

Dr. Roger Gerry
105 Main Street
Roslyn, New York

Roslyn Landmark Society Annual House Tour Guide.



33rd Annual Tour

June 5, 1993

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.

33RD ANNUAL HOUSE TOUR

*HOUSES ON TOUR

VAN NOSTRAND-STARKINS HOUSE (ca. 1680)
221 Main Street, Roslyn
Pages 618 to 634

JACOB KIRBY TENANT HOUSE (ca. 1790)
219 Main Street, Roslyn
Pages 636 to 645

WARREN WILKEY HOUSE (ca. 1864)
190 Main Street, Roslyn
Pages 646 to 663

JOHN S. WOOD HOUSE (ca. 1850)
140 Main Street, Roslyn
Pages 664 to 671

JOHN F. REMSEN HOUSE (ca. 1885)
58 Main Street, Roslyn
Pages 672 to 687

THOMAS CLAPHAM BARN (ca. 1875)
Pages 688 to 692

ESTELLA M. SEAMAN HOUSE #1 (1888)
1155 Old Northern Boulevard, Roslyn
Pages 694 to 699

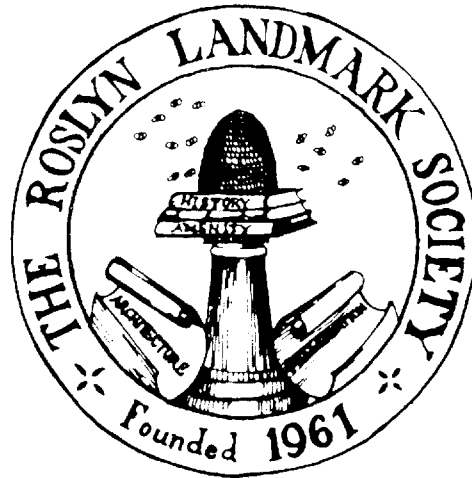
“HARBOR HILL” WATER TOWER (1899–1902)
Redwood Drive, East Hills
Pages 700 to 704

THOMAS CLAPHAM ESTATE (now “Wenlo”)
(1868)
48 Glenwood Road, Roslyn Harbor
Pages 705 to 714

MICHAEL & DANIEL MUDGE FARMHOUSE (ca. 1740)
535 Motts Cove Road South, Roslyn Harbor
Pages 716 to 727

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

REFERENCES

The following is by no means a list of all the reference material available. However, most of the publications included are more or less easily obtainable and, between them, include much of the known information concerning Roslyn's architectural past. Most of these references are available in the Department of Local History, Bryant Library, Roslyn.

ARCHITECTURAL SOURCES:

- Benjamin, Asher: *The Practical House Carpenter* (Boston 1830; Pub. by DeCapo Press, New York, 1972).
- Ranlett, William H.: *The Architect, vols. I & II, (De Witt & Davenport, New York 1849).*
- Downing, Andrew J.: *The Architecture of Country Houses*, (D. Appleton & Co., New York, 1854).
- Vaux, Calvert: *Villas & Cottages* (Harper & Brothers, New York, 1857).
- Woodward, Geo. E. & F.W.: "Woodward's Country Homes" (The Horticulturist, New York, 1865)
- Woodward, Geo. E., & F.W.: "Woodward's Architecture" (The Horticulturist, New York, 1867)

MAPS:

- Bicknell, A.J. "Wooden & Brick Buildings with Details" A.J. Bicknell, N.Y., 1875
- 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.

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Elizah Wane House Through

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. However, a number were lost, even in modern times. In 1955, during a hurricane, the Henry Western Eastman Carriage House on Main Street, the major accessory building in Roslyn, collapsed. Early in the 1960's, during an expansion of the Roslyn Savings Bank parking lot, the J.W. De Grauw House, the only Gothic Revival House in Roslyn, was demolished.

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 admitted to the National Register of Historic Places. 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 1993 Tour is the 33rd Tour of local buildings presented by the Society. More than 100 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. He probably was the builder of the John F. Remsen House (TG 1992-93) and the Estella Seaman House #1 (TG 1992-93).

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 Margaritis, 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 bracketed 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.

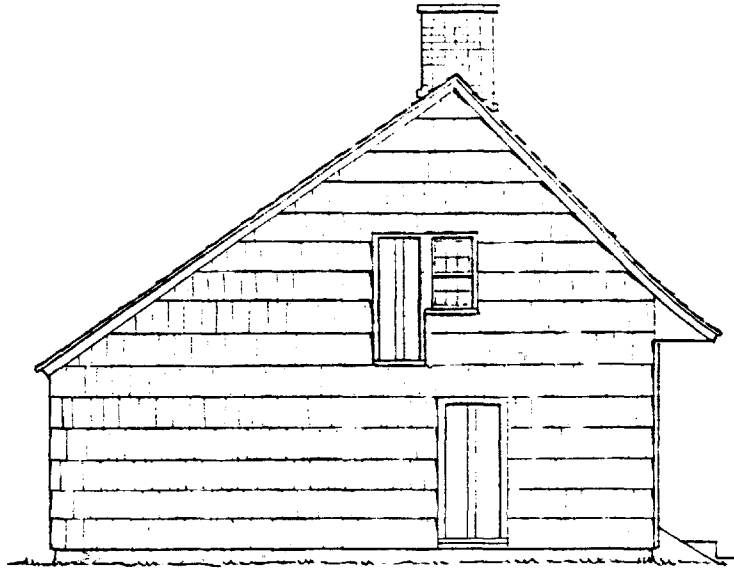
In 1992, the Society’s Annual Tour Guide was the recipient of the Preservation League of New York State 1992 Tourism Award “for significant achievement in the preservation of the rich architectural and cultural legacy of New York State.”

Also in 1992, during the excavation for the John Remsen House sewer across Main Street, a buried stone wall was found five feet east of the present west curb. It has long been known that Main Street originally was narrower than it is today. This wall indicates how much.

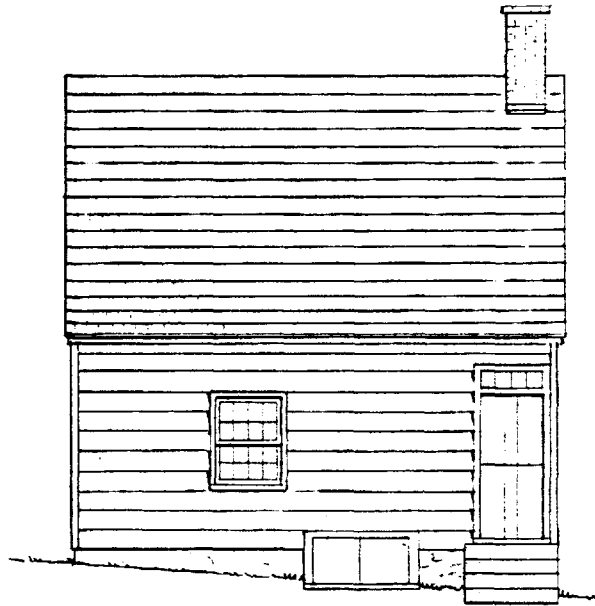
1988 also saw the completion of the Rallye Motors buildings designed by Ulrich Franzen of New York. The showroom is constructed of polished pink granite. The site plan and landscape were designed by Zion & Breen, of Implants-town, New Jersey. During the summer of 1989, the Daniel L. Mott House, built 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 had been up on blocks subsequently. 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

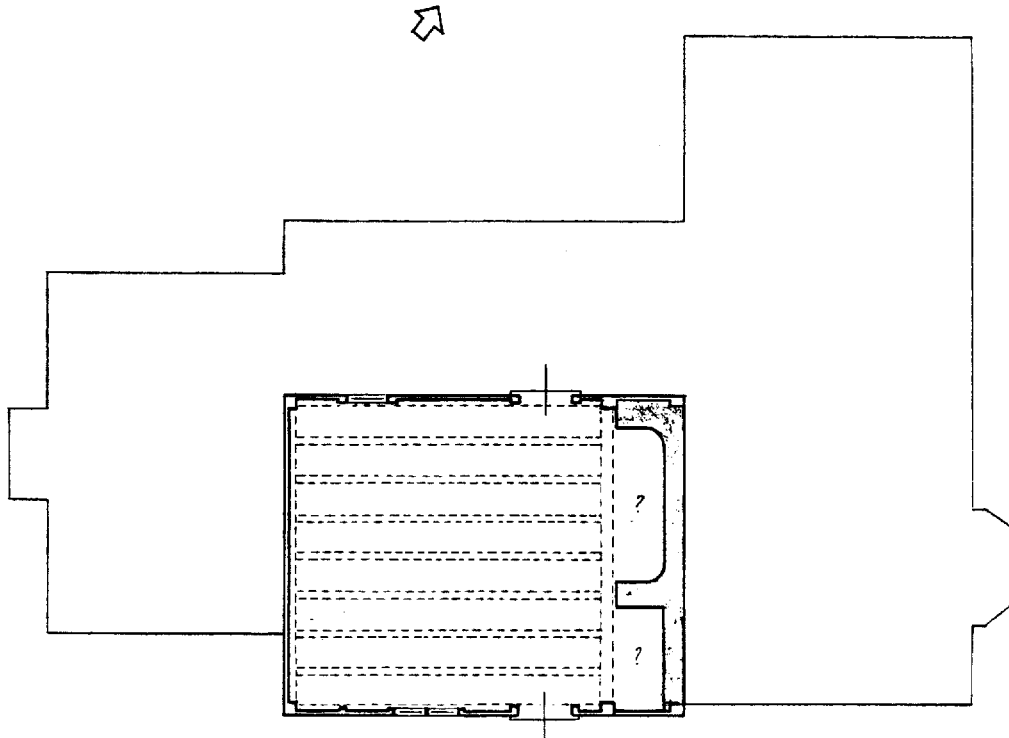
next house south was Joseph Starkins, the blacksmith, at the fork in the road. . . . South of this (going up the hill) and near the stone (R.R.) bridge stands the old house given by a Richard Valentine to his son, William (ancestor of the present Valentines in Roslyn).” Skillman implies there were no 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.

