

Roslyn Landmark Society
Annual House Tour Guide.



32nd Annual Tour

June 6, 1992

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

32ND ANNUAL HOUSE TOUR

*HOUSES ON TOUR

VAN NOSTRAND-STARKINS HOUSE (ca. 1680)
221 Main Street, Roslyn
Pages 498 to 514

JACOB KIRBY TENANT HOUSE (ca. 1790)
219 Main Street, Roslyn
Pages 516 to 523

WARREN WILKEY HOUSE (ca. 1864)
190 Main Street, Roslyn
Pages 524 to 541

JOHN S. WOOD HOUSE (ca. 1850)
140 Main Street, Roslyn
Pages 542 to 549

HENRY CLAY THORNE HOUSE (ca. 1845)
88 Main Street, Roslyn
Pages 550 to 559

JOHN F. REMSEN HOUSE (ca. 1885)
58 Main Street, Roslyn
Pages 560 to 579

THOMAS CLAPHAM BARN (ca. 1875)
Pages 576 to 579

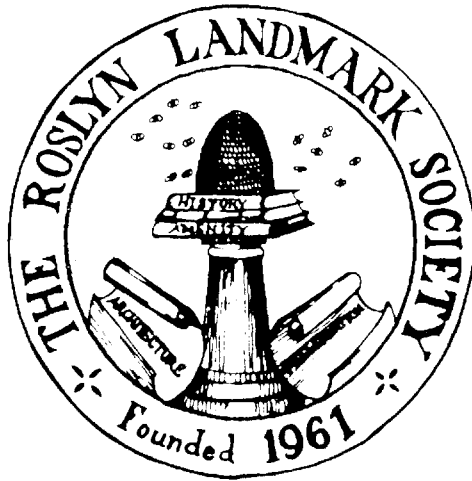
ESTELLA M. SEAMAN HOUSE (ca. 1888)
1155 Old Northern Boulevard, Roslyn
Pages 580 to 585

SPRINGBANK
(ca. 1835 and ca. 1900)
440 Bryant Avenue, Roslyn Harbor
Pages 586 to 590

STEPHEN and CHARLES P. SMITH HOUSE (ca. 1860)
450 Bryant Avenue, Roslyn Harbor
Pages 592 to 597

*PLEASE

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



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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 and 1989.

ROSLYN'S ARCHITECTURAL HISTORY

Roslyn is of architectural interest because of the high survival of buildings dating from mid-19th century and earlier. The earliest, the Van Nostrand Starkins House, dates from about 1680. A significant group of architecturally consequential buildings date from the second half of the 18th 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 include the "Summit Avenue Historic District" which includes ten buildings including St. Mary's Church and its Rectory, the Captain James Muttee House. The Roslyn Harbor National Register group also includes 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 assembled in 1985, in which year the "George Washington Denton House," in Flower Hill, actually was admitted to the National Register of Historic Places. In 1990, the National Register nominations of John Warmuth's "The Roslyn House," the Gate House, Water Tower and Dairyman's House of Clarence Mackay's "Harbor Hill," and Rescue Hook and Ladder Company #1, all were approved by the New York State Commission on Historic Preservation. In the same year it was established that Guy Lowell had prepared the landscape design for "Harbor Hill" and his drawings for the Gatehouse of Child Frick's "Clayton," dated 2/15/21, were discovered in the archives of the Nassau County Museum of Art. 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, 1989), the Valentine-Losee House (TG 1976), the Robeson-Williams Grist Mill (TG 1976-1977, 1988-1989), the George Allen Tenant House (TG 1978, 1982), the Warren Wilkey House (TG 1978-79-80), the Pine-Onderdonk-Bogart House, the Teamster's House (TG 1980-1981), the George Allen Residence (TG 1980-81-82), the Leonard Thorne House (TG 1965-66), the East Toll-Gate House (TG 1976-77, 1982-83), the Captain Jacob Mott Kirby Storehouse (TG 1986-87), the John Rogers House (TG 1987-88), and in the demolition of the Arthur Duffett Building (TG 1987).

The 1991 Tour is the 31st Tour of local buildings presented by the Society. More than 95 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* (ca. 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 1976–77) 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 configuration. 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 early 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 1974-75, 1986) in 1869. The Van Nostrand-Starkins House (TG 1976-77, 1989) 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 survival 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, 1982-83), 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. The SPLIA exhibit of the works of Edward Lange, in 1991, includes a few small accessory buildings having “picked-out” battens. These buildings all were in Suffolk County, establishing that the practice was a general one on Long Island during the mid-to-late 19th century.

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 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 (TG 1965–66–67, 1988–89), 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 diary for the year 1871 was donated to the Society in January 1977. It indicates that by that time Thomas Wood was limiting his activities to making storm doors, sash and picture frames for Warren Wilkey, his son John, etc. 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 brother 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 1860, 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. A Searing lock in the O.W. Valentine House (TG 1985-86) also bears the stamp "A. Hill/Patent; N. ORLEANS.

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 1987-88), 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). It was re-located several hundred feet to the south in December, 1988.

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 (TG 1971-72). Frick's architect was Sir Charles Allom who designed the re-decoration of the John Nash Rooms in Buckingham Palace for Queen Mary. He also was the interior designer for the major rooms of the Henry Clay Frick mansion on Fifth Avenue. The grounds at "Clayton," during the Frick ownership, were even more important than the house. During the 1920's and 1930's, landscape architects such as Marian Coffin and Dorothy Nichols 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 was completed during the Spring of 1988. Staining was completed by James Shea in 1989. The specially prepared stain and technique for applying it were donated by Samuel Cabot, Inc. This restoration will preserve one of the most important examples of landscape architecture in the United States.

The design of the Ellen Ward Memorial Clock Tower (1895) (TG 1971-72) 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) (TG 1969-70).

Architects of national reputation have continued to work in Roslyn. William Bunker Tubby, who was related to a prominent local family, did most of his important work in Brooklyn where he designed the Charles Pratt House, now known as the Bishop's House, in 1893, Wallabout Market and Tower, in 1896, and the library for the Pratt Institute, also in 1896. He also designed a group of five Brooklyn Carnegie Libraries in 1904. His activity was not limited to Brooklyn, as he was the architect of the Newark City Hall in 1901, the Nassau County Court House in 1899 and its addition in 1916. He designed three major buildings in Roslyn, all in the Colonial Revival Style. These are the Roslyn Presbyterian Church, 1928, the Roslyn National Bank and Trust Co., 1931, and the Roslyn High School, 1926. Unfortunately the latter was recently demolished to make way for the new high school. The Roslyn Presbyterian Church survives with some additions. The Roslyn National Bank and Trust Co. has recently been restored, using Tubby's original plans and elevations. The completed restoration served as the office of Paul L. Geiringer Associates and was one of ten New York State restorations of commercial buildings described in "Preservation for Profit" which was published by The Preservation League of New York State, in 1979. The architect for the restoration was Guy Ladd Frost, AIA.

During recent years there has been an increased interest in the Queen Anne Revival, an architectural style which developed in the last quarter of the 19th century. There are a number of examples in Roslyn, two of which were exhibited on the 1978-1979 tours. Carpenter-builder Stephen Speedling was the principal exponent of the style locally. The Queen Anne Revival was a mixed style, established by the 1870's in England, by a group of architects under the influence of William Morris Arts and Crafts Movement, and first represented by the architect innovators Phillip Webb (Red House, 1859) and Eden Nesfield (Longton Hall, 1860). The style was internationally popularized by the work of Norman Shaw (Glen Andred, 1867).

Most of the Queen Anne style houses were designed for a small, aesthetically advanced segment of the upper middle class. Stylistic elements were culled from the mid-17th century Dutch style, as embodied in the William and Mary Period, as well as from the Queen Anne rose-brick vernacular buildings. Design elements were found as well in Gothic, Jacobean and Tudor buildings. It began as an

expression of revolt against the pretentiousness of the Italianate and Renaissance Revival and the enormous Gothic mansions of the mid-19th century postulating a return to a more domestic human scale and purely domestic comforts. The use of native and regional materials were, in the beginning, an important element of the philosophy of design.

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

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

Not all the new discoveries are based upon literary research. In the Tour Guide for 1977, 1978 the entry for the Augustus W. Leggett Tenant House describes the earliest part of the structure as a 1½ storey "copy-hold" house, 14 feet square. In 1979 the house was sold to Mr. & Mrs. James Shevlin who, late in that year and early in 1980, added extensively along the west front of the building which involved the destruction of most of its early west wall. During the alteration it was possible to locate the original south exterior doorway, the existence of which was only conjectured in the Tour Guide description. In addition, the original 10" wide yellow pine ground floor flooring was uncovered. More important, it was established that the original small building was sheathed in board-and-batten and retained its original ground floor horizontally boarded dado. The early framing included no studs but the plate, and roof framing above, were supported by heavy corner posts and intermediary center posts. Dove-tailed mortises, for tie-beams, had been cut into the plate above each of the corner posts and the center posts. Since the loft flooring dated from the late 19th century when the original structure was much enlarged, it may be accepted that originally these tie-beams established the ceiling height of the room below, which made for a structure which included only a single plastered room, 14 feet square and 10 feet high. The location for the original hearth along the north wall was indicated by a cut in the flooring and the framing for the chimney remained at the north end of the ridge in contact with the gable rafter. As usual in local houses of the period, there was no ridge member. The chimney was approximately 24 inches square and set on the diagonal as it passed through the roof creating the impression of a diamond-shaped chimney. So far as we know no other example of this type chimney construction survives in Roslyn. This elegant little building with its single large room may have included a plaster cornice and probably was Augustus W. Leggett's library. Most likely it was built 1845-1855. After "Hillside", the Leggett estate, changed hands the building

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

The description of the George Allen Tenant House (TG 1978-79-80-81-82) states that "the recently acquired Sanborn Atlas of Roslyn, published in 1886, establishes in Map #2 the dimensions of that house in 1886." Reference to the same map indicates the site of the 2½-storey Caleb Valentine house, complete with its east veranda at the end of a flight of stairs off Main Street—which survives to this day. The Caleb Valentine House, which stood between #36 and #60 Main Street, burned in February, 1887. It was described in the Tour Guides for 1977 and 1978 as "Hillside" because of its connection with Augustus W. Leggett. At that time its precise location could not be established. The Sanborn Map establishes its location at the precise spot described in the Tour Guide, at the top of the surviving stone stairway. The John F. Remsen House (ca. 1880) will be re-located to this site.

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. The architect of the original front was Henry W. Johanson, of Roslyn, who also was the architect of the Roslyn Rescue Hook & Ladder Company and of the Lincoln Building Group, all 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. In 1989, Diane and Albert Margaritis modified another 20th century building, south of the bakery, in accordance with John Collins plans for a bracketted Italianate building. In 1989, the Bell Hotel, across Bryant Avenue from the Margaritis group, was restored by Guy Ladd Frost's design for Paul Brown.

The Bell Hotel, in the Queen Anne Revival Style (ca. 1878) originally was clapboarded but was covered with shingles, ca. 1900. Later, synthetic siding was applied. The latter was removed in 1989 and the porches re-built more closely to their original design and enclosed.

1986 was 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 actually was moved late in 1988 and was placed on its new foundation by Davis Brothers Engineering Company, early in 1989. 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 has been restored 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 was dismantled and reconstructed at the rear of the John Rogers House (TG 1987–88) by John and Marian Stevens. While it may be considered that the “saving” of half of the six early buildings remaining around the 1870 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. The Henry Duffett Carriage Barn utilizes a most unusual type of board-and-batten roof sheathing, which has survived in part (TG 1988—John Rogers House).

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 the Jacob Sutton Mott 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 1830. It had been 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 and later 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 an early 19th 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 was reconstructed. It was exhibited in a partially restored state, on the 1988 House Tour and in its restored state, on the 1989 and 1990 tours.

On April 30, 1988, Thomas Phelan, President, The Preservation League of

New York State, presented their "1988 Adaptive Use Award to THE ROSLYN PRESERVATION CORPORATION for the exemplary preservation and reuse of THE ROSLYN HOUSE, ROSLYN, which demonstrates that the best way to protect New York's architectural heritage is to make valuable older buildings an integral part of everyday life.

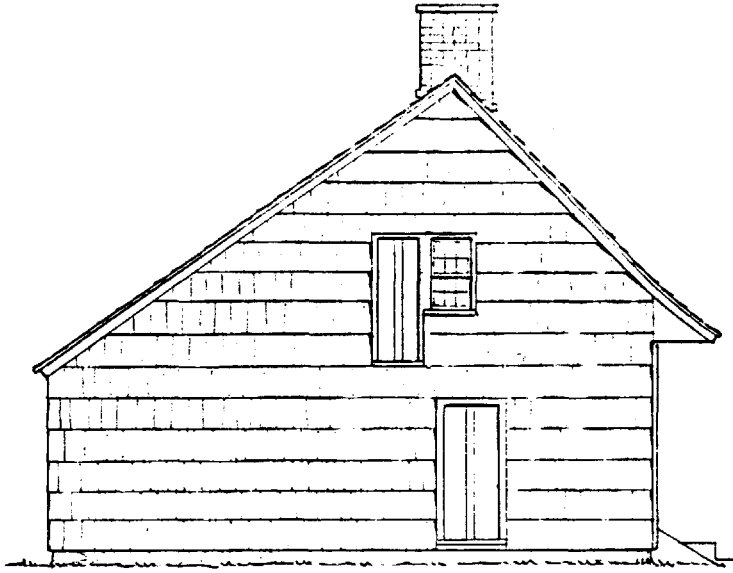
On May 27, 1988, Commissioner Orin Lehman of the New York State Office of Parks, Recreation and Historic Preservation, announced the recipients of New York's Ninth Annual Historic Preservation Awards. The awards are given in recognition of outstanding public and private achievements in the preservation of New York's priceless historic assets. One of the recipients was The Roslyn Landmark society for the quality of its Annual House Tours and Tour Guide. The precise citation follows:

THE ROSLYN LANDMARK SOCIETY (Nassau County).

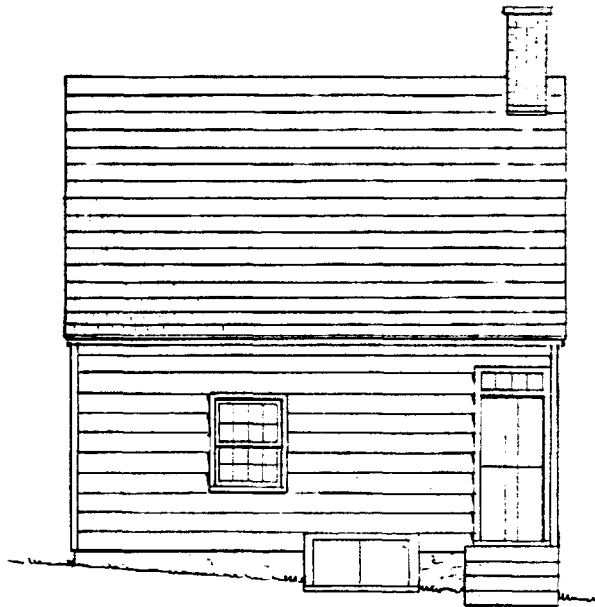
Initiated in 1961, the Annual House Tour of the Roslyn Landmark Society has been accompanied by a Tour Guide of exceptional quality and interest. To date, 90 structures have been documented in a manner which is thorough, professional in its approach, and at the same time very readable. Visitors get complete information on the structures in a serious format which has become the basis for an on-going writing project which comprises a history of the entire community.

1988 also saw the completion of the Rallye Motors buildings designed by Ulrich Franzen of New York. The showroom is constructed of polished pink granite. The site plan and landscape were designed by Zion & Breen, of Imlaystown, New Jersey. During the summer of 1989, the Daniel L. Mott House, built by Lars Larsen ca. 1900, was relocated from Maple Street and Scudders Lane, in Glenwood Landing, to the grounds of "Comfort Cottage" on Glenwood Road, in Roslyn Harbor. While the Landmark Society had nothing to do with the Mott House move, the successful relocation of other local buildings almost certainly influenced this effort.

In 1988 the much altered shingle style John F. Remsen House (ca. 1880) was displaced by the now moribund Park Ridge Development and has been up on blocks ever since. Late in 1990, the Remsen House was acquired by the Roslyn Preservation Corporation which planned to carefully strip and study the structure and re-locate it to the site of the Caleb Valentine House, ca. 1820 (#58 Main Street), which burned in 1877. The site had been donated to the Preservation Corporation by Roger Gerry and Floyd Lyon late in 1990. The architect for the project is Guy Ladd Frost; the architectural historian is John R. Stevens and the contractor is Sea Cliff Woodshop.



W.



S.

Van Nostrand-Starkins House, Stage II, ca. 1730-1800
Drawings by John R. Stevens

THE VAN NOSTRAND-STARKINS HOUSE (Circa 1680)
221 Main Street
Operated as a House Museum by The Roslyn Landmark Society

HISTORICAL BACKGROUND

Prior to the end of the 18th century the history of the Van Nostrand-Starkins House is only conjecture. By the 1790 Federal Census, William Van Nostrand was the head of the household there, his neighbor to the south was William Valentine. Van Nostrand and his wife Sarah sold their house and land to Joseph Starkins, a blacksmith, in 1795. There is no deed recording William Van Nostrand's acquisition of the land; no early Town record of a Van Nostrand land grant at Hempstead Harbour. Two early clues, though not clear in their references may someday lead to new knowledge.

First, in 1755 a William Van Nostrand, blacksmith, and his wife Phebe, conveyed an 18-acre parcel of land in Hempstead's "south woods" to Frederick Van Nostrand, Sr., and Frederick Van Nostrand, Jr. Whether or not William Van Nostrand was the same person who later lived in Hempstead Harbour is not known.

Second, an Aaron Van Nostrand, turner, who was neighbor to Ephraim Valentine in 1747 along a road running north and south somewhere in this vicinity, died in Jamaica in 1764, leaving his estate to two of his sons, Aaron and Isaac. He could have had additional sons who had been given their portions during his lifetime. One of these sons could have been named William Van Nostrand. Amos Denton was the executor. Aaron Van Nostrand had formerly lived in what is now North Hempstead, as he was assigned an earmark for his livestock in 1714.

In 1700 Abraham Denton bought a three-acre parcel of land with a house on it from Richard Valentine, to whom it had been given, house and all, in 1686 as his wife's dower portion from her father Timothy Halstead. It was adjacent to land on which Valentine lived.

Richard Valentine, in his own turn, was a member of a group of "planters" who joined together in 1668 to "take up land" on "the north side of the town." Timothy Halstead, too, was a member of that group.

This collection of facts may be only co-incidentally related. But if Richard Valentine's land was the same, or in part the same, as Ephraim Valentine's and later William Valentine's, and if Amos Denton inherited from Abraham Denton, then it would be fairly logical to guess that Aaron Van Nostrand, having moved on to Jamaica later in his life, drew on a neighbor's friendship in making Denton his executor. If these relationships are valid, which we do not know, then they tell us something about the earliest settlement here at Hempstead Harbour. (Historical Notes: Rosalie Fellowes Bailey)

After 1790, though, the Van Nostrand-Starkins house history is clear and easy to follow. On March 21, 1795, Van Nostrand conveyed his four-acre plot to blacksmith Joseph Starkins and Ann Elizabeth, his wife, for £120. (Queens County, Liber 65 of Deeds, Pg. 291). In 1801 Starkins bought more land, south and north, adjoining the house lot, from William Valentine. Starkins' oven house and his blacksmith shop are both mentioned in 1824 highway records. (North and South Hempstead Records, Vol. 7, Pg. 43). Joseph Starkins was born around 1769 and he died in the Town of North Hempstead in 1814. Francis Skillman states "the

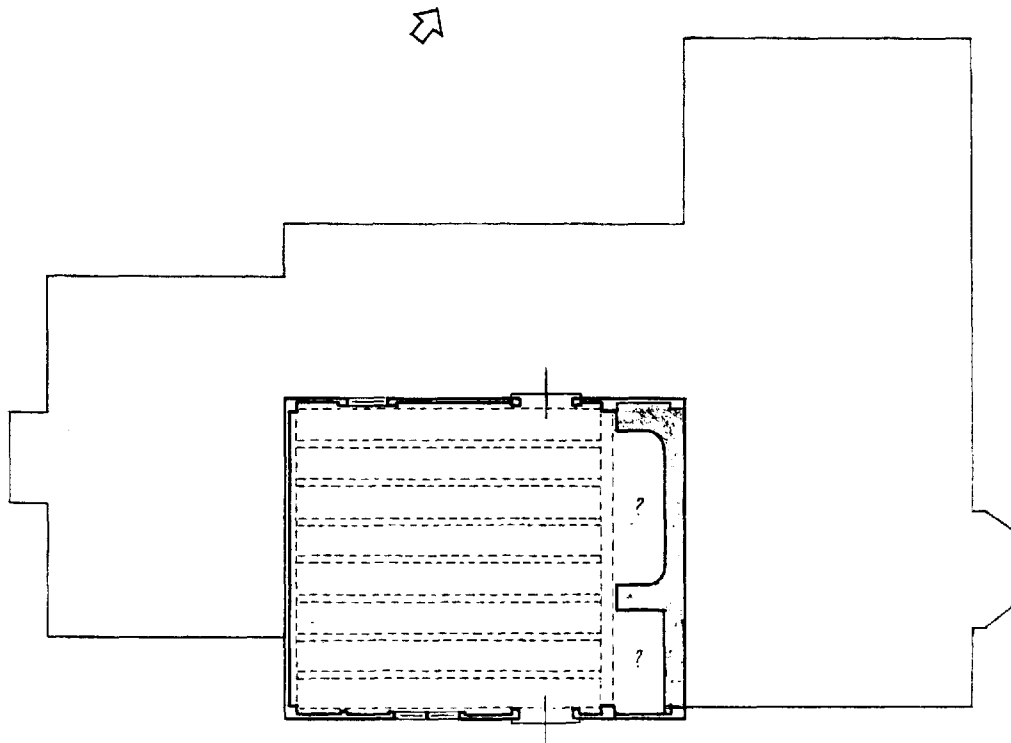
next house south was Joseph Starkins, the blacksmith, at the fork in the road. . . . South of this (going up the hill) and near the stone (R.R.) bridge stands the old house given by a Richard Valentine to his son, William (ancestor of the present Valentines in Roslyn)." Skillman implies there were no houses between the Valentine (Railroad Avenue) and the Starkins (Van Nostrand) houses. Yet the 1st census shows Lt. Col. Richard Manet (Maney), the senior Revolutionary War officer in Hempstead Harbor, as living between them. He may have rented the separate east wing in the Van Nostrand House. The Walling Map (1859) shows a Kirby House between the two but this probably was not standing at the time of the 1790 Census.

In 1847 Joseph Starkins, presumably the blacksmith's son, mortgaged the four-acre property, and in 1850 he and his wife, whose name was Ann Elizabeth, sold it to William Verity. (Queens County, Liber 85 of Deeds, Pg. 486). Two years later Verity sold it to merchant Jacob M. Kirby (Queens County, Liber 101, Pg. 142) who was acquiring the land all around the Main Street—East Broadway intersection, forming the locality then known, and still today, as "Kirby's Corners." Kirby owned a fleet of ships—early in his career he sailed them—market sloops that ran between Roslyn and New York, trading farm produce and lumber for fertilizer, dry goods and agricultural implements, which he sold in his Main Street store, still standing near the Corner (TG 1986–87).

Jacob Kirby died in 1880, leaving his property (his temple-front house on the eastern side of the road south of the Corners; the store, houses (TG 1986–87) and barn within the Corners triangle; the Van Nostrand house and its neighbor to the north (TG 1979–80), with his little office in the back (TG 1978–79) to his wife Elizabeth, who conveyed it all the next year to her son, the Reverend William Wallace Kirby.

William Wallace Kirby served as pastor for the Roslyn Presbyterian Church (TG 1973–74) for a year (1870–71), and later was Justice of the Peace for the Town of North Hempstead. As an attorney he was a younger contemporary of Henry W. Eastman, and many of his legal papers survive in the collections of the Nassau County Museum and the Roslyn Landmark Society. W.W. Kirby transferred title to Ernest and Henrietta Schuman on the first of November, 1887 (Liber 771, Pg. 186) but two days later the Schumans transferred it to Susan Eliza Kirby, William Wallace's wife (Queens County, Liber 771, Pg. 189). From Susan Kirby the house passed to her son Ralph in 1918, who retained it until his death in 1935. His brother, Isaac Henry Kirby, who was resident in the Van Nostrand-Starkins House, had probably been living there even before title passed to Ralph from his mother. He willed it, with other family property, to his cousin Virginia Applegate who, after his death, lived in the Kirby-Sammis House (TG 1986–87) within the Kirby's Corners Triangle. In 1937 Mrs. Applegate sold the Van Nostrand-Starkins House to Mr. and Mrs. George J.G. Nicholson, who lived there until 1945, when they sold it to Mr. and Mrs. John G. Tarrant. In 1966 the Incorporated Village of Roslyn acquired the property from a holding company which had owned it for three years.

Through about three centuries, from the early days of Hempstead Harbour until about 1970, the house was continuously in use as a residence. During 1973–1977 the Roslyn Landmark Society, with funds partially matched by a grant from New York State, restored the house to its appearance at the time it was the home of Joseph Starkins and William Van Nostrand.



Van Nostrand-Starkins House, First Floor Plan
Stage I, 1680-1730

ARCHITECTURAL ANALYSIS REPORT

It cannot now be determined if the original part of this house has always stood on its present site. Although it may have done so, it is also possible that it could have been moved in Stage II, from which time the present foundation may date. However, the construction technique differs between the "original" and the "lean-to" portions of the foundation, so it now (1989) appears that the early house always has stood on its present site. The original unit measured slightly over 20 feet in length and 16 feet in width. The front and rear walls measured 10 feet 9 inches in height, from the underside of the sills to the tops of the plates. There were knee walls, 3 feet 2 inches in height.

The main elevation faced south. There is evidence for a doorway east of the center of the wall, and a mullioned casement window to the west of the center. A doorway was also located in the north wall, opposite that in the front wall. There had also apparently been a single casement window in the north wall. No evidence could be found for a window in the west end wall. The east end wall, between the corner posts and at least as high as the plates, was either of stone or brick.

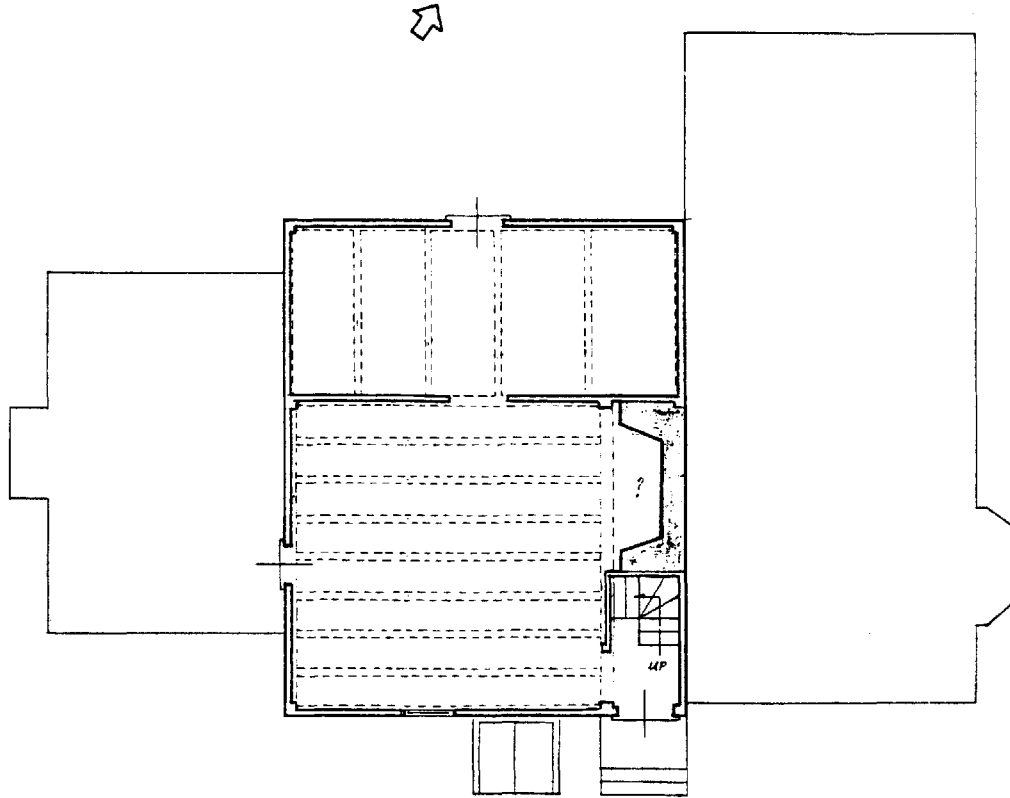
A major part of the original framing has survived. It is entirely of white oak. The original north and west sills exist, although a short piece of the north sill at the east end is missing. There is a rabbet in the west sill to receive the ends of the floor boards. The floor joists are set the thickness of the floor boards below the top surface of the north sill. Two of four original joists survive. They measure 9 inches in width by 6 inches in depth. Their tenons are flush with the top surfaces, but

nailed in the rabbet of the west sill. The four main posts are about 8 inches square, without any taper. They are connected in pairs by end girts and chimney girts that measure 7 inches in thickness by 13 inches in depth. These two bents are connected at a distance of 15 feet 6 inches by front and rear girts that are 4½ inches in thickness by 8 inches in depth. The inner, lower corners of the girts are chamfered, as also are the inner corners of the posts. The chamfers of the end girt and the posts are terminated by lamb's tongue stops; the chimney girt has a more elaborate treatment with a decorative double notch at each end. The chamfer of the front girt is interrupted at the positions of the door posts. There are seven second floor joists, equi-distantly spaced between the front and rear girts, and lodged in notches in the end and chimney girts. The middle joist is made with dovetailed ends. They measure 4½ inches in thickness and 5½ inches in depth. They are numbered at the chimney girt end, with corresponding numbers on the girt. The original flooring of the second floor between the end and chimney girts has survived. It is of mill-sawn pine, 1 inch thick, the saw marks showing on the upper surface. The lower surface, which formed the ceiling in the first floor room, is planed. The widths are fairly uniform, being about 10 inches wide. The boards were laid in two lengths, with the joints coming on a line on the first joist in from the south wall. The joists between the boards were tongue and grooved. The boards were nailed with 2 inch rose head nails.

No original studs now survive in any of the walls. It would appear that originally there were no studs except at door and window positions. This is determined from the existence of mortises that relate to the original construction period. Later mortises or gains for studs are clearly distinguishable. There have never been any studs in the north knee wall, which became an interior wall in Stage II. It would therefore appear that the exterior of the house had originally been vertically boarded, and that the inside of this boarding formed the interior wall surface of the house. This is borne out by the presence of whitewash on the underside of the front, rear, and end girts which could only have been applied prior to the construction of studded lath and plaster walls in Stage II. In Rhode Island, where this type of construction is known, the boarding was most often covered on the exterior with riven clapboards. This may also have been the case with the Van Nostrand-Starkins House, but it is possible that the exterior may have been shingled.

At the east wall position, there are corner posts measuring about 6 inches that had no transverse timber connecting them. There had been horizontal timbers between them and the main posts measuring 3 inches by 4 inches. That in the front wall was located 2 feet 4 inches below the plate while that in the rear wall was 5 feet below the plate. The function of these timbers has not been determined. The plates measure 4½ inches in thickness and 6½ inches in width. They once extended beyond the corner posts. There are 2 inch by 4 inch braces between the main posts and the plates, and also between the upper ends of the main posts, running down to the end, and chimney girts. The two braces at the chimney girt are missing.

There were five pairs of rafters, of which the inner three pairs survive in place, in a mutilated condition. The roof pitch is 13 inches: 12 inches. Shingle lath notches, 1 inch by 3 inch, are spaced on 16-inch centers. The collar beams are made with half-dovetail ends and let into the west side of the rafters and pinned. The upper ends of the rafters are mortised and pinned. The feet of the rafters are made with a transverse cog that bears against a corresponding notch in the plate. The rafters' feet are pinned through the plate. It appears that the east gable had



Van Nostrand-Starkins House, First Floor Plan
Stage II, ca. 1730-1800

overhung that wall by a few inches, while the west gable had about one foot overhang. The overhangs were removed in Stage II, at which time the gable rafters were converted into studs. Both original west gable rafters survive in this re-used condition in the present west gable. One of them is almost complete, short pieces only being missing from each end. In addition to the standard roof shingle lath notches, it has a series of gains, in what had been the outside face, for lath for shingles that formerly covered the gable end. The collar beam was set lower in the gable than for the other rafters, apparently to make the head of a window.

The east wall, as noted previously, was of masonry between the corner posts, and was at least as high as the plate. Whether the masonry was of brick or stone cannot now be determined, although stone is the most probable. Most of this wall was occupied by a fireplace. The stairway to the loft was probably located at the south side, as there is evidence of a door location at the south end of the chimney girt, consisting of a mortise for a door post, and in the adjacent post there are rabbets for the battens of a door. It cannot be ascertained positively whether these door clues are from Stage I or Stage II.

There is a possibility that a north lean-to of some kind existed in Stage I. The evidence for this is a notch in the rear plate, to the east of the central rafter, that would seem to relate to a lean-to rafter. As sections of this plate are missing, the evidence has been removed of any other notches. In addition, the present north

cellar wall is about 18 inches inside (south) of the present (Stage II) north lean-to foundation wall. No structure of any sort rests upon this inner wall, which may have been the north foundation of the original, smaller lean-to. If this conjecture is correct and an earlier, Stage I, lean-to did exist, the present foundation dates from Stage I also.

Some time around the middle of the 18th century, and possibly as early as the beginning of the second quarter, the house underwent a major transformation. It is even possible that it may have been moved to its present site from another location. The original structure would appear to have been stripped to the frame. A lean-to addition was built on the north side, 9 feet wide.

The present foundation may date from this time. It is of rubble masonry, generally about 1 foot 6 inches thick, except at the east end where there is a foundation for the fireplace and hearth, 5 feet 6 inches wide, and along the north wall to the lean-to, that was added at this time, there are inner and outer foundation walls as mentioned above. An areaway is located on the south elevation, partly under the position of the Stage I door. This location of the areaway suggests that the foundation may date from Stage II.

Extensive changes were made to the structure of the house. The south sill was replaced, along with two joists and the floor boards. The siding (clapboards or shingles?) was removed along with the vertical boarding to which it was applied. New studs were placed in the south elevation, two of them using original mortises in the girt. The others (3) were gained into the girt. The doorway was eliminated. A window, somewhat narrower than the original one, occupied the old location. One stud for it survives in place, on its east side. Gains in it indicate the size of the window frame. It was of 8 over 8 configuration with 7 inch by 9 inch glass. The other stud survives out of place and turned around so that its exterior face can be seen, with plain marks of weatherboard siding. In the south knee wall, four studs were placed, spaced more or less equi-distant between the main posts. They were mortised into the front girt and gained into the plate. Their lower ends are numbered, from the east side.

The north wall of the building became an interior wall with the construction of the lean-to addition. None of the original studs were retained in this wall and, while several of the original mortises were used for the replacement studs, most of these were gained into the rear girt. A stud from this period survives in place at the west side of the former window location. The only other surviving stud stands to the east of this one. The other Stage II studs were removed in the 19th century, when two were re-used out of place in the wall. One had pintle holes.

