or dumb-waiter, to the top of the house, and communicating with every floor, its full value would be secured, besides forming a ventilating shaft for the whole building, from cellar to attic. Another valuable labor-saving convenience (next to the water-works and lift) is the dust shoot, which is simply a tin tube, with registers in the floors of the different plans, to sweep the dust into, from the rooms, where it descends to the cellar, and is caught in a barrel, to be removed when full. It is here placed in the hall, by the side of the lift, on every floor, which by this central arrangement is at the door of every room.

Construction, although of wood, is made nearly fire proof, by making the floors, walls, partitions and stairs solid. The walls and principal partitions are formed of slats of one inch thick by four inches broad, securely nailed one on the other, so as to form a one inch groove on both sides, to plaster on. This forms a good strong six inch solid wall, fire and vermin proof, and dryer than any built of stone or brick. The stairs to have their skeletons of iron work, filled in solid with cement. The floors of basement and entry to be of earthenware tiles, the kitchen and cellar cemented. That of the principal plan, (forming the ceiling of the basement, &c., the seat of danger.) should be formed of brick, arched on iron girders, and filled up with cement, and laid with larch, (as that burns less freely than any other wood). The hall, etc. to be laid with encaustic tiles. The floors of the chamber plans should have their timbers coated with plaster paris, and filled up with mortar and laid with larch, the plastering of the ceilings, &c., on wire gauze, instead of lath; a slate roof, and the walls of the basement plan of hollow brick, and plastered on the inner surface. By these simple and inexpensive means, the house would be nearly fire proof, and life and property secure.

The exterior is covered by the sand coat, of a cheerful and rich light brown ochre tint, it being the most befitting for the situation and design, besides possessing the advantages of economy, and imparting a more substantial effect, it avoids that harsh and disagreeable glare and glisten of paint."

ARCHITECTURAL HISTORY

"Clifton," as originally built, was a 2½-storey house which had Flemish gable ends, an extremely unusual feature in England as well as in America. These had prominently moulded outlines which appear in the Woodward rendering and which have survived today. They also were fitted with pinnacles, which appear in the Woodward illustration and in the earliest photograph which have not survived. A pair of very similar acorn-shaped finials were salvaged from the later gateposts of the now demolished Caleb Kirby House, on Northern Boulevard in Roslyn Harbor (TG 1984). These have been replicated, in aluminum, for use as the "Clifton" pinnacles. Daniel M.C. Hopping has described it as "the best of the American Flemish gable ended houses." It probably is best described as having been built in the "Flemish Revival Style," with secondary Tudor, or flattened Gothic Revival detailing. Its original "as built" dimensions conformed to those in Woodward and were 44′ × 38′. It was 3 bays wide by 3 bays deep and had a center hall plan. In most respects the house conformed to the Woodward illustration on its exterior. The exterior facing appears in the Woodward plate to have been stuccoed or dressed stone or brick. Actually, the house originally was flush-boarded and was painted "stone" color to look like rendered stone. The intended use of flush-boarding is confirmed in Woodward's final paragraph: "The exterior is covered by a sand coat, of a cheerful and rich light ochre tint." This finish could have been used only on flush-boarding, or on rusticated boards as at Mount Vernon. This feature has been

supported by the first photograph of the house, taken shortly after it was built, and was confirmed recently, by the current owner, who removed some of the later weather-boards. Woodward's rendering shows the use of applied tracery decoration at the second and the third storey levels. If this was ever used, it has been concealed behind later weather-boarding. The early photograph, which shows the east front, suggests applied foliate decoration in locations other than those shown in Woodward. However, these may be shadows of the willow leaves on this facade.

The original house had the steeply pitched, slated roof shown in Woodward and the elaborate Tudor arched porch on all but the principal (north) front. The Woodward porch had a parapet, at the second storey level, which is missing in the photograph. However, the turned knobs which projected above the porch roof-line, over each of the porch columns, survives in the earliest photograph. The two easternmost chimneys were built in the same location as in the Woodward plate. The northwestern chimney was sited differently from the beginning. None of these show in the photograph, because of the willow foliage. However, it seems likely that the original chimneys were not "triple-stacked" as in the rendering, but were rectangular in cross-section with the typically Victorian caps which have, more or less, survived today. The elaborate cast-iron ornamental ridge crestings in the Woodward view probably were used on the original ridges. Unfortunately, the ridges, in the earliest photograph, also are concealed by the willows. The ridge cresting will be replaced, in aluminum, as closely as possible to that in the original Woodward illustration. In the Woodward plate, many of the first floor and some of the second storey window openings had true pointed Gothic configuration. In the house, as built, most of the windows are capped by flattened Tudor arches.