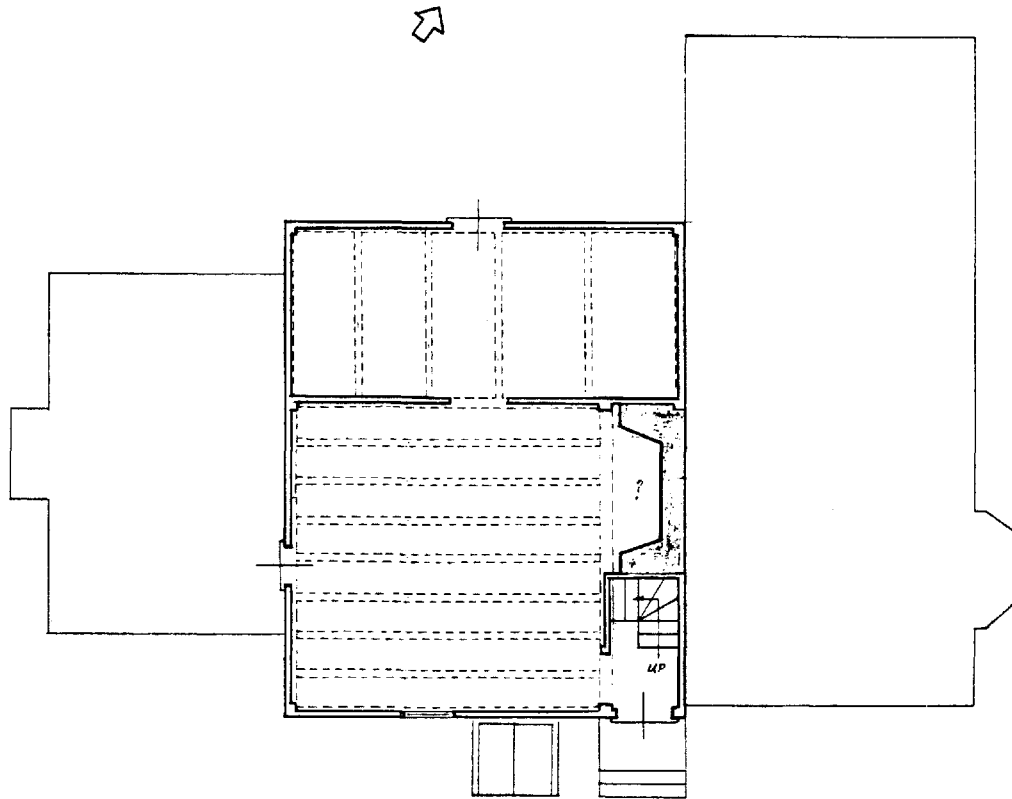
A major part of the original framing has survived. It is entirely of white oak. The original north and west sills exist, although a short piece of the north sill at the east end is missing. There is a rabbet in the west sill to receive the ends of the floor boards. The floor joists are set the thickness 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.

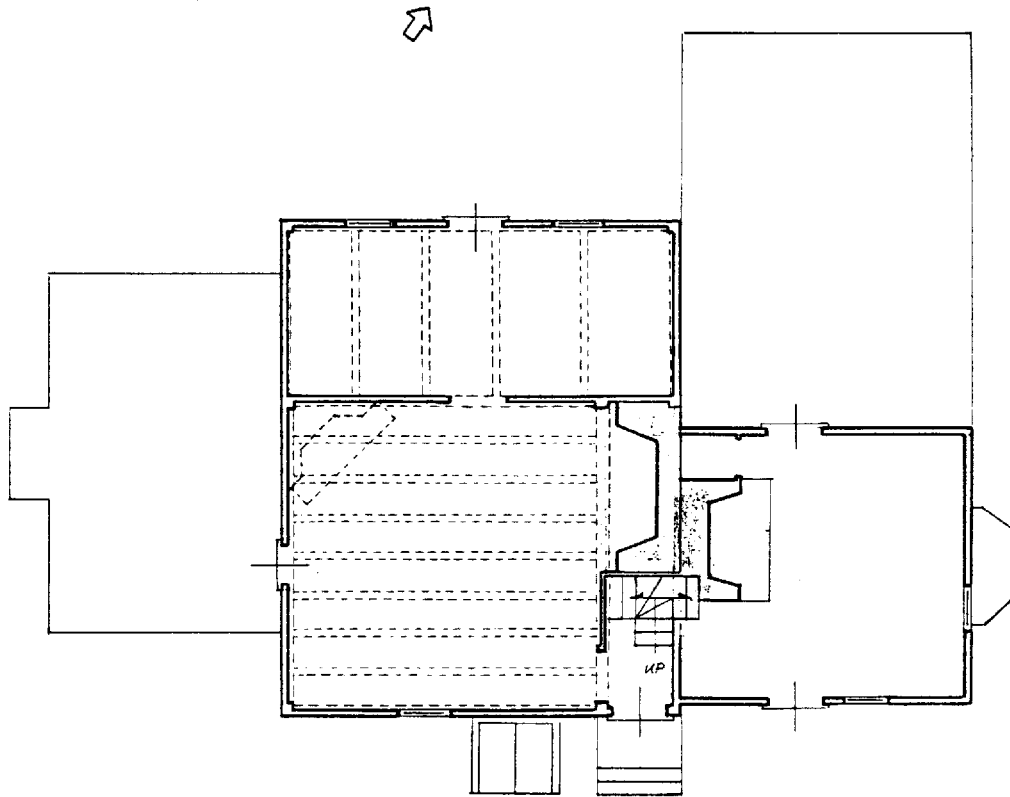
The "stone end" east wall was removed and replaced by a stone wall that ended short of the south wall, and extended up only as high as a girt inserted at this time. The top surface of this girt was on the same level as the original girts. Its ends are gained into the corner posts. There are seven more 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.

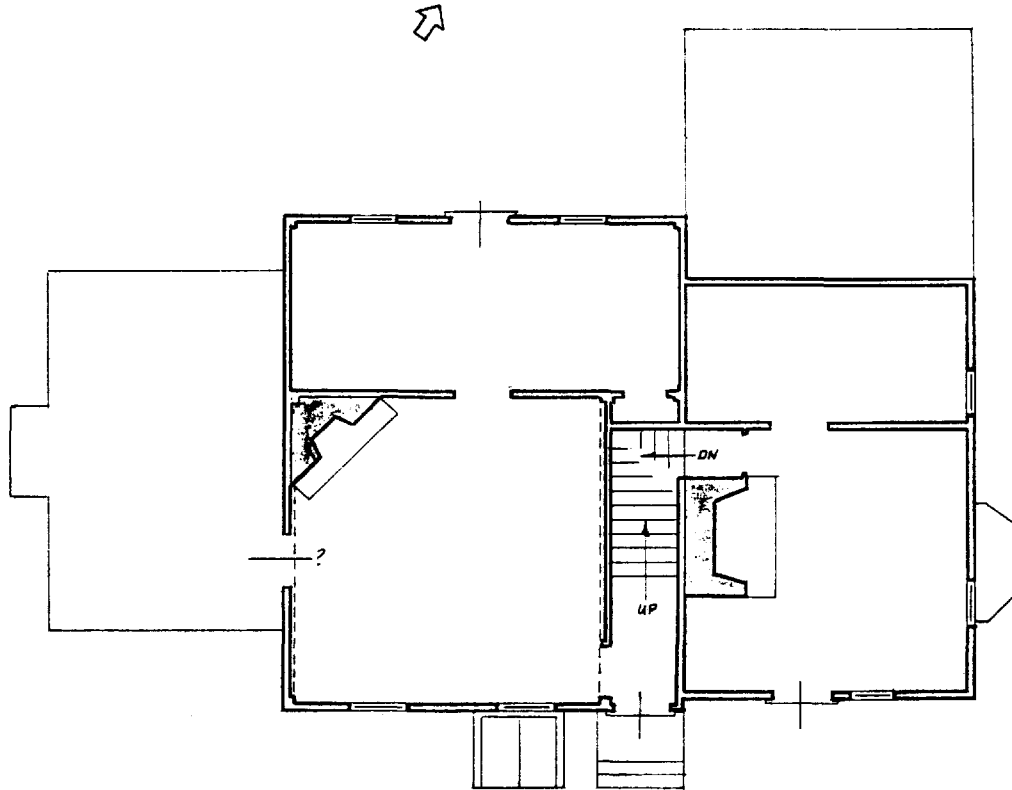
There was apparently no communication between the wing and the main unit for some time after the wing was constructed. Access between the two sections would seem to have been made in Stage V.