Six studs were erected in the west wall, some of them evidently being re-used pieces, but their former situation has yet to be determined. Four of them appear to have been studs. They have chamfered interior corners and show whitewash on three surfaces. Several of these have clear marks on one side from shingle lath, spaced on 15 inch centers. The upper ends of these pieces were gained into the end girts. Between the middle pair of these studs there was a door, not more than 26 inches wide, the jamb-ends of which went into the end girt with square gains. These door jambs were removed in the 19th century.

The overhanging west gable was cut back flush with the lower part of the wall. The new gable end was given six studs, four of which were former rafters; the pair in the middle being the former rafters of the overhang gable. Very little had been

cut off the ends of these to make them fit their new situation. Between these two there had always been a window. To the north of the window there remained the lower portion of an 18th century batten door together with one of its stops.

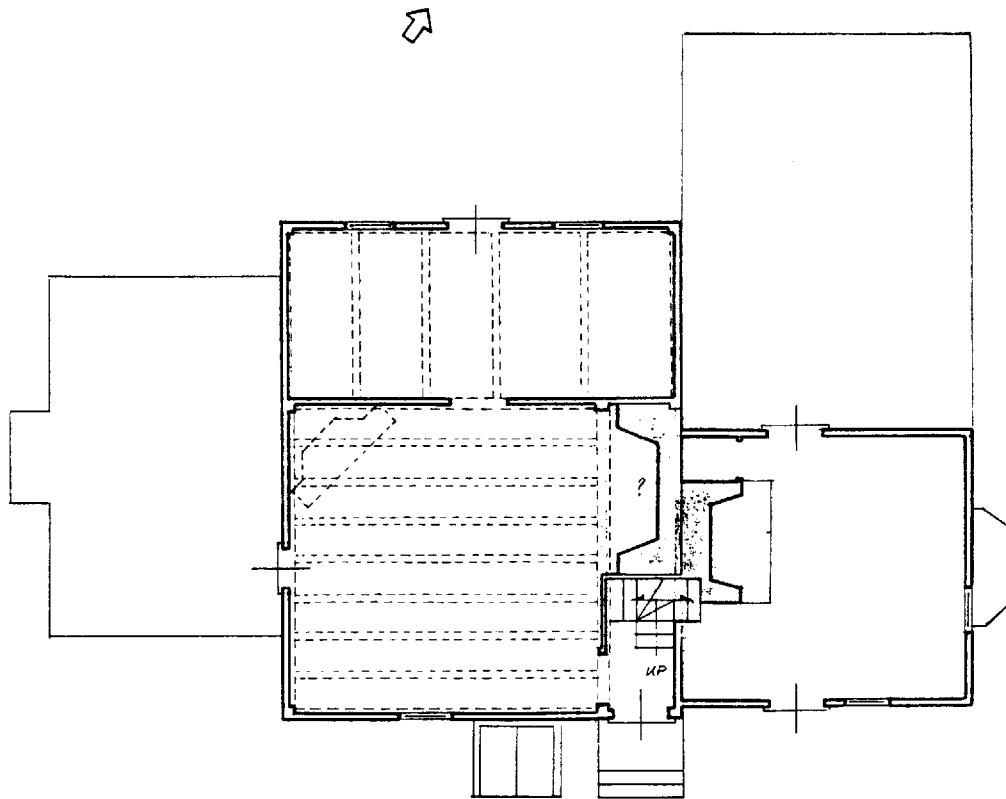
The "stone end" east wall was removed and replaced by a stone wall that ended short of the south wall, and extended up only as high as a girt inserted at this time. The top surface of this girt was on the same level as the original girts. Its ends are gained into the corner posts. There are seven more or less equi-distantly spaced studs above the girt, most of which have survived. Below it there were three studs toward the south side, only one of which survives, out of position. That the back of the fireplace was exposed to the exterior is confirmed by a corner board from Stage III, still in place, that had been scribed to the stone wall, which was itself later removed.

The three interior pairs of rafters were not disturbed. The original gable rafters of the projecting gables were removed and, as noted, made into studs. The new gable rafters were not notched for shingle lath, but were set with their outside surfaces on the same plane as the original rafters. This indicates that the original shingle lath were removed. The nailing pattern on the rafters shows that boarding was applied. Either at the beginning of Stage II or subsequently, extension pieces were applied to the rafters of the front slope, to make an overhang, perhaps 2 feet 6 inches wide. Notches occur in the plate beside each rafter for such a construction, and also in the posts and studs, for a soffit that would have been 2 feet below the top of the plate.

The lean-to was very simply framed. Its first floor joists were attached to the north wall of the original part by being let into it with a dovetail end joint. None of the joists survive, nor does the north sill, although the west sill still exists, made from a former rafter. The second floor joists are rather carefully finished, but spaced rather irregularly. There are six, including two end ones. The end ones are gained into, and nailed to, the north corner posts. The intermediate joists lay on top of the original Stage I north wall girt. The outer ends of these joists are mortised into the lean-to plate. The lean-to corner posts are 5½ inches square. They are braced to the plate. There are seven somewhat irregularly spaced studs in the north wall. A pair in the middle of the wall are spaced 2 feet 11 inches apart for a doorway. A head piece is gained into these. No evidence could be found for early windows in this wall. Apparently there were none. The west end wall framing shows evidence of an incomplete window frame that was apparently never used. It does, however, seem to have functioned as a shallow cupboard until some time in the 19th century when it was covered over with lath and plaster. Original, Stage II oak shingle lath extend behind this opening. One original stud and the upper parts of two others survive in the east wall of the lean-to. No original first floor boards survive in the lean-to, but nearly all of the original second floor boards were in place. These were damaged in restoration and were replaced according to the original dimensions and patterns. Their under surfaces, which show as the first floor ceiling, are planed. They are about 12 inches in width.

Except in the west gable, the lean-to rafters were cut on a bevel at their upper ends to lie on the original rafters. In the west gable, the rear main rafter was omitted.

A large part of the Stage II riven oak shingle lath, set on 16 inch centers, and a good-sized area of clipped-butt shingles as well, survive on the west end wall and on a portion of the east gable. This section, with its shingle lath, is on exhibit in the



Van Nostrand-Starkins House, First Floor Plan
Stage III, ca. 1800–ca. 1830

loft. While the shingles of the north wall (lean-to) are 19th century in date, they perpetuate the original arrangement, as there are scribe marks on the studs for the shingle lath positions. These have been replaced with new shingles, similarly applied.

On the east gable, an area of beaded, ship-lapped weatherboards has survived within the roof of the Stage III wing. Other weatherboards from this gable were re-used as boarding for shingles above the roof of the wing. The weatherboards have an exposure of about 10 inches. Nail holes in the southeast corner post and the original studs indicate that the facade of the house was weatherboarded.

A fireplace was located at the east end of the house, smaller than the one that had existed in Stage I, but still of generous proportions. On its south side there had been a staircase, the top step of which survives, cut out of the east side of the chimney girt. Facing the stair, in the south wall, was the main doorway. That this had a horizontally divided door is known by the four pintle holes in the corner post.

The interior walls were plastered on riven oak lath. Areas of the original lath, and small areas of the original plaster, survive on the north and east walls of the lean-to and on the walls of the main room behind the Stage III or Stage IV corner fireplace in the northwest corner of that room. Sections of original baseboard also have survived behind the corner fireplace.

The construction of the east wing is conservatively dated at c. 1810, but it could date as early as 1800. This estimate is based on the use of forged nails in the interior woodwork, and an early form of cut lath nails. The only surviving interior trim moulding is of quirked ovolo with astragal form, that came into common use at the beginning of the 19th century.

The wing is 14 feet in length and 14 feet, 2 inches in width. The side walls are 13 feet in height from the floor to the top of the plate. There are knee walls, 2 feet, 3 inches high. The front wall of the wing is set back about 6 inches from the front wall of the main unit. The frame of the wing does not come against that of the original section, but there is a 6 inch space between them.

The frame of the wing is of mill-sawn oak. The posts are 4 inches square, and are framed as bents with the second floor joists, which measure 4 inches by 6 inches. The bents are spaced about 3 feet, 6 inches on centers. The plates measure 3 inches by 5 inches. The front and rear walls have 7 foot long braces between the corner posts and the plates. The end walls have shorter braces between the corner posts and the end girts. Part of the west girt has been cut out, and both of its braces are missing. The three intermediate floor joists were replaced in the recent past. The outside walls were originally covered with beaded weatherboards having an exposure of 9½ inches. Three pieces of this material survive at the top of the north wall, along with the corner board at its west end which, as mentioned previously, was scribed to fit against a stone wall. These pieces show almost no indication of weathering, and have their original red paint. This was matched and its entire exterior painted in 1975 on the basis it represented the earliest exterior paint ever applied to the house.

The second floor boards have survived, and indicate that there was originally a staircase in the southwest corner, coming up over the side of the fireplace. The roof has a pitch of 11½ inches: 12 inches. The rafters are spaced to come over the wall posts. There are no collar beams. One of the original studs has survived in place in the east gable, and parts of the other two exist, out of place. There were no studs in the west wall. At the junction between the wing and the main unit, the ends of the shingle lath had survived, showing that the original shingle exposure had been 10½ inches.

There was a door and window in the south elevation. The existing window and its sash are possibly original, but had been taken out and re-set when later square-edged siding was installed, probably in Stage V. The extant door is a late replacement. Its jambs would seem to date to Stage V. The original door had been horizontally divided, as is evidenced by the four surviving pintle holes which had been covered by Stage V trim. There had been a window in the east elevation, towards the south side. Clear indications of its former presence were found when a bay window, added in Stage V, was removed. These two windows had 6/6 lights that were 8 inches by 10 inches in size. It was not possible to determine if there had been a window in the east gable originally.

There is an original door in the north wall, opposite that in the south wall. It is outward opening, and hung on strap hinges with driven pintles. This door is of batten construction with false applied stiles to make it appear as a two-panel door from the inside. The middle batten rail is in two parts, as if it had been intended to make a divided door. The door has its original cast-iron latch. The casing of the doorway originally had backbands on both sides, but only the exterior ones survived. It is of quirked ovolo with astragal section.

The casing of a closet door on the north side of the fireplace survives, although the door itself had been replaced. The top casing had originally extended up to the second floor boards, and only the lower part of it survives. It was determined from nail holes that the original door had been hung on H-L hinges. The other walls have a board dado, most of which survives. The projecting part of the chair rail had been cut off. Above the chair rail, the walls had been plastered on riven oak lath applied with early cut nails. Only fragments of this lathing survive. The second floor beams and the underside of the floor boards were exposed originally, and had a base coat of red paint which had later been whitewashed over.

The loft had originally been left unfinished; the inside of the roof and gable were whitewashed. The beaded ship-lapped weatherboards of the original unit formed the west wall of the wing's loft.

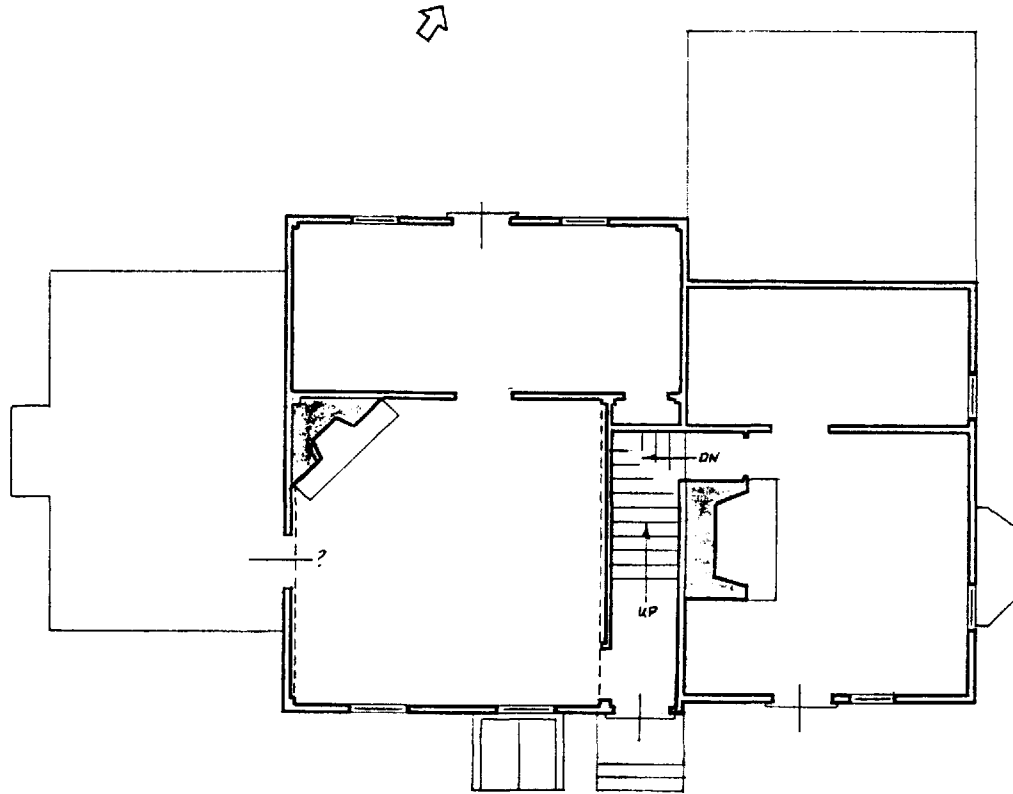
There was apparently no communication between the wing and the main unit for some time after the wing was constructed. Access between the two sections would seem to have been made in Stage V.

The existing structure of the lean-to of the wing evidently dates to the latter part of the 19th century. However, the unweathered condition of the original weatherboards on the north wall of the wing would indicate that they had always been protected. Also, the outward opening door from the wing into the lean-to space shows no sign of ever having means of securing it from the wing side. It would therefore appear as if there had been a lean-to on the wing from the time it was constructed, and that this feature was subsequently totally replaced.

It would seem that, at least at the beginning of Stage III, the main unit remained unaltered. A question that remains unanswered relates to the date of the corner fireplace in the main unit. It is quite definite that the east wall fireplace existed at the time that the wing was constructed. The scribed corner board confirms this, as also does the fact that the chimney flue of the wing fireplace was joined with that of the main unit within the roof of the wing, as can clearly be seen from the cut-out area of weatherboards of the main unit's gable, where the wing flue had slanted through the wall. The construction of the fireplace appears to be very old. The brick is laid up with clay. There is a wrought iron lintel bar suspended by means of a bolt from a wooden lintel, set in the brick work three courses above the opening. It is unlikely that the corner fireplace and the east end one co-existed. That it was built at some time in Stage III tends to be confirmed by the fact that the floor beams and the underside of the second floor boards in the main and lean-to rooms of the main unit were painted after the construction of the corner fireplace. Only one thin coat of paint is present, and there is no paint in the area covered by the fireplace.

With the removal of the east end fireplace, the tight, winding stair to the loft was replaced by a straight run of stairs between the chimney and the end girts. A board partition was erected under the chimney girt, extending to the north wall of the main room. Although this boarding was later removed, pieces of it survive with the paint outline of the stair. A corresponding paint outline survives on the east face of the chimney girt. A new chimney for the wing fireplace was constructed, extending straight up through the roof of the wing.

There is evidence of the existence of a transverse board partition in the loft that extended at least part of the way across the space, as can be seen from the



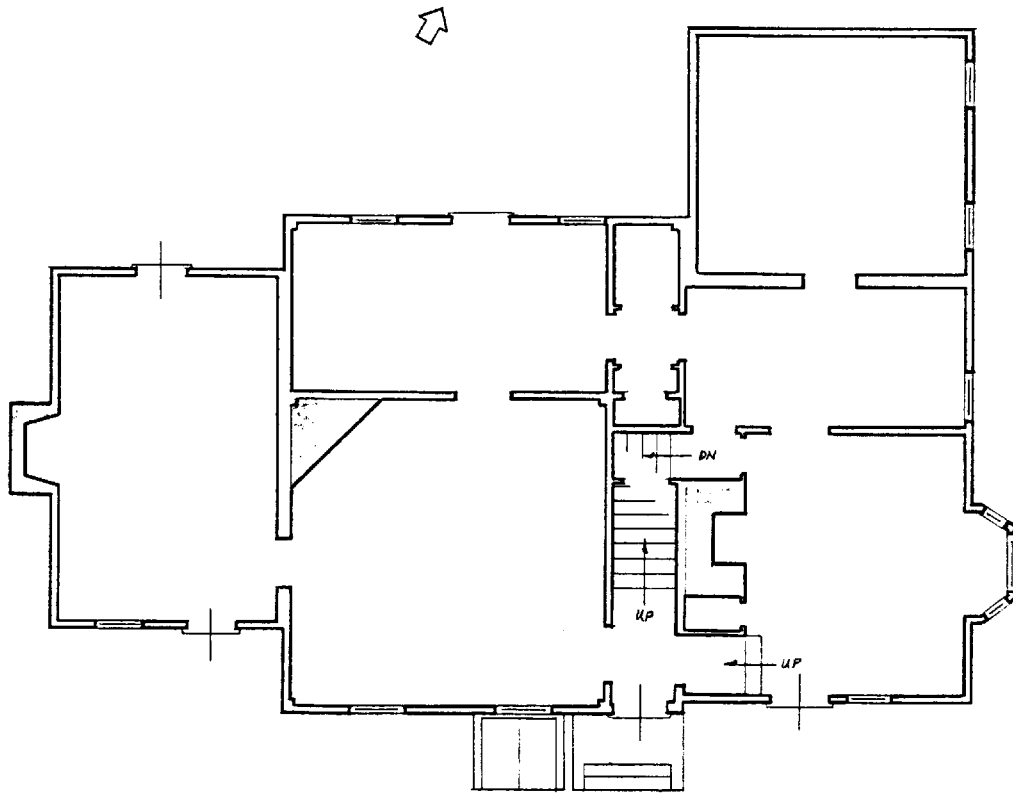
Van Nostrand-Starkins House, First Floor Plan
Stage IV, ca. 1830-ca. 1875

absence of whitewash on the west face of the second rafter and collar beam from the west end. The loft had been whitewashed as high as the collar beams, and much of this survives.

The principal change made in this period was the remodeling of the facade of the main unit in the Greek Revival style. To accommodate two large windows that had 6/6 lights of 10 inch by 12 inch glass, the studs of the front wall were shifted. Only two remain in their original locations. Additional sawn fir studs were inserted, supplementing several Stage II studs that were shifted out of their original locations. The short studs between the girt and the plate were also shifted to allow the insertion of two 3-light windows. The overhang was removed.

The front wall was given square edge weatherboards, applied directly on the frame, with a flush-boarded frieze starting at the bottom of the second-floor windows. A two-panel door with a three-light transom replaced the Stage II doorway. The door panels are flush-beaded on the inside, while the exterior had applied panel mouldings of ovolo with astragal section. A porch roof was probably built at this time, as old photographs show one with a shed roof. The first floor windows have three-panelled shutters.

Owing to the height of the new windows and the lowness of the front girt, the window stools are very close to the floor. There are panels under the windows. It is difficult to determine internal changes made at this time, as further changes made



Van Nostrand-Starkins House, First Floor Plan
 Stage V, ca. 1875-1970

in Stage V obliterated most of the evidence. It would seem, though, that plaster ceilings were installed in the first floor rooms of the main unit, if not the wing also. The two windows in the north wall of the lean-to of the main unit would seem to have been inserted at this time. These windows are similar to that in the south wall of the wing, being 6/6 and having 8 inch by 10 inch glass, but they have parting strips, which the other window does not. The frames of the two windows are slightly different and may be re-used units. The doorway was apparently altered at this time, judging from the casings and drip caps that have survived under Stage V trim. These pieces show that the door had been outward opening and hung on strap hinges with driven pintles.

Added at this time was a shed addition across the west end of the main unit, 12 feet, 4 inches wide. The lean-to of the wing, as it presently exists, was built, probably replacing earlier construction. A bay window was added on the east elevation of the wing, replacing an original window. A small dormer window was constructed in the front slope of the roof. Part of the middle rafter was cut out for it. The square-edged weatherboarding of the wing and the lean-to date from this time, as probably did the hipped porch roof that extended over the door and window of the south wall of the wing and which is known only from photographs. Following soon after this, a separate structure, the Kirby Cottage (TG 1974-75), was moved against the wing lean-to and joined to it. This building, 12 by 14 feet,

one and a half storeys in height, which originally had raked eaves, appears to date to the 1860's.

Nearly all of the surviving interior finish dates from this time. Most wall surfaces were replastered on new lath, and new door and window trim applied. The openings of both fireplaces were reduced in size. The floor boards of the first floor of the wing were replaced, and additional joists inset.

The board partition for the stairway in the main unit was replaced by studded framing, lath and plaster being applied on the room side, and the old boarding with the pieces out of order on the stair side. The stair itself was reconstructed with a landing at the level of the second floor of the wing, with a door to the wing loft. Most of the wall between the main and lean-to rooms of the main unit was replaced except for a section at the west end. An interior cellar stairway was built, leading from the closet on the north side of the wing fireplace. The access between the main unit and the wing at the south side of this fireplace, as it now exists, was constructed at this time. The original stair to the wing loft was removed.

20TH CENTURY ALTERATIONS

Most of the 20th century work involved the second floor of the main unit. On the first floor, the only significant change was the replacement of the flooring. In the main room the original joists were retained, but short joists were installed between them so that the new flooring ran from north to south. In the lean-to, the joists were replaced, but the flooring continued to run from east to west.

At the rear, a dormer was constructed, almost the full length of the main unit. Except at the gables, sections were cut out of the Stage I and Stage II rafters. Sections were also cut out of the Stage I rear plate, and the top of the north main post at the chimney girt was cut off, level with the floor. The removed sections of the rear, Stage I, rafters were built into the front slope of the roof as reinforcing. The new rooms on the second floor were lathed and plastered as was the loft space of the wing.

EPILOGUE

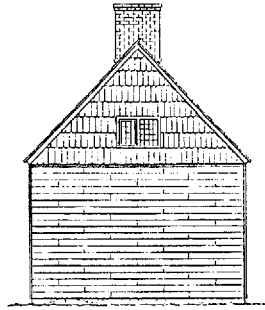
The foregoing structural analysis of the Van Nostrand-Starkins House was prepared by John Stevens, Architectural Historian-in-Charge of the Old Bethpage Village Restoration and an authority on early Dutch Colonial architecture. Mr. Stevens also is the Architectural Historian for the Van Nostrand-Starkins House restoration project, and, in this capacity, established the structural history of the house and developed the plans for and supervised its restoration. The chimney and fireplace design and construction were accomplished under the direction of Lt. Colonel Frederic N. Whitley, Jr., U.S. Army Engineers Ret., who has rendered similar service in connection with most Roslyn restoration projects. Most of the carpentry was accomplished by Steve Tlockowski and Edward Soukup who previously had worked on the Smith-Hegeman and James Sexton houses and, subsequently, worked on many other local restoration projects. Mr. Soukup continues (1992) to work on local restorations. The interior color analysis was completed by Frank Welsh, and the interior painting was accomplished under the direction of Kenneth Rosevear.

The analysis presented here describes the structure of the house as it was immediately prior to the restoration procedure. In developing a restoration

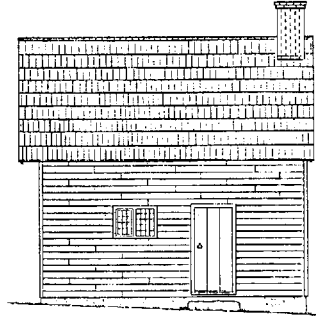
program, it was necessary to decide which stage of the development of the house should be restored. To restore it to Stage I, circa 1680, would have involved the destruction of a large amount of original early 18th century work. Restoration to Stage IV was contraindicated because almost all the interesting early work would have been concealed. In addition, the Stage IV modifications were not particularly impressive, especially in view of Roslyn's wealth of surviving buildings of this period. It was decided to restore the house to the very beginning of Stage III, circa 1800. At this time the original house (circa 1680) with its early 18th century lean-to (circa 1730) had remained virtually unchanged for well over half a century. The only modification which Stage III actually involved was the construction of the East Wing (circa 1800) of which there was an extensive survival. To accomplish this project the only notable structure which would be lost was the late Stage III corner fireplace of which the chimney was missing and the fireplace itself badly damaged and in poor repair. The reward for the loss of this corner fireplace was the exposure of a Stage II early 18th century plaster wall with its original baseboards. There was sufficient evidence to accomplish the contemplated restoration without conjecture, apart from the reconstruction of the Stage II fireplace and chimney. In this case, considerable information was available in the surviving chimney foundation, Stage III scribed corner board, etc. all of which Mr. Stevens describes in his text.

The restoration of the Van Nostrand-Starkins House was completed in 1977 and the house was exhibited in the Landmark Society tours in 1975, 1976 and 1977. Since then it has been open to the public as a house museum, on Saturday afternoons, from May through October. The Society has been fortunate in acquiring furnishings, mostly by gift, which have descended in Roslyn families, some of them in the Van Nostrand House itself. These include the Kirby lowboy and the Kirby kast, both of which must have resided on this corner for well over a century. The Kirby lowboy was exhibited in S.P.L.I.A.'s "Long Island Is My Nation" exhibit. The feet of the Kirby kast, dated 1734, were exhibited in the Metropolitan Museum's Kast Exhibit, in 1991. Numerous other Kirby family gifts also are on exhibit in the house. Several pieces descended in the Bogart-Seaman families, including the painted kitchen cupboard. The Long Island type gumwood kast, which descended from Adam and Phoebe Mott, of Cow Neck, was made between 1741 and 1749. Almost equally important is the two-panel, two-drawer cherry blanket chest whose history is not known but which unquestionably is of Long Island origin. The permanent exhibit of samplers worked by local girls is unique on Long Island. Since the completion of the restoration, the general site grading has been completed and a rubble retaining wall constructed along the house's north boundary. In addition, the only free-standing rubble wall construction in Roslyn during the past century has been erected along the east boundary. Both were built by Frank Tiberia. This site development program was made possible by a Community Development Grant awarded by the Town of North Hempstead American Revolution BiCentennial Commission.

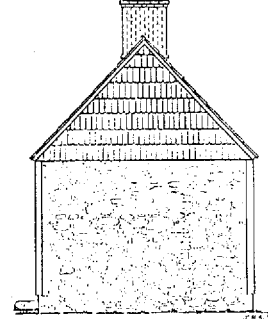
In 1982, the fourth, and most comprehensive, archaeological investigation was completed under the supervision of Donna Ottusch-Kianka, of New York University. Significant quantities of relevant artifacts were unearthed which help significantly in understanding the life practices of early occupants of the house. Some of these have been placed on permanent exhibit in the cellar, which recently was re-worked for this purpose, along with comparable artifacts excavated near other local houses. Wooden sheathing from the John Rogers and Arthur Duffett Houses has been installed here for exhibit and to preserve them.



West elevation

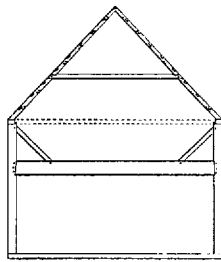


South elevation

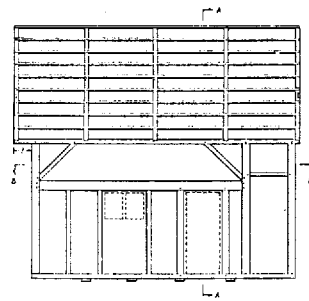


East elevation

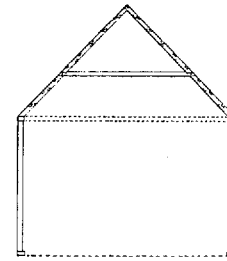
Van Nostrand-Starkins House
Reconstructed elevations
 Stage I, ca. 1680
 Drawings by John R. Stevens



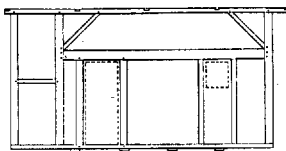
West elevation



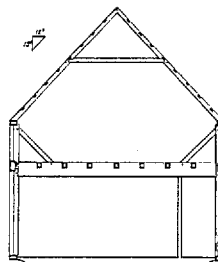
South elevation



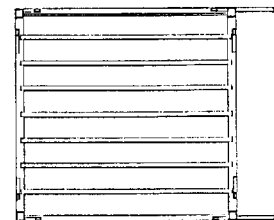
East elevation



North elevation



Section A-A



Section B-B

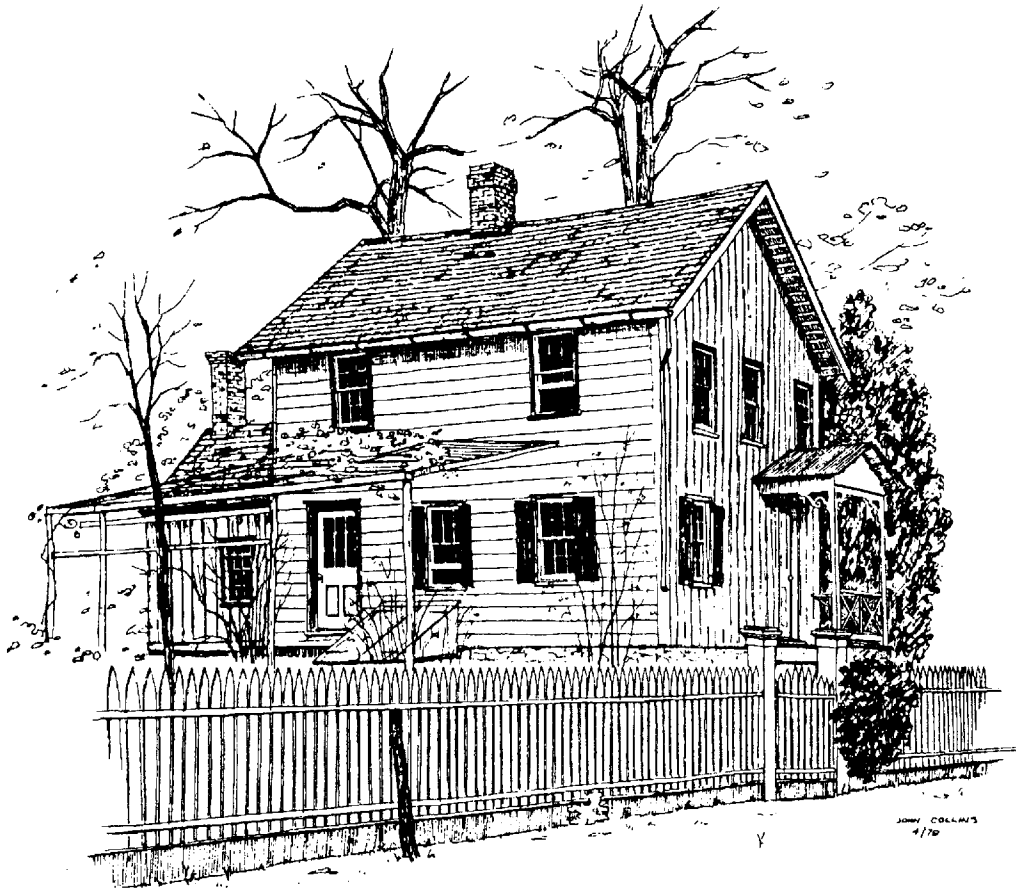
Van Nostrand-Starkins House
Framing Details
 Stage I, ca. 1680-ca. 1730
 Drawings by John R. Stevens

Similarly, all of the framing of the 17th and 18th century loft has been color-coded so that chronologic evaluation is easily possible. Local architectural fragments are exhibited here, including sections of the seven examples of 19th century fencing surviving in Roslyn as well as tool-boxes belonging to local carpenters which date over the entire 19th century. To enhance this fence exhibit, a replica of an early 18th century oak and locust fence was erected along the south boundary of the site, in 1988. This was designed by John Stevens and executed by Edward Soukup and Giulio Parente.

In addition to the foregoing, an appropriate garden plan has been developed for the Van Nostrand-Starkins House with the assistance of a grant from the Roslyn Heights Garden Club. The plan was prepared by Julia S. Berrall, author of "The Garden" and an authority on garden history. Mrs. Berrall's description of her project follows: "The small gardens planned for the Van Nostrand-Starkins House fall into two categories. Close by will be the housewife's bed of medical and culinary herbs and, at the far end of the garden space, will be rows of root vegetables and other food crops." Unfortunately, the Landmark Society has never developed the beds as it has not yet been possible to find some dedicated person who will agree to care for them. Perhaps 1992 will be a better year.

During 1989, the cellar of the Van Nostrand-Starkins House was improved so that it could be used as an exhibition area for archaeological artifacts collected on the site and, to a lesser extent, elsewhere in Roslyn. Because the cellar is heated, it also could be used as an all-year work area. No changes were made which affected any of the original fabric of the house. The 17th century west rubble wall, which was powdering badly, was re-pointed as required. Overhead electric lines were concealed and improved lighting installed and the concrete floor was covered with plastic tiles. The new, east chimney wall was sheathed with wall panels from the second storey, west room of the demolished Arthur Duffett House (TG 1987). The utility panels, on the south cellar wall, were concealed behind early 19th century beaded wall-boards which had been used as flooring in the John Rogers House (TG 1987-88).

During the fall of 1990, the roof of the main structure was reshingled by Edward Soukup and Noel Zuhowsky using 32 inch long, split cedar shingles, having a 13 inch exposure to the weather. Shingles which were too irregular to lie flat were smoothed with draw knives. These replaced 24 inch, factory-made shingles installed in 1974. Also, during the fall of 1990, all the exterior solid-color stain was removed and was replaced with a penetrating oil stain of the same color. During 1990-1991, the 85 year old American elm at the south-east corner of the house, which towered over its roof and which was long thought to be resistant to Dutch elm disease, succumbed. Many of its seedlings had been planted in various arborita as blight-free elms. It was removed in late 1991-early 1992.



Jacob Kirby Tenant House (Starkins Smithy) as it appeared circa 1855.
Drawing by John M. Collins.

CAP'T. JACOB KIRBY TENANT HOUSE
219 Main Street (Circa 1790 and Circa 1850)
Residence of Simina Farcasiu & John P. Hawkins

The early history of the site of the Jacob Kirby Tenant House is described in the chapter on the Van Nostrand-Starkins House (TG 1992). In brief, on March 21, 1795, William Van Nostrand conveyed his four acre plot and the buildings thereon to Joseph Starkins and Ann Elizabeth, his wife, for £120 (Queens County, Liber 65 of Deeds, Pg. 291). In 1801 Starkins bought more land, north and south of his 17th century house, from William Valentine. Starkins' oven house and his blacksmith shop are both mentioned in the 1824 highway records (North and South Hempstead Records, Vol. 7, Pg. 43 and 45). Joseph Starkins died in 1844.