The windows of "Clifton" are many and varied and range from the segmented circular window in a Flemish gable at the east attic level, which was in the original design and is still present, to five 4-light casements in the southwest conservatory which have flattened Tudor arches in the upper sash. These, of course, date from the building of this conservatory which was added by Mr. Demarest (ca. 1920). The fenestration in the canted bay window in the principal (north) front consisted of upper sash which were only ½ the height of the lower. The canted sash were 2/4. The central window was wider and was 4 (horizontal)/4. These characteristics are confirmed in both the Woodward rendering and the earliest photograph. Today, the central section of this bay window is doubled and all four windows are fitted with 2/2 sash. The top panes in upper sash are capped by flattened Tudor arches.

The remaining single storey, bay window in the north front has been rebuilt and enlarged. It retains a triple window, as it had originally. The triple window case may even be the original. However, the sash have been changed to include 2/2 sash having Tudor arched upper panes as in the canted bay window.

In general the windows of Clifton fit into several categories. Many of these have prominent moulded drip caps of which two types predominate. These are moulded Tudor arches which are terminated by a drop at each end, and moulded flat Gothic trim which are terminated by horizontal projections at each end. It should be recalled that window cases and moulded caps were more prominent in the early house before the weather-board was applied:

1. Single, paired and triple cases fitted with 4/4 sash, the tops of which form Tudor arches and which are fitted with moulded, Gothic drip caps which are terminated by drops. These mostly appear at the first storey level.
2. Single, round-headed 4/4 windows with moulded Gothic drip caps termi-

nated by drops, as above. There is a paired round-headed 4/4 window with this type of drip mould in the second storey of the west Flemish gable.
3. Tudor arched 4/4 sash in flat-topped cases having flat Gothic-moulded drip caps.
4. Plain 6/6 windows.
5. Diagonal paired doors and windows. Those in the Gothic arched principal (north) doorway and in its Gothic arched sidelight seem to be the original. It also is likely that the original south doorway was relocated when the house was extended to the south and that its diamond-shaped panes are original. All others are 20th century (Demarest).
6. There are a number of windows fitted with 2/2 sash, as in the two north bay windows and as casement windows in the conservatory, in which the upper panes are capped by flat Tudor arches. Those in the bay window are old, but not original. Those in the conservatory are 20th century (Demarest).
7. Woodward describes all the bay windows as having been fitted with interior shutters. There is no evidence that these ever were installed. The other windows were fitted with exterior louvered shutters of the period. These were manufactured and had adjustable louvers.

The interior of the house departed significantly from the Woodward description. The reason for the departures probably was the extremely high cost of following the original Copley specifications. The principal changes in original plan are itemized below. These conform to the sequence in Woodward for ease in comparison:

1. The house was never fitted with two pairs of principal (north) double doors.
2. There was never a vestibule. The north spiral staircase was never built nor was the lavatory, intended to be located beneath it. The "narrow" Gothic window, intended to light that space, survives today. The present, principal staircase is the original, although it originally had a straight run and did not curve at the bottom as it does today. The rear (servants) staircase was built in the location shown by Copley. However, unlike the Copley drawing, it is a "straight run."
3. The "hall screen," enclosing the circular staircase, was never built.
4. The center hallway was not fitted with encaustic tiles but was made of wood. The flooring may have been larch, as specified by Copley for the bedrooms, to inhibit the spread of fire. The original flooring is covered with 20th century mahogany and cannot be examined readily. The center hall ceiling was not "groined" as specified, but was finished with standard, mid-19th century classic plaster cornices which survive today.
5. The parlor is the same dimensions as shown in Copley's plan, 18′ × 18′. However, the double doorway leading to the library was never built. Its location is occupied by the parlor and library simple white marble Rococco Revival fireplaces, which also accounts for the change in position of the northwest chimney. Two passageways connecting these rooms flank the fireplaces. The library (living room) was extended to the south in the 20th century (Demarest).
6. The Dining Room does not have a "sideboard" recess today. However, the south wall of the dining room has been altered to help provide space for the present pantry, and there may have been a "sideboard" recess originally. This alteration also caused the elimination of the original southeast chimney, which was in Copley's location. The dining room fireplace is in its

original location. A dumb-waiter was installed originally, but not in the location specified. The base of the dumb-waiter shaft survives in the basement.