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



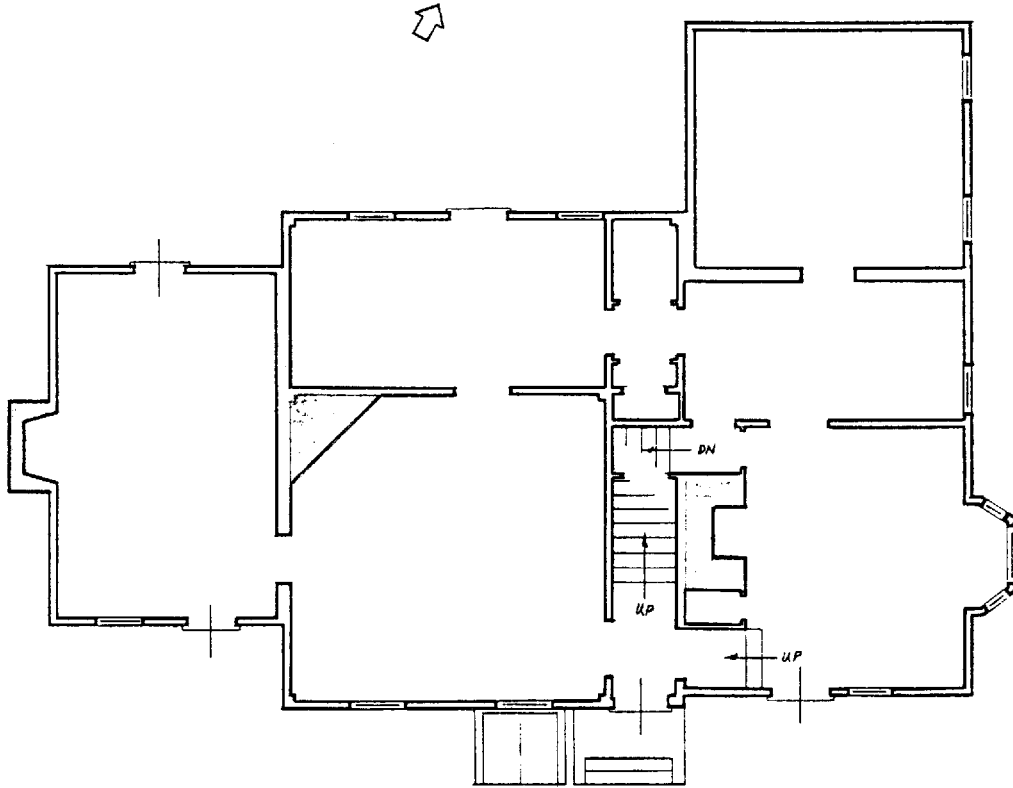
Van Nostrand-Starkins House, First Floor Plan
Stage IV, ca. 1830-ca. 1875

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

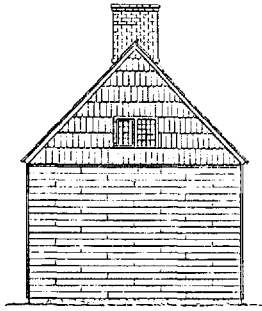
The foregoing structural analysis of the Van Nostrand-Starkins House was prepared by John Stevens, Architectural Historian-in-Charge of the Old Bethpage Village Restoration and an authority on early Dutch Colonial architecture. Mr. Stevens also is the Architectural Historian for the Van Nostrand-Starkins 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

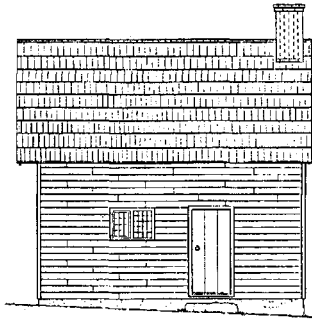
program, it was necessary to decide which stage of the development of the house should be restored. To restore it to Stage I, circa 1680, would have involved the destruction of a large amount of original early 18th century work. Restoration to Stage IV was contraindicated because almost all the interesting 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.

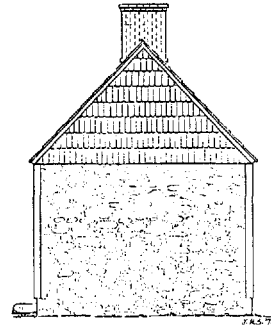
In 1982, the fourth, and most comprehensive, archaeological investigation was completed under the supervision of Donna Ottusch-Kianka, of New York University. Significant quantities of relevant artifacts were unearthed which help significantly in understanding the life practices of early occupants of 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

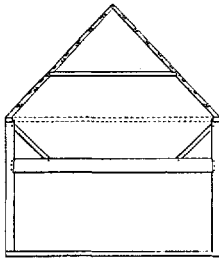


South elevation

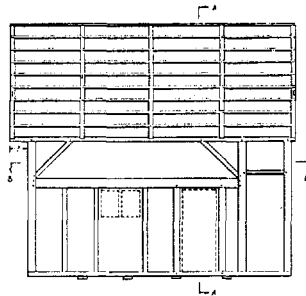


East elevation

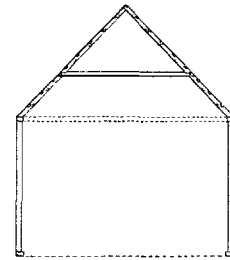
Van Nostrand-Starkins House
Reconstructed elevations
Stage I, ca. 1680
Drawings by John R. Stevens



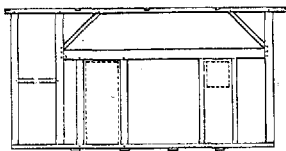
West elevation



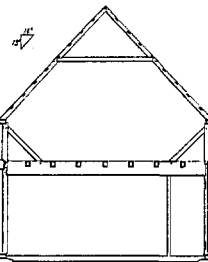
South elevation



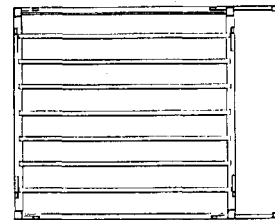
East elevation



North elevation



Section A-A



Section B-B

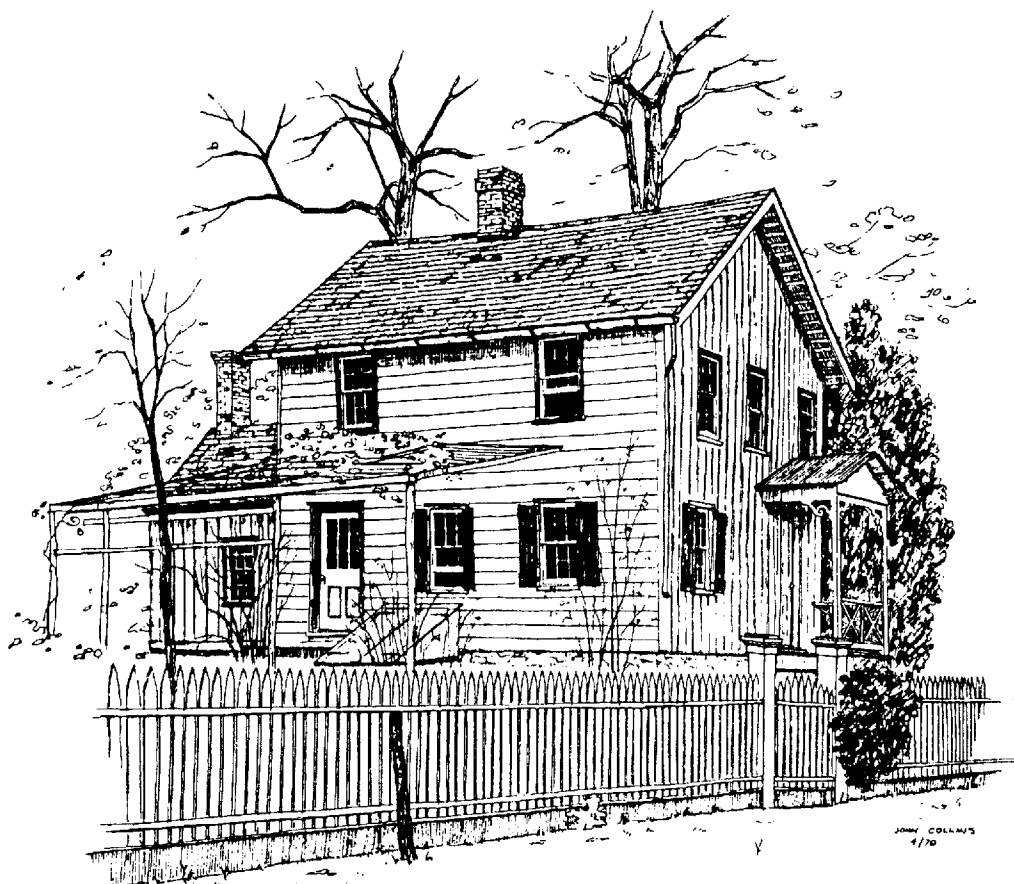
Van Nostrand-Starkins House
Framing Details
Stage I, ca. 1680-ca. 1730
Drawings by John R. Stevens

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.