In 1847, Joseph Starkins, presumably the blacksmith's son, mortgaged the property and in 1850 sold it to William Verity (Queens County, Liber 85 of Deeds, Pg. 486). Two years later, Verity sold it to merchant Jacob M. Kirby (Queens County, Liber 101 of Deeds, Pg. 142) who was acquiring land all around the Main Street—East Broadway intersection forming the locality known then, and still today, as "Kirby's corners." Kirby owned a fleet of sloops and schooners operating between Roslyn and New York, trading farm produce and lumber for fertilizer, dry goods and farm implements, which he sold in his Main Street store (TG 1986–1987). Following this initial purchase in 1852, Kirby descendants owned at least some of the land until 1973, following the death of Virginia Applegate Sammis. In 1937 Virginia Applegate sold the Van Nostrand-Starkins House and the Kirby Tenant House to Mr. and Mrs. John G. Nicholson, who sold both houses to John G. Tarrant in 1945. Tarrant divided the property, selling the Kirby Tenant House to Wilford E. and Natalie B. Neier in 1949. Subsequently it was sold to Elizabeth Mitchell (Nov. 2, 1955) and then to James E. and Helen Conner on July 18, 1958. The Conners made substantial changes to the house. Following James Conner's death the house was sold to Captain Roland A. Christensen, M.C., U.S.N. (Nov. 22, 1961). Captain Christensen sold the Kirby Tenant House to Elizabeth Alden and Beverly Bay (October 31, 1962) who, in turn, sold it back to John G. and Julia Tarrant (June 28, 1963). At this time, following considerable zoning litigation, Tarrant sold the Van Nostrand-Starkins House and its surroundings for development as the Chalet Apartments and Mr. Tarrant moved the small Wallace Kirby Office (Kirby School) from the rear of the Van Nostrand-Starkins House to the rear of the Jacob Kirby Tenant House to prevent the demolition of this small building (TG 1979–1980). Subsequently the Kirby Tenant House was sold to Robert Hanson (Nov. 3, 1965) and then to John and Jeanne McNamee (Dec. 15, 1971). Following John McNamee's death, Mrs. McNamee divided her property and sold the Kirby office to Dr. and Mrs. Roger Gerry and the Jacob Kirby Tenant House to Dr. and Mrs. Norbert A. Krapf (July 11, 1977). They, in turn, sold it to the present owners on November 13th, 1990.

While most of the house's owners actually lived in the house after 1949, it should be recalled that for most of the previous century it was usually rented to a tenant. The house is shown on the Walling Map (1859) as belonging to J.M. Kirby. It is indicated on the Beers-Comstock Map (1873) as a "J.M. Kirby Tenant House." A Town of North Hempstead Road Survey in 1860 also shows it as a "J.M. Kirby Tenant House."

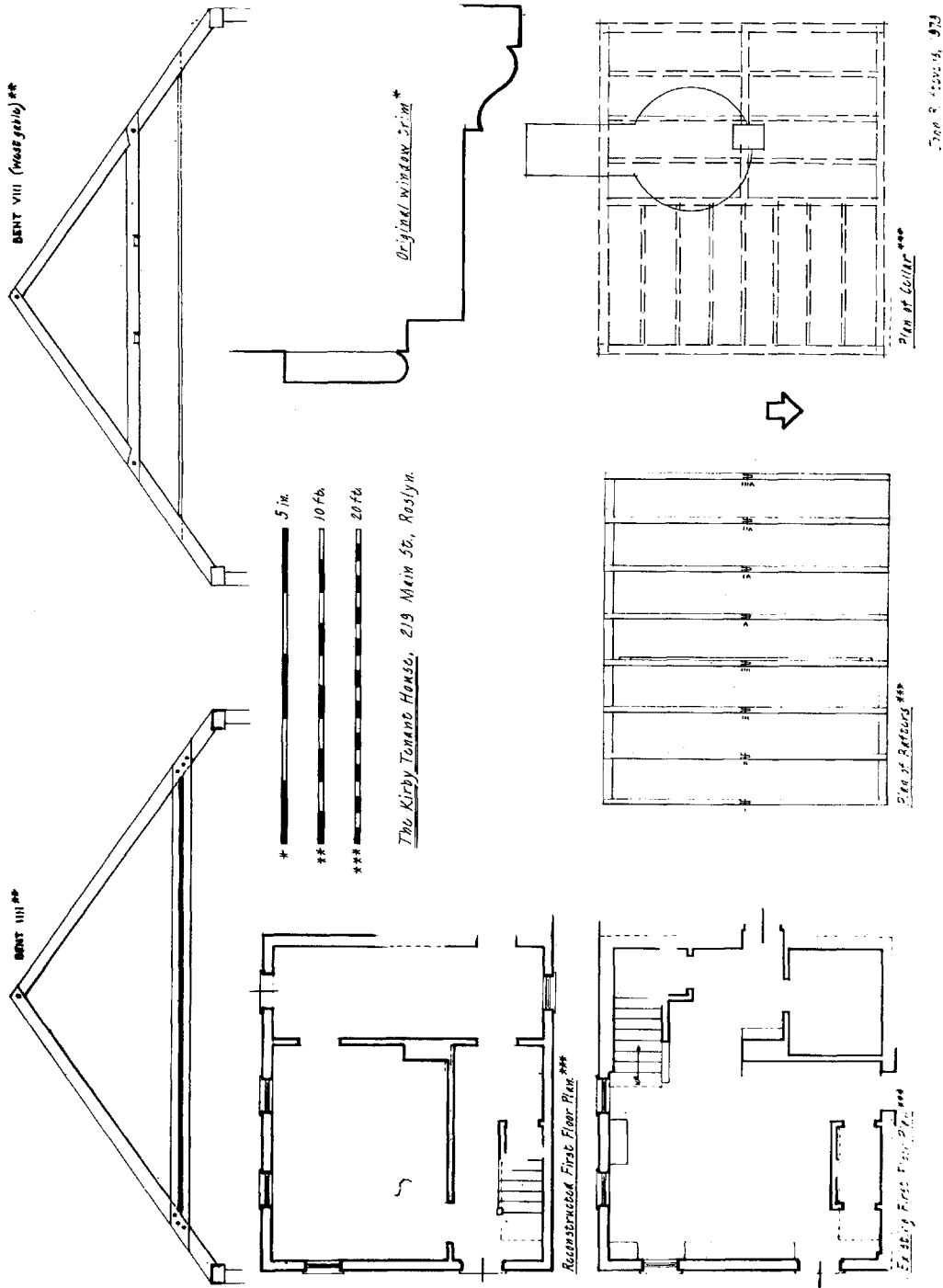
One of the tenants, Mrs. John Gschwind, of Roslyn Harbor, has been extremely helpful in this description of the Jacob M. Kirby Tenant House. Her father, Thomas Kruger, first rented the house about 1910 and her family lived there for about 30 years. Prior to her marriage, as Alice Kruger, she lived there for many years. Mrs. Gschwind has had long conversations with Norbert A. Krapf, Ph.D., a recent owner, and described life in the Kirby Tenant House, furnishing considerable information, not otherwise available, i.e. that the residents of the Van Nostrand-Starkins House and the Jacob Kirby Tenant House shared a common well situated between the two houses. An understanding of the early floor plan of the Kirby Tenant House was obtained from the careful examination of Dr. Krapf's notes on their conversations which he made available to me (R.G.G.). Without these the considerable alterations made by James E. Conner (Bldg. Permit Application, 10/21/59 and Certificate of Occupancy 6/29/60) would have prevented an understanding of the way the house functioned prior to the Conner enlargement.

While the discussion thus far has been directed entirely toward the history of the house as a tenant house developed by Jacob M. Kirby sometime between 1852 and 1859, and subsequently, it should be pointed out that the orientation of the house, with its ridge at right angles to the road, and probably, its original entrance on the south side, was for many years a decidedly 18th century characteristic. This opinion is supported by the survival of a unified system of heavy, adzed, joined framing in the attic in the late 18th century manner. The north-south oriented first floor joists are similarly constructed in the west half of the cellar. However, the first floor joists visible in the east part of the cellar are simple logs, dressed flat on top, which extend from east to west. These joists, similar to those of the Captain Jacob Kirby Cottage (TG 1974-1975) are suggestive of some mid-19th century framing. It may be conjectured that, prior to Captain Jacob Kirby's extensive alteration of the 1850's, the east side of the first storey level had an earth floor, and that the building originally may have been Joseph Starkins' blacksmith shop. Obviously, this historic use of the building is only conjectural and actual substantiation may never be obtained.

EXTERIOR

Apart from a description of the framing members in the attic and cellar, and of the foundation, not even conjectural evidence survives upon which to base an opinion of the 18th century structure. On this basis the description will be a comparison of the house as it appears today with how it appeared following the Kirby alteration of the 1850's. Unless otherwise specified, when the term "early" or "original" is used, it will refer to the appearance of the Kirby Tenant House in the mid-19th century. An excellent late 19th century photograph of the house survives. This was taken by one of the Kirby sisters and was given to the Society by the estate of Virginia Applegate Sammis.

The original house has a pitched roof with the gable fields parallel to the road and the ridge at right angles to it. In this case these characteristics are based upon the 18th century framing and not a mid-19th century Greek Revival "Temple front" precedent. The principal, east, front was, and still is, board-and-batten. The battens are common shingle-lathe with no effort at moulding. The west front originally was finished in the same manner and a survival of the west board-and-batten gable field may be seen in the present attic. In 1984, the Krapfs exposed the second storey level of the west board-and-batten wall when they divided the large



Framing drawings drawn in 1979.

west master bedroom, created by James Conner in 1959, into two smaller chambers. This originally exterior board-and-batten wall has since been sheathed over. There is an attic window in the east gable field today, but this is of recent origin and is not present in the early photograph. The house is three bays wide. The north second storey window in the east front was, and is, slightly smaller than the other two. All have 6/6 sash and plain drip caps. The original roof was shingled and the original chimney, with its simple two-course projecting cap, has survived. The eaves overhang on all sides. The sawn, mid-19th century "sweeps," which were nailed to the 18th century rafters, may be seen in the open soffits of the north and south eaves. The shingle lathe survives in the east overhang. The north and south sides of the house apparently were shingled originally. So far as can be determined there was no water table or corner-boards. The shingles are now covered with asbestos shingles applied by James Connor when he extended the house to the west by continuing the original ridge, in 1960. A vertical "break" on the north side of the house indicates the end of the original house and the beginning of the western addition which contains the present kitchen and master bedroom. There are three second storey windows on the north side of the house. Two of these are in the early part of the house, but only the window in the center of the group is original. Like all the other surviving early windows, it has 6/6 sash and a plain drip cap. All the windows today are fitted with fixed louvered modern shutters. Originally there were no shutters on the second storey windows. The ground floor windows were fitted with board-and-batten shutters. The original north first floor windows no longer survive. They have been displaced by Mr. Conner's large living room wing constructed in 1960. It is interesting to note that Roslyn's Historic District and Historic District Board were established in 1961. It is possible that the very considerable Conner additions were among the reasons for the adoption of this Historic District Policy. Prior to the Connor addition but apparently after 1940, there was an earlier north wing which opened to an east porch. Mrs. Gschwind does not remember this and it was demolished at the time the Conner wing was built.

The early Kirby photograph shows a rubble foundation to the sills. This was replaced by the present concrete foundation, probably in 1960. The early photograph also shows a doorway with a nine-light glazed door near the west corner of the south front. This has not survived. The principal decorative feature of the mid-19th century house was the delicate east stoep with its pitched roof, diagonally-braced railing and shaped brackets. This has been replaced by the somewhat larger, shed-roofed, east wing which survives today. It is the intention of the present owners to re-construct this early stoep, hopefully in time for the House Tour. However, this early stoep does not extend back to the beginning of the use of the building as a residence as the earliest, panoramic photograph shows only the doorway with a step. The photograph also shows a single storey, pitched roof wing which extended from the west front of the original house. According to Mrs. Gschwind, this was the original kitchen. It is vaguely on the same site as the present kitchen. The present cellar entry remains at or near its original location.

CELLAR

The present circular cellar and its entry are entirely new and probably date from 1960. Above the modern cellar wall may be seen the very shallow "crawl space" characteristic of early secondary buildings. This is littered with rocks in all directions which probably came from the original rubble foundation wall. Above the circular pit and to its west may be seen the original 4' x 5", adzed, north-south

oriented floor joists, which are set on 32 inch centers. The floorboards above are 6" in width. However, there are notches in the upper surfaces of the joists for "floor-lathe" to prevent drafts. These are set on 10" centers and suggest the original flooring was that width. From the east side of the circular pit and extending to the east side of the house, the floor joists are rough logs, dressed flat on their upper surfaces, which are 6–8" in diameter and extend from east to west. These are set on 24-inch centers. These resemble the principal floor joists of the Captain Jacob Kirby Cottage (TG 1974–1975) and this type of joist seems to be a mid-19th century characteristic, at least locally. The early pine flooring above the logs is 7½" wide and in excellent condition. This inclusion of a ground floor area of much later constituents from the rest of the framing leaves room for the conjecture that this part of the building was not floored. If this hypothesis is correct the original building may have been Joseph Starkins' blacksmith shop. A Town of North Hempstead Road Survey in 1824 (North and South Hempstead Town Records, Vol. 7, Pg. 45) suggests that Joseph Starkins' blacksmith shop was at a considerable distance from his house. However, Starkins bought his house next door approximately 30 years earlier than the road survey and may have had his original smithy closer to home than the one mentioned in the road survey.

ATTIC

The original attic has eight pairs of adzed 4" × 4" rafters set on 36" centers. There is no ridge member, but the paired rafters are pinned at the ridge. There are adzed collar beams, joined to the east and west gable rafters by means of pinned joints. There are about 12" above floor level. There is a similar, much heavier, collar beam set between the 4th pair of rafters. This projects only slightly above floor level. The 10" wide pine flooring may be early material, but does not appear to be original to this use. The original mid-19th century chimney projects from the early attic and part of the original west gable field board-and-batten sheathing remains in place and delineates the west end of the original structure. The under surface of the early shingled roof may be seen with its shingle lathe set on 10" centers.

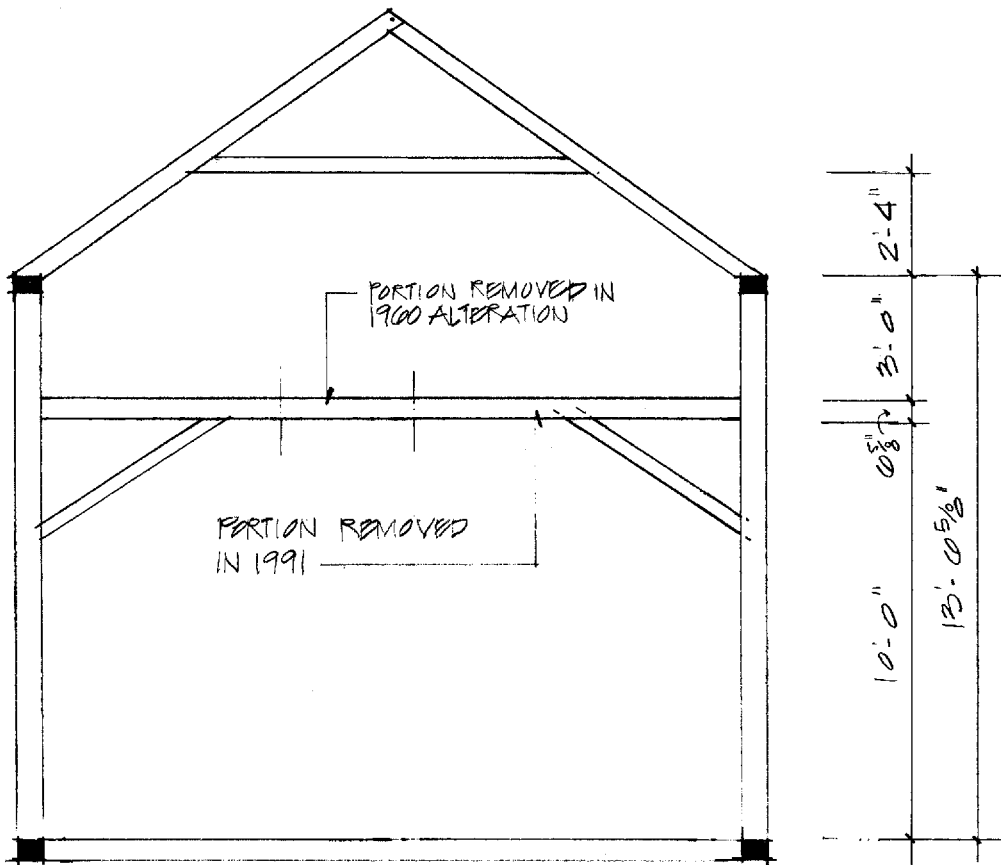
INTERIOR—FIRST STOREY

The house was entered originally through a doorway in the northeast corner of the present study. The original doorway survives. Its facings are trimmed with back-bands having cyma mouldings and a recessed bead at the inner edge of the surround. The latter feature represents a "last gasp" of Greek Revival detail. Immediately inside this doorway was a narrow hallway which extended from east to west, completely across the room. The early stairway, now occupied by a closet, was located against the exterior wall of the hallway. Part of the original stair-well fascia still may be seen in the ceiling in this location. The doorway, and possibly the door of the early stairway closet, may be seen at the west (far) end of the present closet partition. The door has two vertical panels in the Greek Revival Style, but has no mouldings. The inner surfaces of its stiles are lightly chamfered. If this closet door is original to the house, probably all the early doors in the house were its duplicates. Opposite this closet doorway was the doorway to a long narrow room which extended the entire north-south dimension of the house. This had a 6/6 window at its north end, vestiges of which are now buried in wall fabric, behind a bookcase in the present living room, and a 9-light glazed door at its south end. This elongated room, which was used by the Gschwinds as a dining room, also

included the doorway to the kitchen wing as well as a doorway to the exterior, south of the kitchen wing, at about the site of the present kitchen doorway. Virtually all traces of this early room were eliminated in the 1960 alteration.

The front parlor, on the other hand, has survived in fairly large degree. It's parti-wall, with the missing stair-hall, was removed in the 1960 alteration, at which time the front parlor flooring was covered with strip hardwood flooring. The entrance to the front parlor was located just inside the front doorway, on the south side of the missing stair-hall. The original windows, two south and one east, still survive in the front parlor. These are trimmed in the same manner as the front doorway and the other door and window openings. None of the windows ever was panelled beneath the sash. The original plain baseboards have cyma-moulded caps, similar to those embellishing the door and window facings.

The wall which divided the front parlor from the dining room was located at approximately the site of the present bookcases. The original chimney survives at the south end of this modern bookcase. Originally most of the chimney projected into the front parlor and provided a single flue for a cast-iron stove in the front parlor and another in the dining room.



Bent VIII

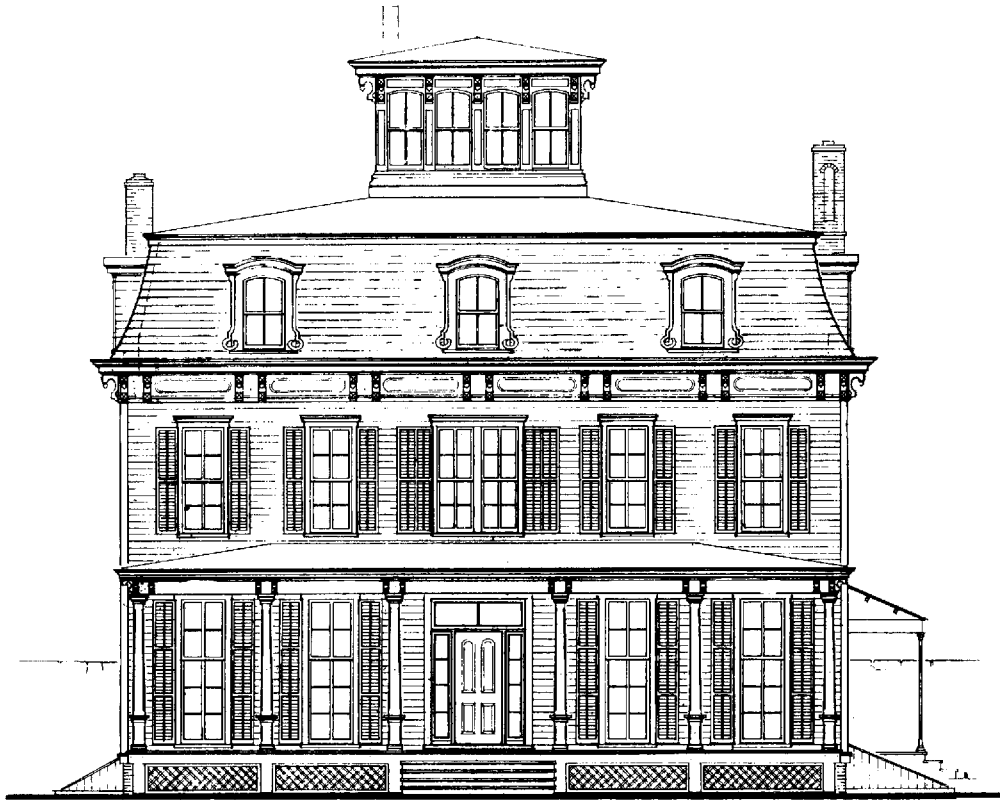
Drawing of Bent VIII done in 1992, showing sections removed in 1960 and in 1991.

INTERIOR—SECOND STOREY

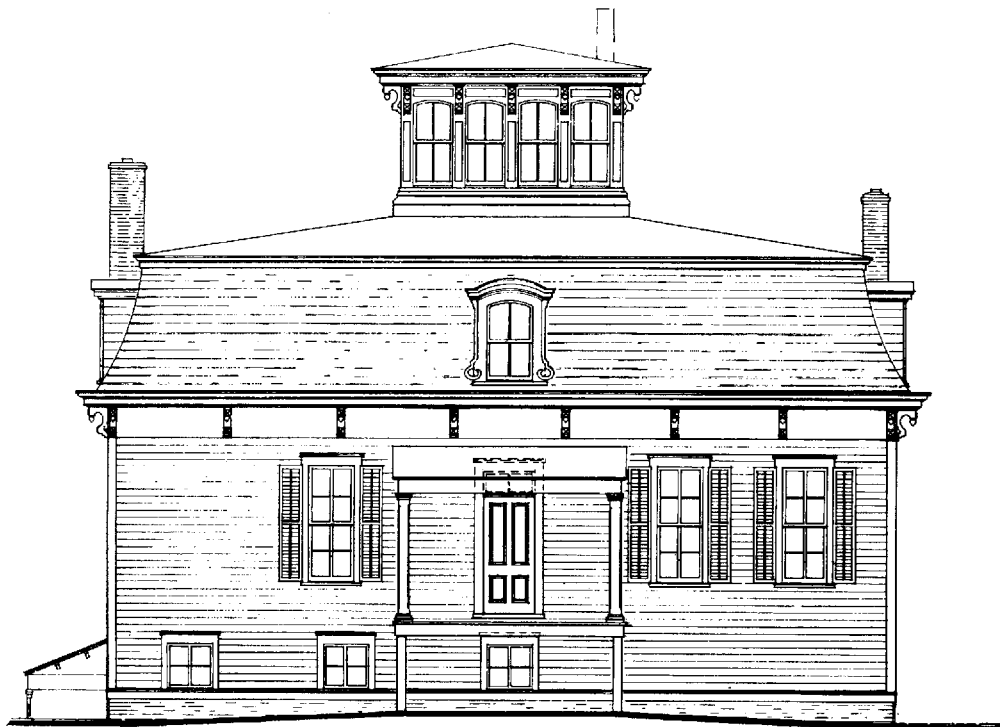
The upper floor plan was very similar to the lower and survives in its original form to a far greater extent. The floored-in site of the original stairwell may be seen in the original six inch wide yellow pine flooring at the north end of the present east chamber. The interior stair-wall is missing today but boxed-in vestiges of its framing remain at the north end of the east chamber. At the small landing at the head of the stairway, at the west end of the floor patch, there was a doorway on the south which led to the present east chamber. This survives buried in the wall. It was exposed briefly, in 1991, during plumbing procedures. Another doorway, on the west side of the landing, led to the long, narrow, west chamber, which extended the full length of the house from north to south. The attic trap-door was in the ceiling of this landing. During the 1991 plumbing work, the west second storey tie-beam was uncovered. Its center section had been removed to provide access to the master bedroom, in 1959. The north section of the west tie-beam, together with its angular brace, was removed during the plumbing project. Both tie-beam and its brace are hand-rived as is the framing still exposed in the attic. The tie-beam is 5 by 7 inches and its angular brace, which is mortised into the tie-beam, is 3 by 4¼ inches in cross-section. Both tie-beam and angular brace are on exhibit in the loft of the Van Nostrand-Starkins House. The original 6/6 windows survive at the north and south terminations of the original long, narrow west chamber, although the north window has been re-trimmed. The south window is trimmed in the same manner as those below. Apart from the changes already described, the south wall of the east chamber was modified by the Krapfs in 1984. At that time a later closet in the southwest corner of the room was extended to the east to form paired closets with a window between. This south window was re-trimmed and a window seat installed. These modifications, together with the dividing of the large, west bedroom, were designed by John Collins. The three east windows in the east chamber are entirely original and are trimmed in the same manner as the other windows in the house. The northerly of these is slightly smaller than the others, perhaps to provide space for the early steep roof beneath it. If this should have been the case, the steep was anticipated at the time the structure was converted to a house or else the window was reduced in size at the time the steep was constructed. Where they survive, the plain second storey baseboards are trimmed with caps consisting of a narrow torus moulding having a quirk.

NORTH LIVING ROOM

The present living room on the first floor is new and, with the present kitchen and master bedroom, represents the third construction phase of the house. In 1960 James Connor constructed the present single storey north wing with its large fireplace. The interior trim of the room created, which occupied the entire north wing, was so haphazard and undistinguished that, after they bought the house in 1977, the Krapfs retrimmed the door and window openings using plain facings with interior beads in the manner of the second half of the 19th century. A conforming baseboard with a beaded cap also was installed. To assist in the project, the Landmark Society provided a pair of four-panel, ogee-moulded doors and a distinguished "Colonial Revival" mantel, of the World War I era, all of which were taken from the demolished west wing, circa 1890, of the Van Nostrand-Starkins House, next door.



Warren Wilkey House, circa 1864, east elevation
(Doorway is not part of the original structure)
Drawing by Guy Ladd Frost, A.I.A.



Warren Wilkey House, 1864, west elevation
Drawing by Guy Ladd Frost, A.I.A.

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

HISTORICAL BACKGROUND

The exact date of the building of the Warren Wilkey house is a mystery although there are indications it could have been built between 1864 and 1867. A house on the site is shown as belonging to "W. Wilkie" on the Walling Map (1859) and as having belonged to "W.S. Wilkey" on the Beers Comstock Map (1873). However, they are not the same house. Francis Skillman, in his letter to the *Roslyn News* in 1895, wrote, "The next place south of Wilson Williams (Thomas Wood/150 Main Street) was the Methodist Church (Rectory/180 Main St.), past this the home of Anthony Wilkey, a great talker of politics and only here and there with a grain of sense. His house was lately sold to Jonathan Conklin and moved to the east side of the swamp, north of Mrs. Cordaman's. Then his son Warren built the new large house on the land. The next house south was Joseph Starkins (221 Main St.), the blacksmith of the fork in the road."

While Skillman's letter was not published until 1895 it apparently was written a good deal earlier as it described no events later than 1879. In addition, when he does list specific dates, they often are a decade or two after the fact. The Anthony Wilkey house still stands at #208 East Broadway and belongs to Mr. & Mrs. Leonard Wadler. This house, shown as belonging to Jonathan Conklin, is indicated on the Beers Comstock Map (1873) so we may conclude that Warren Wilkey's house had been built by that date. An early photograph in the Society's collection shows a pitched roof house south of the Warren Wilkey house near the present site of the Daniel Hegeman house. This almost certainly was the Anthony Wilkey house prior to its relocation on East Broadway prior to 1873. The records of the Town of North Hempstead include three references to Anthony Wilkey in the year 1860, establishing that he was alive in that year and probably living in his house at its original Main Street location. The Main Street property was conveyed to Ann Eliza Wilkey, wife of Warren S. Wilkey (Queens Co. Deeds, Liber 217, pg. 44). The only other mention of Anthony Wilkey in the Town records mentions his designation as "Overseer of Highways" at the Annual Meeting of the Town of North Hempstead on April 6, 7, 1830.

The list of marriages at St. George's Episcopal Church in Hempstead shows that Anthony Wilkie (sic) and Sarah Stillwell, both of Hempstead Harbour, (the early name for Roslyn) were married on August 18, 1804. In a list of the *Residents of the Town of North Hempstead* published in 1850, Anthony Wilkey described his age as 68 and gave his occupation as "Gentleman" indicating that he was able to live from his income. On the basis of the foregoing it seems likely that Anthony Wilkey was born in 1782 or 1783 and died in 1864 or shortly thereafter.

Warren S. Wilkey was born in 1812-1813 and married Ann Eliza Thorp in New York City on September 28, 1840. He apparently continued to live and work in New York as the New York City Directory for 1852-53 describes his business address as 8 Ferry Street and his home as 92 Greene Street. His addresses remained the same until 1862, when he moved his home to 1 Varick Place, New York City. He continued to reside on Varick Place through the issue of 1867. From 1868 thru 1873 he is shown in the New York City Directory, as being in the leather business in New York and residing in Roslyn, although in other years he is

variously listed as “agent,” “collector,” and “lawyer.” The earliest Curtin’s “*Directory of Long Island*,” for 1867–68, shows “Wilkes (sic), Warren, agent New York” as living in Roslyn and continued to show him in residence there until the last issue for 1878–1879. Warren Wilkey is listed again in the New York City Directory for 1880, although no home address is given. By 1882 his home address was listed as 302 Putnam Street, Brooklyn. In the 1887 Registry of Voters he is listed as having been a resident of Kings County for seven years and as being 74 years of age. His address is given as 190 Washington Ave. His date of death is not known. The Warren Wilkey House was exhibited previously in 1978–1979–1980–1981.

A 20th Century deed to the Wilkey property, long after it passed from Wilkey ownership, refers to the conveyance of the property from Anthony Wilkey to Ann Eliza (Mrs. Warren S.) Wilkey, as mentioned above, and establishes that she later gave or sold part of the holding to the Methodist Episcopal Church immediately to the north. While his parents were married in the Episcopal faith, Warren and his wife apparently were Methodists and in 1869 Warren was a member of the 5-man building committee charged with superintending the work of enlarging and renovating the church building, which had been completed in 1824 and which up to that time (1869) had been an “uncomfortable and uncouth affair.” The 1869 alteration made the church 48’ long and 25’ wide. The house almost certainly was built by John S. Wood, Warren Wilkey’s brother-in-law. John’s father, Thomas, had been the principal carpenter-builder in Roslyn for many years, but was very elderly, or possibly even dead at the time the Warren Wilkey House was built. Thomas Wood had built the Methodist Church Parsonage in 1845, a project in which both Wilkeys were much interested. If John S. Wood built the Wilkey residence, as seems likely, it is surely his magnum opus. John Wood’s house also is being exhibited on this year’s House Tour.

Late in the 19th century the house was acquired by Henry M. W. Eastman (1854–1924) who rented it. In the January 12, 1912 issue of *The Roslyn News*, he advertised “the Wilkey house” for sale for \$5200.00. Presumably there were no buyers and on his death the property passed to his heirs. During the final years of his ownership and perhaps for longer the house was rented to several lessees simultaneously. On December 15, 1925 the house was sold by the heirs of Henry M. W. Eastman to Emil T. and Nellie Rinas, owners of the first motion picture theater in Roslyn, who divided the house into three apartments. Ultimately the house passed to a son, Karl Rinas, who sold it to the Roslyn Preservation Corp., a non-profit corporation, late in 1970.

On March 26, 1980, Mr. and Mrs. Lester D. Arstark, of Jericho, contracted to buy the Warren Wilkey House. Title was conveyed on April 21, 1980, by which time the restoration, a labor of some ten year’s duration, had been completed. The restoration of the Warren Wilkey House is surely one of the major achievements of the Roslyn Preservation Corporation. Its restoration has been exceeded in complexity only by that of the John F. Remsen House (TG 1992).

The purchase of the Wilkey House by the Arstarks represents its return to its original status of a “single family residence” for the first time in almost a century.

During the final years of Rinas ownership the house deteriorated badly. The tin gutter lining rusted through producing extensive rot in the elaborate cornice and in some portions of the house framing. One of the porch columns rotted out and the porch roof collapsed. A temporary column and footing installed by the

Landmark Society probably saved the porch for later restoration. The quality of the tenants deteriorated to the point that the house was permitted to stand empty. Almost immediately extensive and uncontrollable vandalism began and, as the result, all the windows and most of the sash were badly damaged. All of the shutters were damaged. Most of the door panels were knocked out to gain access from room to room and, in some places, holes were made in the walls to provide this access. The entire double stair rail leading from the third storey to the belvedere was removed and several of the large belvedere cornice brackets were stolen. During this period the house caught fire at least twice.

Notwithstanding the extensive vandalism, the worst threat to the house was that of landslide. During the building of the Chalet Apartments to the southwest, the foreman in charge of construction admitted to bulldozing large quantities of gravel over the hillside in the grading of the Chalet parking area. This act placed a serious overburden on the steep hillside behind the house and deposited several feet of gravel against the west facade of the house penetrating its sheathing and breaking studs in several places. The original back porch of the house was badly damaged and a later south porch, circa 1925, completely demolished. Finally, firm action on the part of the Incorporated Village of Roslyn, and the risk of litigation by Karl Rinas who was faced with the prospect of losing a firm sale of the property unless the west boundary line was stabilized, convinced the Chalet owners to agree to construct a rock retaining wall at the top of the hill, to control future gravel flow, and to remove the over-burden from the hillside below the wall. This work started during the summer of 1970. During the construction of the retaining wall a large water main broke, washing even greater quantities of gravel against the house. The cellar was completely filled with gravel and the house inundated above the second storey window sills in some areas. Notwithstanding the tremendous impact of this final landslide, the house remained basically sound. The water main leak was repaired, the retaining wall was completed, the cellar was emptied of gravel and the hillside was cleared and seeded. Grass started to grow and the sale of the property by Karl Rinas to the Roslyn Preservation Corp. was consummated.

The first step in the restoration of the house was to assess the damage and deterioration which the house had endured as result of alteration, neglect and vandalism. It was the attitude of the Corporation that the house should be restored as it was locally important architecturally and its restoration would contribute significantly to the quality of the Main Street Historic District and to the stabilization and improvement of the south end of Main Street. Accordingly in January 1971, without heat and by the light of a flashlight, as all the windows had been boarded against vandals, the architect for the Corporation, Guy Ladd Frost, commenced a survey of the house to distinguish between the original fabric and later insertions. The data gathered during this study later was incorporated into a set of measured drawings one of which, of the principal (east) facade, has been reproduced in this Tour Guide. As the result of these studies it was established that the house was basically sound; that it could be restored; and that all the architectural components of the house were present in sufficient quantity to permit the complete accurate restoration of every part of the house except for the original front doorway. On the basis of the Frost drawings the Corporation decided to proceed with the structural restoration of the house and with the complete and precise restoration of its exterior. It also planned to restore the original floor plan of the house as well as those interior components which might be difficult for the eventual purchaser to complete. These included the restoration

of the fireplaces, the mantels, the interior doors and sash and shutters, the major stair rail and the belvedere stair rail.