7. Woodward describes a "bathroom" at the south end of the second storey center hall. This may have been installed, and probably was, but has been lost in later alterations.
8. The laundry remains in the same site as originally shown. A 20th century coal range remains in the original kitchen.
9. Woodward mentions the ventilating potential of the dumb-waiter shaft and the role of the "dust shoot (sic)." These are lost "advantages" which are mentioned out of interest.
10. Woodward describes 1" × 4" wood plaster lathe with wire lathe in the ceilings. Neither were used. This must be one of the earliest historical references to wire gauze (lathe) for plastering. For the record, conventional, sawn plaster-lathe was used.
11. The cellar walls are brick and the original exterior walls are infilled with brick nogging, on foundation walls which are rubble to grade with brick from grade to sills. This differs from the brick foundation of the contemporary Jerusha Dewey House (TG 1982–83) but conforms to the usual Roslyn construction of the period. However, the main floor is not supported by iron girders, although some were added later to permit extension to the south. The second storey floor joists were not covered with plaster nor were the spaces between the flooring and ceilings below filled with mortar. Unfortunately, we will never know whether Copley's plan to achieve fire-proofing would have worked.

ALTERATIONS

Two of the owners have made major alterations, especially to the south (rear) front of the house. These are itemized as follows:

Admiral and Mrs. William Helmsley Emory resided in the house from 1876 to 1917. They extended the house to the south, increasing the length of the present master bedroom at the southeast corner of the second floor. This addition provided space for the installation of two second storey baths, as well as a lavatory on the ground floor. These changes involved only the rooms east of the center hall and required the demolition of the east Flemish gable-end of the south front, extension of the roof to the south, and the fitting of an awkward, eccentric, pitched gable end at the extended location. They also enlarged the north bay window in the dining room to square off its north end, possibly recasing the original triple window-case. Probably they relocated the principal (north) doorway three feet further north to maintain continuity with their new dining room north bay window. However, this alteration could have been made by the Demarests. In any event, the section of north exterior wall between the relocated principal doorway and the west, canted bay window, remains in its original location. To unify these changes, they weather-boarded the entire exterior, to cover the new work as well as the original flush-boarding. In addition, they added a north porch and widened the existing west porch, which required notching to provide space for the large sycamore at the northwest corner. This porch enlargement also enclosed the existing stone cistern. The new brick wall which enclosed the cistern provided support for the wider west porch. They also removed the gravel carriage drive which ran along the east front of the house, which appears in the Woodward rendering and the earliest photograph. They extended the existing stable to the north so it could be used as a garage.

Mr. and Mrs. John M. Demarest owned the house from 1917 to 1932. During this period they removed the original east porch and added a breakfast room by extending and enclosing the south porch beyond Admiral Emory's south extension. They removed Admiral Emory's awkward pitched gable end at the east side of the south front and reconstructed a new Flemish gable end in the new location, to match the original. They also extended the center hall with a flat-roofed addition, which also provided space for a basement bathroom. They then extended the library, west of the center hall, to the south. In this instance, the original Flemish gable end was retained in its original position. Today, it is the only part of the original south front which remains in its original position when viewed from the exterior. Their final addition to the house was the creation of the present conservatory, by enclosing the southwest corner of the porch and the area beneath. At the conclusion of their major alteration efforts, all of which were executed with very high standards of technical skill and good taste, in conformity with the fashion of the post-World War I era, they painted the exterior white. In a further effort to have the house conform somewhat to the then-current Colonial Revival style, they probably removed the pinnacles and roof crestings.