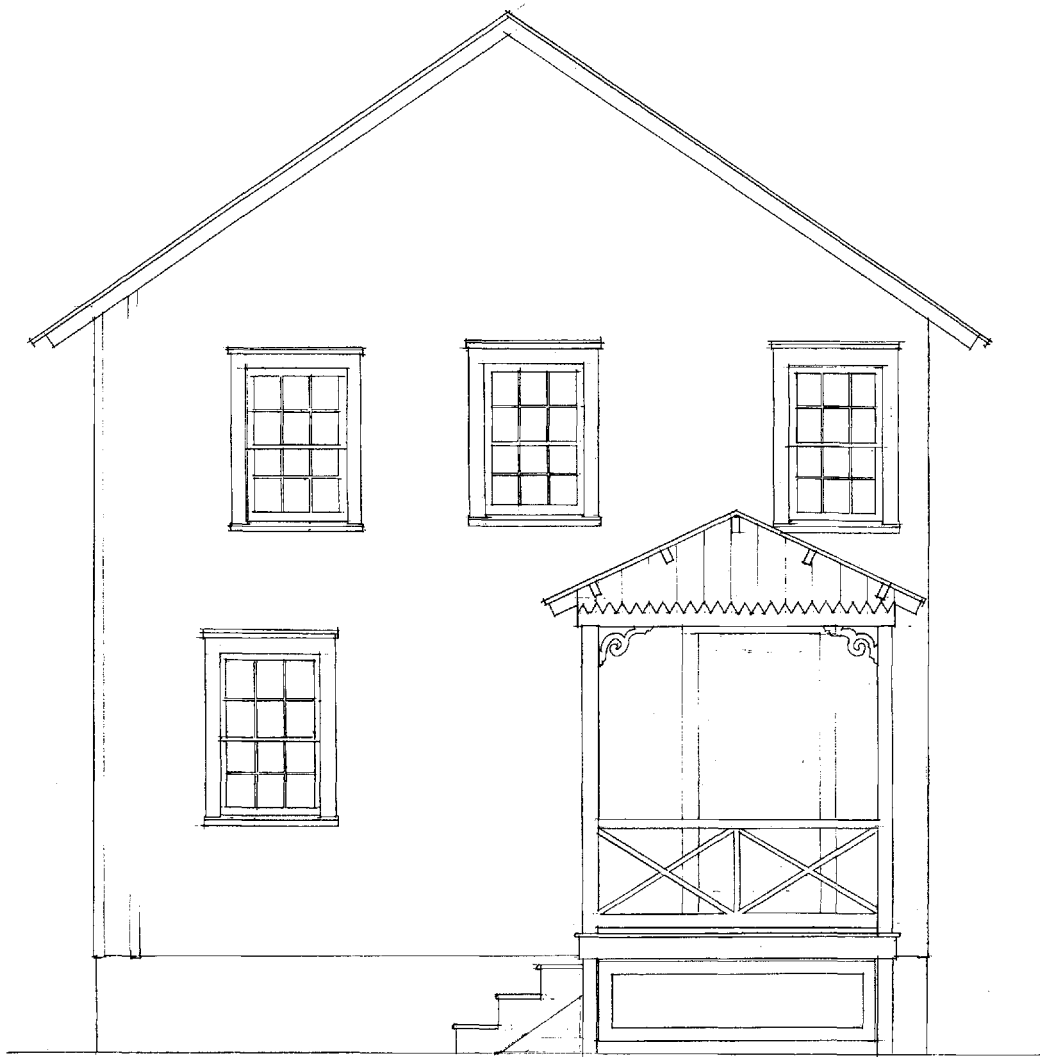
CAP'T. JACOB KIRBY TENANT HOUSE
219 Main Street (Circa 1790 and Circa 1850)
Residence of Simina Farcasiu & John P. Hawkins

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 1937, 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



Capt. Jacob M. Kirby Tenant House, east elevation as revised ca. 1850 and restored in 1993. Drawing by John Hawkins.

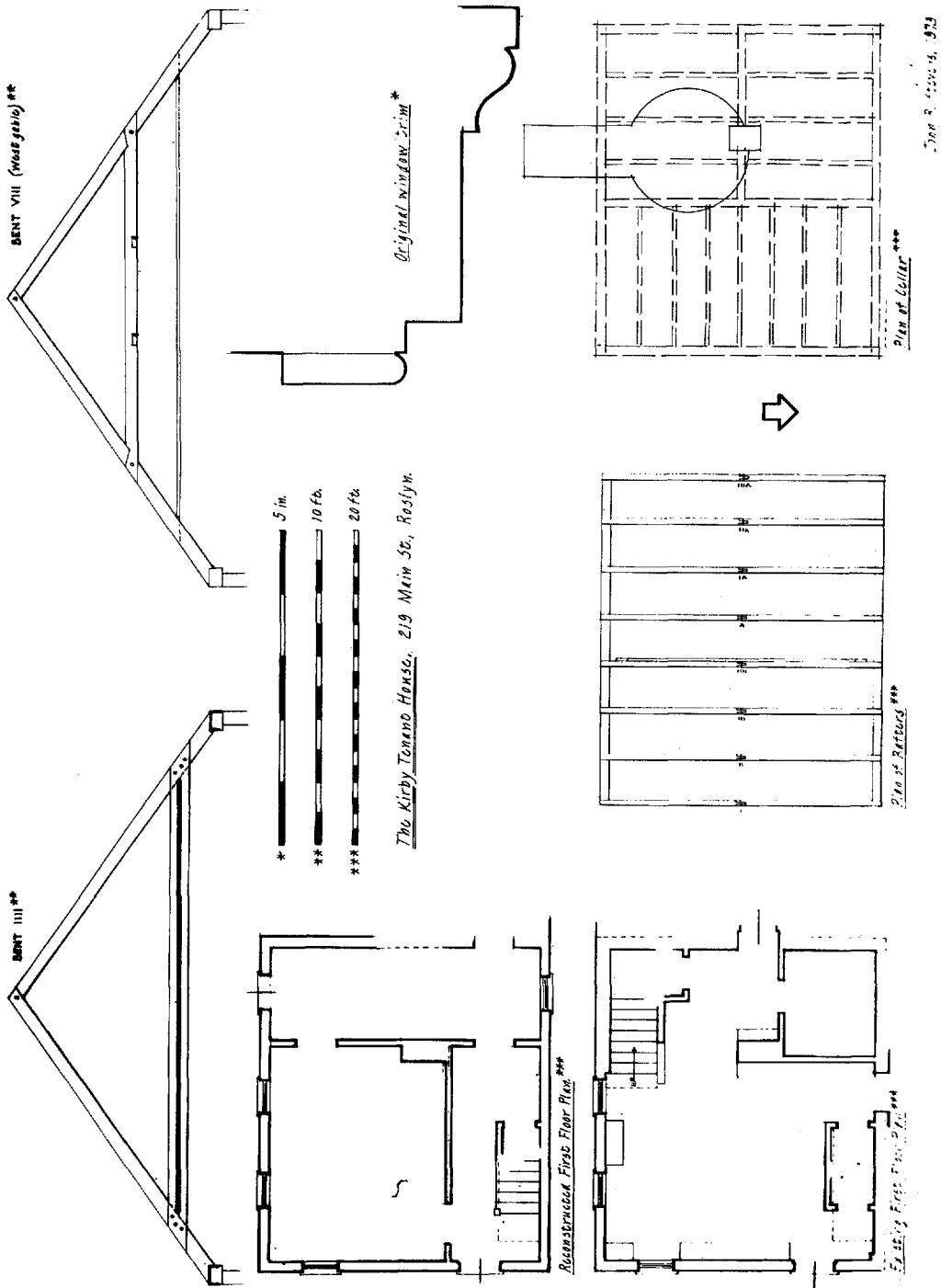
extremely helpful in this description of the Jacob M. Kirby Tenant House. Her father, Thomas Kruger, first rented the house about 1910 and her family lived there for about 30 years. Prior to her marriage, as Alice Kruger, she lived there for many years. Mrs. Gschwind has had long conversations with Norbert 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 west master bedroom, created by James Conner in 1959, into two smaller



Framing drawings drawn in 1979.

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 mineral board shingles applied by James Conner when he extended the house to the west by continuing the ridge, in 1960. A vertical "break" where the siding has been replaced with beveled siding, 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 two bedrooms above. Below this, at the west end of the Conner Living room, the present owners have added a small (6' x 8') vestibule in beveled siding using a window provided by the Roslyn Preservation Corporation. There are three second story windows on the north side. 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 Conner 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 may survive in the fabric of the wall behind the stair. 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 had been replaced by a somewhat larger, shed-roofed addition which the present owners removed in the summer of 1992 in order to re-construct the stoep. This was sheathed with lead-coated copper to simulate the original tin roof. The stoep, however, does not date back to the beginning of the use of the building as a residence, as the earliest panoramic photograph shows only the front 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 cellar was excavated in the summer of 1992 by the present owners. It extends a small circular cellar that was probably from the 1960

alterations, and a very shallow crawlspace. At the west end of the cellar may be seen the original 4" × 5", adzed, north-south oriented floor joists, which are set on 32" 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 that the original flooring was that width. The floor joists at the east end of the cellar 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" centers. They resemble the principal floor joists of the Captain Jacob Kirby Cottage (TG 1974–75) 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 conjecture that this part of the building was not floored. A conjecture supported by the discovery during the excavation of the cellar in 1992 of a 2–3" layer of manure over a layer of compacted earth. If this hypothesis is correct, then the building may have originally 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.