EXTERIOR: The Warren Wilkey house is rectangular in shape in the French Second Empire style and commodious by local standards. It is of frame construction, five bays in width, and capped by a slightly concave, slate shingled, mansard roof. The mansard includes three dormer windows in its principal facade and rests upon an elaborately scrolled bracketed cornice which is the principal architectural feature of the house. Each bracket is decorated with a pair of carved tablet flowers in low relief and is terminated by a large turned drop. The entire roof-cornice complex is derived from that of the Hart M. Schiff house, built in New York by Detlef Wienau, in 1858. The frieze between the paired brackets is decorated with ogee mouldings in the shape of elongated flat ovals. The roof is surmounted by a rectangular belvedere having a low hipped roof. The latter rests upon a cornice which employs architectural elements matching those of the principal cornice but utilizing slightly larger, single brackets so that those in the belvedere appear to be of the same size as those in the principal cornice. There are four sash windows across the principal (east) front of the belvedere which are separated and surmounted by flat panels. The entire belvedere rests upon a base formed by a gigantic cyma-reversa moulding.

The house rests upon a massive foundation which is rubble construction to the grade and brick from the grade to the sills. The simple wooden water table utilizes a projecting square-edged cap. The foundation walls were in near perfect condition. There is a full cellar, paved with large bluestone slabs, which retains the original masonry components of its north and south cellar entries. There is an interesting coal chute in the east cellar wall which also is lined with large bluestone slabs. The three principal chimneys, two north, one south, are built of brick and include two flues each. They all rest upon the foundation tops and upon brick arches which may be seen in the cellar. One of these, the northwest, survives in its original form. The other two were infilled with brick about 1925 to provide furnace flues to the cellar. However, the south chimney arch was re-opened to its original configuration during the current restoration. All three chimneys originally were decorated with two rows of paired, round-arched panels on their sides of maximum exposure. The east and west sides of the chimneys included matching single-arch panels. The south and northwest chimneys both had been rebuilt, somewhat shorter than they originally were, after 1925. In their rebuilding the arched panels were omitted. The original northeast chimney survived in a crumbling state until 1971 when it was rebuilt to its original panelled design utilizing its architectural remains and a 1925 photograph supplied by Karl Rinas. Unfortunately the mason worked on an unannounced Saturday and completed the chimney omitting the single short side panels before anyone was aware of his error. At the same time the northwest chimney was extended to its original height to conform to the restored northeast chimney. In addition to the three major chimneys there is a minor brick chimney which rests upon a brick pier in the cellar, which was designed to provide a single flue for small cast-iron stoves in the three hallways.

The house is sheathed with novelty siding, a type of clapboard bevelled along its upper edge and rabbetted along its lower, which permits the carpenter to install it without measuring the exposure of each clapboard. Similar siding appeared as early as 1850 in the Zanetto Hotel, San Juan Bautista, California.

The double-faced corner boards are not moulded. Most of the Wilkey house windows are of the 4/4 type and are capped with moulded drip-boards. The exceptions are the belvedere and dormer windows which are of the 2/2 type and include slightly arched, upper sash. The dormer windows are capped by matching shallow-arched moulded roofs and are flanked by sawn scrolled trim. Also exceptions to the 4/4 window glazings are the large ground floor windows of the east facade. These four employ 4/6 glazing and extend all the way from the interior ceiling to the floor. These were designed to permit the lower sash to be raised into pockets to provide direct access from the interior to the porch. The two large windows south of the front doorway had been replaced with smaller windows, but the original forms have been replaced. Because the rear of the house rests upon a high retaining wall at the foot of the steep hillside, the ground floor windows in the west facade are much smaller than the others. There are only three of these as originally windows were not installed south of the central hall. The central window of the second storey of the east facade consists of 4/4 paired sash to conform to the dimensions of the front doorway below. The first and second storey windows originally were fitted with louvered shutters. Most of these have survived although badly damaged. These all have been restored or replaced.

No trace of the original front doorway survived except for the opening in the framing and no photograph of the original could be found. On this basis it was decided to design an appropriate doorway which included side-lights and an over-door window to provide a maximum of light into the central hall, the west end of which had only minimum natural lighting because of the exterior grade. It was decided to use a single door which included round-arched moulded upper panels and rectangular lower panels as this arrangement matched the original round-arched chimney panels. The Landmark Society owned such a door, from a Civil War period house in Cornwall-on-Hudson, and made it available for this purpose. The basic design of the doorway was modelled on that of a house of approximately the same date on West Street, in Glenwood Landing, and the sidelights were carried all the way to the floor in the manner of those of the John Wood house, circa 1855, at 140 Main Street. The moulding surrounding the doorway duplicates those of the window drip boards and the capitals of the pilasters which flank the door were copied from the porch column capitals. This doorway design was considered to be entirely appropriate to the formal symmetrical pattern of the house. The reconstructed doorway was completed just prior to Christmas 1971. A few weeks later a snapshot was produced by Miss Dorothy Henry who had lived in the house as a child prior to the Rinas alteration of 1925. This snapshot showed a doorway of contemporary design which utilized paired doors having moulded arched panels above and rectangular panels below. The lower panels each included a central carved wooden tablet flower in low relief identical to those decorating the principal and belvedere brackets. Because of the greater width of the combined paired doors there were no side-lights although there was a two-light over-door window. The original doorway also included a vigorous ogee moulding in the door surround. While the restored doorway admittedly differs from the original it is harmonious in design and, because of its side-lights, admits far more light to the hall. On this basis it was retained.

The long porch which extends completely across the front of the house has a low hipped roof supported by paired brackets which resemble those of the principal cornice but are smaller. The porch entablature rests upon columns which are rectangular in cross section. Each column is composed of a slender tapering

upper section which rests upon a plinth. Both columns and plinths have chamfered corners and are terminated by moulded capitals. The inner framing of the original porch roof has always been exposed and was permitted to remain so. Two of the wooden lattice grills beneath the porch floor survived and were reproduced to fill these openings. Concrete steps at the ends and center of the porch, installed in 1925, were removed and appropriate wooden steps were constructed at the porch center.

There are two additional accessory porches, on the ground floor of the north facade opening to the kitchen and on the second floor of the west facade opening to a central hall. Both utilize simple shed roofs supported by two slender columns which are simplified versions of the principal porch columns. Two of the original accessory porch columns survived. The two missing columns were copied from them. The slender columns do not support brackets but the exposed ends of the rafters are shaped and chamfered to provide an element of decoration. Both porches were badly damaged and required extensive rebuilding. Both porches retained the original doorways opening to them. That opening to the north porch includes a glazed door which utilizes paired moulded rectangular panels in its lower section. The west doorway utilizes a simple two-light over-door window and the original four panel moulded door which had been badly vandalized and has been restored. A monumental concrete stairway, circa 1925, which led to the west porch was removed early in 1972.

INTERIOR: The interior floor plan utilizes a hall arrangement, typical of its period, on the first two floors, and, in an unusual way, even on the third. On the ground floor which has a ceiling height of almost 11 feet, this plan consists of a large drawing room which extends the entire length of the house, to the south of the hall; the central hall which includes a single run stairway along its north wall, and the dining room and kitchen. There is a small pantry built at the expense of the kitchen but opening to the dining room. Its single exposed corner is rounded to prevent bruising. It retains its original "pass-thru" window, one of the earliest, in its kitchen wall. An almost identical, intact pantry and pass-thru door survived in the James K. Davis House (1876-1877). However, this was demolished in 1989 (TG 1990-1991).

The second storey, which has a ceiling height of almost 10 feet, utilizes much the same plan with two bedrooms having a range of closets between and connected by a short hallway through them to the south of the central hall, and the master bedroom with its dressing room, range of closets and bath to the north. The second storey hall is terminated at its east end by a small morning room lighted by the double windows immediately over the principal doorway and, at its opposite end, by the minor doorway which opens to the west porch. This door, and all the interior doors of the lower two floors, are of the four panel type and utilize rich protruding ogee mouldings. Their door surrounds are similar but vary somewhat from room to room. Those of the two principal bedrooms utilize complex protruding ogee mouldings as do the center hall, drawing room and dining room. The doorways of the kitchen and secondary rooms of the second storey are trimmed with simply cyma moulding. The more important rooms of the first and second floors are panelled beneath their windows. The prominent baseboards are stepped and are capped by vigorous ogee mouldings. The dining room, drawing room, and ground floor hall all include gesso cornices and probably had chandelier medallions as well. The brass gas chandeliers are from another house but are contemporary with the Wilkey house. They may have been gilded originally. The

drawing room, dining room, and two principal east bedrooms all had fireplaces. Each had a simple marbelized slate chimney piece, having a shaped mantel shelf, round arched opening and central keystone boss. The dining room mantel was white marble. The drawing room chimney piece was slightly larger because of the size of the room but otherwise similar to the others. Each opening was fitted with a moulded cast iron surround suitable for a coal grate and designed to accommodate a pierced summer cover. The kitchen includes a stove embrasure capped by a massive granite lintel in the exposed brick chimney. In the front of the chimney there is a large bluestone hearth upon which the stove originally stood. As the result of rot the supports for this slab sagged and the slab split in two. The original stove plates were bonded into the stove embrasure. When this stove rusted out, the embrasure opening was sloppily bricked in. During the restoration this messy brick work was removed so that a "neater" job could be done. During the procedure the remains of the original stove plates were exposed and photographed.

The third storey which has a ceiling height of almost 12 feet is dominated by a large central area covered by a cove ceiling which follows the configuration of the hipped roof. This space is roughly that of a "L" as it occupies the northwest corner as well as the central area. The principal architectural feature of this space is the free-standing double-railed secondary stairway which extends to the belvedere. The other features of this large central area are four massive simply bracketed, but otherwise undecorated, piers which support the belvedere. Three of these are original. The northeast pier was removed when this floor was converted to an apartment. It was replaced early in 1972.

In addition to the foregoing the free standing slightly angled brick chimney which was designed to accommodate a small parlor stove to heat this space and the termination of the principal stair rail which surrounds the stairwell also are contained in this room. The original purpose of this large space is unknown. All its exterior walls converge slightly toward the ceiling to accommodate to the shape of the mansard roof. There are several large wrought iron hooks let into the wall for some unknown purpose. Those in the vertical walls could have been installed for the large mirrors and portraits of the period. Obviously, the hooks in the sloping walls could not have been intended for this purpose. There are three small bedrooms on the third floor, two to the south of the central space and one in the northeast corner. All are entered through standard simple four-panelled ogee moulded doors of the period, all of which were badly damaged by vandals. Their surrounds all are ogee moulded on their bedroom facings, but untrimmed on the facings opening to the central area. The southeast bedroom utilizes a small Gothicised, wooden mantel piece on its chimney. The function of this mantel is decorative only and it never has surrounded a fireplace. However, a small cast iron stove probably was used, inserted into one of the fireplace flues rising from below.

1925 ALTERATION: This included two two-storey apartments divided by a wall which extended down the center of the ground floor central hall, concealing the stairway panelling and depriving the principal stairway of its railing on the first and second floors. A collateral right angle stairway was built from the first to the second floor requiring the relocation of the east wall of the southwest bedroom about two feet to the west and eliminating the closets of both south bedrooms. The chimney pieces were removed from the drawing room and dining room. Their fire boxes were closed and their flues utilized for furnaces in the cellar below. The drawing room was divided into two rooms by a wall inserted just to the west of the

chimney. The smaller (west) room was converted to a kitchen with its own entry built into its south wall.

The larger of the two rooms survived as a living room. Its ceiling was dropped several feet for easier heating and its windows reduced in size. The double doorway opening from the drawing room to the central hall was reduced in size to accommodate a smaller single door. The closets serving the master bedroom suite, north of the central hall, were demolished to provide a hallway for the north apartment.

The third apartment was converted at the expense of the entire third storey and the large central space was divided into a number of smaller rooms. This apartment was entered through the second storey west porch. It should be recalled that the second storey central hall had been walled out of both apartments and remained to provide access to the final run of the principal stairway, the only portion to retain its original rail.

1971-1980 RESTORATION: Following the exhibition of the Wilkey House on the Landmark Society's Tours of 1972 and 1973, work on the restoration stopped for a variety of reasons. These included the Preservation Corporation's interest in the restoration of the Smith-Hegeman and James Sexton houses, both of which had been relocated and were open to the weather. While Steve Tlockowski and Edward Soukup were the carpenters on the Smith-Hegeman and Sexton projects the services of Adam Brandt who had done the structural exterior restoration of the Wilkey House were needed for the restoration of the James and William Smith house which was privately owned. Mr. Brandt died just before completing the James and William Smith house restoration and the work remaining there was completed by Messrs. Soukup and Tlochowski who subsequently undertook the restoration of the late 17th century Van Nostrand Starkins House for the Landmark Society. In 1977 the Tlochowski-Soukup team returned to the Wilkey house and completed most of the interior restoration.

During 1978 all the old water-damaged plaster was removed and the house completely insulated. A new heating system, plumbing and electrical wiring were installed. The interior of the house was then completely replastered including the reconstruction of the original cornices according to the patterns made by John Stevens. The plaster work was completed by Mario Savocchi and the cornices reconstructed by Dominick Morana. All interior trim, doors and windows were repaired as required. The principal and belvedere stair-rail components were assembled so they could be restored. Missing components were made by Bruno Nowak and the stair-rails were re-installed by Edward Soukup and Steve Tlockowski. A small powder room and coat closet were constructed at the west end of the the principal hallway. The doors for these had been discarded from Locust Knoll (Mayknoll) and were donated by Mrs. William J. Casey for this purpose. The door from the kitchen to the hall also came from Locust Knoll. These were slightly earlier than the Wilkey House (1855) and were in poor condition, but entirely appropriate for use in this restoration. The four-panel, ogee moulded interior closet doors in the passageway between the south-west and south-east second storey chambers were made ca. 1890 and were removed from the James and William Smith house during its restoration. In addition, the demolished closet for the third floor northeast chamber was reconstructed using its original doors and doorway. An interior extension of this closet, which floor and ceiling scars indicate originally stood on the site, was reconstructed to serve as a bath. Its

four-panel ogee moulded door comes from the Landmark Society's stockpile. Apart from these very few modifications to the original floor plan, the Wilkey House stands today almost precisely as it did the day it was first built. An interior paint analysis was completed by Frank Welch and interior painting, in the original colors, was started in January 1979 by Guilio Parente and was completed by Edmond M. Ilg who also did the artificial graining. The west terrace was designed by Gregory Walsh. The Victorian landscape plan was prepared by Bruce Kelly.

Stairways

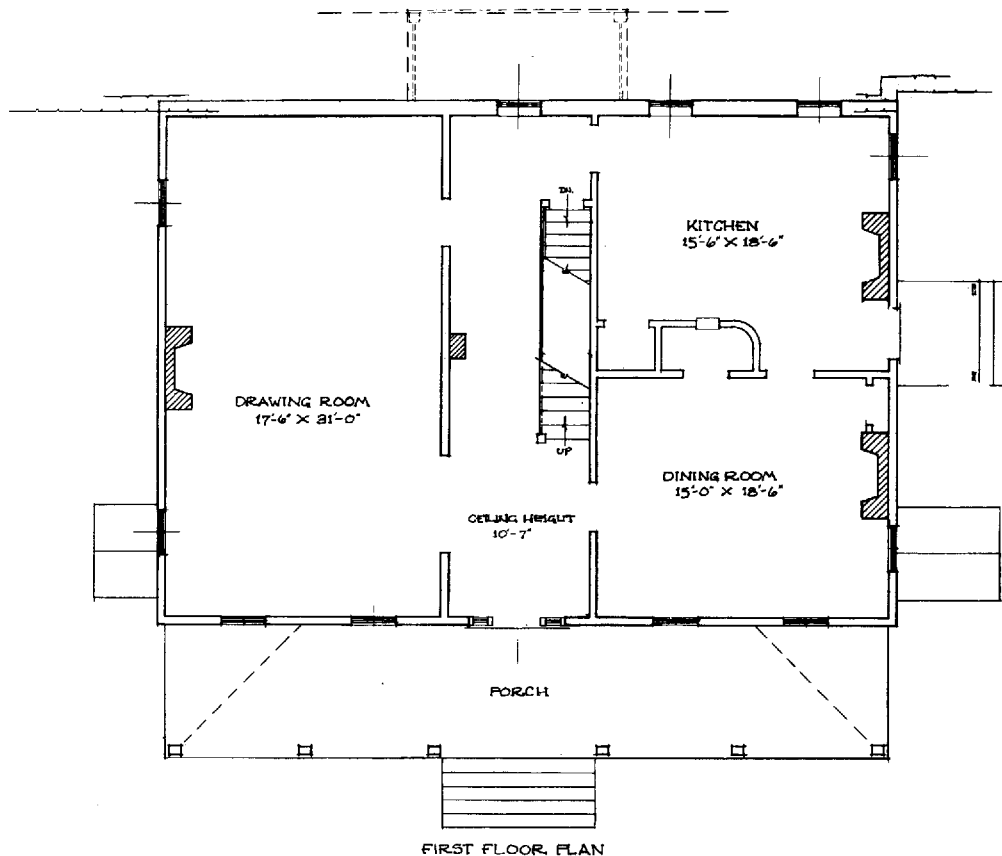
Exclusive of the cellar stairway there are two stairways within the house, both of which have survived in large part but which also have suffered considerable damage. The principal stairway extends from the first floor hall to the third floor. The stair-rail extended in a continuous run from the octagonal, richly veneered, moulded and panelled newel near the front door to a missing accessory newel of unknown configuration at the northwest corner of the third floor stair-well. The two courses of stairway were essentially in good condition although most of the lower stair treads were very badly worn and required replacement and the upper stair required bracing, especially at its lower end, which necessitated the removal of the only section of first floor hall cornice which had survived in restorable condition. The step end profiles are outlined by flat trim which articulates with the upper step of the stairwell fascia at the second and third floor levels. The ogee-panelled stair-well beneath the lower run of principal stairway had survived in good condition with enough of its original artificial graining to assure accurate restoration. Actually, all the hallway trim, including the third-floor stair-well fascia had been mahogany grained originally. The original principal stair-rail was black walnut. The upper part of the railing was roughly oval in cross-section with a shallow moulded convex rib which matched the two rounded edges and extended parallel to and midway between them. Most, but not all, of the surviving original balusters also were black walnut. The remainder were walnut stained mahogany. The balusters were turned top and bottom, with a tapering mid-section which was octagonal in cross-section. Each face of the octagonal cross-section was flat. However, only the ascending run of the original stair-rail from the second to third floors survived. All the rest had been removed, including both newels, when the house was divided into apartments. At the same time, much of the step and bead of the stairwell fascia at the second storey level had been chopped away to permit the construction of dividing walls. During the long period of restoration, appropriate segments of stair-rails were collected from all feasible sources. Much of this came from a demolished mid-19th century house in Whitestone, part of whose stair-rail had previously been used in the restoration of Samuel Adams Warner's Swiss Chalet (TG 1961-1962). This stair-rail also was walnut and its railing had no central rib on its upper surface. In addition, the octagonal portion of the balusters had lightly fluted rather than flat surfaces. Utilization of the Whitestone stair-rail would require removal of the central rib from the short section of surviving original railing. Even with the use of the Whitestone railing a number of new balusters had to be milled, and additional rail, and especially the angled returns, were accumulated in Amsterdam, New York and elsewhere to permit the reconstruction of the entire railing with old wood of a quality no longer obtainable in new material. Despite all these varied insertions the completed rail looks very close to the original. The only difference is that the convex rib on the original railing is missing and that, on careful examination, some of the balusters will have

lightly fluted, rather than flat, octagonal faces. The stair-rail was refinished by Leonard Blum.

The free-standing secondary stairway to the belvedere with its under surface sheathed with $4\frac{1}{4}$ " beaded boards survived intact until shortly before the house was purchased by the Roslyn Preservation Corporation, at which time the railing was destroyed by vandals. However, the writer (R.G.G.) had seen the stair-rail several times prior to its destruction. Made of mahogany, the belvedere stair-rail had a railing which was oval in cross-section, except for a flattened lower surface; slender urn-turned balusters and paired newels of the type commonly used in Roslyn during the second quarter of the 19th century. After the purchase of the house, some of the belvedere stair-rail, together with both newel caps, were found in various parts of the house and grounds. An appropriate newel and as many balusters as available were selected from the Landmark Society's architectural stockpile. The missing newel and necessary matching balusters were turned.

Mouldings

The door and window facings and baseboards of the first and second storeys are richly moulded for the most part. These vary more or less in accordance with the importance of the room and, because each room is treated differently, a description of all the trim in all the rooms would be both long and confusing. It is worthy of mention that while the facings and baseboards are richly trimmed, the



mouldings comprising them are not complicated. Frequent use is made of square-cornered back-boards, bull-nosing and ordinary cyma-moulded door or sash-stopping, all readily available even today. The four-panelled doors on both floors utilized this cyma-moulded sash-stopping to which a string of bull-nosing had been applied to achieve a rich effect with simple materials. The first and second floor hall door surrounds have stepped facings. These are trimmed with a large and vigorous ogee moulding surrounded by a bull-nosed back-band which is itself surrounded by a standard ogee moulding which is mitered into the base board caps. The latter consists of a stepped base board having two courses of ogee-moulded caps, one above the other. The upper course articulates with the ogee door-way mouldings as already described. The drawing room, dining room, morning room, southeast and northeast chambers are panelled beneath the windows.

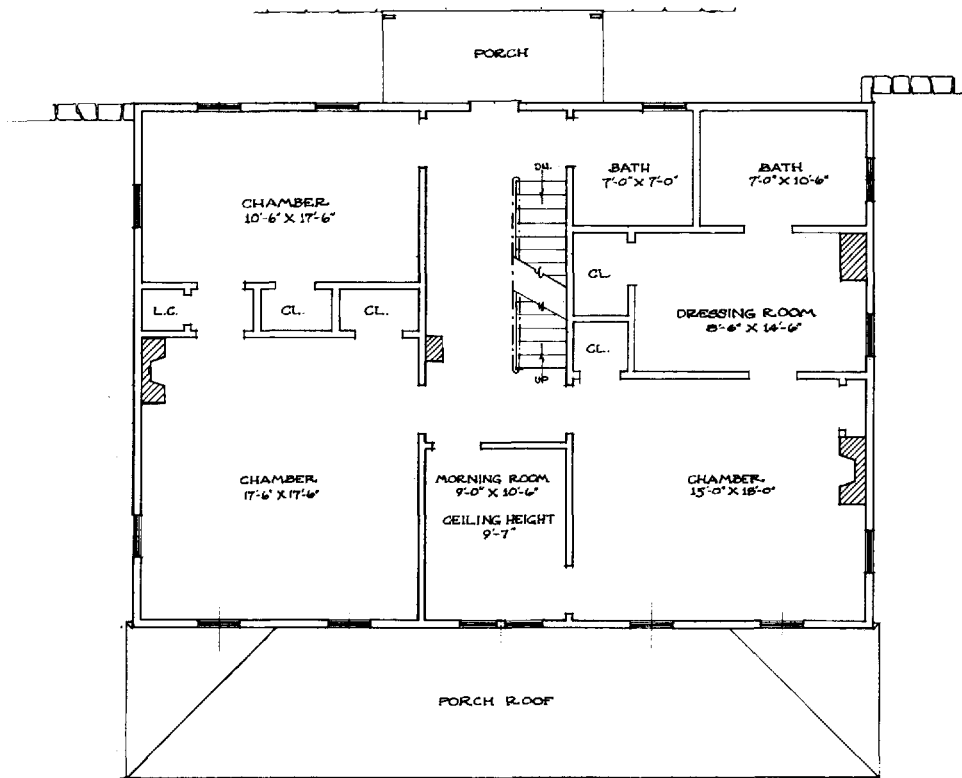
In contrast the third floor trim is very plain. The baseboards are plain with a slight upper corner chamfer. The hall door facings similarly are simply plain boards. All the windows are deeply recessed into the mansard and include round-headed upper sash. The window reveals are sheathed with plain boarding except for the reveal ceilings which are plastered. There are no panels beneath the sash. Originally, all the third floor windows were fitted with interior louvered shutters. All of these were missing when Roslyn Preservation purchased the house. Their rabbetts were fitted with interchangeable screens and storm sash during the restoration.

Hardware

Much of the original hardware has survived. This includes almost all of the original butt-type, cast iron hinges having fixed hinge pins in the upper hinge halves so that the doors may be readily lifted off the lower hinge halves. Similarly, many of the mortised door locks have survived. The original door knobs, rosettes and keyhole covers were replaced. Markings on the paint establish these were, for the most part, white porcelain knobs and rosettes with porcelain keyhole covers over brass escutcheons. These were replaced from the Landmark Society's stockpile and other sources. The interior brass-mounted porcelain knob fitted to the second storey exterior door is original to the house. All others are replacements. Many of the porcelain door-knob rosettes and keyhole covers were fabricated of artificial stone by David Butterfield. The metal mountings for these were made by James Kist. Many of the original window latches have survived. Unlike modern window latches, these swing from the upper to the lower sash thus avoiding damage to the upper sash when raising the lower. All were cast iron, those in the principal first and second storey rooms originally had porcelain knobs. Those in the secondary rooms, the entire third floor, the belvedere windows all had flat iron handles. Since a number of latches were missing, the street floor windows have been fitted with brass English latches of the same type from a demolished Victorian hotel in Colwyn Bay, Denbighshire, North Wales and the original latches gained thereby have been used to "fill out" on the second and third stories.

Cornices and Chandelier Medallions

Originally, the main floor hall, dining room and drawing room all had identical cornices. Most of these had been destroyed as the result of the insertion of an embossed tin ceiling in the dining room, and the apartment conversion in the hall and drawing room. However, enough remained so that it could be definitely



SECOND FLOOR PLAN

established that all these cornices were identical. A more or less intact cornice run survived along the north side of the central hall from the front doorway to the bottom of the stairway. However, even this had to be destroyed during the restoration in order to brace the stairway between the second and third storeys. However, cross-sections were kept and patterns carefully made. As the result all the restored cornices are identical to those originally used. During the restoration the plasterer complained that the long drawing room ceiling had sagged and that much of the restored cornice would be submerged into the ceiling. Careful checks with levels indicated that the ceiling had sagged only $\frac{1}{4}$ ". No traces of chandelier medallions remained but no original ceiling remained either in those locations in which chandelier medallions would be located. Since medallions were almost always used locally in rooms having cornices, these have been inserted with medallions which seemed to be appropriate to the house. The large drawing room medallion is a replica of that in the Manetto Hills Church at Old Bethpage Village. The three brass chandeliers are of the period of the house but are not original to it. They were donated to the Roslyn Preservation Corporation by Dr. and Mrs. Roger Gerry and were inserted during the current restoration. The classic brass sconces always were electrified and date from the World War I era.

Heating, Ventilation

These are characteristics never before described separately in a Tour Guide, essentially because the heating consisted only of fireplaces and the insulation, in

those rare cases where there was any, consisted of brick nogging between the studs. (See Mayknoll (Locust Knoll)—TG 1969–1970; Jerusha Dewey House—1982, 1983) In the Wilkey House counter-plaster was used up to the mansard base for insulation between the interior plaster wall and the exterior sheathing. No other example is known in Roslyn. This consists of a course of lathe and plaster applied to the inner surfacing of the studs, creating an air-space between the counter-plaster wall and the clapboards. Furring strips were then nailed to the studs on the interior aspect of the counter-plaster and the finished lathe and plaster wall was applied to the furring strips creating a second air layer. In the insulation of the house during restoration no data was available for calculating the insulation effect of the counter-plaster. It also was realized that insulation against the exterior sheathing in old buildings frequently caused paint peeling and blistering and sometimes even rot. On this basis the space between the counter-plaster layer and the finished plaster wall was filled with insulation, leaving the space between the counter-plaster and the exterior sheathing for air circulation and its drying effect. This system has provided extremely effective insulation.

Similarly, there was a course of $1\frac{1}{4}'' \times 3''$ “purlins” nailed to the under surfaces of the rafters beneath the hipped portion of the roof which formed the lightly coved ceiling of the large, right angled third floor hall. The lathing was nailed below these strips to create a space for air circulation beneath the rafters. This system apparently worked as, notwithstanding the poor care the house had had, there was no rafter rot whatever. This ventilating system was maintained in the restoration. Insulation was placed beneath the “purlins” and the new wire lathe applied to the under surface of the new insulation. This modification has produced a very slight lowering of the original third floor ceiling height.

The third storey chambers all originally had dropped ceilings with adequate air space above. Originally provision was made for the circulation of air in the spaces above by the insertion of fixed louvers in the north and south walls of the hall. Their framed openings survived even though the louvers have long been lost. They have, of course, been replaced.

Originally, there were four fireplaces in the house, in the drawing room, dining room, and both principal second storey bed chambers. In addition, there was an iron grill with adjustable louvers in the dining room ceiling above the fireplace which permitted the circulation of warm air from below to the northeast chamber. This grill has been retained, although plastered over on its lower aspect. During the conversion of the house to apartments, the dining room and drawing room fireplaces were closed up and their mantels removed. Both second storey mantels survived but had been badly damaged by vandals. Both were slate, the north mantel retaining traces of original marbelizing, and both had shaped shelves and round arch openings which originally had been fitted with cast-iron surrounds and removable pierced summer covers. During the early part of the restoration, the large slate drawing room mantel shelf was found in use as the bottom step of the south, apartment-house era, entry. On this basis a period slate mantel in the same style was purchased for the drawing room and a smaller slate one for the dining room. All four fireplace openings were then restored to accommodate to this group of mantels.

One at a time the four slate mantels were turned over to Barney Kupelik, who completed the marbelizing in the White House and Blair House, for marbelizing. The drawing room and dining room mantels both were marbelized to their original

graining which was not, however, original to this house. After the dining room mantel had been installed, the white marble mantel shelf of the original dining room mantel was found during the removal of the collapsed galvanized tin shed which had been constructed north of the kitchen during the apartment house period. Since it was too late to install a white marble mantel in the dining room, the original southeast chamber mantel was marbelized to a white marble graining. The original mantel in the northeast chamber retained enough of its original marbelizing to permit duplication. In addition to the four slate mantels there is a small wooden mantel, also having a shaped shelf, in the third floor southeast bedroom. This has an ogival-arch opening and flat pilasters which are trimmed with the only Tuscan mouldings in the house. This mantel never surrounded a fireplace but, originally, had a small stove placed in front of it, which was let into one of the two fireplace flues in the south chimney.

There is an interesting single flue chimney which projects from the south wall of the center hall. This chimney is plastered at all levels, up to the ceiling of the belvedere. Sometime prior to the current restoration this chimney was taken down to the belvedere roof level and closed over. At the first storey level the projecting chimney corners are finished with projecting square-edged back bands at each face with a recessed quarter-round moulding terminated by lamb's-tongues between.

At the second storey level, the corners are moulded only with the 1/4 round and lamb's-tongue and above the second storey the plaster corners remain square. Originally small cast-iron stoves stood in front of the hall chimney at each floor level, which accounts for the relatively narrow stairway in a house of this size. The first and second storey stove-holes were centered at 48" above floor level and the third storey at 36". The corner chimney mouldings should have been grained like the hall trim, but never were. The chimney itself had been taken down to the belvedere roof-line and roofed over, at some time in the past. The missing portion, above the roof, was not restored.

With four fireplaces, a kitchen stove, the three hall stoves and a stove in the southeast third storey chamber, the house should have been warm and cozy in winter. However, provision was made for cooling also. With the windows and chamber doorways kept open and the belvedere windows open, there would be a continuous draft throughout the house, forcing the hot air upwards and cooling the house.

Floor Plan Eccentricities

Additional unusual features remain. These are the belvedere, original bathroom, dressing room, morning room and other variations from the usual floor plan. The belvedere has survived in original condition. The beaded board vertical interior sheathing survives intact. The northwest second storey bath was constructed for this purpose in the original house. The original 42" high beaded vertically boarded dado with its bull-nose cap survives in large part although none of the original fittings have survived. The 19th century Victorian marble washstand was inserted during the restoration and the soap dishes, towel rod, etc., date from the early 20th century. Otherwise all the equipment is new and was selected only to be in harmony with the room. The bath to the south of the original bath was designed to serve as a sort of waiting room for those wishing to use the bath. The doorway connecting the "waiting room" and the bath was re-located during the restoration to provide access to the original bath from the dressing room along-

side. This represents almost the only revision of original design employed during the restoration. It is worthy of comment that the dressing room was designed to serve as such. It always had its own closet and never had direct access to the central hall. While definitely a secondary room with bull-nose capped baseboards and cyma-curved mouldings on the door and window facings into which the square cornered back-band has been planed, the room was intended for a purpose only rarely, if ever, encountered elsewhere in Roslyn.

The “morning room” at the east end of the second storey hall, like the dressing room, has an intimate relationship to the master bedroom to which it is connected. However, unlike the dressing room, it has no closet and is a more formal room which has its own access to the central hall. The only paired windows in the house, and these appear at an early date for paired windows, provide a spectacular view over Roslyn Park. These have prominent ogee moulded panels beneath the sash. The door and window facings are trimmed with conventional ogee mouldings and square cornered back-bands. The baseboards are capped with simple bull-nosed mouldings. It is not known whether a chandelier originally hung in the morning room. However, it is a stylish little room, in which the mistress of the house may have written letters, directed her small staff and even breakfasted. As in the case of the dressing room it suggests aspirations to a standard of living not elsewhere encountered in Roslyn during the mid-19th century. The Roccoco Revival valance dates from the mid-19th century and comes from the demolished Murray Hill Hotel.

There are two other odd features in the design of the house. These are the very large drawing room and the unusually prominent third floor hall. Mid-19th century houses of any pretense at all had “front parlors” in which “callers” could be received. Generally this was the most pretentious and least used room in the house. The Wilkey house has no front parlor unless the room we call the drawing room, which fills the entire east-west dimension of the house, served this purpose. If so it was a waste of valuable floor space and where did the family sit when they wished to relax after dinner? The William M. Valentine House (TG 1963) was enlarged about the same time as the Wilkey House was built. It is obvious that one had had a strong influence on the other, although the Wilkey house is more refined. The work on both may have been done by the same carpenter. Like the Wilkey, the Civil War version of the William M. Valentine house has a drawing room which extends for the full depth of the house. However, it also has a front parlor in the location of the Wilkey dining room and had its kitchen in a no longer surviving Federal period wing. It may be the Wilkeys were unconventional enough to combine the functions of front parlor and family living room, within the present drawing room. Perhaps they relaxed in the large third floor hall which, for all its plain trim, has superb scale, and with its deeply recessed windows and high lightly coved ceiling makes a highly attractive space, the total function of which has never been determined.

Kitchen and Pantry

The original kitchen survives intact but had lost all its equipment. Its principal feature is the brick chimney at the north end with its stone lintel and substantial bluestone slab upon which the kitchen range originally stood. The stove embrasure had been sloppily bricked up, probably as a part of the apartment house conversion and this in-bricking has been allowed to remain simply because the kitchen range remains somewhat cleaner if it stands in front of the chimney rather

than in it. However, this patch was rebricked for neatness in March 1978. The embrasure is 20" deep, has plastered cheeks and retains the back plate and tie-rod of an original built-in cast iron stove. There is a single stove flue only in this chimney. The kitchen trim includes plain baseboards with a chamfered upper edge and plain door and window facings having a beaded inner edge with cyma peripheral mouldings planed into the back-band strips. It is the only room in the house which does not retain its original floors. The kitchen does retain the original storage closet and provides space for a pantry which opens to the dining room, but which retains one of the earliest of pass-thru guillotine windows in the kitchen wall. The pantry retains its original storage drawers and a simple counter. The pantry has been restored as closely as the evidence permits to the original, except for the inclusion of a small sink in the north counter top. The kitchen fittings harmonize with the space but no attempt has been made to "restore" the kitchen. An appropriate zinc topped table has been found as well as a converted kerosene chandelier. A modern stove has been purchased which will harmonize with the mid-19 century surroundings. Modern cabinetry and counter space have been designed which are compatible with the period of the room. The design of the kitchen cabinet represents a joint effort of Peggy Gerry, Guy Ladd Frost and John R. Stevens. The design was executed by Edward Soukup.