On the interior of the house, the Demarests modified the lower end of the principal staircase so that it turned to the west as it approached its lower end. To correct the scars left by this alteration and to generally improve the quality of the interior, they sheathed all the original flooring with six-inch mahogany boards. All of the interior diamond-paned doors, date from the Demarest ownership. The Demarests probably also enlarged and re-trimmed the doorways from the central hall to the dining room, and to the front parlor, as well as the two doorways, flanking the fireplace, from the front to the back parlor, by that time the library. It is safe to assume that all the interior doorways capped by Tudor arches were installed at this time. At the same time, the dining room cornice was removed to permit the installation of a late 19th century painted wallpaper frieze, "Scenes of The Palace of The Doges From the Grand Canal." The Demarests also probably removed a number of Rococo-Revival cast-iron fireplace surrounds from the openings of the marble mantels. This was commonly done during the early 20th century in an effort to eliminate Victorian "excesses." It cannot be ruled out, however, that these interior changes may have been made by Mr. and Mrs. Lester E. Brion (1932–1950).

To improve the landscape surrounding the house, the Demarests retained Olmstead Associates to design a complete landscape which included a pond, a putting green and vegetable and flower gardens. In addition, he acquired the timbers of the old Hicks Landing and used them to rebuild the harborside bulkhead. He located a small board-and-batten "boat-house" at the bulkhead, facing the harbor.

ACCESSORY BUILDINGS

A two-storey stable survives which is 3 bays wide and weatherboarded with a 9″ exposure. It is fitted with 6/6 windows and has a gable-ended roof, the ridge of which runs from north to south. The roof has a wide overhang and the rafter ends are exposed. The stable apparently is contemporary with the house. During his program of improvements, Admiral Emory added a single storey, gable-ended garage wing to the north front of the stable. The gable field of the Emory garage includes paired 8-light casement windows having Tudor arch caps. These probably came from some

unknown location in the house. However, they may have originated in the north wall of the stable.

To the northwest of the stable, overlooking the harbor, is a small board-and-batten "boat-house" having a gable-ended roof, the ridge of which runs from east to west. The extended roof overhang is supported by exposed rafters. It is entered via a doorway in its east front, which also includes a 6/6 window. There are two 6/6 windows in its north wall and three small 4-light windows in its south. The west front faces the harbor and is fitted with paired, sliding barn doors. However, these are too high above the water level to permit their use with a marine railway. If the boathouse was ever used for the storage of boats, they could only have been canoes, rowboats, or other light craft which would have been picked up and carried indoors. The interior of the boathouse is divided into a large room and three small "changing rooms" ranged along the south wall, which is sheathed with 3½" beaded boards which could date from the 1860's but which is not, necessarily, the original interior sheathing. There is a local tradition that the "boathouse" was moved from Hicks Landing, a little to the north, by Mr. Demarest. Since he re-used the timbers from Hicks Landing to rebuild his bulk-head, he easily could have relocated the boathouse. Conrad Goddard shows an early photograph of the Steamboat Wharf before Rebuilding," on page 29 of his "Early History of Roslyn Harbor," in which there is a small building which has the same general configuration as the boathouse. If this actually should be the case, the boathouse may be a few years earlier in date than the residence.

THE FUTURE

At the time of writing (March 1988) a great deal has been accomplished. Some rooms, as the kitchen, pantry and master bedroom, have been completed. Woodward's statement that the hall "walls (are) finished in imitation of stone in the sand coat" suggested the ashlar pattern which is there today, at both first and second storey levels. The hall trim has been artificially grained and marbellized, a type of finish often used in Victorian houses. The mahogany stairrail remains in its natural state although the balusters have been oak-grained. The 20th century mahogany flooring has been removed from the first floor center hall and will be replaced with reproduction Victorian Minton tiles.

Of the remaining principal rooms, only the front parlor and dining room, which have been altered the least, will be faithfully finished as period interiors. To this end the later cupboards have been removed from the south dining room wall as has the wallpaper scenic frieze. Victorian strapwork decoration is being applied to the ceiling as is a frieze and cornice which includes a series of stylized arches, each of which contain a trefoil, all in low relief. The dining room wallpaper, in a Victorian pattern, is printed from the original Coles & Company wood-blocks. The dining room valances will be architecturally related to the room and the carpet is being copied from a Gothic carpet fragment in the Cooperstown Museum. The front parlor retains part of its original cornice and this will be restored. The owners also are searching diligently for period cast-iron firebox surrounds to replace the Colonial Revival brass trim.