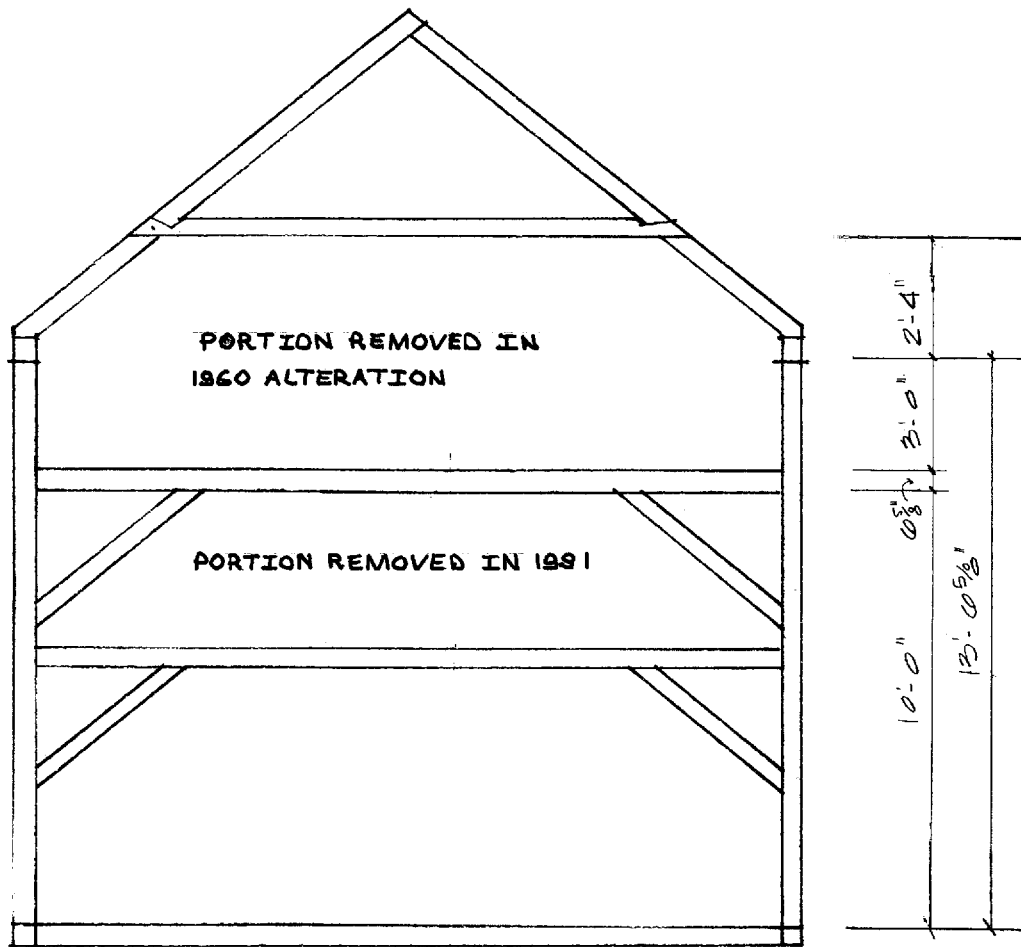
INTERIOR—SECOND STOREY

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 stoep roof beneath it. If this should have been the case, the stoep was anticipated at the time the structure was converted to a house or else the window was reduced in size at the time the stoep 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 Conner 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



Bent VIII

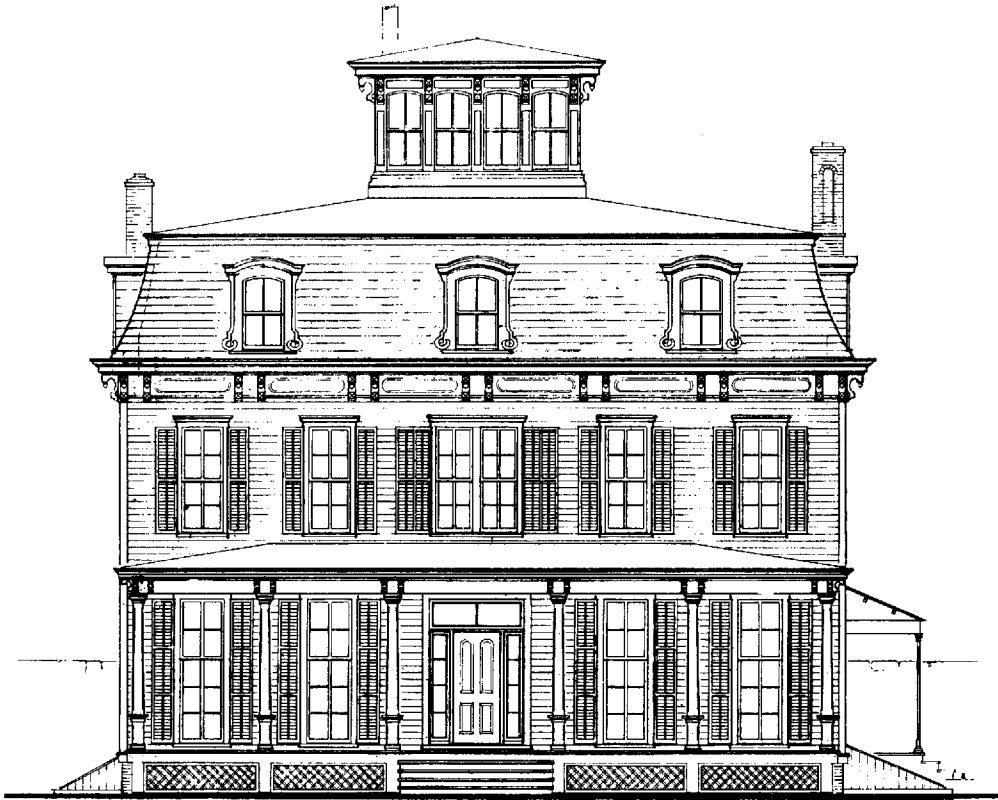
Drawing of Bent VIII done in 1992, showing sections removed in 1960 and in 1991.

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. At the west end of the living room is the new vestibule, which has been wainscotted with beaded boards.

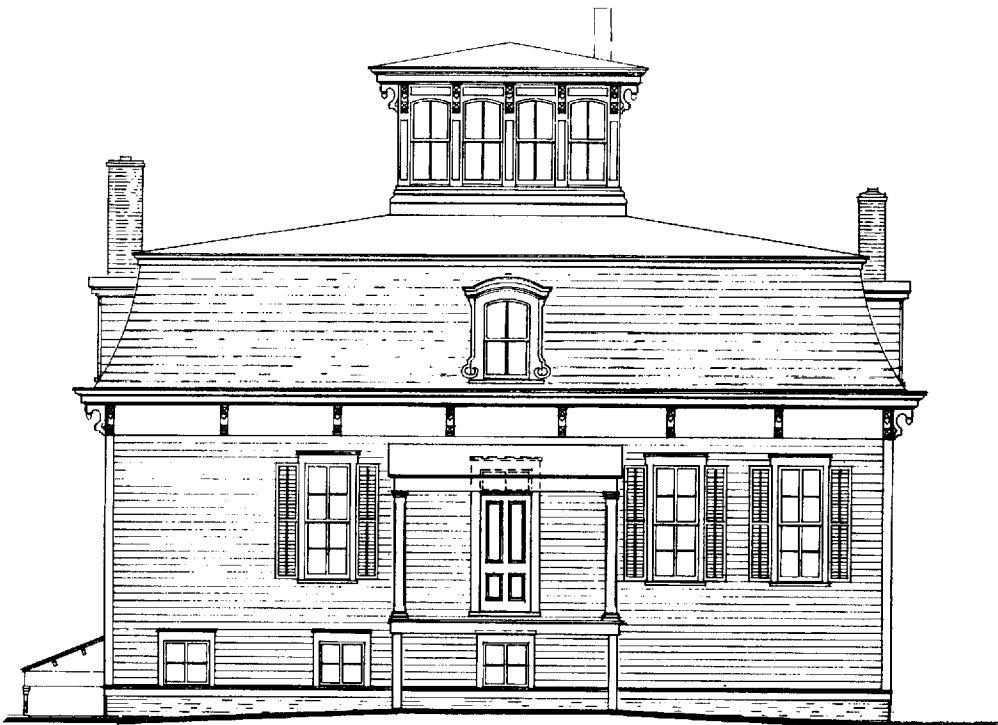
EXTERIOR PAINT COLORS

During the reconstruction of the mid-19th century stoep, during the summer of 1992, some fragments of associated vertical boards were sent to Frank Welsh for color analysis. The only mid-19th century paint was a dark brown, oil-based gloss paint which contained no lead. (Munsell #10R3-512). This probably dates from the barn or blacksmith shop era as no one would have painted a house this color unless the battens had been included in the trim colors, as in the East Toll Gate House (TG 1982-1983). Color analysis of the battens was not completed at that time.

During early 1993, the new kitchen interior was revised. A washer-dryer was removed and was found to have been recessed into the original rear (west) wall of the house. These boards seem to have been painted the same reddish-brown as the original paint of the Van Nostrand-Starkins House which was applied ca. 1790 and which survives on the now south interior wall of the Van Nostrand-Starkins House north leanto. If further color analysis confirms that the two reddish-brown paints are the same, it lends support to the dating of the original construction of the Jacob Kirby Tenant House as circa 1790. It is not understood why the front (east) wall and the rear (west) wall were painted in different colors although obviously, the two paint colors appear to be of entirely different dates. Color analysis of the east and west battens and the west vertical boarding may provide the solution.



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 1978–1979–1980–1981–1992.

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 1992–1993).