Stable

The original Wilkey house stable was located across the road and slightly to the north and no longer survives. The present stable was relocated from Clayton, the estate of the late Childs Frick, where it had been built in 1862 as the stable for the Jerusha Dewey house by William Cullen Bryant. The architect was Frederick S. Copley of Staten Island. The Jerusha Dewey house survives, partially restored by the Historical Society of the Town of North Hempstead (TG 1982-1983).

The house was described in "Woodward's Country Houses" by G.E. and F.W. Woodward, New York 1865, pg. 40. The stable probably was designed by Copley and was in an even more ruinous condition than the house. When the Nassau County Cultural Center decided to demolish a number of accessory buildings on the Frick Estate the Roslyn Preservation Corporation offered to remove the stable for a fee of \$1.00. The building was then moved to its present site under the supervision of Guy Frost. The carpentry was completed by Walter Jankowsky.

The stable is a one-and-a-half storey structure having a pitched roof and a prominent facade gable. In its original location it faced south but faces east at the present time. It is sheathed with board and bull nosed battens and has a plain water table with a chamfered upper edge. The stable has extended eaves and the rafter ends are exposed. There is only one window in the building. This was located in the south wall and includes 6/6 sash. There are louvered grills in the north and south gable fields and a pair of small doors in the east facade gable which open to the loft. There also is an original board and batten access door at the south end of the east facade which retains its original hardware. All of these openings are protected by plain drip caps. Originally there was a single vehicle opening in the principal front which included a pair of doors which slid sideways from overhead tracks. These were removed sometime in the 20th century and a sort of porch constructed which increased the depth of the building sufficiently to provide space for modern autos. Two pairs of modern garage doors were then inserted in the outer wall of this porch. During the restoration this porch was removed but the two-car opening retained. However, in the present situation the

south pair of doors are in board-and-batten construction to match the siding so that when these are closed the stable appears to have only one vehicular opening.

Prior to relocation there was a small lean-to on the present north side of the stable which also dated from the auto era. This was so badly deteriorated it was not feasible to relocate it. However, one of the interior sheathing boards has been retained which bears the pencilled legend "Barney/Oldfield/Driver for/C. Auchincloss/Season of/1915."

When the stable was relocated to its present site it was extended 5' in length. In doing this an existing rubble retaining wall was incorporated into the building to serve as its west exterior wall.

Most of the original interior framing survives. This is all of mortise-and-tenon construction up to the plates. The interior mortises can also be seen in the central beam where the wall originally stood which divided the two box stalls from the carriage section. Similarly, most of the interior board sheathing survives bearing its original grey paint. The framing and the opening to the loft survive in part. In the loft most of the original rafters and shingle lath have survived. As expected these are of nailed construction. Unlike most of the Roslyn buildings of this period there is a ridge framing member. There also never was any interior sheathing in the loft and most of the loft floor boards have been replaced. As in the Augustus W. Leggett Tenant House (TG 1977-1978) and as described in the current introduction, the Dewey Stable has no studs in its construction. The plates are supported by heavy corner posts and center (intermediary) posts and the board-and-batten sheathing nailed to the outer surfaces of the sills and plates. This technique of using the vertically set siding to provide much of the support for the building has descended from the 18th century, vertically-boarded houses of Newport, R.I. Locally, Stage I of the Van Nostrand-Starkins House (ca. 1680) was sided in this manner and may have preceded the use of vertical boarding in Rhode Island. In addition, a number of local vertically-boarded, 19th century barns and other structures were similarly constructed, employing lighter boarding, as in the case of the Jerusha Dewey Stable.



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

JOHN S. WOOD HOUSE
140 Main Street (Circa 1850)
Residence of Anne Gronan and Michael Viola

HISTORY

The John S. Wood House is shown on the Beers-Comstock Map of 1873 but is missing from the Walling Map of 1859. However, the Walling Map was several years in preparation and other local houses, standing by 1855, also are not indicated on the Walling Map. On the basis of architectural style, it may be assumed that the John S. Wood House was built circa 1855 and, possibly, as early as 1845. It was on the House Tour in 1981 and in 1982.

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

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

John Wood was in business with his father as a carpenter-builder and continued on his own after his father's death or retirement. Following his father's death in 1865, John S. Wood continued to be listed in the Roslyn Directories for 1867 thru 1879 as a carpenter. John S. Wood almost certainly was the builder of the Warren Wilkey House as his wife was Warren Wilkey's sister and his father was at least 77 years old at the time the Wilkey House was built. Incidentally, the 1860 census shows that John S. and Sarah Wilkey Wood had two children then living at home, i.e., Arabella and Caroline A., in addition to father-in-law, Anthony Wilkey. This entry does not include grown children who lived elsewhere. Constance Charlick Terrell, who lived next door in the John Williams house (standing 1790) during the early 20th century, remembers the Wood sisters as old ladies, named Arabella and Ellen. Ellen obviously was born after the 1860 Census. Both died within a few days in 1916-1917 and were survived by sister "Carrie" who lived in Patchogue.

When the present owners removed the front parlor mantel in 1954 they found a letter which had slipped behind the shelf many years earlier and, as a result, had

never been mailed. The envelope is addressed to "Winfield S. Wood., Esq., Paris, Monroe Co., Missouri." The letter bears the Roslyn dateline for March 11, 1876, and opens with the salutation, "Dear Brother." It is signed "Carrie." It is obvious that "Carrie" is Caroline A. Wood, a daughter of John S. and Sarah, although we are unable to determine whether she was married or single and, if the former, what her married name was. The letter is long, full of news and pleasant to read. She writes she is "very much pleased with housekeeping so far" and that she has "everything very handy." She adds that "there are eight rooms in the house and a good size yard around it" but that it does not amount to much as a garden spot for it is rather damp so I shall have it for a grass plot." In any case she "shall have the whole house after the 1st of April" and hopes that her brother will "come on and see what a pleasant home I have got." The letter may refer to the John Wood House although we cannot be sure. It does not seem to have had eight rooms in 1876 and the "yard" was never a "good sized" one except for the rear (west) which is a steep hillside. The letter may refer to Thomas Wood's house (The House) just a few feet to the south. The grounds here are large and damp but the house has more than eight rooms. (TG 1988-89) Carrie goes on to describe the terms of Aunt Eliza's will. This probably was Warren Wilkey's wife, Ann Eliza. In any event, Aunt Eliza bequeathed $\frac{3}{4}$ of her estate to "mother" (Mrs. John Wood, Warren Wilkey's sister) and divided the remaining 25% between Warren S. Wilkey and Henry Craft, whom she "had not seen for 40 years." Aunt Eliza also left her personal and household effects to Sarah Wilkey (Mrs. John S.) Wood. She also mentioned that Ellen (possibly a younger sister born after the 1860 census) has been employed to do all of "Mr. Townsend's winter sewing." Ellen spends most of her time riding horses with Mr. Townsend's remaining single daughter but "gets paid just the same as if she stayed in the house sewing."

The house descended in the Wood family until an indeterminate date late in the 19th century. By the 1920's, it was owned by Harry Smith, brother of Jessie Smith, and grandson of William Smith (see James and William Smith House, TG 1973-1974; 1984-1989). It was purchased by Mr. & Mrs. Edmond Ilg from Harry Smith's estate in 1954. The present owners bought it in 1983.

EXTERIOR

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

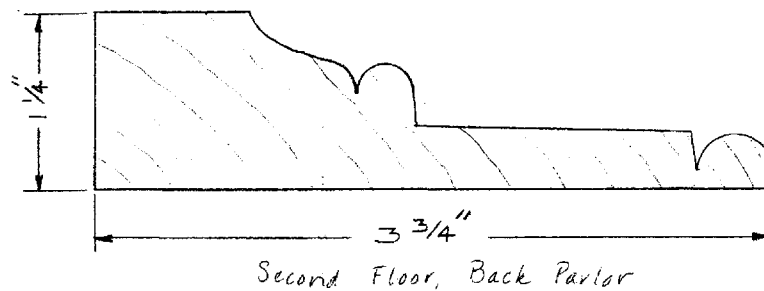
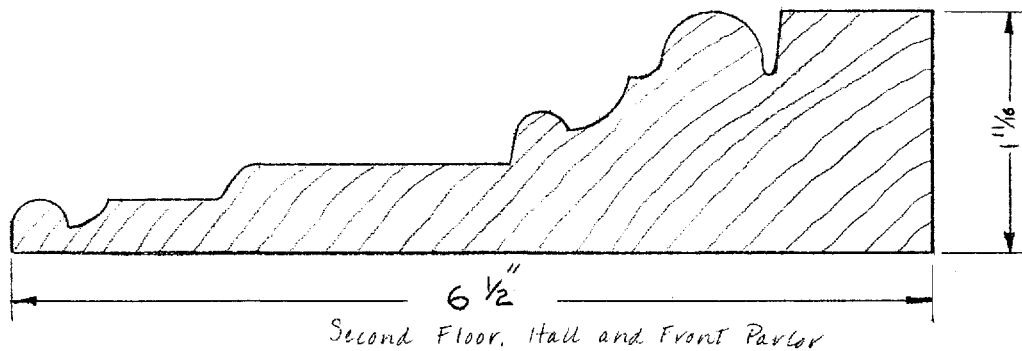
The house has 6/6 windows throughout except for three clerestory ("eyebrow") windows in the east front. There also is an original 3-light "eyebrow" window in the west front and two original 4-light windows at the ground floor level; one in the original kitchen and one in the original larder. These represent all the windows originally in the west front although the four-light window in the larder is

concealed by the early 20th century west addition which, itself, includes two circa 1920 windows. All of the east windows, including the “eyebrow” windows, are surmounted by elaborate projecting, Tuscan-moulded drip caps. All other windows have plain drip caps. The exterior door on the second storey south replaces an original window. All of the windows originally were fitted with louvered shutters, some of which survive. The pintles for the “eyebrow” windows also survive although the louvers are missing. The house retains its moulded corner boards and plain, flat, water table which has a vertical projecting edge of only 1½ inches.

The chimney today is rectangular in cross-section and extends from east-to-west. A panoramic photograph of Roslyn taken circa 1870 from immediately behind the John S. Wood House shows that the original chimney extended seven courses of brick above the ridge to an indented waist. It then extended another seven courses upward to a projecting cap, three courses of brick in height; the middle course of which projected outward to the plane of the chimney base. The photograph also shows the enclosed soffits on the extended eaves, both of which characteristics survive, as well as the sawn, shaped, double-scrolled brackets which also survive. There has been some conjecture that these eave brackets are later embellishments but the photograph, which is almost contemporaneous with the house, indicates they date from the original structure. All-in-all, it is a typical house constructed in the conventional manner of Thomas and John Wood beginning with the Obediah Washington Valentine House, ca. 1835 (TG 1971–1972) and followed by the first (south) half of the Myers Valentine House (TG 1979–1980), the Methodist Parsonage (1845) and continuing to the John Wood House which may be the last to have been built in this manner. It is almost contemporary with the Samuel Dugan House (ca. 1855) (TG 1978–1979) next door which also may have been built by Thomas and/or John Wood but which varies somewhat from the typical Wood pattern. We know the Woods did not always build typical Wood houses as the Warren Wilkey House must have been built by John who was married to Warren Wilkey’s sister, Sarah. There is a small shingled pent-roofed shed placed along the west front at the second storey level which is a 20th century addition.

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

A few vestiges of the first floor east front remain inside the present enclosed porch. Both 6/6 windows survive with their original sash and even their original window-latches. However, the window facings and clapboards were removed when the present porch was built to permit the use of interior sheathing on this originally exterior wall. The original doorway was placed at the site of the present



double doorway. The original doorway probably was a duplicate of the surviving, second-storey, east doorway, except that, originally, there was insufficient space for a transom in the lower doorway.

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

FRAMING

Little of the framing is accessible for examination. However, the house may be assumed to have sawn, mortise-and-tenon joined construction. The original first floor joists may be seen in the cellar. These are logs, 9-10 inches in diameter, dressed flat on top and set on 28 inch centers.

The attic may be entered from the third floor via its original hatch and removable ladder. The sawn rafters are 3 × 6 inches in cross-section and are set on 26 inch centers. The rafters are lap-joined at the ridge and there is no ridge member. However, the ridge is supported by a 3 × 6 inch sawn, north-south oriented, joist for the accommodation of which the lower edges of the rafter angles

have been notched. This joint is supported by a series of vertical posts and diagonal braces to form a truss which rests on a north-south oriented 4" x 4" member which in turn rests on the attic floor joists and projects slightly above the floor level. This wooden "truss" may be part of the original construction in which case it is unique in Roslyn. The writer (R.G.G.) is of the opinion it is a later insertion installed to correct a sagging ridge.

INTERIOR—FIRST FLOOR

The house is best entered via the enclosed porch of the 1920's, through double doors at the site of the original first floor doorway, to a small entrance hall. Originally there was a boxed-in staircase which led to the principal (second) storey, which was entered thru a board-and-batten door. This staircase was floored over by Harry Smith and the house divided into two apartments. The mutilated, original staircase was placed back into use, by the present owners, by the insertion of a mid-19th century stair-rail having a mahogany newel and balusters and a walnut hand-rail. The balusters were turned to replicate those of the principal staircase, upstairs. With this alteration, the house was restored to single family use. The original dining room is located north of the ground floor sidehall. The hall retains its original 9-10 inch wide yellow pine flooring. The dining room was covered with hard-wood strip flooring during the 1920's. Both door and window facings are unstepped and are trimmed with back-banded Tuscan mouldings. The baseboards also are not stepped and are capped with ogee mouldings. There is a surviving interior door between the original dining room and the original kitchen. This has six identical Tuscan-moulded panels in the usual Greek Revival style.

During the 1920's the original kitchen walls were covered with artificial wood sheathing. This was removed by the present owners and the walls sheathed with plaster-board to resemble the original. The plain door-facings have beaded interior edges. There is an original board-and-batten exterior door in the north kitchen wall which retains its early hardware and has an inserted 9-light window. Until recently there was a similar board-and-batten door, without a window, in the south kitchen wall, which opened to the larder. This doorway has been re-located. The larder is a bathroom today. However, as recently as 1954 the larder retained its original rubble walls and tamped earth floor. The kitchen retains its original lime-mortar lined stove embrasure in the chimney projection. The chimney is unusually sited for a house of this period as, by this date, the chimneys usually were set in exterior walls. In the south chimney embrasure there is an original white-wood storage cabinet which has paired, flat-panelled doors above. Below these there are three drawers. These are not dove-tailed and retain their original iron bail handles. There is a single-door cupboard below the drawers. The cabinet appears to be original to the house and is an unusual feature in Roslyn.

INTERIOR—SECOND FLOOR

The second floor is the "piano nobile" and the front parlor and hallway are the most stylish rooms in the house. Both these rooms have door and window surrounds which are stepped and which are trimmed with prominent back-banded ogee mouldings. The original 10" yellow pine flooring survives throughout. The plain baseboards have ogee-moulded caps. The interior face of the front door is

trimmed with standard Tuscan mouldings. Unlike the exterior face to this door, the upper panels are simple rectangles and do not have the “V” shaped trim seen on the exterior faces.

The stairway to the third floor has a walnut rail which has a “bread-loaf” configuration in cross-section. The slender mixed walnut and mahogany balusters include the usual urn-turning found in Roslyn during the second quarter of the 19th century. The turned walnut newel includes an octagonal base with a tapering octagonal shaft which suggests the similar, but more elaborate, veneered version seen in the slightly later Warren Wilkey House which John Wood almost certainly built. As mentioned above, the stairwell had been floored over, at this level, during the 1920’s and the stairwall panelling removed, dividing the house into two apartments. The stairwell has been opened up, by the present owners, and the stairwell sheathing replaced. There is a plaster arch near the west end of the hall which springs from paired, moulded gesso brackets. This may be contemporary with the house. If so, its function probably is to provide support to the stairway in addition to its decorative effect. Originally there was a doorway to the rear yard at the west end of this hallway. This has been displaced by the 1920’s wing.

The front parlor retains its original 10” pine flooring and has the same trim and baseboards as the hall. The baseboards are stepped and have moulded caps. The door- and window-facings have heavy ogee mouldings, a heavy interior bead and are fitted with 1 inch wide backbands. The steps are chamfered as are the interior facings which extend from the step to the bead. There are ogee-moulded panels beneath the windows. The fireplace is set in the interior wall which divides the front and back parlors, an unusual practice for this date in Roslyn. The original mantel was removed by Edmond Ilg in 1954. He replaced this with a very plain marble mantel having a large fire-box opening. The present owners found the original mantel, in storage, in the house, re-furbished it and had it re-installed. This involved reducing the size of the fire-box opening. The original marbellized mantel includes a mixture of Greek Revival and Gothic forms. Its opening is capped by a flat Gothic arch. Its pilasters are a smaller version of the principal pilasters of the front doorway. Like these, the mantel pilasters have corner flutes and a central flute in each pilaster. It is indeed fortunate that this mantel, which is such an integral part of the interior design of the house, was recovered and re-installed in its original location.

The back parlor also retains its original 10” wide, yellow pine flooring. It is a much simpler room than the front parlor and has much plainer trim. The door and window-facings are not stepped. Their backbands are 1¼” wide and enclose a prominent cyma moulding which terminates with a ½” bead at its interior edge. The base-boards are not stepped. There is a shallow closet in the south chimney embrasure which has a four-panel ogee-moulded door. The doorway in the west wall opens to the 1920’s wing.

INTERIOR—THIRD STOREY

The stairwell fascia opening to the third floor is stepped and beaded. The east end of the stairwell is slanted to provide for added head clearance. The 9 inch wide yellow pine flooring was never intended to be carpeted. There are three bedrooms on the third floor. The two north chambers certainly are original. These include

back-to-back closets in their dividing wall. These are closed with board-and-batten doors. The bedroom at the east end of the stair hall may be later but this cannot be established at this time. All three chambers and the hall have plain door and window facings which have beaded interior edges, and board-and-batten doors, some of which retain their original porcelain knobs and cast-iron rim locks. There are eyebrow windows in each of the three chambers. The sash of these open upward into pockets. There is only one of these in the rear (west) wall.



FRONT ELEVATION.

J. R. S. '82

Henry Clay Thorne House (Circa 1845)
As it appeared Circa 1855.
Drawing by John R. Stevens.

HENRY CLAY THORNE HOUSE
88 Main Street (Circa 1845)
Residence of Dr. and Mrs. Marvin Boris

HISTORICAL BACKGROUND

The Henry Clay Thorne House was exhibited on the Landmark Society's tours for 1961 and 1962, at which time it was described as the "Moreland" House, the name of the owners at that time. It was again exhibited in 1982 and 1983, upon the completion of a major renovation. It is being exhibited at this time because its original south roof parapet and cornice has been reconstructed and a new north wing added.

The Henry Clay Thorne House is shown on both the Walling Map (1859) and the Beers-Comstock Map (1873) as belonging to "L. Thorn." Actually, Leonard Thorn owned two houses at that time, #88, the subject of this description, and #94 Main Street, immediately to the south (TG 1963 and 1965-1966). The latter, the Len Thorn House (1836) was the subject of a major fire on Boxing Day (12/26) 1990. The Len Thorn House is an important example of the local late Federal style and restoration has been undertaken during the past year.

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

The 1860 Federal Census indicates that Leonard Thorn was 56 years of age. Obviously, this was an error. His wife, Hannah (married 1832) was 42 years old and the daughter of John Remsen of Wolver Hollow. Living with them were their children, Cornelia, 19; Henry Clay, 12; Samuel, 8; and Emma M., 6. Apparently residing in the house with them was Maria Reynolds, aged 55, who almost certainly was related to Jeremiah Reynolds. Harriet Thorn's will, dated June 1, 1871, also survives. Her executors were Leonard Thorn and her nephew, David P. Kirby. Because of illness she could not write and signed her will with an "X."

As mentioned above, both the Walling Map (1859) and the Beers-Comstock Map (1873) show two houses, #88 and #94 Main Street, to be owned by Leonard Thorn. #94 is obviously the earlier and is strongly local, late Federal in style. Architecturally it strongly resembles the George Allen Residence (TG 1980-81-82), the George Allen Tenant House (TG 1979-1980-1981-1982), the John Mott House (TG 1968-1969), the James and William Smith House (TG 1961-1962, 1973-1974 and 1984-1985), and the Hendrickson-Ely-Brower House (TG 1964 and 1983-1984), all of which were started in 1835 or 1836. All these houses are ranged along the west side of Main Street and stand on land conveyed by John Willis, Jr. in the spring of 1835. Since Leonard Thorn was associated with Willis in the operation of the mill, etc., it is reasonable to assume that he purchased both house sites at that time and built #94, which we will call the "Leonard Thorn House" for himself. About ten years later he built #88, the subject of this article, probably for use as a tenant house although he may have felt he needed it for his growing family; although by 1845 he had only two children. #88 is larger than #94 but is not as distinguished architecturally. The two houses were intended to be used as a family holding and shared the same driveway, which passed behind #94, and the same fine barn which was built later on.

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

during the intervening years. #94 Main Street, the Leonard Thorn house, was sold by Gertrude Thorne Rogers to Arthur Zander shortly before her death in 1950. The remainder of the Henry Clay Thorne property, including his house at #88 Main Street, was sold by the estate of Gertrude Thorne Rogers to John and Barbara Moreland on May 3rd, 1952. On this basis, Henry Clay Thorne and his descendants had lived in the house which his father built for 65 years, and perhaps even longer. In July 1980, it was conveyed to the M. & B. Properties Inc., who started on the restoration of the house in January 1981. At that time the house was structurally repaired and some of the interior spaces were altered. It was bought by the present owners, Marvin and Judith Boris, on July 25, 1990. The Borises intended only to add a north wing to provide garage, gallery and storage space. However, partial collapse of the north foundation wall and chimney, during excavation, necessitated a far more substantial project.

EXTERIOR

The house was built, essentially, in three parts, i.e., the main block which is a side hall house, 3-bays wide, 2½ storeys in height and which has a pitched roof, the ridge of which runs from north to south, parallel to the road. To this, a new north wing was constructed by Dr. and Mrs. Boris in 1990–1991. The roof has clerestory windows, front and back, and is vaguely Greek Revival. There are slightly projecting, raking eaves with enclosed soffits. The front (east) cornice had been removed, probably in the early 20th century, and was replaced during the 1981 restoration. It appears to have been built about 1845. At its south end there is a 2-bay wide, 2-storey, pent-roof addition which appears to have been built simultaneously with, or very shortly after, the main block. According to Rogers family photographs the wing had a cornice and parapet which architecturally tied the wing to the main block. The cornice and parapet were reconstructed on the original south wing in 1990. A matching cornice and parapet were included in the design of the new north wing. In the interior, the main block and the south wing function as a single unit and one is unaware of passing from one to the other. The south wing is set back about 4 feet on the principal, east, front but was built flush with the wall of the original house on the west. In addition, there is a 3-storey, gable-ended, 2-bay by 2-bay wing on the southwest corner, the ridge of which also extends from north to south, whose roof is more sharply pitched than that of the main block. This wing occupies the entire west wall of the south lean-to. This latest wing is not shown on the 1893 Sanborn Map of Roslyn, but is shown in the 1902 edition. Obviously it was built during the intervening period. This late wing appears incompatible with the rest of the house and may simply have been a cottage moved against it. However, the parti-walls are not unusually thick and it is probable this wing was constructed on its present site. The interior of this wing is utilitarian on its two lower floors. Its third storey chamber, the only one surviving in a relatively unaltered state, is lined with wainscot instead of plaster, and retains its original 3" wide yellow pine flooring. Its west elevation is faced with novelty siding and it includes its own exterior west doorway, which is faced with plain, 4" wide facings. The wainscotting is original apart from that in a small, new alcove in the north wall of the room.

In addition to these three principal building components there is a small, shed-roof structure applied to the north wall of the ca. 1900 wing and the west wall of the main block, which was built during the 1981 alteration. This is mentioned only because it conceals the original west entry which opened at the second storey level and which provided the principal vehicular access to the house. Originally it

included a bath, but has been converted to an enclosed porch. To these has been added a new north wing in 1990 and 1991. Essentially, this matches the early south wing, including the cornice and parapet and is two bays wide. However, it is larger than the original wing and includes a garage, gallery and storage space. The architect was Guy Ladd Frost, A.I.A. and the contractors Todd and Morgan Fischer.

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

Both the main block and its near-contemporary wing are weather-boarded. The main block weather-boards originally had an exposure of 5" along the principal (east) front and 6" along the north side. The early wing weather-boards had an exposure of 5" in front, but 9" along the south side. These are now slightly different. The east front exposure is 4¼"; the west and south fronts are 9". The north elevations of the original main block and the new wing both are 5½". Neither the main block nor the wing have water-tables today. However, these may have been present originally as the lower courses of weather-boards, which have been replaced, are wider than the others. Unfortunately, because of rot, much of the clapboarding was replaced in 1990-91. The cornerboards are plain on both structures, single-faced on the east front of the main block and double-faced on the southeast corner of the wing. The early wing has a very interesting recessed doorway which is unique in Roslyn. Its outer doorway, which does not include a door, is beaded and forms the northeast cornerboard of the wing. The recess itself is lined with 8½" beaded boards. The recessed wing door consists of two vertical panels trimmed with back-banded Tuscan mouldings (Temple of Atreus). The principal doorway now is protected by a small covered stoep. While this is appropriate to the house it is not original to it and was designed by John Stevens in 1981 to replace a much less elegant covered stoep installed by the Rogers estate in 1951. Because of rot, this was re-built again in 1990-91. While originally the principal doorway was unprotected, there was an earlier covered stoep which was erected at some time between the 1893 and 1902 Sanborn Maps. According to Henry Clay Thorne's great granddaughters, this was similar to the 1951 covered stoep but had different columns. This opinion is sustained by early photographs. Originally the main entrance to the house was unprotected. The original front entrance was reconstructed by Paul Czarnecki according to a design by John Stevens, in 1981. This was repaired in 1990. It includes flat pilasters capped by a moulded, stepped entablature and includes a recessed, beaded door casing. The original door includes two vertical, raised, flat panels trimmed with Tuscan mouldings. There is a secondary doorway at the second storey level of the west front of the main block. This is now covered by a 20th century shed and is a part of the interior of the house. However, originally it was the doorway facing the barnyard and the carriage drive which was entered south of #94, next door. The importance of the west front during the early years of the house must be realized to understand the orientation of the house and its function as a domestic apparatus. In addition to

the features mentioned there is a rubble areaway on the west which originally had a flight of steps which led to the larder.

Both main block and its south lean-to are built on rubble foundations to the grade and constructed of brick from the grade to the sills. There is no cellar. The brickwork of the north side of the house was badly cracked and was rebuilt in American bond, as it was originally, in 1981. The principal chimney also was reconstructed and flue-lined in 1981, in accordance with the design of Colonel Frederic N. Whitley, U.S.A., Ret. The two top courses of the simple chimney cap project sharply outward. The third course of bricks projects only slightly to form a transition between the cap and the chimney shaft. During the excavation for the new north wing, in 1990, it was found that the aforementioned foundation repairs of the early north wall did not include re-support of the original rubble foundation. This settled badly, effecting considerable damage to the brickwork and chimney above.

As mentioned above, there is a small 3-storey gable-ended 2-bay by 2-bay wing in the southwest corner of the house which is novelty sided on the west, having a 7" exposure to the weather and clapboards having a 9" exposure on the south. The 2/2 windows have plain facings and drip-caps. The four-panel, ogee moulded door on the west side opens to the second storey level. There is a ground floor exterior doorway to the south. According to the Sanborn Maps, this wing was built between 1893 and 1902, during the ownership of Henry Clay Thorne.

BARN

There is a vertically boarded, 2-storey barn having three bays built along the north boundary of the property. This is sited on a rubble foundation and has a pitched roof whose ridge extends from east to west. There is a centrally sited loading dormer which faces south and which provides access to the loft. This has paired doors. The barn is later than the house but is hard to date. It is shown in the 1893 Sanborn Map as having its present dimensions. However, the 1902 Sanborn Map establishes the construction of two one-storey additions at the west end of the barn. It is not known when these were removed. The newest (west) section of the nearby barn, at the James & William Smith House, also is vertically boarded and is considered to date from about 1890. The barn was restored by Paul Czarnecki, in 1983, and cannot have been built earlier than 1870.

The barn was badly deteriorated when the restoration was begun and much early fabric was rotted and had to be replaced. The barn is 18' 6" wide and 36' 6" long, and is one of the largest barns surviving in Roslyn. There is now a pair of board-and-batten barn doors, hung on blacksmith-wrought strap hinges, in the south wall. These were made by Paul Czarnecki. The original doors slid across most of the south front. The slanted door-hood, which protected the original iron tracks and door pulleys, survives. There is no cellar.

The barn is of circular sawn, post-and-beam construction, although mortise-and-tenon joinery was not employed. The corner posts are 4 by 6 inches. There are no intermediary posts between the corners at the east and west ends. There are three intermediary posts ranged along the north and south walls. Probably there were only two originally. The extra one was added by Paul Czarnecki when he replaced the sliding doors with swinging doors. All posts are circular sawn yellow pine and are 4" by 6". Angular bracing is applied to the corner posts.

The loft floor joists are 2" × 8" circular sawn yellow pine, set on 30 inch centers, and run from north to south. They are supported at each end by angular brackets. Most of the loft floor is original. The rafters are 3" by 6" circular-sawn yellow pine set on 25" centers. Rafter pairs I through V at the east and west ends are butt-jointed at the ridge. The central rafter-pairs butt into a ridge member, a hitherto unknown treatment, which possibly is related to the support of the nearby loft dormer. It was conjectured by the writer (R.G.G.) that the ridge-member represented a repair to the rotted rafter ends done by Paul Czarnecki in 1983. However, his son, Stanley, who helped with the barn restoration in 1983, feels that his father did not insert the partial ridge member. The original shingle lath survive. These are set so that the original shingle exposure was 5½" to the weather, another very late 19th century practice.

INTERIOR

Between January 1981 and March 1982, the house was the subject of an extensive renovation process which involved both interior and exterior. However, notwithstanding the restoration of considerable exterior deterioration, little exterior alteration is evident, and this has been identified in the exterior description, above. The interior renovation of 1981–1982 will be described on a "room-by-room" basis. Essentially, the exterior work and masonry was completed by the John Flynn Construction Company, and the finished carpentry and trim by Paul Czarnecki. John Stevens was the architectural historian for the procedure. In addition to the foregoing, as has been mentioned above, a substantial project was completed by the present owners, Dr. and Mrs. Marvin Boris, in 1990–1991. The original project was simply to be the addition of a north wing which would match the original south wing after its missing parapet and cornice had been reconstructed. The new wing was to be slightly wider than the original south wing, to permit the inclusion of a two-car garage beneath its ground floor level. Exterior deterioration of the early structure, including some re-roofing and re-clapboarding, also was to be repaired. The new wing was to include gallery and storage areas in its first and second floor levels. Guy Ladd Frost, A.I.A., was the architect for the project and Todd and Morgan Fischer the general contractors. The project was plagued with misfortune. First of all, while the brick north foundation wall, which occupied the space between the grade and the sill, had been rebuilt in 1981, the stone bearing wall, below grade, had not. This crumbled during excavation, effecting damage to the foundation, chimney, flooring, walls and hearths at the north end of the original house. To support all this after reconstruction, it was necessary to increase the width of the foundation wall, making the new wing wider. Then the Nassau County of Public Works, after authorizing 39 basic curb-cuts on Main Street, required that this one be wider and that the grade of the original front lawn and curbside retaining wall be lowered. Both revisions emphasized the presence of substantial new construction, which should blend in with the original structure with patination and the re-growth of trees and landscaping.

In reviewing the impacts of the 1981 and the 1990–91 projects an effort will be made to identify the changes made in each case. However, it should be borne in mind that, apart from painting and utility areas, as bathrooms, the 1990–1991 project was almost entirely limited to the construction of the new north wing and the repair of damage caused by its construction. However, because of rotting, it was necessary to replace most of the 1981 east stoep and most of the clapboard siding.

GROUND FLOOR

As in the case of many Roslyn houses, because of hillside siting, the second storey is the principal floor. In the Henry Clay Thorne House, equestrian and vehicular traffic always entered from the west entry of the second storey level. Pedestrians entered through the principal east doorway. Visitors who were calling socially were directed immediately upstairs to the richer second floor. Today one enters into a large room having a stairway ranged against its south wall, beginning opposite the front door. The present walnut stair-rail dates from the second quarter of the 19th century and comes from the Roslyn Preservation Corporation's stockpile. It has slender, turned, tapering balusters, a turned newel and a rail which resembles a slice of bread in cross-section. This replaces a 20th century stair-rail of unknown installation date. The present floor was installed in 1981. However, scars in the earlier, deteriorated floor clearly showed the existence of a vestibule which conveyed visitors from the doorway directly to the bottom of the originally boxed-in stairway. The architectural detail of the stairway was richer than that of the rest of the first floor and matched the second storey trim in quality. In front of the visitor, upon passing through the front doorway, perpendicular to the stairway, was an interior doorway which entered a room which probably was the original kitchen. This room retains its horizontally boarded dado with its torus-moulded cap. The windows, with their torus-moulded stools, descend into the dado. The fireplace and chimney were rebuilt in 1981 and again in 1990, after the collapse of the north wall. The missing mantel was reconstructed in 1981, from paint ghosts on the original back-board, by John Stevens, and has a straight-edged shelf having rounded corners. The square mantel shelf moulding of 1981 was replaced by a more appropriate Tuscan moulding in 1991. Originally, the fireplace opening was much larger, and the mantel different, if this room was the original kitchen. The board-and-batten door at the east side of the fireplace enters the new (1990) wing. It conforms to the existing board-and-batten cupboard door at the west end of the fireplace and has an introduced, early 19th century rim-lock. Beyond the original kitchen is a smaller room which is entered through a Tuscan-moulded doorway. This room is the present kitchen, installed in 1981. Originally it was two rooms which were entered by paired, side-by-side doorways having a common casing. The room on the north side was a larder, or cold-cellar, and its walls and ceiling originally were white-washed, not plastered. The exterior doorway and windows of the present kitchen open to a rubble area-way. They have broad, flat facings, of the late 19th century.

The first storey room in the wing also has a fireplace. The mantel was missing and a new one was designed to conform to the existing opening, in 1981. The 3½ inch by 8 inch second storey floor joists have always remained exposed. These are sawn and are set on 30" centers. This room may be entered from the exterior by way of the recessed doorway in its northeast corner which has already been described. A bank of cupboards was installed in the north wall in 1990-1991. The room in the rear (west) is utilitarian and occupies the basement level of the late 19th century wing.