So far as the exterior of the house is concerned, it has been recognized that it would be unfeasible architecturally to expose the original flush-boarding, as all additions and alterations never were flush-boarded and to do so now would create an exterior which was never there. The house has been appropriately painted in four

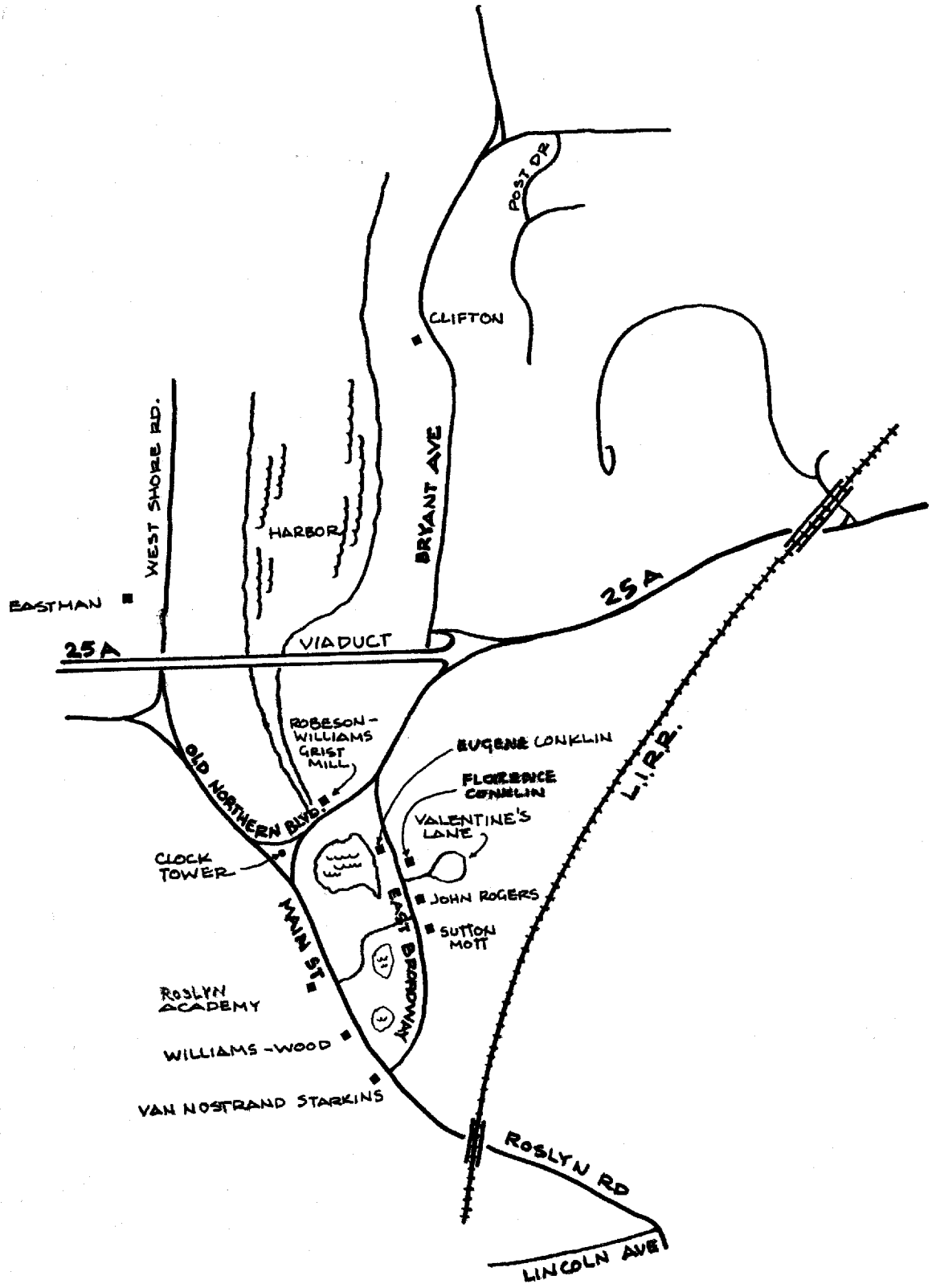
shades of gray and the ridge-cresting and acorn pinnacles are to be replaced in aluminum.