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, two of which, of the east and west facades, have 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 simple 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. Originally, the house was counter-plastered. This made it possible to provide for a circulating air shaft inside the entrance novelty siding. 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

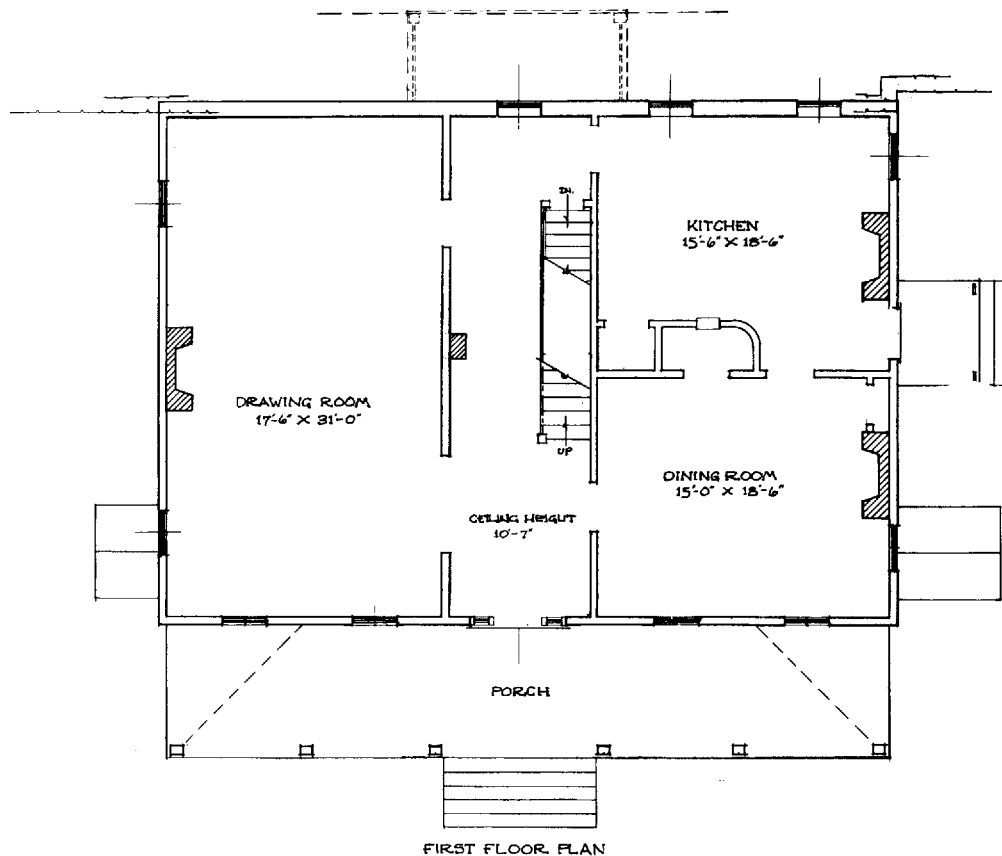
Exclusive of the cellar stairway there are two stairways within the house, both of which have survived in large part but which also have suffered considerable damage. The principal stairway extends from the first floor hall to the third floor. The stair-rail extended in a continuous run from the octagonal, 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-wall 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 Hegeman's, 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 4/4" 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.

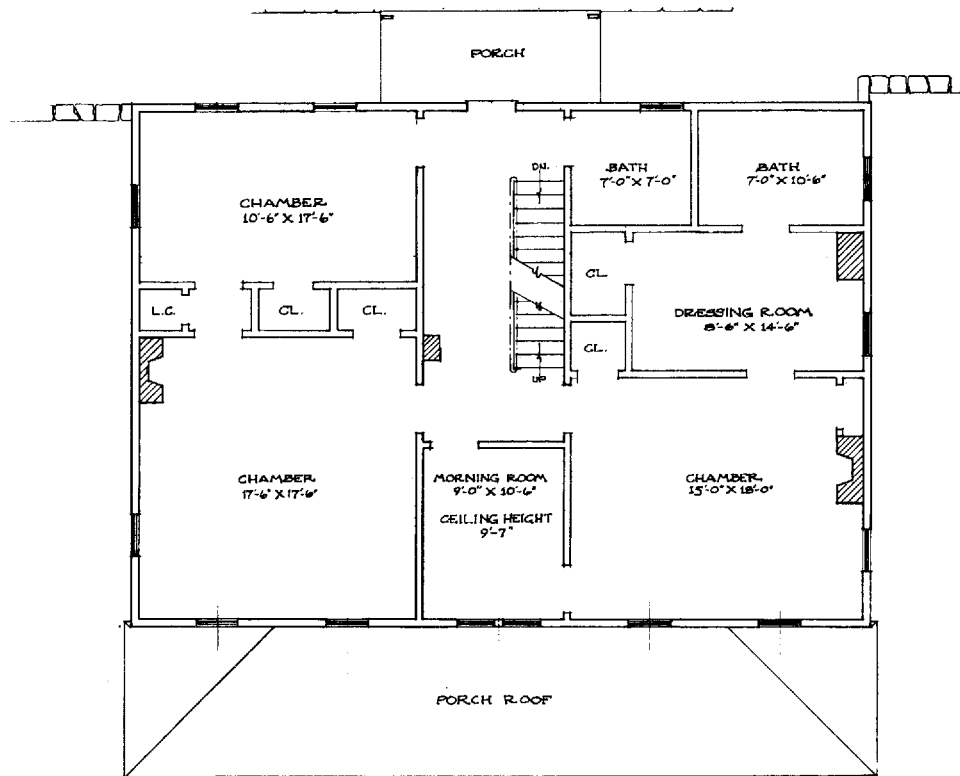
In contrast the third floor trim is very plain. The baseboards are plain with a slight upper corner chamfer. The hall door facings similarly are simply plain boards. All the windows are deeply recessed into the mansard and include round-headed upper sash. The window reveals are sheathed with plain boarding 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 stock-pile 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 and there has been no paint peeling, blistering or rot.

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 bath-room, 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 alongside. 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 demolish 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, 1982 and in 1992.

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 former 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 Williams-Wood 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.

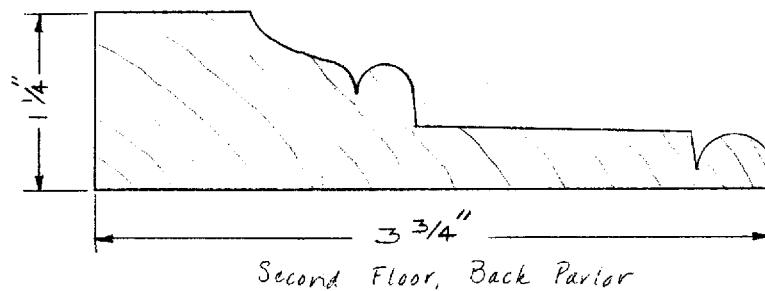
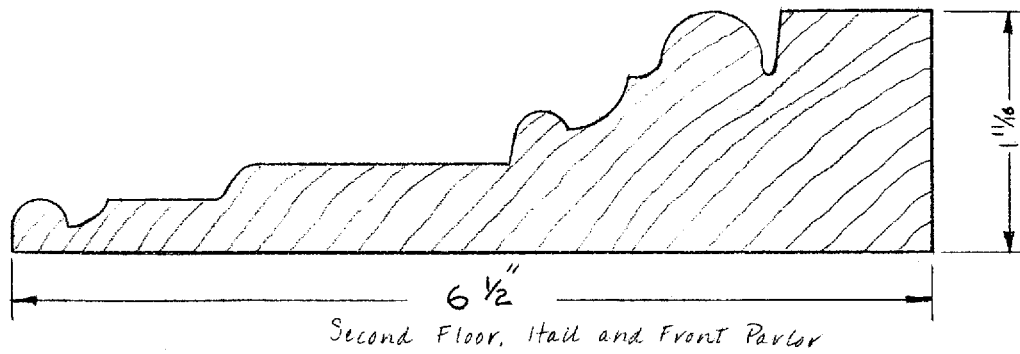
The house has 6/6 windows throughout except for three clerestory ("eyebrow") windows in the east front. There also is an original 3-light "eyebrow" window in the west front and two original 4-light windows at the ground floor level; one in the original kitchen and one in the original larder. These represent 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 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 a removable ladder. The sawn rafters are 3 x 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 x 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.



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 sites 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 use of 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 entire 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,



NORTH ELEVATION

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

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 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



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.

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.

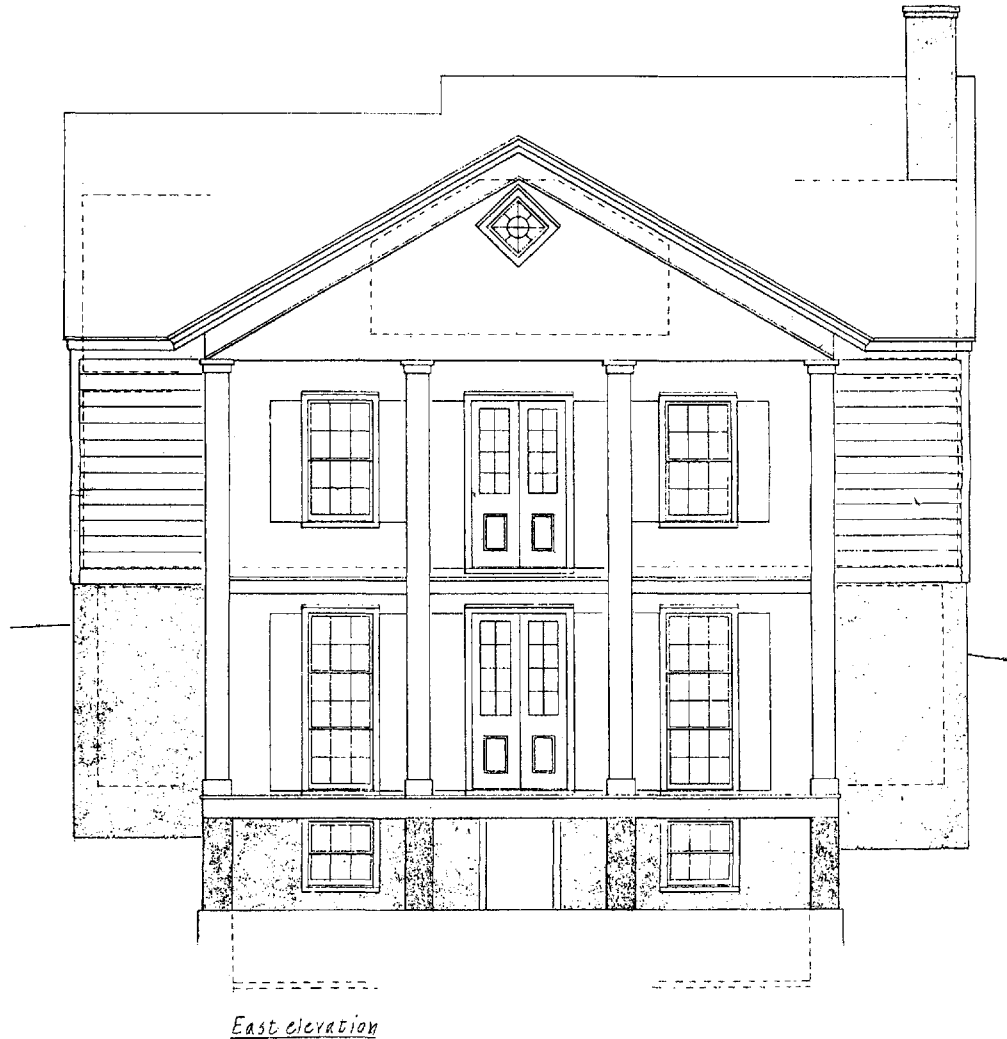
According to the "Roslyn News," "Hillside" burned on February 5th, 1887. The stairway and walk up from Main Street still survive although the lower part of the staircase was re-poured, in concrete, in 1913 and is so inscribed. Apparently, the staircase and walk continued to be used by residents of the 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. During the excavation of the Remsen House sewer trench, a stone retaining wall was found buried five feet east of the present west curb. This gives some indication of the width of the original street.