SECOND STOREY

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

century stair-rail was replaced by a circa 1845 stair-rail in 1991. The stairway window is trimmed with back-banded Tuscan mouldings. The window stool is divided into three panels by means of deeply incised gouging. Similar window stools can be found in the first floor of the George Allen Residence (TG 1980-1981-1982), the Hendricksen-Ely House (TG 1962-1964), the James and William Smith House (TG 1961-1962-1973-1974), and the first floor of the Tappan-Johnson House (TG 1981-1982). Almost all of these are in the immediate vicinity of the Henry Clay Thorne House. The upper part of the stairway remains enclosed, as originally. The panels are flat on the stairway side but trimmed with Tuscan mouldings on the hallway side. Opposite the upper end of the lower staircase is the original second storey exterior west doorway, which has been mentioned above. Its interior facings are stepped and are trimmed with back-banded Tuscan mouldings. The three-light over-door window is simply nailed into the door-rabbet and was not there originally. The present door is modern, notwithstanding its early lock. The original door was 7'6" tall and was of the Temple of Atreus (2-panel) type like most of the doors in the house. It survived until 1981. The second storey hallway has stepped baseboards with torus-moulded caps to match the stair stringer. The original 9" wide yellow pine flooring survives throughout the second storey. The hall doorways all have stepped facings with back-banded Tuscan mouldings. The window is similarly trimmed and has the triple panelled Greek Revival stool already described. The doors have two vertical panels which are Tuscan moulded. The large parlor, north of the hallway, is the principal and richest room in the house. The door and window facings are stepped and are trimmed with back-banded Tuscan mouldings as in the hall. The windows are panelled beneath the sash. The panels are trimmed with two rows of Tuscan mouldings. The stepped baseboards have ogee caps. The mantel is original and has Tuscan-moulded pilasters supporting a projecting entablature. The square-edged shelf has rounded corners and there is a Tuscan-moulded panel beneath the entablature. The closet alongside the mantel has a two-panel door with stepped facings. This was reconstructed in 1981. The parlor retains its original 9" pine flooring. The small rear parlor is much simpler than the front. The door and window facings are not stepped but are trimmed with Tuscan mouldings. The window stools are embellished with incised panels. The original ogee-capped, stepped baseboards survive as does the original flooring. The original cast-iron rectangular rim locks fitted with oval brass keyhole escutcheons and original brass knobs have survived throughout the second storey.

The second storey wing chamber, on the south side of the hall, had 20th century strip flooring over the early flooring. This was removed by the present owners, in 1991, exposing the original yellow pine flooring beneath. There is a major patch in this at the west end of the room. There may once have been a stairway in this location. The window facings are plain, but Tuscan-moulded, and have plain stools. The door facings are flat and narrow and have no moulding. The door facings have fine beads on both inner and outer perimeters. The bath to the west is entered through a four-panel ogee-moulded door. The bathroom, itself, occupies the second storey of the late 19th century wing.

Returning to the second storey hall, the stairway to the third floor is approached at the east end of the hall near a 6/6 window which has stepped facings and is trimmed with back-banded Tuscan mouldings and a Greek Revival stool with incised panels. This window was never a doorway. That is, unlike the Len Thorn house next door (#94 Main St.) the second storey hall could never be approached directly from the exterior via the principal front of the house. The

stairway to the third floor is the principal stairway. Unlike the originally enclosed stairway to the second storey, this one always had an open side and always has had its present railing. Both newel and railing are made of walnut, the former being the standard flat capped vernacular newel of the second quarter of the 19th century. The mahogany balusters, similarly, are the characteristically slender, urn-turned variety of the same period. The railing is delicate and resembles a slice of bread in cross section. The graduated, vertical, flat panelling beneath the stairway is Tuscan moulded. The stringer is stepped and moulded. The stairwell fascia is stepped and beaded at its lower edge. The stair-well floor nosing at the railing return forms the characteristic local semi-circle of the mid-19th century. This detail and much of the stair fascia were extensively reworked by Paul Czarnecki during the 1981 restoration.

The third floor partitions all have been removed. However, the original flooring survives. The only enclosure is the 1981 one which was constructed to provide an enclosure for air conditioning equipment and a new bathroom. The windows, including the east and west eyebrow windows, have plain facings and plain stools except for the 6/6 window on the stairway, which has a plain stool but Tuscan-moulded facings. Originally, of course, this window was in the third floor hallway and was not in the same visual field as the other third storey windows. This was a part of the Victorian desire to make any detail which could be seen by a visitor as sumptuous as possible.



EAST ELEVATION

John F. Remsen House, 1885, as it appeared when built except that the inner core of the doorway was changed and the second storey of the bay window was added, ca. 1905.

Drawing by John R. Stevens.

JOHN F. REMSEN HOUSE (1885)
58 Main Street
Property of The Roslyn Preservation Corporation

HISTORIC BACKGROUND

The story of the John F. Remsen House is really two stories—one story relates to the development of the house, and the second to the history of the two lots that have played host to the building. The Remsen House was located on Remsen Ave. until 1991, when it was dismantled and moved to its current location, Glen Ave. Although the lots are on opposite sides of the Village of Roslyn, the lots are very similar in being hillside sites overlooking the Village.

The Remsen House was located on the entrance road to the Park Ridge Development and had been moved from its original site in 1987, making its relocation necessary to its survival. The Roslyn Preservation Corporation already owned a hillside site, which extended from Main Street to Glen Avenue, which had been donated by Floyd Lyon and Roger Gerry. It was determined that the house would have to be dismantled and moved wall by wall as part of Glen Avenue is only twelve feet wide and flanked, in part, by concrete walls. It was understood that the relocation and restoration of the house would be the most extensive project ever undertaken by the Roslyn Preservation Corporation. The house was studied to determine all historic materials. Drawings were made of all the framing members and the locations of all windows, doors, closets and other architectural details noted and photographed. “Paint ghosts” were identified and recorded. The removal of later flooring revealed the locations of the original interior walls and doorways. The building was then carefully dismantled and each piece marked to facilitate re-assembly. It is believed that much more was learned about the structure of the house as the result of its dismantling than might have been learned had it been possible to re-locate the house intact. Certain elements from Phase III and later (see below) were not salvaged due to reasons of practicality and/or non-historic materials.

Reconstruction of the house on its new site on Glen Avenue commenced on January 3rd, 1991. The house is situated on its new site in a different orientation from on its original site. The original north front now faces east. Compass directions used in describing the house, in this account, relate to its present location. A few changes have been made to the interior plan of the house, such as the inclusion of bathrooms, and to the north porch to accommodate to the needs of the end of the twentieth century. However, the house, as finished, will be substantially representative of its appearance during the final years of the nineteenth century.

History of The Original Site (Section 7/Block 106/Lot 140)

The original site of the John F. Remsen House, on a wooded hillside overlooking Roslyn Village and Hempstead Harbor, was at the end of Remsen Avenue, just to the east of the remains of the Hempstead Harbour Burying Ground, an area known as “Remsen Hill.” Because of the size of the holding and the multiplicity of additions and subtractions, it has not yet been possible to work out the complete title chain for the house site, itself. At this time we will describe the several conveyances involved from the death of John Remsen to the present. The complete title chain will be itemized in the 1993 Tour Guide. The entire



NORTH ELEVATION

John F. Remsen House, 1885, as it appeared in Phase III, ca. 1905.
Drawing by John R. Stevens.

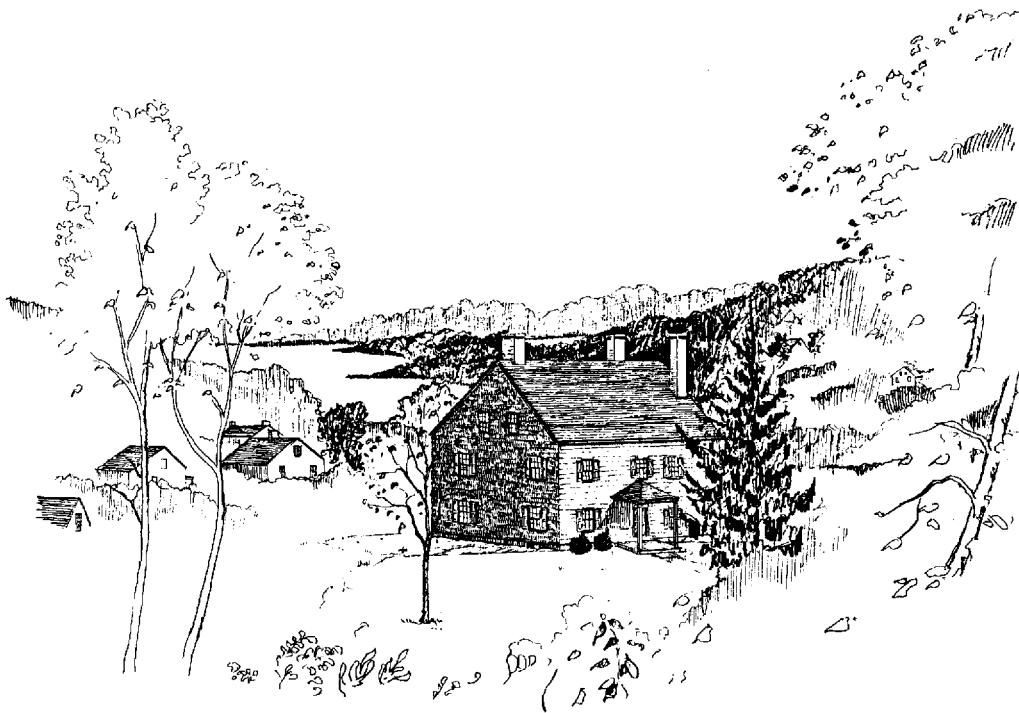
parcel, including the house, was sold by the Executors of the estate of John F. Remsen to the Foregger Company, Inc. on Sept. 5th, 1951 (Liber 4654, page 264). The Foregger Company conveyed the parcel to Lilly M. Foregger on Nov. 27th, 1953 (Liber 5421, Page 550). On Sept. 18th, 1979, Lilly M. Foregger sold the parcel to Longlife, Inc. (Liber 9228, Page 691), Jamjar, Inc., a successor to Longlife, conveyed the holding to Simon Lechtenstein on March 11th, 1980 (Liber 9591, Page 671). On August 1st, 1984, Simon Lechtenstein deeded the property to Joseph Lechtenstein (Liber 9591, Page 676). On February 25th, 1987, Joseph Lechtenstein conveyed the holding to Park Ridge, Inc. (Liber 9874, Page 958) who moved the Remsen House off its original foundation and began the construction of a development which has not been completed (April, 1992).

History of The Present Site (Section 7/Block F/Lot 1023)

The early history of the current site is described under the title "Hillside" in the 1977 and 1978 Tour Guides. That article describes the ownership of the property until August 1st, 1922, when it was purchased by John and Helga Anderson (Liber 732, Page 246). On October 9th, 1956, Helga Anderson sold the property to Alfred and Jeanne Edwards (Liber 6107, Page 86). The County of Nassau apparently acquired title to a part of the property and on October 18th, 1972 sold it to Alberta Parker (Liber 8457, Page 9). On August 20th, 1975 Alberta Parker purchased the remainder of the property from the Estate of Alfred Edwards (Liber 8840, Page 357). For details of the Edwards ownership see the 1977 & 1978 Tour Guides. On August 21st, 1975 the property was purchased by

Roger Gerry and Floyd Lyon (Liber 8842, Page 108) who donated it to the Roslyn Preservation Corporation on December 21st, 1990 (Liber 10112, Page 784). Over the years various parts of the holding had been separated from the main parcel so that the gift to the Preservation Corporation consisted of 0.5554 acres.

The 1977–78 Tour Guide articles describe the presence of the early 19th century Caleb Valentine House on this site. According to Francis Skillman the house was built between 1800 and 1810. According to a later advertisement in the Roslyn “Plain Dealer” the house was three storeys high and forty feet square. Its most prominent owners were Augustus Wright Leggett and his wife, Eliza Seaman Leggett, who called the estate “Hillside.” Mr. Leggett was an official of the New York “Evening Post” and the co-publisher of the Roslyn “Plain Dealer.” He was a close friend of William Cullen Bryant and one of those responsible for the naming of Roslyn. Mrs. Leggett was the recipient of the well-known letter from Bishop Benjamin Tredwell Onderdonk in which he carefully describes life in Roslyn between 1796 and 1811. The Leggetts were active socially and well acquainted with many of their prominent contemporaries. There were two cottages on their property which they sometimes rented. One of these probably was the George Allen Tenant House (TG 1978–79–80–81–82). The other was the Augustus W. Leggett Tenant House (TG 1977–1978) whose most prominent tenant was Charles A. Dana, an editor of the N.Y. “Tribune,” an associate of Horace Greeley and Assistant Secretary of War during the Civil War. He also was the founder of the “N.Y. Sun.” A history of the Leggett family has been prepared by Larry and



Caleb Valentine House (1800–1810)
After a faded and blurred drawing dated 1852 and possibly drawn by Eliza
Seaman Leggett.
Re-drawn by John M. Collins.

Kathleen McCurdy of East Lansing, Michigan from which much of these data has been obtained. This work includes a drawing of "Hillside," dated 1852, drawn from the west side of the house. It appears to have been taken from the front porch of the W.A. Leggett Tenant House (TG 1977-78). "Hillside" is indeed "three storeys high" and may well be "forty feet square." The printed drawing has been re-drawn for this work by John M. Collins.

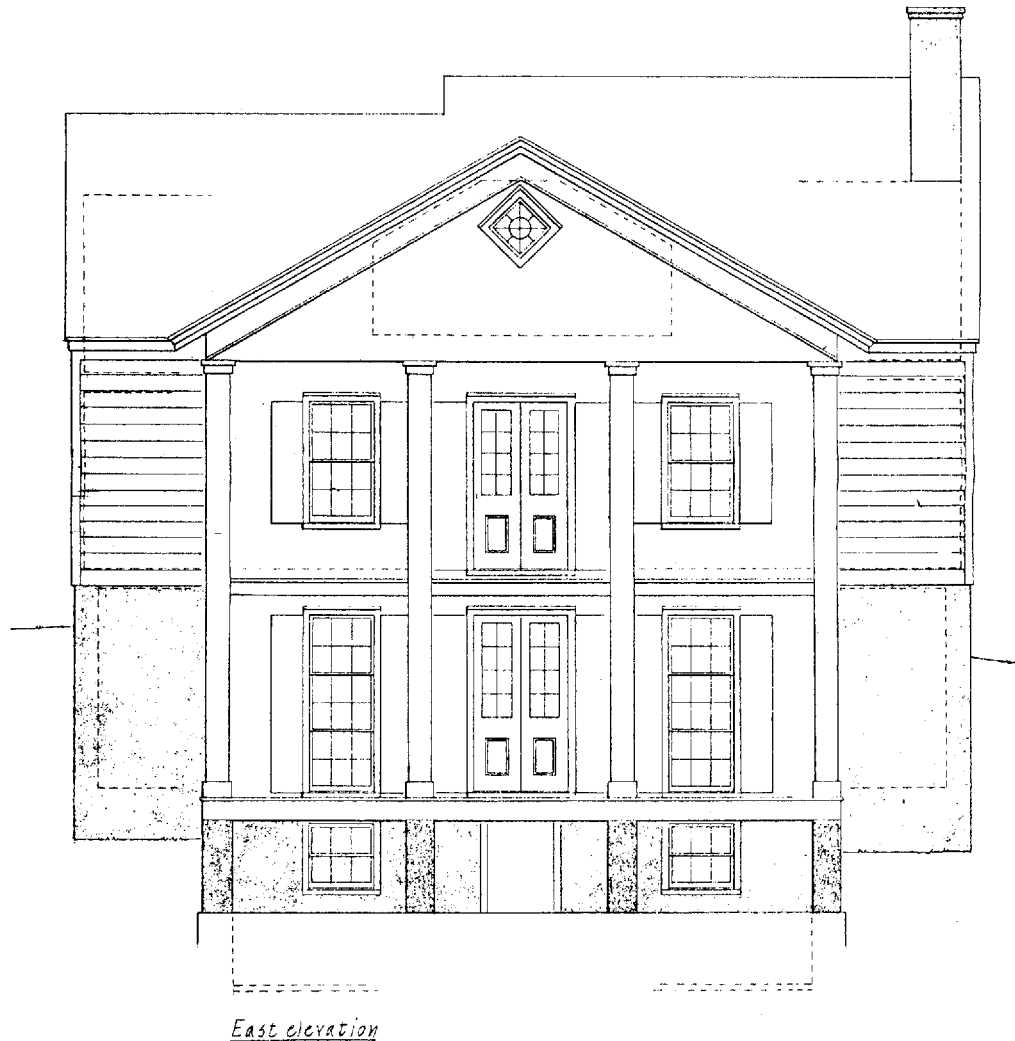
According to the "Roslyn News," "Hillside" burned on February 5th, 1887. The stairway and walk up from Main Street still survive although the lower part of the staircase was re-poured, in concrete, in 1913 and is so inscribed. Apparently, the staircase and walk continued to be used by residents of the Thomas P. Howard House (TG 1977-78) or the Augustus W. Leggett Tenant House, one of which was designated "#58 Main Street." This street number has now been assigned to the John F. Remsen House. The Remsen House has been re-constructed on the site of "Hillside," just west of the early 19th century stone retaining wall. Foundation stones from "Hillside" were used to repair this early wall during the current procedure.

In 1986, Daniel and Madeleine Ehrlich considered buying the property and building a house there. The project continued to the point of preparing plans and elevations for the structure. John Stevens, an architectural historian who has worked extensively in Roslyn, designed a structure based upon the missing "Kirby's Corners" (TG 1986-1987—"Cap't J.M. Kirby Storehouse"). Guy Ladd Frost, A.I.A. was the architect. However, the Ehrlichs bought another house and the project did not progress beyond the planning stage.

BIOGRAPHICAL DATA

The Remsen family originated in Holland and this branch apparently emigrated to Brooklyn during the late 17th century. Jeremiah Remsen (1792-1865) moved to Cow Neck (Port Washington) where he and his son, John Burtis Remsen (1817-1901) owned a farm in the Beacon Hill area. John F. Remsen (1862-1951) was born in this farmhouse. On this basis, it may be assumed that this branch of the Remsen family was not descended from John Remsen, a partner in the Onderdonck-Remsen-Gaine Paper Mill which was built in Roslyn in 1773. John Burtis Remsen married Ann Maria Edwards in 1843 and John F. Remsen was born in 1862. An older brother, Cornelius Remsen (1858-1929) became Supervisor of The Town of North Hempstead. Ultimately, his father and grandfather sold the farm and bought a store in Roslyn when John was seven years old. John F. Remsen married Norah Hicks Smith, daughter of William H. Smith (TG 1984-85) on October 6th, 1885 in the Roslyn Presbyterian Church (TG 1990-1991). It is assumed that their house was built at that time.

At the age of 14, John Remsen left school and became a clerk in the firm of F.J. Luyster of Glen Cove where he remained for about five years. At the age of 20, he went into the grocery business with his father, in Roslyn. The firm was named J.B. Remsen & Son and was located in the former William M. Valentine Store, facing the Clock Tower. After a few years, the firm sold out, by which time John had gone into the livery stable business with his brother, Cornelius. The partnership continued until 1887, after which date John continued on his own. The firm was a large one which owned 28 horses and more than 40 vehicles. The saddlery building of this operation survives at 1431 Old Northern Boulevard. Later on he



Proposed House for Daniel & Madeline Ehrlich, 1986.
Drawing by John R. Stevens.

built the Hewlett & Remsen Garage, across the road, at #1446 Old Northern Boulevard. This building also survives. He also was a partner in the real estate firm of Mott & Remsen in a small surviving building at #1424 Old Northern Boulevard. He continued in the real estate business until shortly before his death, in 1951.

Mr. Remsen was Chairman of the Board of The Roslyn National Bank & Trust Company at the time of his death and had been President from 1938–1947. This building survives at 1432 Old Northern Boulevard. The Bank building was designed by William Bunker Tubby, in 1931, and was one of ten restorations of New York State commercial buildings described in "Preservation for Profit" which was published by the Preservation League of New York State in 1979. John F. Remsen was a founding Commissioner of the Roslyn Water District, whose earliest building survives on the West Shore Road. He also had been a member of the Roslyn Board of Education for many years.

The Remsens celebrated their sixtieth wedding anniversary, in their house, on October 6th, 1945. The only known, surviving photograph of the interior of the Remsen House was taken on that occasion. This photograph confirmed the type of door in use in the house. Mrs. Remsen died on August 31st, 1948 and was followed by her husband in 1951. On the occasion of his death, the North Hempstead Town Board ajourned their regular meeting in John F. Remsen's honor. Two Remsen grand-daughters survive, Joan Gay Kent of Port Washington and Janet Gay Hawkins of Manhasset. Both spent considerable time in their grandparents' house, as children, and both have served as consultants in its restoration.

The date of construction of the Remsen House is fairly accurately placed in 1885, the date of the marriage between John F. Remsen and Norah Hicks Smith. It is assumed that the carpenter builder was Stephen Speedling, the most prominent local carpenter-builder of the late 19th century. It is known that Mr. Speedling was involved in the enlargement of the Jacob Sutton Mott House, in 1876 (TG 1988-1989); the construction of the Presbyterian Parsonage in 1887 (TG 1978-79) and the Ellen E. Ward Memorial Clock Tower in 1895 (TG 1971-1972). Stephen Speedling signed his work at the Presbyterian Parsonage and the Jacob Sutton Mott House. He may also have done so at the John F. Remsen House. If this should have been the case, his signature has been lost as the result of haphazard alteration during the 1950's and 1960's and the total lack of control during the first part of the re-location of the house.

The house, as built, was a typical Queen Anne Revival house, displaying stylistic characteristics such as decorative shingling, a deep front porch, a bay window in the parlor, and ornament in the gables. Interestingly, the primary framing of the house—posts, plates, sills and joists—are heavy circular sawn timbers with pinned mortise and tenon joints, indicative of braced frame construction, an earlier style of framing. Balloon framing is usually seen in buildings built in Roslyn after 1860. See framing drawings for additional information. This combination of heavy, braced primary framing and balloon framed studs suggests that the house was framed by an elderly joiner who had learned his trade during the braced frame era and continued to use a technique in which he had confidence. The other possibility is that the house actually was built 1840-1860 and was stripped to its primary framing at the time it was revised for the Remsens. Whichever the case, the joiner had some difficulty reading the plans, if they existed, as in some places, the floor joists are notched at only one end which suggests that the joists were set and found not to be level. As things stand today, the corner-posts, plates and sills are joined with mortise-and-tenons, a type of joinery which goes back to the 17th century in America. These posts are supported additionally with notched diagonal bracing, another early technique. The date of this framing is limited only by the availability of circular saws beginning about 1840. The studs are completely of the balloon frame type and extend, uninterrupted from the sills to the roof-plates. According to Geo. E. & F.W. Woodward ("Woodward's Country Homes," N.Y., 1865, p. 151) balloon frames came into use about 1840 in the American prairie states "where it was impossible to obtain heavy timber (and) skilled mechanics" were not available. They observed that the balloon frame of a house can be raised by a man and a boy in less than two days. Although most of the timbers are 2" by 4"s, the studs set on 16" centers, "every strain will come in the direction of the fibres of some portion of the wood-work (and) inch boards answer a better purpose than foot square beams." The Woodwards felt that the early heavy framing timbers were greatly weakened by the mortise-holes and notches and that the light balloon frame was much stronger

than the more massive, early type of framing. While this concept is open to conjecture, there is no doubt that the balloon frame is simple, strong, light and economical. It continues in use to the present. In the main house, first floor joists measure 3" × 7¾", 2'0" o.c., and run east-west. In the kitchen ell (west portion) first floor joists measure 2" × 8", 16" o.c., and run north-south. There is a ridge member.

The foundation was brick from grade to sill, though the below grade foundation was lost prior to the current project, and is thus not known.

Phase I

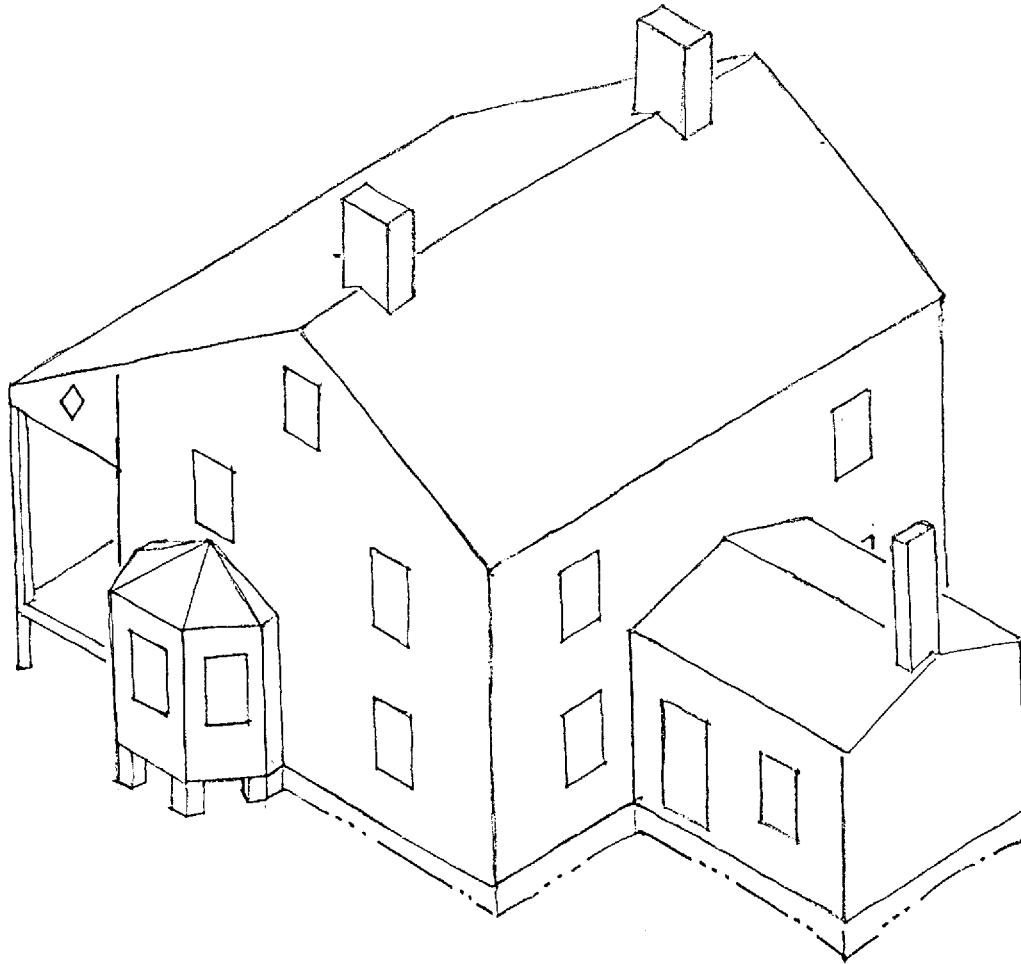
As constructed in 1885–6, the Remsen House was a two and one-half storey house, three bays wide and having a center hall. The front plane of the gable roof extended to include the front porch, and was supported by four turned posts. There was a fretwork frieze at the porch eave-line and lattice grills between the porch floor and the grade. Wide porch steps were flanked by newels and balustrades; the balustrade extended along the porch edge. Also located in the extended porch roof were two dormers with arched-top windows and shingled cheeks. The front door surround included a two-light transom and double doors opening into the front hall. The front 2/2 windows extended nearly to the porch floor. The front facade was clapboarded.

At the gable ends of the house, the roof extended past the building wall, creating an overhang. At the gable peaks, this overhang was detailed with turned and sawn ornament; at the rear eave there was a decorative bracket, and at the porch end, a diamond shaped window. One of the south window thumbnail mouldings has the name "H. Bros." crudely painted in black ink on its reverse. This probably stands for Hicks Brothers, a local lumber yard. The gable field was articulated with decorative shingles laid in stepped and sawtooth fashion. The rest of the building wall was clapboarded. On the north gable end there was a one story polygonal bay window with three 2/2 windows. The fenestration was otherwise regular; one window in the attic story, two on the first floor and two on the second floor. All windows were 2/2 and were fitted with louvered shutters.

The rear elevation included a one-storey kitchen ell with its own chimney. This small extension was centered on the rear facade, and had a door and a window on the north side and two windows on the south. The roof was a shallow gable, the rafters of which are now concealed in the Phase III ceiling. The main rear facade had four windows—two each on the second and third floors.

The roof of the house was wood shingled, and two chimneys were located at the ridge, well in from the gable ends. This was accomplished by corbelling the brick stacks at an angle within the attic story. The exterior stacks were quite ornate, with stepped dripcourses at the base and cap. Both chimneys were stuccoed inside the attic.

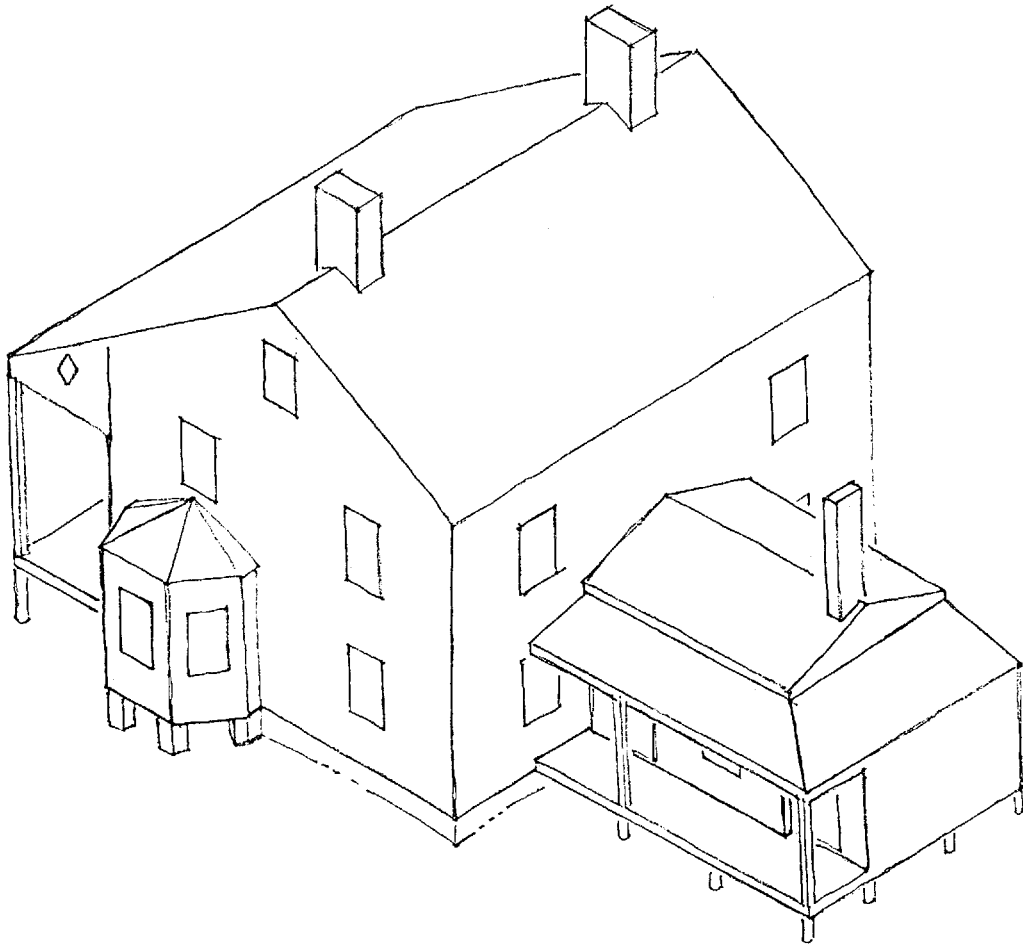
It is not known whether or not either chimney serviced a fireplace in Phase I. The south (dining room) chimney almost certainly did not as the framework to which its lath-and-plaster sheathing was applied has survived and shows an opening for a parlor stove tin chimney but no space for a fireplace opening. The north (front parlor) chimney was removed, early in Phase III, and sometime later (ca. 1935) was replaced by an exterior chimney which serviced a living room fireplace.



John F. Remsen House
Schematic Phase I, 1885.
Drawing by John R. Stevens.

On the interior, there was a front parlor to the north of the center hall. The front and rear parlors were separated by hinged, swinging doors. The front section of the center hall was terminated by a doorway at the west end of the staircase, in the same plane as the cellar doorway. By this arrangement, the rear parlor extended from the north wall of the house to the dining room wall. The bearing support of the wall between the two parlors, the wall at the end of the front hallway and a large exposed beam across the dining room contributed to the stability of the second floor at the mid-section of the house.

The staircase, itself, is the standard 19th century Roslyn staircase consisting of a single run along the south wall of the hall, with the stair-stringer continuing to the stairwell fascia by means of a hemi-cylindrical block. However, in this instance, the hemi-cylindrical block lacks the diagonal lower edge which achieved this connection. It almost seems as though the doorway separating the front section of the center hall from the rear parlor was an afterthought, accomplished during



John F. Remsen House
Schematic Phase II, ca. 1895.
Drawing by John R. Stevens.

construction, and that in order to achieve this result the bottom of the hemicylindrical block was squared off and a flat shelf placed level with its flat bottom, more or less continuous with the top stair-tread. This appears to be an awkward solution to the problem of installing the hall doorway described above. However, when this doorway was removed, during Phase III, all this area was covered with lathe and plaster so that an intact, consistent "Paint Ghost" survived.

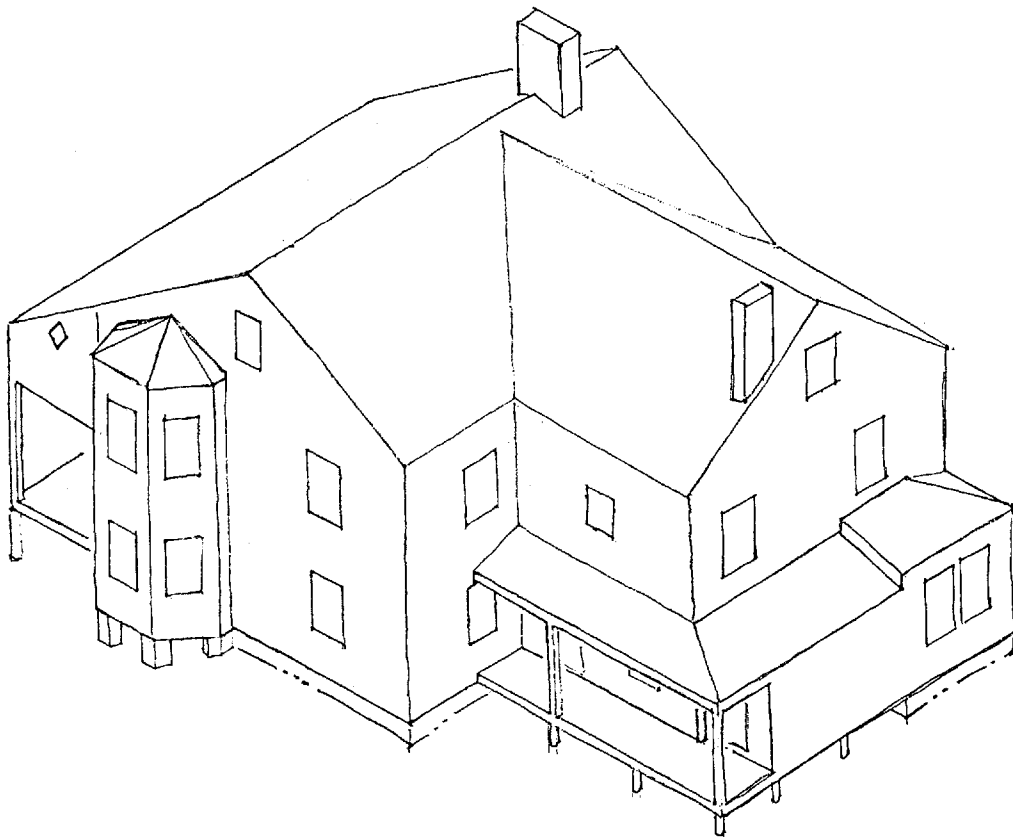
Phase II

The exact date of the second phase is not known, though it is likely to have been soon after the construction of the house, and definitely before 1900. The front and side elevations of the house remained unchanged, but the rear kitchen ell was enlarged by the addition of a porch on the north side, and the extension of the kitchen itself to the south. The additional space, being located behind the chimney, was probably used as a pantry or entryway.