The plans for the landscape call for the reproduction of a mid-19th century suburban garden. With the cooperation of Judith Heintz, A.S.L.A., the owners have designed an accurate framework with which they will plant the trees and shrubs appropriate to the period. The landscape project is well under way.

SPONSORS

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

MR. & MRS. ROBERT AMON
MR. & MRS. LESTER D. ARSTARK
JOAN BOGART ANTIQUES
BOTANICAL DESIGNS
MR. JOHN I. BRALOWER
ELIZABETH A. BRANDL
MISS MARY ANN BRANDL
MR. & MRS. MEAD L. BRIGGS
MR. & MRS. PERCY BRUCE
MRS. SOPHIA CASEY
In Memory of
HON. WILLIAM J. CASEY
MR. CLAUDIO DAL PIAZ
MR. ROBERT B. DONNET
EVEREST & JENNINGS, INTERNATIONAL
DR. & MRS. STANLEY E. FISHER
JOHN FLYNN BUILDING COMPANY, INC.
FRIENDS FOR LONG ISLAND'S HERITAGE
MR. & MRS. GUY LADD FROST
DR. & MRS. MORRIS A. GELFAND
DR. & MRS. ROGER G. GERRY
MR. & MRS. MORRIS W. GETLER
MRS. HILDA E. GIEBELHAUS
JACQUE LYNN DE GODT
MR. RICHARD J. HAHN
MR. & MRS. FRANK X. HARRINGTON
MRS. MARGOT GRACE HARTMANN
MR. HYLER C. HELD
MR. & MRS. ROBERT V. HENNING, JR.
CHERYL & WILLIAM JOHNSTON
MR. & MRS. WILLIAM J. JOHNSTON
MR. & MRS. DONALD J. KAVANAGH, JR.
MR. & MRS. WILLIAM G. LEO
DRS. THOMAS & PATRICIA LOEB
MR. & MRS. FLOYD A. LYON
MR. & MRS. ALBERT MARGARITIS
MRS. PHYLLIS MINKOFF
MR. & MRS. NOLAN MYERSON
MR. HOWARD NEEDLEMAN
PARAGON PAINT & VARNISH CORPORATION
MR. & MRS. RICHARD D. PONEMON
MR. & MRS. MILLARD B. PRISANT
RALLYE MOTORS, INC.
MR. JOHN BROUGH RAY
ROSLYN PRESBYTERIAN CHURCH WOMEN'S ASSOCIATION
ROSLYN VILLAGE SERVICE STATION
THE ROSLYN SAVINGS BANK
MR. & MRS. MALCOLM B. ROSOW
SALERNO ELECTRIC, INC.
MRS. NANCY NEALE SILVERMAN
MRS. ALICE SINKOFF
MR. & MRS. WILSON SKEWES
MR. & MRS. ROWLAND G. SKINNER
MISS PHYLLIS STIGLIANO
DR. PHYLLIS TORTORA
MRS. ANNA-ROSE TYKULSKER
MR. & MRS. MICHAEL VIOLA
DR. & MRS. JAMES D. WATSON
MR. & MRS. GEORGE WHEELER
MR. & MRS. FREDERIC N. WHITLEY, JR.
DR. & MRS. GEORGE L. WILLIAMS
MR. & MRS. HENRY V. WILLIAMS
WOODEN BRIDGE, INC.


POST DR
CLIFTON
WEST SHORE RD.
HARBOR
BRYANT AVE
EASTMAN
25A
VIADUCT
25A
ROBESON-WILLIAMS GRIST MILL
EUGENE CONKLIN
FLORENCE CONKLIN
VALENTINE'S LANE
L.I.R.R.
OLD NORTHERN BLVD.
CLOCK TOWER
JOHN ROGERS
SUTTON MOTT
MAIN ST.
EAST BROADWAY
ROSLYN ACADEMY
WILLIAMS-WOOD
VAN NOSTRAND STARKINS
ROSLYN RD
LINCOLN AVE