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 Henry 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 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



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

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 adjourned 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 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 $3" \times 7\frac{3}{4}"$, 2'0" o.c., and run east-west. In the kitchen ell (west portion) first floor joists measure $2" \times 8"$, 16" o.c., and run north-south. There is a ridge member, which represents an early use of this timber in Roslyn.

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

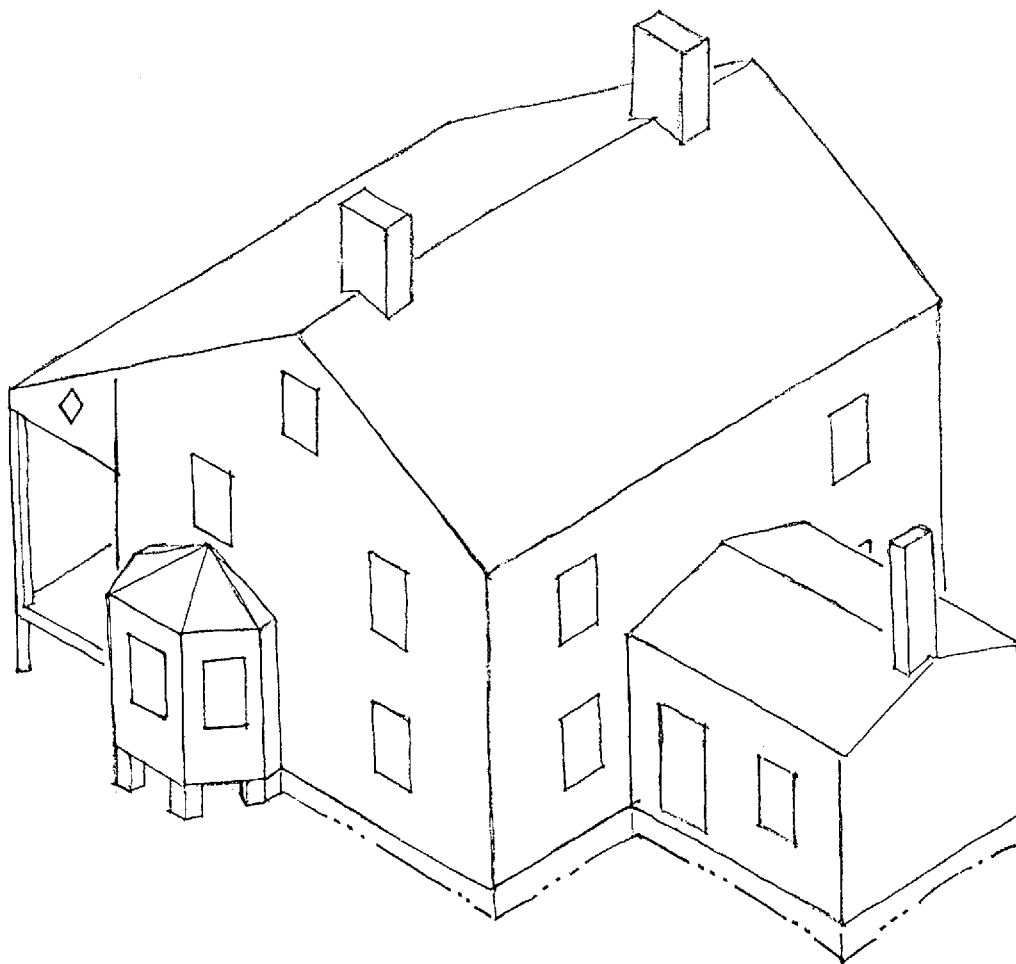
As constructed in 1885, the Remsen House was a two and one-half storey house, three bays wide and having a center hall. The front plane of the gable roof extended to include the front porch, and was supported by four turned posts. There was a fretwork frieze at the porch eave-line and lattice grills 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 corner-boards the gable 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. The gable peaks were trimmed with decorative bracing. This, unusually, is backed, probably to discourage roosting pigeons. 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. The clapboards were fastened with wire nails. There also was a water-proof layer between the interior and exterior sheathing boards. These are the earliest known uses of these techniques in Roslyn. 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 storey, two on the first floor and two on the second floor. All windows were $2/2$ and were fitted with louvered shutters. All shutters are replacements except one of the round-headed ones in the south dormer window.

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

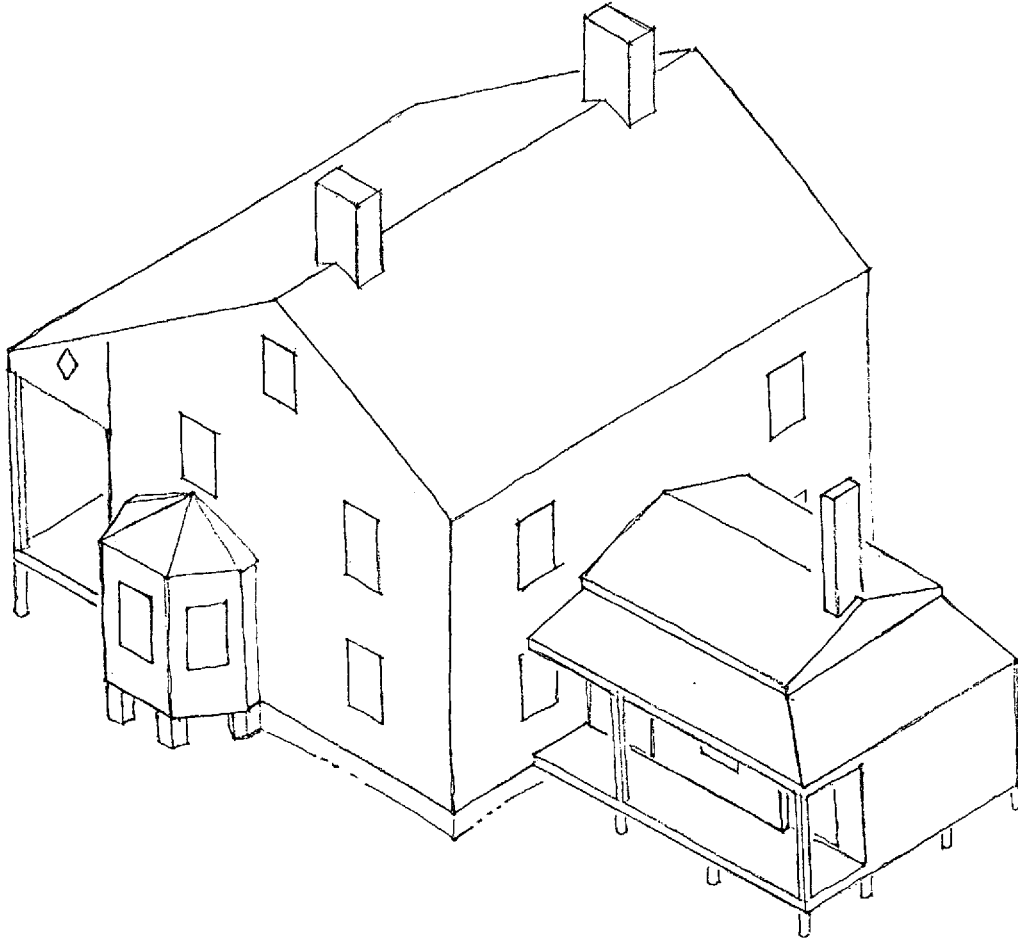


John F. Remsen House
Schematic Phase I, 1885.
Drawing by John R. Stevens.

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.