Phase III

Changes made in the third phase are consistent with the Colonial Revival Style, and therefore likely date to 1900–1905.

On the front facade, a porte-cochère was added; an alteration which required the lowering of the front porch ceiling and the subsequent shortening of the porch posts. The fret-work detailing of the porch frieze was duplicated for the porte cochère as were the turned posts which supported the porte cochère's gable roof. The new posts were set on a masonry base. The newly lowered porch ceiling was painted a light blue-green (Munsell match 7.5 BG 8/2). It was likely at this time that an additional porch was added to the south, again copying the detailing from the original porch. The front doorway also probably was altered at this time, with the removal of the double doors and their replacement with a single door and sidelights in the Colonial Revival Style. The new front door included a glazed upper section with square and horizontal, raised panels below. This is the only early door in the house known to have survived. The original two-light transome and early doorway facings also were retained. On the interior, the wall separating the parlor from the center hall was removed as was the paired doorway dividing the front and back parlors. Of necessity, the doorway at the west end of the



John F. Remsen House
Schematic Phase III, ca. 1905
Drawing by John R. Stevens.

stairway, which terminated the front hall, also was removed. At this time, the north chimney was removed suggesting that some type of central heating was installed. It is not known whether prior to the removal of the north chimney it serviced a fireplace or parlor stove.

On the north gable end, a second story was added to the existing bay window, following the polygonal form of the window below, but with a peaked roof and a flaring base.

The rear elevation was extensively altered in this phase of construction. The rear kitchen ell was raised to the full two and one-half stories of the main house, and extended to the south to a line flush with the main house. This enlarged ell included a dormer on the south side, and an extension of the first floor shed roofed area on the west. The existing kitchen chimney was raised through the new second story; three windows were located in the new gable end, and a small bathroom window on the north wall, second floor.

While the alterations of phase II probably had relatively little impact on the interior of the building, the changes wrought in phase III did change some interior plans. The chimney in the north parlor was removed, and the front and back parlors were made into one room by the removal of double doors as mentioned above. The original site of these doors is marked by the retention of the small, inlaid latch-keeper in the floor. At this time, also, the wall dividing the parlors and the central hall we removed as was the doorway which divided off the front part of the hall. The changes in the rear ell created additional second floor space, probably in part devoted to a bathroom, and enlarged the kitchen again. A second staircase was inserted behind the dining room in the kitchen.

Phase IV

The changes included in phase IV were probably initiated c. 1935 and continued until the final alteration in 1965. The first change occurred c. 1935 when the house was sided with asbestos shingle siding, over both clapboards and decorative shingling. The new siding required the removal of much of the decorative trim and molded window drip caps. The wooden porch balustrade was replaced with a wrought iron railing. An exterior chimney stack was built against the north side of the house. More work occurred c. 1956, when the kitchen ell porch was enclosed, and a one story wing was added to the north. This wing was flat roofed, had large glass windows on three sides, and a very large masonry chimney located on the west facade. Aluminum awnings graced two of the entrances. In 1965, the interior was largely stripped of its historic finishes, and a large shallow gable dormer replaced the two front dormers and extended the full width of the roof. This extended the east chambers by the full depth of the front porch. The original attic staircase was re-located to run continuously with the principal staircase. A steel beam was run from north to south, above the first floor ceiling, which replaced the north-south beam in the dining room as well as the hallway doorway and wall separating the front and rear parlors which had been removed early in Phase III.

THE RESTORATION

The first step in the restoration procedure was the accomplishment of a preliminary archeologic probe by Donna Ottusch-Kianka, which was completed in November 1990. Three test pits were dug in accordance with archaeological

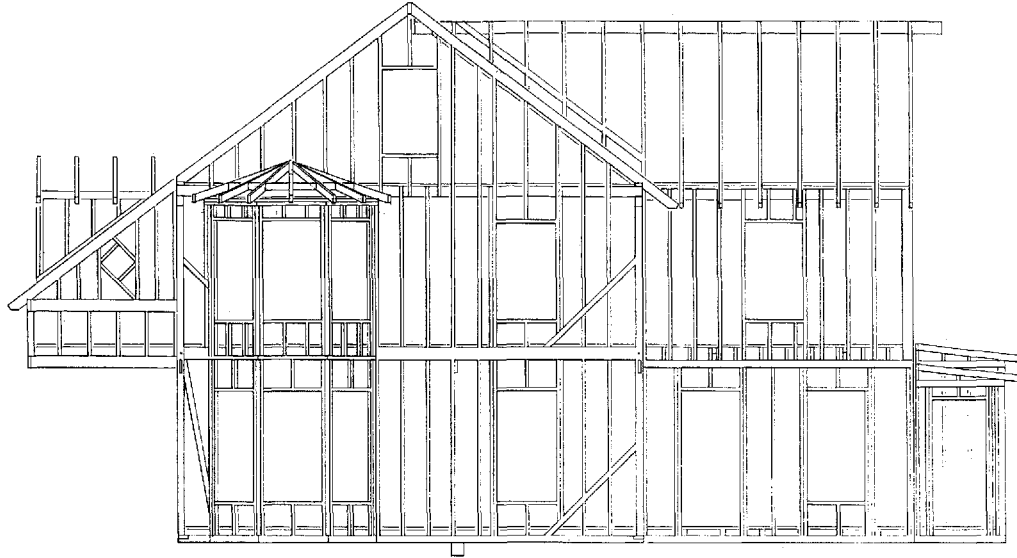


John F. Remsen House
 Construction drawing for end of Phase IV, 1967.
 A.J. Assocs., Huntington.

standards in the confines of the proposed foundation sites. The stratigraphy from test pit to test pit showed a heavily disturbed site. Artifacts included brick fragments and splinters, plaster, glass and furnace slag, in addition to rock rubble. The brick, plaster and rock rubble all indicated the probable remains of a former house site. It was further suggested that no further excavation was indicated as archeologic data was not required for the planning of the Remsen House restoration and that surviving artifacts were perfectly safe below ground.

When the decision was made to relocate the building, an opportunity existed to remove some of the later and less sensitive alterations, and restore some details which had not survived the intervening years and alterations. The present restoration represents the building with characteristics of phases II and III, c. 1900.

The decision was made not to relocate the porte-cochere when moving the building, as the house's present location on its site locates the vehicle entrance to the rear of the building. None of the additions or alterations from the 1950-1965 projects was retained. The exterior, therefore, is largely as that represented in phase III above, with the relatively minor changes of widening the kitchen ell porch on the north from 5' to 8', and opening up the porch on the west side to accommodate a rear entrance. Missing or damaged clapboards and shingles have been replaced "in kind," and window drip caps have been restored. The front door is the Colonial Revival style door installed as part of phase III. It is the only early door in the house known to have survived. All interior doors were removed during Phase IV, apart from a single, four-panel ogee-moulded door found in the garage. This has been used in the restoration, but it is uncertain that it originated in the Remsen House. The use of four-panel, ogee-moulded interior doors in the restoration was established on the basis of photographic evidence. All the inserted exterior doors came from the Roslyn Preservation Corporation's architectural



North framing elevation in Phase III. Note heavy primary framing, with mortise-and-tenon joinery, in main block (Phase I) of house.
Drawing by John R. Stevens.

stockpile, and are stylistically in period with the doorway site in which they have been used. The doors in the west front and to the north porch come from the demolished Arthur Duffett Building in Roslyn Heights (TG 1987). The gable ornament, removed when the house was covered with asbestos shingles, has been reinstalled with the help of historic photographs. The front porch columns, shortened to accommodate the lower porch ceiling required by the porte-cochere, have had new pieces spliced in to restore their original height. The porch balusters are from a house in Sea Cliff of the same period, but consistent with the style of the Remsen House. The railing is new but conforms to original paint ghosts. The two front dormers, removed in phase IV, have been restored. The kitchen chimney was not restored, and as a result, the northwest window on the second floor of the kitchen ell has been moved for symmetry. The foundation, poured concrete, has been faced with a brick veneer to conform to the original brickwork above the grade.

Paint analysis by Frank Welsh has shown that the exterior of the house was painted in a two-color scheme. Clapboards, vertical siding, sash, tracery, rafter-ends, brackets, dormer cornices and shingles, bay window shingles and cornices were painted white (Munsell match 5Y 9/0.5-oil/gloss). Corner-boards, gable shingles, door and window trim, bay- and dormer-facing boards, porch beam and trim and vergeboards were painted light gray (Munsell match 5 B 7.5/0.5-oil/gloss). Although the Phase III lowered porch ceiling was painted light blue-green (Munsell match 7.5 BG 8/2-oil/gloss), the original (and restored) porch ceiling was varnished beaded board. The Phase III front door was stripped in Phase IV.

The interior plan of the first floor is mostly Phase I survival. The front door opens to a central stairhall, with doors to the front parlor (right) and dining room (left). The double doors separating the front parlor from the rear parlor were removed as part of the phase III alterations, and have not been replaced. A parlor

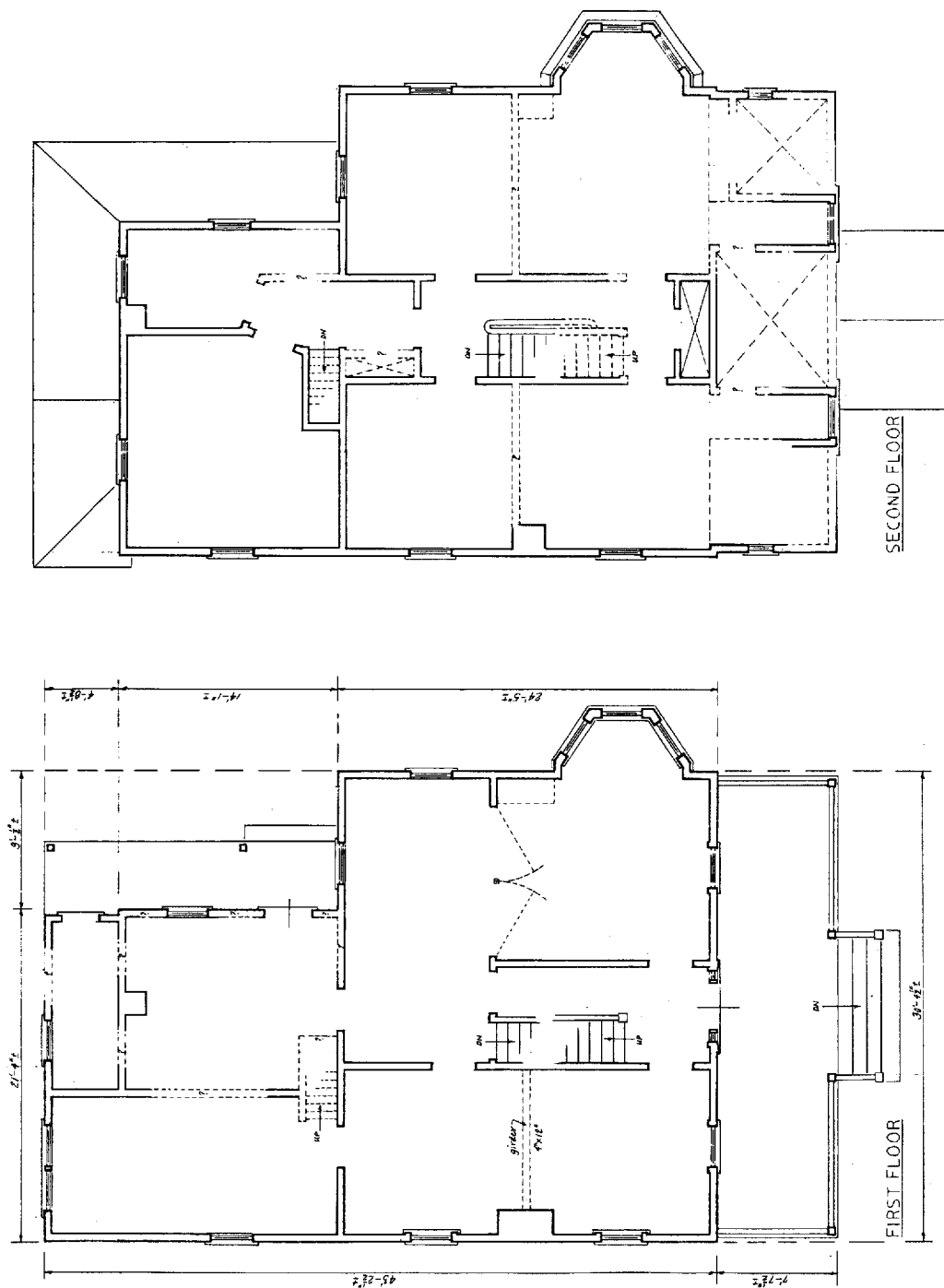
fireplace has been installed, using a wood Gothic Revival mantel purchased for the restoration. The wall which divides the dining room from the kitchen is the original back wall of the house, which became an interior partition in phase III. The back staircase in the kitchen, installed as part of phase III, will not be restored at this time. The Gothic Revival marbellized slate dining room mantel was relocated from the Stephen and Charles P. Smith House (TG 1991-92).

An historic photograph showing the four-panel, ogee molded door in the back hallway established the type of door used throughout the house, all of which were removed during phase IV alterations. In phase III, the door to the back hallway abutted a closet door in the rear of the back parlor; as restored, that closet has become a small powder room, accessible from the back hall rather than the parlor.

The second floor plan is largely as the house existed upon the completion of phase III. The staircase continues up to the attic. The second floor landing contains closets at the east end and on the south wall near the west end. The main house contained four chambers; the present master bedroom originally having been two rooms, the second floor of the kitchen ell contained a fifth chamber and bathroom. Part of the northwest chamber has been converted to a bath for the master (northeast) chamber. The three chambers on the south have had closets added along their dividing partitions.

The original attic had some rudimentary finishes, probably including a beaded board partition. The current work includes finishing much of the attic with drywall. It is not known in which phase the attic kneewalls appeared.

Finishes throughout the house are those that could be salvaged from the house itself, those salvaged from other Roslyn houses of the same period, or reproductions of what was known to have been in place in phase III. Floors throughout the house were narrow southern yellow pine. Not enough could be salvaged to floor the entire house, so new material will be matched where there are shortages. All doors, except the front door, come from other Roslyn houses. The mantel in the dining room will be a Roccoco Revival marbelized slate piece from Stephen & Chas. P. Smith House Door and window surrounds and baseboards were largely salvaged from the first floor of the house. The trim around the doors and windows is bilaterally symmetrical with a round in the center and an ogee at the outer edge. Bullseye cornerblocks are at the upper corners, and door molding terminate in plinths. These are almost all Phase I and originally were varnished. Some of these cypress facings are stamped "H.B. Roslyn, L.I." on their reverse sides. These were made up by the Hicks Brothers Lumber Yard. The doorway trim from the dining room to the Phase II kitchen extension has survived on the dining room side. This is white pine and is a simplified (and cruder) version of the Phase I cypress trim. This doorway was moved slightly to the north during the restoration to provide space for a sideboard. This doorway's corner-blocks are plaster of Paris castings of a Phase I cypress corner-block. These Phase II facings always have been painted, establishing that the interior door and window trim was finished naturally only in Phase I and was painted subsequently. The Phase I interior trim surrounding the Phase I double-doorway also has survived and is identical to that described above. However, the intermediary front doorway detail, inserted when the Phase III Colonial Revival doorway was inserted, is white pine which has always been painted. All of the original second storey interior trim was lost during Phase IV. This is being replaced in white pine replicating the Phase I first floor trim. However, the second storey bay-window is Stage III and no specifically



John F. Remsen House. Composite of Phase I, II and III first and second floor-plans.
 Drawing by John R. Stevens.

identified Stage III trim has survived and the second storey bay-window has been trimmed with replica Phase I facings. The baseboard is stepped and of two pieces, with an ogee at the top edge. The dormer windows are trimmed with flat board surrounds with a bead stop-moulding at the inner edge. Some balusters and the banister for the stair survive, but more were turned to match those existing. The walnut stair-newel is compatible with Phase I and comes from Amsterdam, N.Y. It was donated by Mary Ann Brandl. The beaded board finish for the Phase I first floor understair also survives. It bears a paint ghost, near the hall doorway, which establishes that an early wall-type telephone was installed in Phase I. All wall and ceiling surfaces are new. Many of the lighting fixtures date to the early 20th century, or earlier. None are original to the house. Most of the turned west porch posts come from a house just east of Trinity Church Parish House which was demolished in the 1970's. It belonged to the late Childs Frick (TG 1981-82/Tappan-Johnson). However, two of the back porch posts were turned of mahogany stock for this restoration. The millwork porch post brackets are new.

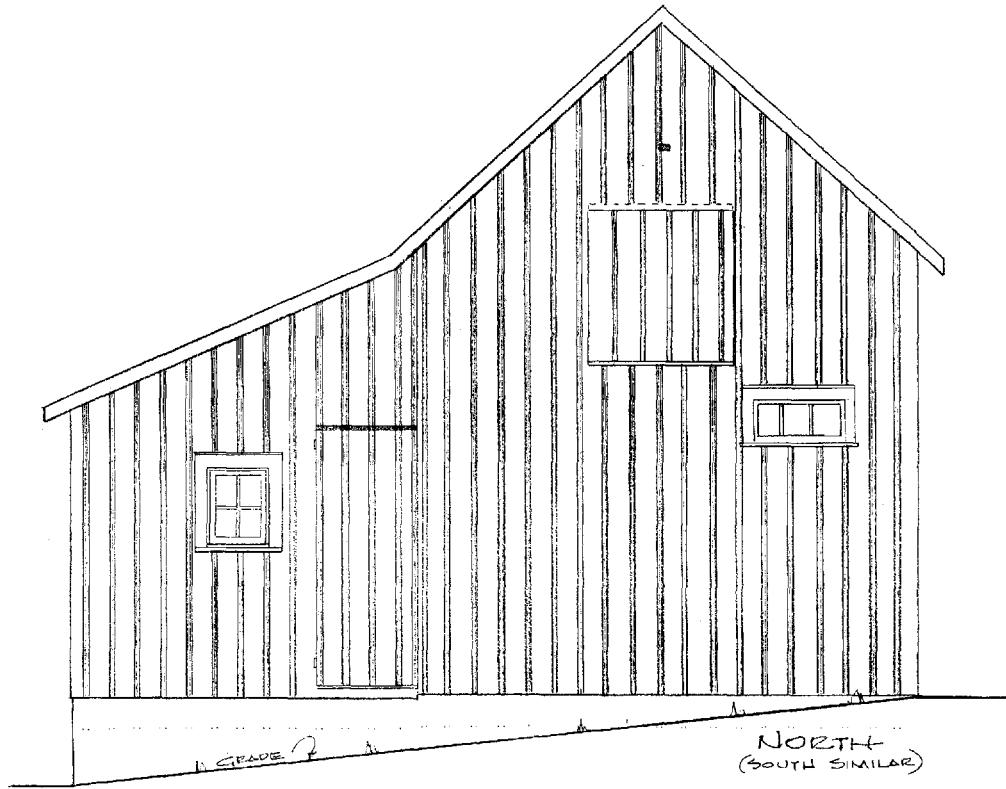
The John F. Remsen House is a project in which the framing and shell of an historic, local house were used as the basis for a substantial rehabilitation. It is the most complicated and most involved of the many restorations completed by the Roslyn Preservation Corporation. There can be no doubt that the house would not have survived if the present solution had not been employed. As work progressed, it became apparent that much more data concerning the house had survived than had seemed obvious, initially. The completed restoration represents a very best effort. In a few instances it was necessary to compromise between the several construction phases in order to expose and preserve earlier architectural details of significant value. Some modifications were made which did not exist in the original house as the widening of the secondary north porch and the inclusion of bathrooms. These were done because no building can survive without a means for its support. In the case of John Remsen's house, it is obvious that this support must come from people will enjoy living in it; will take pride in it and will cherish it.

In addition to the Roslyn Preservation Corporation, several very talented people put their very best efforts into the Remsen House restoration. They exerted a joint effort far beyond the compensation they received. They are John Stevens, architectural historian; Guy Ladd Frost, architect and Jim Kahn of the Sea Cliff Woodshop, general contractors. Their contribution ranks with those who built the house originally.

ACCESSORY BUILDING

Thomas Clapham Barn (1875-1876)

The Thomas Clapham Barn was re-located from its original site at 63 Grove Street, Glenwood Landing, in late 1991 to the Caleb Valentine site in Roslyn so that it could serve as an appropriate garage for the similarly re-located John F. Remsen House. However, the Thomas Clapham Barn was not related to the present house at 63 Grove Street which is later than the Clapham barn. In 1869, the land comprising the present 61 Grove Street and 63 Grove Street were part of a holding owned by Benjamin and Resina Mott. On May 10th 1869 the Motts conveyed this land to Thomas Clapham who had a large farm in Glenwood Landing, of which the above was a part. Thomas Clapham was a noted boat-builder who built a large stone house in Roslyn Harbor in 1868, which had been



Thomas Clapham Barn, 1875–76. North elevation showing east extension, circa 1895.

Drawing by Jim Kahn.

designed by Jacob Wray Mould (TG 1966 “Wenlo”). The Nassau County Tax Assessor estimates the construction date of the house at 61 Grove Street to be 1875–1876, with which it is architecturally compatible. This house, at 61 Grove Street, probably was built for a farm employee and the barn under discussion probably was related to that house, rather than to 63 Grove Street which was not there at the time the barn was built. In addition the present boundary line between 61 and 63 Grove Street was only about 2 feet from the original east wall of the barn. Inasmuch as the loading bay in the east gable field was inaccessible after the separation of No’s 61 and 63 Grove Street, and a new west loading bay had to be constructed, it may be assumed that the Clapham Barn originally was built for the present 61 Grove Street, at the same time as the house, in 1875–1876.

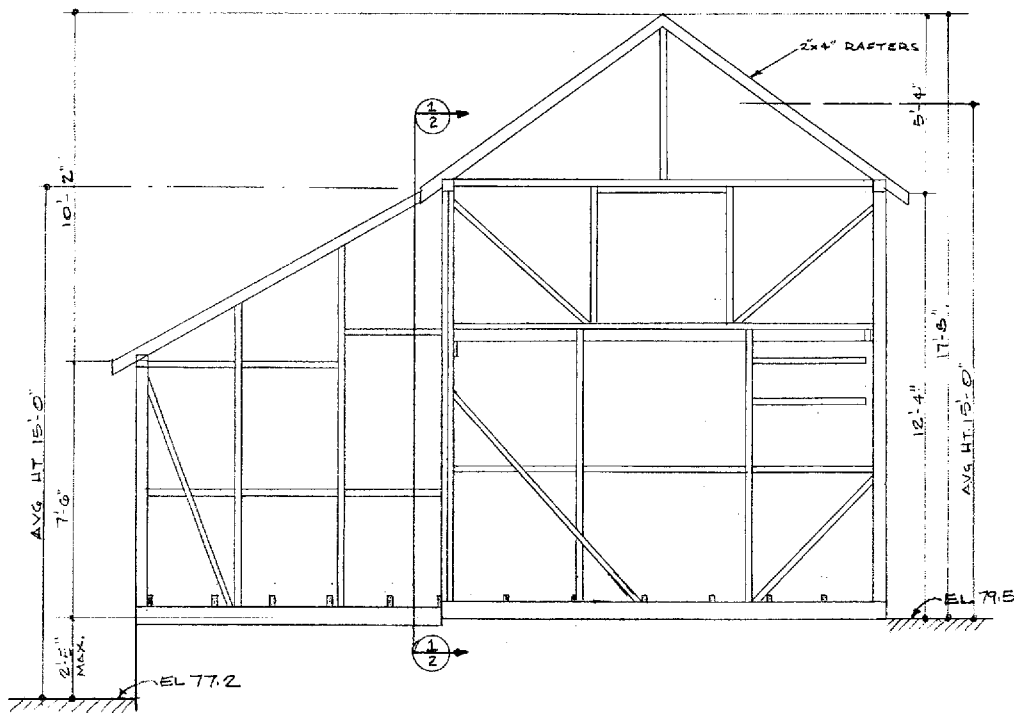
On 8/9/1881 Thomas Clapham divided the property and conveyed the present 61 Grove Street to Rachel Girth (Liber 581, page 433), but retained ownership of the site of the present 63 Grove Street which included the barn. Subsequently, Thomas Clapham got into financial difficulties over the lot at the present 63 Grove Street, and the barn which stood upon it (and probably considerably more farmland) became the subject of a legal action, conducted by Referee Levi A. Fuller, between George and Julia Clark as guardians of Alice, Elizabeth, Lena, Julia and Audrey Cranford and Thomas Clapham. As the result of this action the land at 63 Grove Street, and the barn, was conveyed to John Gallagher (Liber 1024, page 406).

On 9/27/1901 John and Bridget Gallagher conveyed the land at 63 Grove Street to Stephen W. Mott (Liber 37, page 263) and on 2/7/1903 Stephen W. Mott conveyed the property to Oscar Wiggins (Liber 37, page 348). Oscar Wiggins and his wife Elsie, owned the property for 44 years. They probably built the present house at 63 Grove Street, and are known to have added substantially to the original west side of the barn. The earlier (original south extension) probably was added during the Clapham ownership (1869–1894) or by John Gallagher (1894–1901).

On 9/10/1947 Oscar J. and Elsie F. Wiggins sold the lot, house and barn to Donald Joseph and Barbara Miller Rogers (Liber 3412, page 582) and on 10/11/1949 Donald and Barbara Rogers conveyed the property to George Pickering and Florence Canning (Liber 3948, page 44). On 5/17/1991 George Pickering and Florence Canning Pickering conveyed the property to George Pickering (Liber 10144, page 390).

During George Pickering's sole ownership the lot was divided (7/23/91 and 10/1/91). After this division the barn was re-located to its present site, south of the John Remsen House, and a new house was built, more or less on its original location.

The Thomas Clapham Barn is a small, board & batten structure, 1½ storeys in height which originally had a shingled gable-ended roof, the ridge of which runs



Thomas Clapham Barn, 1875–76. North framing elevation including east extension, circa 1895.
Drawing by Jim Kahn.

from north to south in its present location. The barn is 20 feet wide and originally was 13 feet deep. The initial structure had symmetrical roof slopes. Most of the structure was framed in full size 2 × 4's, although the corner posts are 4 × 4's, which are supported by 2 × 4 inch diagonal braces. The 2 × 4 inch studs are set on 36" centers and the plates are 4 × 6". The original east floor plate, which is now well inside the barn, is supported by a post which at one time was part of a mast and bears rope-marks. There are 2 × 4 inch horizontal braces which run from corner to corner midway between the plates and the sills. The loft floor joists are 2 × 6 inches and run east and west on 22 inch centers. The loft flooring is 5" wide yellow pine. The rafters are 2 × 4 inch set on 26" centers. The rafters are butt-joined and there is no ridge-member. All of the framing is vertically sawn long-leaf yellow pine.

Sometime between 1895 and 1910 the west end of the barn was extended 9 feet, creating a "salt-box" roof profile. This was accomplished by sectioning the rear (now east) wall, horizontally, at the level of the second floor plate, moving it nine feet to the east and roofing the space created to match the original shingled roof. The upper part of the original west wall remained in its original position. This, now interior, vertical boarding consists of 8 inch wide yellow pine boards which bear the paint ghosts of battens. On this basis it may be assumed that the vertical siding of the entire barn was battened originally. Most of the present siding is original. The present south loading door was added at the same time, so that the addition must have been completed after 1881 when the original site was divided and the original (now north) loading door became inaccessible. Subsequently, the barn was further added to on its present south side. However, these additions were not re-located to the present site.

The original barn was painted red. Later on, probably at the time of the east addition, the entire structure was painted light grey.

The original barn had a sliding door on the south side of its west front. This slid along an iron track which extended outside the board-and-batten wall of this front. The track and pulley mechanism were protected from the weather by a short shed roof, one board wide. In the restoration, the original sliding door and its track will be reproduced, as will the board and batten west siding. However, the latter actually will be paired doors which will swing outward so that the barn may be used as a two car garage. For this purpose the original floor has been replaced by a concrete slab and the removed flooring used to re-floor the ground floor of the Estella Seaman House #1 (TG 1992).

Some of the original sash has survived. New sash were installed in the original openings in the east wall. A small horizontal window opening, 12" × 30" survives in the west end of the north wall, 6 feet above the floor. The purpose for this design is unknown. There is an early "built-in" ladder to the loft just north of the sliding doorway. Also, there is an early carved whip-rack on the south wall just below the loft floor. The initials "O.W." have been cut into the south west corner post with a chisel. These probably stand for Oscar Wiggins who owned the barn from 1903 to 1947. It is known that Oscar Wiggins made the south addition to the barn, which was not moved to the present site. It is also likely that he also built the present east extension to the barn.



Estella M. Seaman House #1
South Elevation as It Appeared when Built.
Drawing by John P. Hawkins.

ESTELLA M. SEAMAN HOUSE #1 (1888)
1155 Old Northern Boulevard
Owned by Floyd Lyon and Roger Gerry

HISTORY

That part of Roslyn Village bounded by West Shore Road, Old Northern Boulevard, Mott Avenue and the Flower Hill Village line, started to develop as an artisan's residential district during the late 19th century. This area has survived as Roslyn Village's "Residence C" Zoning District. Several mid-19th century houses survive, some of significant architectural merit. One, the Henry Western Eastman Cottage, at the east end of Mott Avenue, is listed in the National Register of Historic Places. A few earlier houses, as #1100 Old Northern Boulevard, originally were farm houses on the south side of Old Northern Boulevard which were moved across the road in 1910 when it was widened to accommodate the tracks of the New York and North Shore Traction Company.

Much of the area was owned during the mid-19th century by Silas Mott who sold substantial parts of his holding to Henry W. Eastman and Benjamin D. Hicks in 1874 (Liber 440, page 89). Frederick M. Eastman, who inherited from his father, and Benjamin D. Hicks divided much of their holding into small lots which they sold for the construction of houses. In the absence of legal zoning they sometimes covenanted building and use requirements into the deeds. On 6/1/1888 they sold a 50 by 100 feet lot to Estella M. Seaman, wife of Phineas Seaman of Roslyn (Liber 738, page 26), and specified that a house be built upon the land which would cost at least \$500.00 and would be set back at least 30 feet from the highway. It is assumed that the Estella M. Seaman House #1 was built in the same year. A few days later, 6/21/1888, Mrs. Seaman bought a 50 feet square lot, immediately to the north upon which she built another house (TG 1989-1990) apparently for rental. We have designated the house currently under discussion as Estella M. Seaman House #1, simply because she bought it first. There may be additional houses owned by Estella Seaman in this district. These may be identified by future title searches.

Estella Seaman sold the house at 1155 Old Northern Boulevard in 1922 to Humbert DeLape (Liber 738, page 213). After this date, the property exchanged hands on a regular basis: DeLape & ux to Joseph Marino in 1927 (Liber 1228, page 468); Marino to Jennie Antonelli et al in 1954 (Liber 5662, page 17); Antonelli et al to Richard G. Trabulsi in 1956 (Liber 6018, page 9); Trabulsi to Ronald Montheard in 1986 (Liber 9799, page 840); Montheard to Dr. Roger Gerry and Floyd Lyon in 1991.

EXTERIOR

The small house which is the subject of this article is three bays wide and has a central doorway. It has a gable-ended roof which was shingled originally, the ridge of which runs from east to west, parallel to the road. It was built upon a brick foundation, laid in American bank, which comprises the exterior walls of the entire ground floor. The house is built into a steep hillside and this "basement" floor is above grade on all sides but the south. Above the brick foundation the house is clapboarded, has plain corner-boards and a plain water-table. Almost all the original sash were 2/2 and set in cases having narrow unmoulded exterior facings and plain drip-caps. The second and third storey windows of the east and

west fronts all are paired, a relatively early use of this detail. The upper and lower paired windows in the east wall were changed to 4/4 wooden sash some years ago. These are wider than the original 2/2 and were installed at the expense of part of the central mullions. The windows all were fitted with louvered shutters.

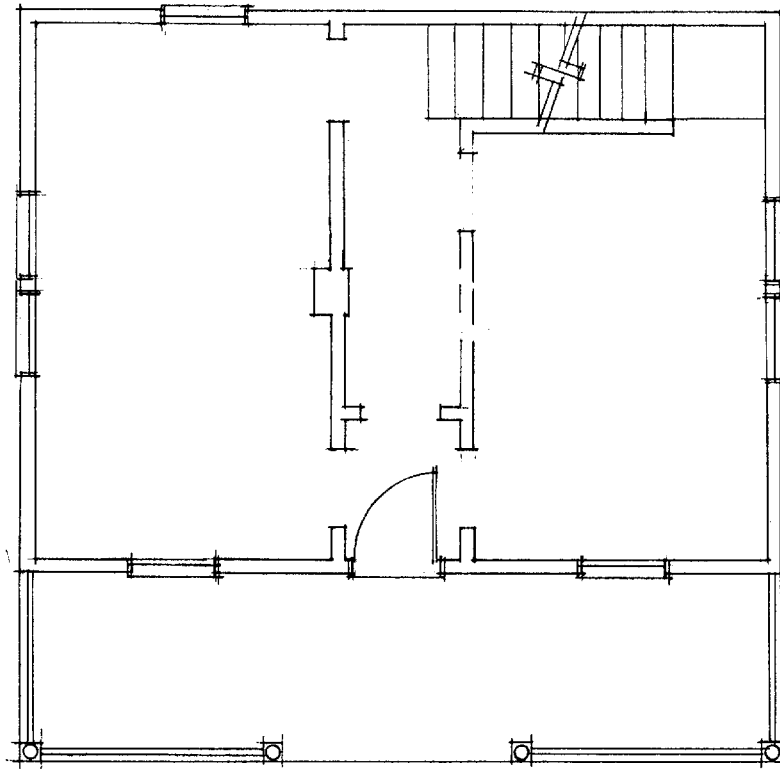
The house is more ambitious than most of its neighbors and was designed in a simple Queen Anne Revival Style with chamfered-butt decorative gable-field shingling. The gable-fields are further decorated with a diamond-shaped window in each gable. The south roof slope was extended to form the porch roof, which has exposed rafter-ends. The triangular porch ends are in-filled with board-and-batten. The porch roof is supported by four turned posts fitted with sawn and turned brackets. The porch railing has not survived. The back doorway, at the ground floor level, has the same simple trim as the windows. Its original door has been lost. The front doorway, at the street level, is more ambitious and is cross-topped and moulded. The original front door has been lost. Above the porch are two dormer windows having round-headed upper sash. The eaves of these are decorated with sawn millwork and their cheeks are shingled. While no documentation exists, it is likely that this house was built by Stephen Speedling who lived only a few feet to the east.

STRUCTURE

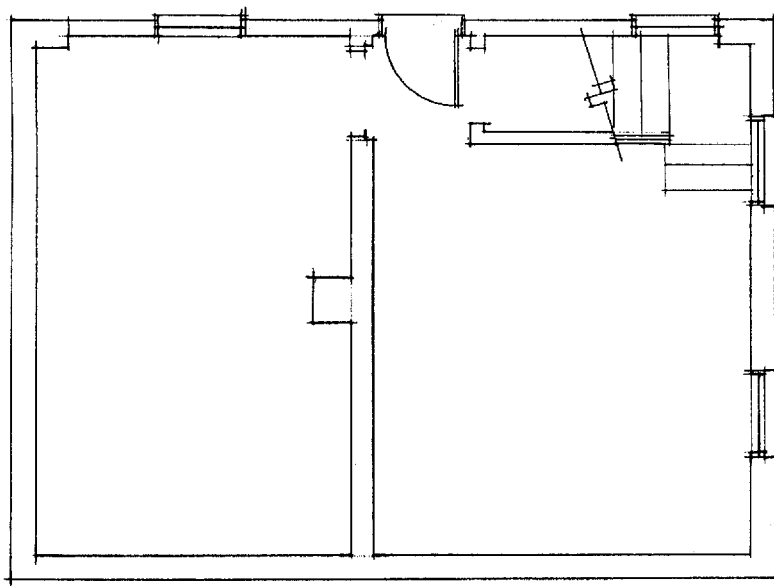
As mentioned above, the Estella Seaman House #1 is a clapboarded house on a brick foundation which is a full storey in height. Because the interior of the house was extensively rehabilitated in 1986 and 1987 by Ronald Montheard there was little opportunity to examine most of its framing. However, some data has become available. All of the floor joists run from east to west. Those on the ground floor are North Carolina yellow pine $3 \times 7\frac{1}{4}$ inches. The second and third floor joists are 3 by $6\frac{1}{2}$ inches set in 24 inch centers. All of the flooring runs from north to south. The original basement flooring was North Carolina ship-lapped yellow pine, 7 inches in width. The second and third storeys were floored with 9 inch wide white pine. Although none were exposed, it is assumed that the studs are full thickness 2×4 's. There are 13 pairs of rafters, each $2\frac{3}{8}$ " by 4". These are circular-sawn; butt-joined at the ridge, and set in 24" centers. There is no ridge member. The brick chimney originally was placed at the ridge center, between rafter pairs VII & VIII from the west. However, these were slightly charred, and the new, stainless steel chimney was placed between rafters V & VI.

INTERIOR

The original floor plan cannot be completely identified as the result of the 1986–1987 rehabilitation. Many of the original wall and floor locations could be identified by the removal of later flooring. However, this was allowed to remain in both baths and the kitchen and the original floor plan in these areas could not be identified. Each of the floors seems to have been divided by a central hallway, originally, although on the second (street) floor, part of this was walled off to form a small entrance hall. The third floor hall extended only part way to the south. The basement hallway can be conjectured only by the presence of a north doorway at this level. No ground floor paint ghosts were available as the original flooring was in very poor condition and had been covered with many layers of later flooring, or had been removed altogether. Originally there were three chambers on the third floor. Originally the two west chambers were divided by a wall which terminated in the mullion of the west paired window, placing one window in each chamber. This



Original Second Floor Plan, as Conjectured.



Original first Floor Plan , as conjectured.

practice could have been followed in the current kitchen in which the original floor was not exposed. It was not followed in the present east chamber or the present living room. The south walls of the east and southwest chamber are fitted with dormer windows. Since these extend over the porch, they are elevated above porch ceiling level. All of the exposed original flooring was painted a single coat of brown paint around the perimeter of the room, leaving the center bare, for a rug or floor-cloth.

Originally, there was a small entrance hallway with a doorway at its north end. Usually, this would be the entrance to a boxed-in staircase. However, there was no staircase in this instance as the original flooring above is intact and undisturbed. The original boxed-in staircase ran from basement to third floor along the north wall of the house, east of the center hall. This staircase has survived in large part, although the board walls have been replaced with sheet-rock, and the lower level of the staircase has been replaced. The original upper flight remains. Originally there was a parlor stove; probably in the present living room. The house apparently did not have a fireplace. Most likely, the original dining room and kitchen were on the ground floor, as in a number of other local, hillside houses.

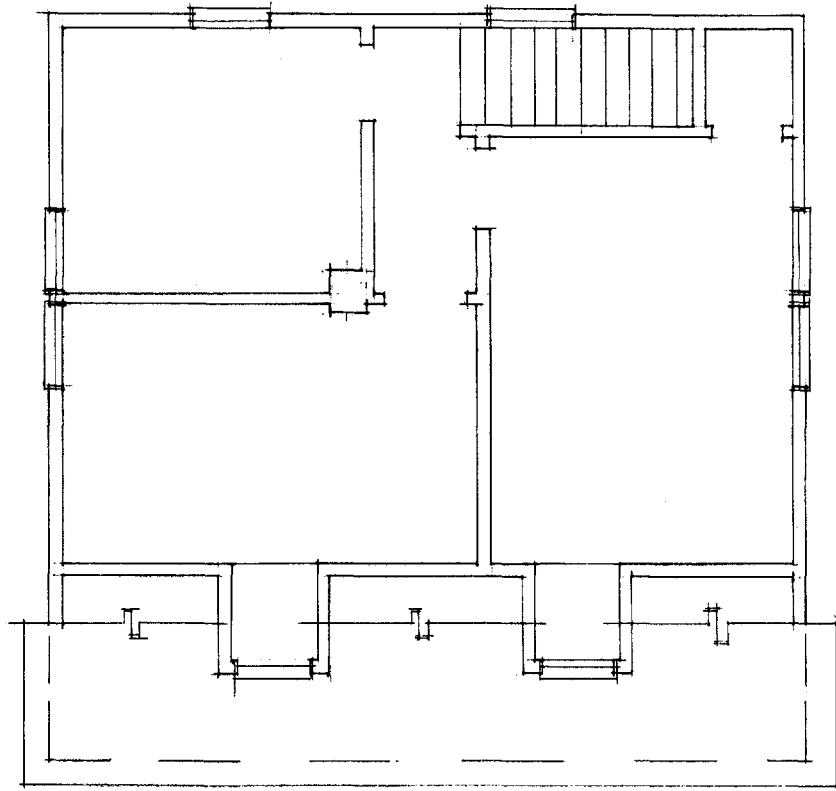
REHABILITATION OF 1986–1987

The exterior remained in its original configuration apart from re-roofing, painting, and the fitting of a new front door and a new chimney, as the result of control of the Historic District Board of the Incorporated Village of Roslyn. However, most of the original 2/2 sash were replaced with 1/1 metal-framed sash on the second and third storeys, without Historic District Board approval. The original wood-framed sash which survived were fitted with metal window raising tracks which replaced the sash-weights and cords.

All the interior plaster walls and lathing were removed and the walls insulated with fibreglass batts and sheet-rocked. The original interior door and window trim were removed and replaced with modern “clam-shell” trim. The entrance hall was removed. All the original doors were discarded. The attic floor was removed, insulated with fibre-glass batts and re-floored with plywood. The original second and third storey flooring was covered with plywood and parquet flooring and subsequently by carpeting. The original chimney and parlor-stove were removed and replaced with a stainless steel chimney and fireplace unit. This was sheathed with artificial brick creating a unit which replaced much of the original entrance hall and extended far into the present living room. The house was re-wired and a new heating system, kitchen and two bathrooms were installed.

RESTORATION

The present owners acquired the house in December 1991. It was considered that the house had become unsaleable because of the incompatibility between its largely original exterior and its almost completely altered interior. A complete restoration would not be practical because of the absence of all original interior trim, all original doors, both interior and exterior, and because it would not be practical to remove the new kitchen and bath-rooms. On this basis, it was decided to retain the new bathrooms and kitchen. The original floors were exposed and repaired. The basement floors were either missing (utility room) or unrestorable. Both were replaced with flooring from the Thomas Clapham barn (TG 1992 Remsen). The modern “clamshell” door and window-trim was replaced with



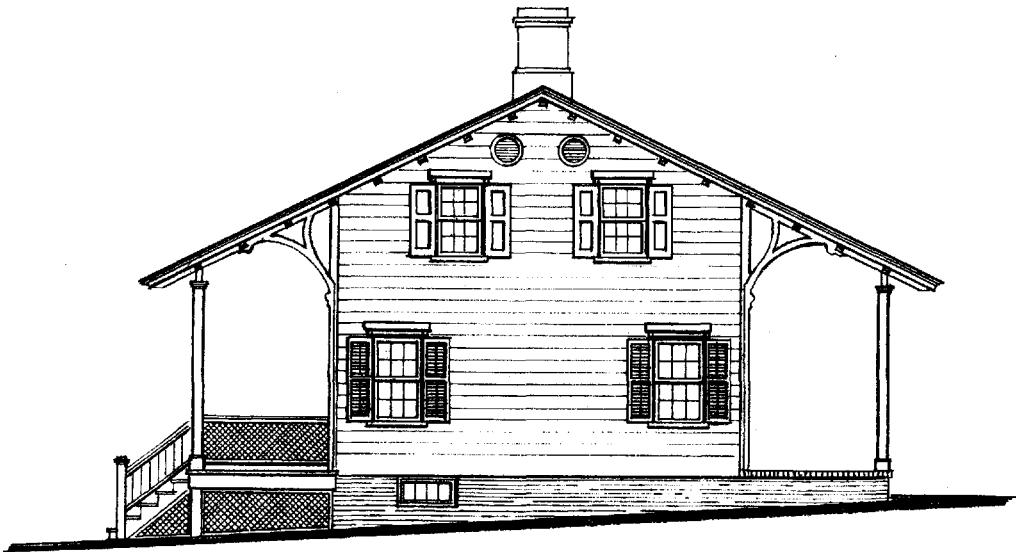
Original Third floor Plan.

back-banded, ogee-moulded trim, recognizing that this trim may not have been there originally. The original entrance hall was reconstructed. Various wall-openings for clothing storage, etc. in the east and west chambers were closed. All closets were fitted with doorways having ogee-moulded, back-banded trim. All newly created doorways were fitted with period four-panel, ogee-moulded doors. A period front door similar to that of the Estella Seaman House #2, next-door (TG 1989-1990) was fitted. 2/2 window sash were installed in both street floor windows and in the west living room windows. Finally, the brick veneer was removed from the new chimney-fireplace combination and replaced with plaster-board. A wooden mantel was designed which was mildly Gothic in style. This conformed to local late 19th century architectural traditions but fit the new fireplace opening. The major lighting fixtures were removed and replaced with more appropriate fixtures.

The goal of the current project has been to upgrade the interior finishes to match the exterior of the building, and thus attract a purchaser who appreciates and enjoys the qualities offered by older buildings. The interior work is being done largely by Edward Soukup, a craftsman with a long-time association with Roslyn Preservation Corporation.



“Springbank” (ca. 1835). Conjectural, but probably accurate drawing of its appearance when built, a typical Roslyn late Federal-Greek Revival transitional house. Drawing by Guy Ladd Frost, A.I.A.



“Springbank” (ca. 1885). South elevation after possible re-location, extension and conversion to the Swiss chalet style in the late 19th century. Drawing by Guy Ladd Frost, A.I.A.

**“SPRINGBANK,” circa 1835 and circa 1885
440 Bryant Ave., Roslyn Harbor
Residence of Mr. and Mrs. Gerald Firth, Jr.**

HISTORICAL BACKGROUND

The property on which “Springbank” is located has a similar early history of ownership as “Montrose” (TG 1990) and the Stephen and Charles Smith house (TG 1991–92). The land is part of the grant given Nathaniel Pearsall (1649–1703), and eventually deeded to Obidiah Jackson and his wife Sarah Boerum. Their daughter Ruth married Hempstead Harbor postmaster William Hicks in 1827 (Wm. Hicks family bible), and the couple bought the Jackson land in two installments; in 1828 (Queens Co. Liber X of Deeds, p. 185) and in 1834 (Queens Co. Liber F.F. of Deeds, p. 142). The parcel where “Springbank” is located is part of the second installment acquired.

According to Henry Western Eastman’s history of Roslyn, which appeared in the *Roslyn News* during 1879, prior to William Hick’s ownership the only dwelling houses along the east side of the harbor in this vicinity were the Kirk-Jackson farmhouse, the Pearsall house (Willowmere), the Mudge farmhouse, and a small tenant house for a laborer. A circa 1838 sketch of Willowmere shows a house on the western side of the road in a location which approximates the former location of Springbank, 100 yards south of its present location. The sketch shows a five bay, two story house with a gabled roof and a small wood stoep. (Thompson, Benj. F.; “History of Long Island” Ed 2 Gould, Bank & Co., N.Y., 1843, Vol. II p. 58) It is possible that material from this small house may be incorporated into the current Springbank, and that this house is the “small tenant house” referred to by H.W. Eastman.

The Walling map of 1859 shows an “S. Smith” in the approximate location of Springbank. In 1868, Stephen Smith sold both pieces of property; the northerly lot to Charles Smith and the Springbank lot to William Cullen Bryant (Queens Liber 277, p. 367). Bryant had already acquired the “Montrose” house for his daughter Fanny and her husband Parke Godwin in 1852, and so it is not surprising that the Springbank property was transferred to Fanny Bryant Godwin in 1875, probably either as housing for staff or for rental purposes (Queens Liber 469, p. 19). There is a possibility that Bryant referred to this property in his letter to Mrs. Joseph Moulton in 1862, when he proposed that “razing Capt. Smith’s ‘hut’ and building a new house for the Moultons would ‘wonderfully’ improve the place” (Goddard, p. 70). The Beers-Comstock map of 1873 shows a building in the vicinity of Springbank, but does not name an owner, perhaps because the building was already considered part of the Parke Godwin estate.

A planting plan for the Godwin property at “Montrose” was drawn in 1876. The building most likely to be Springbank is located in the southwest corner of the lot, close to the highway, and appears to have a front porch extending across the entire facade of the house. Goddard tells us that the house was moved to the northwest corner of the “Montrose” lot sometime during the life of his father, William Bryant Godwin. If the house was moved between the time the site plan was drawn and W.B. Godwin’s death, it would have been moved between 1876 and 1894. An undated photograph of “Springbank or Swiss Cottage” (Goddard, p. 96) is labeled “after removal to present site.” The house had already acquired its deep porch roof and curved brackets from which the “Swiss Cottage” name evolved. It

is likely these alterations occurred between 1876 and 1894 at the time of the move. Goddard also tells us that “in its original conversion, this cottage had been given no plumbing except for a kitchen sink; the other facilities were in an outhouse.” The remodeling to add plumbing may have been work done by Goddard during his residence at “Montrose” (1894–1955). The house was named “Springbank” by Goddard for the numerous fresh water springs located on the hillside.

Fanny Parke Godwin died in 1893, and her will along with Parke, Harold, Elisabeth and Nora Godwin and Fanny Godwin White transferred the property to Minna Godwin Goddard (William Cullen Bryant’s granddaughter and Conrad Goddard’s adoptive mother) in 1898 (Queens Liber 1182, p. 460). Parke Godwin also deeded “Montrose” to Minna in 1898. The properties remained in the family until they were both sold to Lionel Builders in 1955, who built the modern houses surrounding “Montrose.” In 1956 the present owners, Mr. and Mrs. Gerald Firth, Jr. acquired the property. In 1959 a 2-story extension approximately 21’ by 21’ was added to the east; Henry Aspinwall was the architect.

ARCHITECTURAL HISTORY

Springbank exhibits building construction and stylistic details from a number of periods. Reviewing the historical background, it is possible that the building has elements that may date from the 1830’s and the Greek revival, but the house has been reworked, added on to, and most probably moved at least once. The house’s form in its first phase was likely quite small—32’ wide by 20’ deep, with three rooms on each of the first and second floors, and a narrow central stairhall. In this early form it exhibited the architectural characteristics of the local, late Federal style, many of which it still retains. The first renovation was probably the conversion of this simple dwelling to the more decorated “Swiss Cottage,” with a full front porch, overhanging roof, front dormer, and an additional 7’ of building added on to the rear, or east. This addition was detailed similarly to the front porch, with curved brackets applied to the face of the addition. The building achieved its final form with the addition of a two story ell to the rear added in 1959.

BASEMENT

The foundation of the main block of Springbank is composed of both brick and stone. There is 3’0” of stone foundation on the north, east, south and west walls. Approximately 2’6” of brickwork exists between the stone and building sills. Interestingly, the brick is flush with the interior face of stone on the west and east walls, but set back from the stone face 16” on the south and 12” on the north. It is possible that the stone part of the foundation existed from a previous building, and the brickwork relates to the move of a house onto a basement that “didn’t quite fit.” (Further evidence of the building having been moved exists in the floor joists—see below.) The east addition has an entirely new foundation and framing.

There are two chimney bases—the north chimney is supported by reused timbers which are quite old (hewn, morticed, peg holes); the south chimney was once supported in the same manner, but has been replaced by concrete block. This matches Conrad Goddard’s account of the chimneys while he oversaw the care of the house: “When Harold Godwin first remodelled Springbank its fireplace hearth was made of a single thickness of brick and supported by heavy cellar beams built into the chimney.” Goddard continues by describing a tenant’s “chimney fire”: “. . .we found the beams in the cellar smoldering and half burned away; they had

to be replaced by concrete blocks.” (Goddard, p. 93) In fact, the joists and floorboards in the southwest corner of the basement are still charred.

Floor joists run east/west, and are 2½”–3½” by 8½”–9½”. In the northern half of the house they are 30”–31” o.c., and in the southern half of the house they are 25”–26” o.c. All floor joists are mortised into a north/south beam located 19’ east of the front sill, indicating the rear of the original house. All the floor joists are cut back at both ends—14”–16” on the west ends and approximately 23” on the east ends—in a notch 1½”–2½” deep. These cuts may relate to the building’s previous location and foundation; they serve no purpose in the house’s current location.

East of the north/south beam denoting the end of the original house there are a series of short (6’9”) joists to another north/south beam. These short joists are 3” by 7”, irregularly spaced, and tenoned into mortices in both beams. This small addition across the back of the house may relate to the creation of the “Swiss Cottage,” and may have been an attempt to make an existing building fit onto an existing foundation. All framing members have vertical saw marks. The flooring visible is 8½”–11” wide tongue-and-groove pine.

FIRST FLOOR

The original entry to the house is through a central front door, a “dutch” door having diagonally boarded top and bottom halves, a features most likely associated with the “Swiss Cottage.” The front hall and stair are lit by a transom over the front door. The stair ascends in a diagonally boarded stairhall, which is an unusual finish for an interior wall. The hall and north room door and window architraves are stepped with an ogee molded backband, which are typical of the Greek revival period; the south room has similar architraves, except that the backband is beveled instead of molded. All three spaces have a contemporary dentil cornice added at the ceiling line. Original 6/6 windows are located in the front (west) wall and one each on the north and south walls. The windows have flat panels with ogee moldings below. The north room has original wide pine boards; the fireplace has been blocked in and walled over. The south room has later hardwood strip flooring; the original fireplace has carved ornament added by the present owners. On the north wall of the south room there is a jog which indicates the depth of the original house. The kitchen, remodeled by the current owners in 1989, is located in spaces both original to the house and the first extension of 6’9”. The library and back entrances are located in the addition of 1959, and contain details from a house demolished in Roslyn.

SECOND FLOOR

The configuration of rooms on the second floor of the main block of the house is likely original, with the addition of the bathroom under the dormer. The stairwell is surrounded by a simple balustrade of tapered turned balusters and a turned newel. There is evidence that a second newel existed at one time. Originally, this stairwell probably was enclosed, and remained so until the late 19th century enlargement. The stairwell and north rooms have wide pine board floors, while the south room has later hardwood strip flooring. The front (west) windows are paired outward swinging casement windows which have replaced earlier single inward swinging casements. West windows also have a flat panel with molding below. Windows on the north and south are 6/6, located each side of the chimneys. Doors to each of the three rooms are plank doors with battens. Both

baseboards and door casings are flat board with a single bead. Closets have been added throughout the second floor, and additional storage space has also been added under the eaves in the east wall. One curious feature of the second floor is the south hall wall, which is not located above a first floor partition. When combined with the puzzling cuts in floorboards, an unsupported hall post, and evidence of an old stud at the east end of the stair, there emerges some question about the arrangement of partitions of the second floor. Unfortunately, the evidence is too sketchy to develop a definite picture at this time.

The room under the dormer was added at the "Swiss Cottage" phase, but must not have been a bathroom, as Goddard tells us there was no water in the house save the kitchen sink. The rest of the second floor, bathroom and bedrooms, date to the 1959 addition.

ATTIC

The shallow pitch of the roof creates a very small and inaccessible attic space. The roof was altered to create the large overhanging eaves and porch, and may have been reframed entirely at that time. Rafters are 3" by 3½", 22" o.c., and lapped and nailed at the ridge. A major timber beam supports the ridge from beneath this joint. The roof was formerly wood shingled. Valley rafters were added with the construction of the east ell.

EXTERIOR

The dominant feature of the house from the front (west) is the deep porch with exposed rafters which extends the roofline several feet, supported by sawn brackets at the house, and porch posts at the front. Broad wooden steps lead to the porch from the driveway. A lattice-and-railing balustrade is the same as in the "Swiss Cottage" photograph, as are the square section porch posts. The front door opening is trimmed with moldings typical of the Greek revival, including diminutive corner blocks and plinths. Small window hoods supported by sawn brackets are also the same as those in the "Swiss Cottage" photograph, as are the board shutters on the first floor windows on the front and the second floor windows on the south. Movable louver shutters were already present on the first floor south when the photograph was taken. Other features unchanged from the photograph include two round attic vents in the gable end of the attic, and the stepped chimney stacks at both the north and south gable ends. Clapboards on the north and south elevations are 8" t.w.; 6" t.w. on the west.



JOHN COLLINS
3/97

**Stephen and Charles Smith House (ca. 1860) as it appeared when built.
Porch and east ell conjectural.
Drawing by John M. Collins.**

STEPHEN AND CHARLES SMITH HOUSE, ca. 1860
450 Bryant Ave., Roslyn Harbor
Residence of Mr. and Mrs. Theodore Reyling

HISTORICAL BACKGROUND

The tract of land on which the Charles and Stephen Smith House stands was originally part of Nathaniel Pearsall's land grant, which later passed to Obadiah Jackson and his wife Sarah Boerum. Their daughter Ruth married Hempstead Harbor postmaster William Hicks in 1827 (Wm. Hicks family bible), and the couple bought the Jackson land in two installments, in 1828 (Queens Co. Liber X of Deeds, p. 185) and in 1834 (Queens Co. Liber F.F. of Deeds, p. 142). This tract was part of the 1834 acquisition. According to Henry Western Eastman's history of Roslyn, which appeared in the *Roslyn News* 1879, the east side of the harbor was relatively underdeveloped at this time. The only dwelling houses in the vicinity were the Kirk-Jackson farmhouse, the Pearsall house (Willowmere), the Mudge farmhouse, and a small tenant house built for a laborer. (For further information on the enterprises of William Hicks and his neighbor Joseph W. Moulton, see TG Montrose 1990).

The parcel passed from William and Ruth T. Hicks to Stephen Smith in 1850 (Queens Co. Liber 277, p 151). It was during the ownership of Stephen Smith and his wife Marinda that the house was probably constructed. Although this Stephen Smith has not been conclusively identified, there was a Capt. Stephen Smith who, with his ship *Garland* "sailed every Monday from the grist mill in Roslyn, sometimes going as far as Albany to get lumber for William Hick's lumber yard." (Goddard, p. 24) The 1859 Walling map identifies two houses, close together, as "S. Smith" and "Capt. Smith," both in close proximity to this lot.

The property was conveyed by Stephen and Marinda Smith to Charles Smith in 1868 (Queens Co. Liber 277, p. 151). A "C. Smith" is noted on the 1873 Beers-Comstock map. A planting plan of the Parke Godwin Estate dated 1876 also notes Charles Smith as an abutter on the northwest corner of the estate. Goddard tells of a Charles Smith who was captain of the sloop *Ruth T. Hicks*, and a Captain Charles P. Smith piloted the ill-fated steamboat, the *Seawanhaka*, which burned with 300 passengers aboard in 1880 on her way to Glen Cove. Captain Charles P. Smith was honored at a memorial service in nearby Sea Cliff in 1881. Again, the exact identity of the Charles Smith of this property has not been conclusively ascertained, but a number of ships' captains did live on the east side of the harbor, and the size and style of this house would certainly have been suitable for a man of such socioeconomic stature. In his *Roslyn News* letter, Francis Skillman wrote "The 'Ruth T. Hicks', a sloop built in Roslyn by William Hicks and named for his wife, took the next place with Cap't. Chas. Smith of 'Sewanhaka' fame as sailing master. He was the son of Cap't. Stephen Smith and he had Chas. Post as farmer's clerk or salesman." While Skillman does not specifically say that Cap't. Charles Smith of "Sewanhaka" fame owned the house under discussion, it is unlikely there was another Stephen Smith—Charles Smith father-and-son relationship in Roslyn during the mid-19th century, so it is safe to assume that the Cap't. Charles Smith who acquired title to the house in 1868 actually was the Captain Charles P. Smith who commanded the "Seawanhaka" at the time she sank.

Mary E. Smith, heir-in-law of Charles Smith, conveyed the property to Julia A. Smith in 1884 (Queens Liber 647, p. 211), and the property changed hands over the next few years with regularity: Julia Smith to Thomas Butler in 1889 (Queens Liber 809, p. 473); Thomas and Elizabeth Butler to Sarah E. Butler in 1890 (Queens Liber 810, p. 73); Sarah E. Butler to Hannah C. Somers in 1891 (Queens Liber 876, p. 336); and Hannah C. Somers to Nora Godwin in 1892 (Queens Liber 923, p. 443). Nora Godwin was the granddaughter of William Cullen Bryant, and had grown up in the nearby "Montrose" house. It was during Nora Godwin's ownership that the Stephen and Charles Smith house was enlarged and remodelled. Nora Godwin died intestate on March 16, 1914, leaving Minna G. Goddard, Fanny Godwin White, Natalie DeCastro and Harold Godwin as heirs-in-laws. They conveyed the property to Marie Rosecrans in 1917 (Liber 466, p. 498), and the property was again bought and sold with regularity: Marie Rosecrans to James and Georgina E. Taylor in 1919 (Liber 522, p. 325); Taylor to Lucille D. Brion in 1922 (Liber 713, p. 139); Brion to James F. Curtis in 1940 (Liber 2216, p. 595); Curtis to Lina W. Doye in 1940 (Liber 2216, p. 598); Doye to George M. and Alice Wiles in 1948 (Liber 3565, p. 230); Wiles (widower) to Hermina Doye in 1952 (Liber 5083, p. 147); and Doye to Theodore and Shirley Reyling in 1954 (Liber 5656, p. 582).

ARCHITECTURAL BACKGROUND

The Stephen and Charles Smith house was likely built during the ownership of Stephen Smith (1850–1868). Although there were at least three previous owners of the property, and notations of buildings on the east side of the harbor, the architectural style and building technology of the building dates from this period. The house is a two and one half story, five bay timber frame structure, with a two and one half story ell extending to the rear (east). The overhanging eaves with scrollwork brackets are typical of the period, as are the etched glass windows in the paired front doors. Window locks with a patent stamp of 1863 used throughout the house are additional evidence of a construction date of the 1850–1868 period. One sizable renovation project seems to have occurred c. 1911, during the ownership of Nora Godwin. Changes included the addition of a first floor porch on the north side of the house, with additional living space above; the raising of the ell from one and one half stories to two and one half stories; the addition of a dormer in the front (west) plane of the roof; and the enlargement of the front porch. Recent additions include the enclosure of a porch on the south side for use as a laundry, and the addition of a greenhouse on the southeast corner of the house. Considering the number of owners, the house still retains much of its original material.

Basement

The foundation walls of the main block of the house are formed of 3'0'' of stone, with 2'0'' of brick from stone to sill, a building technique common in Roslyn from c. 1835 to c. 1860 (see Introduction for further information). The foundation of the ell is brick only, though there may be stone below grade and not visible. Although there is an accessible cellar under the main block of the house, the areas under the ell are restricted to a crawl space 3'2½'' or less, due partly to the hillside siting of the house. There is no accessible crawl space or cellar under the north porch, which has a concrete foundation and is known to have been added in the early 20th century. There are two chimney bases in the main cellar: the north base

is a brick arch, and the south base is a brick stack with a thimble for a stove or furnace. One chimney base is located in the ell and has a dry laid stone base, which has been reinforced and enlarged with poured concrete. In the northeast corner of the main cellar there is a bulkhead entry, laid in stone and brick.

Under the main block, the floor joists are 2½''-3'' by 7'', and run east/west. Two hall girts, 4'' by 8'' also run east/west. Beams under the first floor arches (see below) run north/south and are also 4'' by 8''. All framing is mortised and tenoned, and the joists are tenoned into mortises in the east "sill" (other sills are inaccessible due to insulation). Floorboards visible are 6½''-7'', tongue-and-groove pine. The framing under the western portion of the ell has been replaced with modern joists and refloored. The framing under the eastern portion is inaccessible, but known to be mortise and tenon joinery and heavy timber framing.

The lack of weathering on the west face of the east wall of the foundation of the main block, and the use of heavy timber framing in the eastern portion of the ell would imply that the first floor of the house was constructed in one phase. There is a possibility that the eastern portion of the ell was once a separate building—either a kitchen dependency or an earlier building—but the lack of access to the first floor framing prohibits a conclusive statement.

FIRST FLOOR

The first floor is entered through a pair of glazed and paneled doors with heavy ogee moldings surrounding both panels and lights. The front stairhall has a plaster cove ceiling, 9¼'' baseboards with a torus molding, and four panel doors with applied ogee moldings leading to the dining room, front and back parlors, and kitchen. Door architraves are 5½'', with a backbanded ogee molding. The staircase is located against the south hall wall, and is supported by a beaded board wall which may be a later finish. The newel and balusters of the staircase appear to be original to the date of construction. The hardwood stripe floors in the hall and other first floor rooms are later additions, and likely laid over the original wide pine board floors. Another alteration to the front hall is the removal of a partition with a door which would have created a small back hall to the east.

To the north of the hall is the front parlor, with a pair of 4/4 windows in the west wall, one 6/6 window in the north wall, and flat panels under each. The window trim is as the door trim—5½'' backbanded ogee. A plaster cove molding similar to the front hall finishes the ceiling. The marble and iron fireplace is a replacement for the original slate and cast iron fireplace, which was removed because of deterioration. The back parlor is through a large arch finished with the same architrave as the doors and windows. It is possible that this arch is a later alteration, though the presence of a 4'' by 8'' beam under the arch indicates an arch or partition has always been present. It is possible that the arch once had large 4'4'' wide) swinging doors to close this room off entirely from the front parlor. One 6/6 window is located in the north wall, and one 4 panel door leads to the hall.

On the south side of the hall is the large room currently serving as the dining room, and appears to have always had a formal function. The fireplace with Gothic detailing is original, and is related stylistically to those that survive on the second floor. A pair of 4/4 windows is located in the west wall, and 6/6 windows on either side of the fireplace. The plaster arch which bisects the room on a north/south axis springs from two pre-cast plaster brackets cantilevered from the walls. While this

arch treatment may be later than the original construction, there are no indications that there was ever a partition located here. Door, window and trim details are the same as the northeast and northwest parlors. The china closet, with beaded board finish and painted pine floor boards, is located east of the arch and under the staircase and may be a later addition.

Both the front hall and the dining room have access to the kitchen, which has been remodeled by the current owners. A modern fireplace is located in the east wall of the kitchen, but is backed by a much older fireplace in the west wall of the back room. This may be the site of a former kitchen. One old 6/6 window sash survives in the north wall of this easternmost portion of the ell.

To the north of the kitchen is an enclosed porch. During renovations of this porch newspapers with the date 1911 were found inside the ceiling cavity, used as insulation. As the addition of this porch created living space on the second floor, it seems an appropriate date for the major renovation of the ell's second floor.

SECOND FLOOR

The fenestration of the main block second floor matches that of the first floor (4/4 windows on the west, 6/6 on north and south) with the addition of one 6/6 window over the front doors, and the closing in the northwest window in the northwest bedroom. The windows lack the flat panel of their first floor counterparts. The main block of the house contains four bedrooms. All retain their wide pine board floors. Two bedrooms contain original fireplaces: the northwest bedroom fireplace is located on a diagonal wall in the northeast corner of the room, and the southwest bedroom fireplace is located on the south wall. Both are Gothic in style. The southwest bedroom has a small chimney cupboard located above the mantel which appears to be original construction. The western end of the stairhall contains a small room, located above the front doors, which may be a later addition. The beaded board attic stair enclosure may also be a later treatment. Contemporary closets have been added to the southwest and southeast bedrooms, and a window in the east wall of the southeast bedroom has been relocated.

The second floor of the ell dates to c. 1911. The ell was formerly one and one half stories, as evidenced by shingles found inside the back hall closet during renovations. By raising the roof and adding the sun porch/living space, the size of the house was considerably enlarged. Two bathrooms, and a large bedroom were created. Passing through the back wall of the main block of the house the floor steps down, over the lower kitchen ceiling. The chimney which serves the kitchen fireplace passes through the second floor at the corner of the bathroom, and diminishes in girth as it extends to the attic. Flooring is 3½" fir. The door and window architraves of this addition are c. 1900 stock trim, and the windows are 6/6. Some fixtures in the bathrooms may date to the early 20th century.

ATTIC

The west slope of the main block of the house show original construction details of 3" by 5" principal rafters to a ridgeboard, and strapping for wood shingles. A large dormer was added to this place c. 1900, with three diamond pane awning sash. The east slope of the roof was reframed when the ell roof was raised: 2" by 5" valley rafters mark the intersection of the main block and ell roofs. The ell has 2" by 7" rafters. Two beaded board finished rooms are located in the north

and south ends of the main block of the house, lit by two 2 light casement windows located either of each chimney. Two 4 light casement windows are located in the west wall of the ell.

EXTERIOR

The west front of the house, facing Bryant Avenue, is faced with a full width front porch which extends past the southwest corner of the main block of the house, and wraps around the south facade one bay. The beaded board ceiling, columns, square stock balusters and beveled top handrail all are indicative of the Colonial Revival style, and may date to the same period of interior alterations, c. 1911. The concrete steps and piers are later additions. The existing porch replaces an earlier porch which did not extend the full width of the house, as indicated by unpainted portions of the foundation.

The main block elevations are sided with clapboards laid 4 $\frac{3}{4}$ " t.w. The eaves overhang approximately 2'0" with scrollwork brackets. Window trim is flat board with a bead, with a projecting flat board at the top of the header. Gable windows at the attic level are round headed (from the outside only). The front door is trimmed with deep torus molding, and has an unusual door head detail projecting from the porch ceiling.

The siding of the ell varies: wood shingles on the second floor of the south, east and north elevations; clapboard on the enclosed south porch; fixed window sash with panels below the north sun porch; and wide horizontal boards on the first floor of the east. These wide boards may be the original siding for the smaller ell.

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