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



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

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 construction, and that in order to achieve this result the bottom of the hemi-cylindrical 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

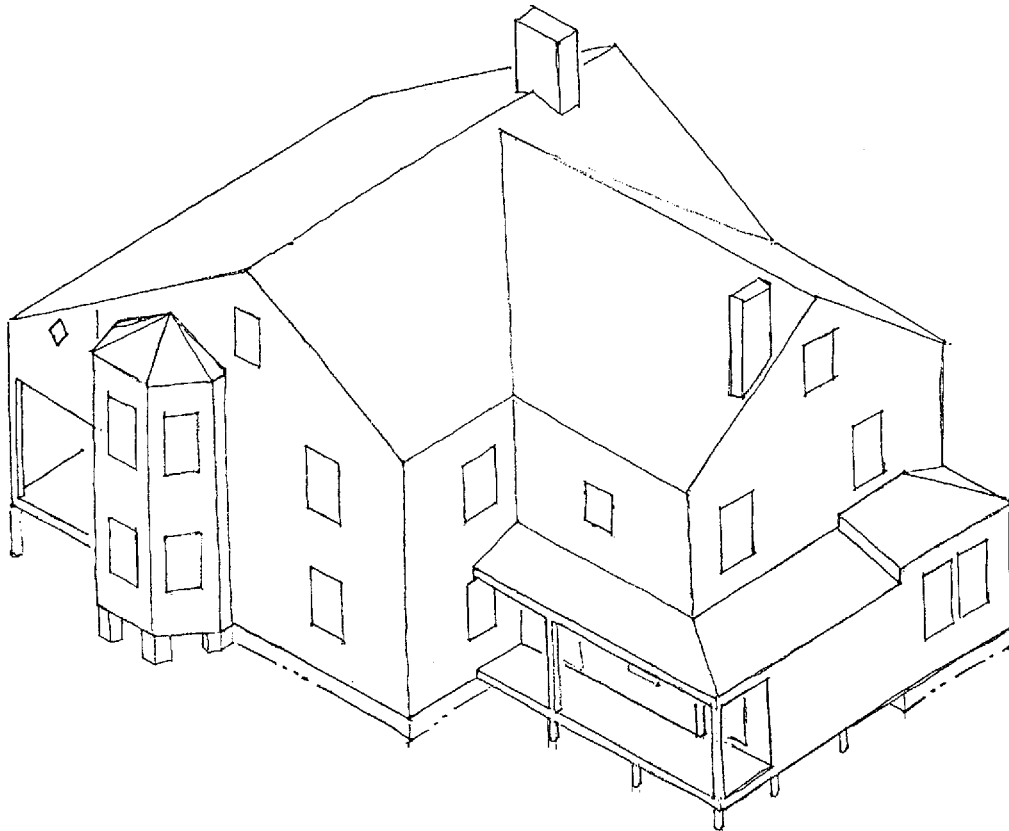
The exact date of the second phase is not known, though it is likely to have been soon after the construction of the house, and definitely before 1900. The front and side elevations of the house remained unchanged, but the rear kitchen

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



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

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 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

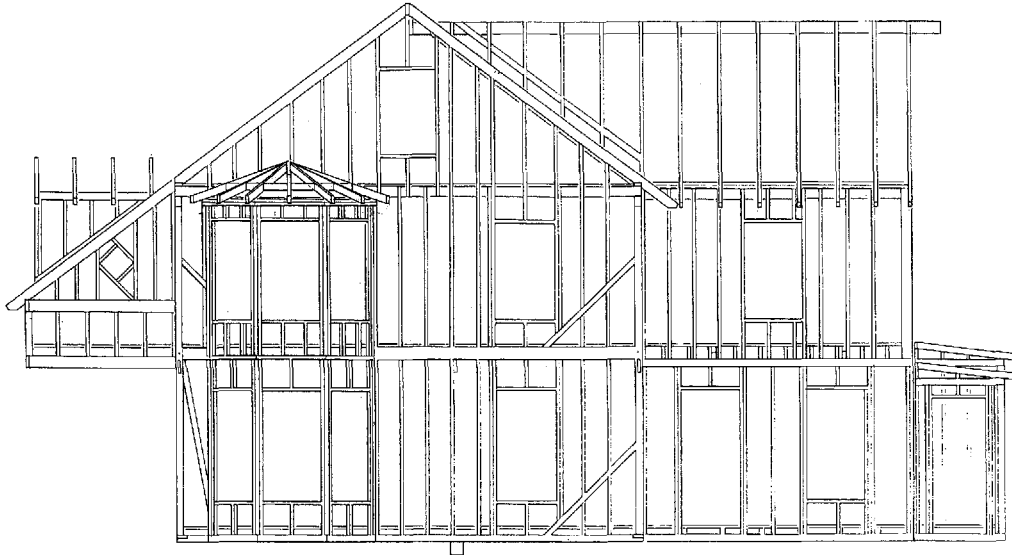
The first step in the restoration procedure was the accomplishment of a preliminary archeologic probe by Donna Ottusch-Kianka, which was completed in November 1990. Three test pits were dug in accordance with archaeological standards in the confines of the proposed foundation sites. The stratigraphy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



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



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.

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 stockpile, and are stylistically in period with the doorway site in which they have been used. Some doors were slightly warped and, in these cases, were installed with moulded, applied door-stops. The other doors were installed in rabbets in the jambs, as originally. 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.

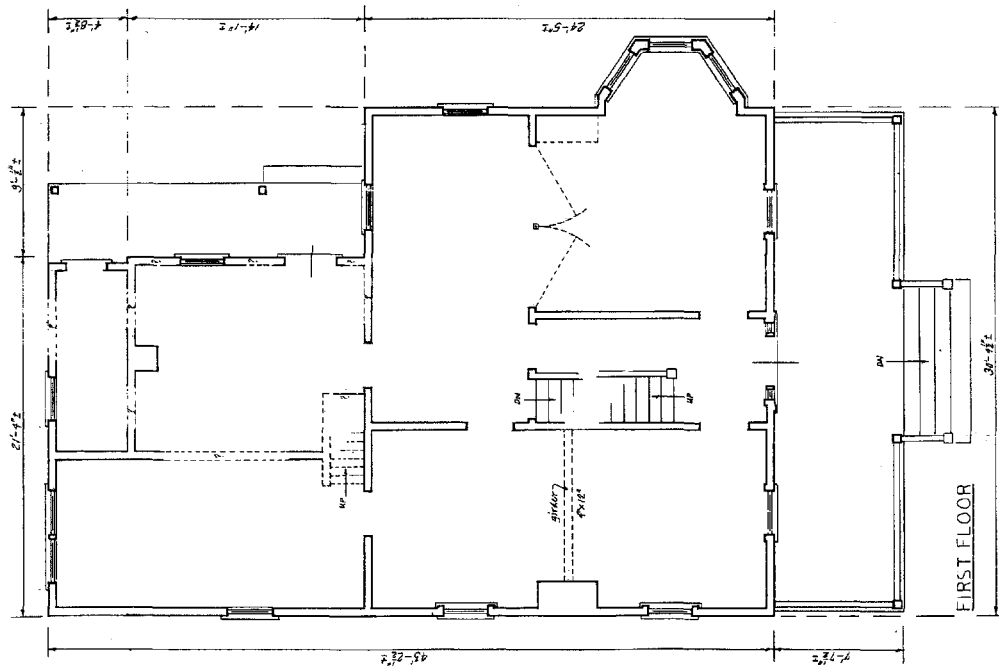
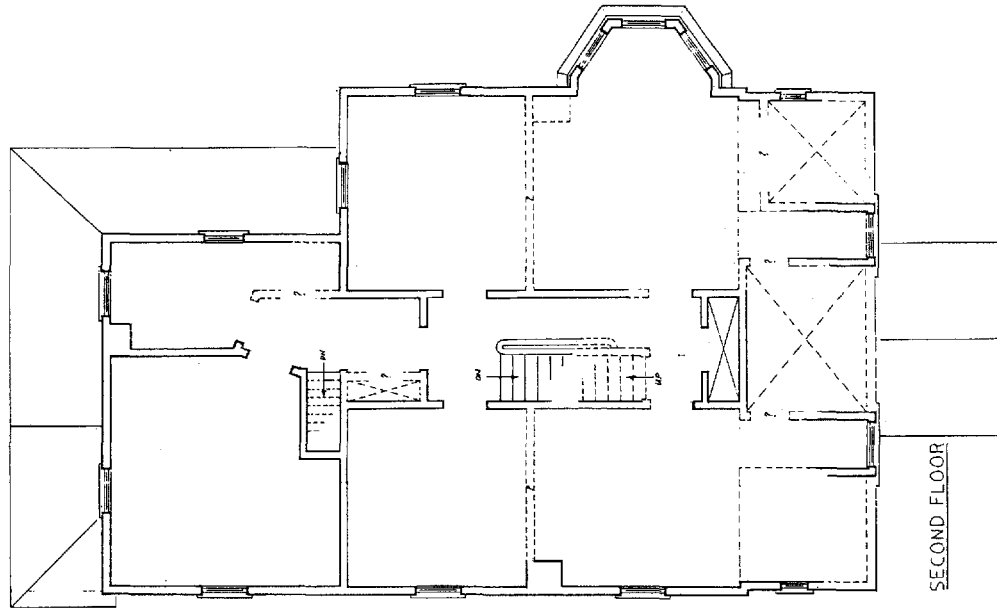
The interior plan of the first floor is mostly Phase I survival. The front door opens to a central stairhall, with doors to the front parlor (right) and dining room (left). The double doors separating the front parlor from the rear parlor were removed as part of the phase III alterations, and have not 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 marbelized 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 fastened with cut nails. Not enough could be salvaged to floor the entire house, so new material was matched where there were shortages. All doors, except the front door, come from other Roslyn houses. The mantel in the dining room is 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



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

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 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.

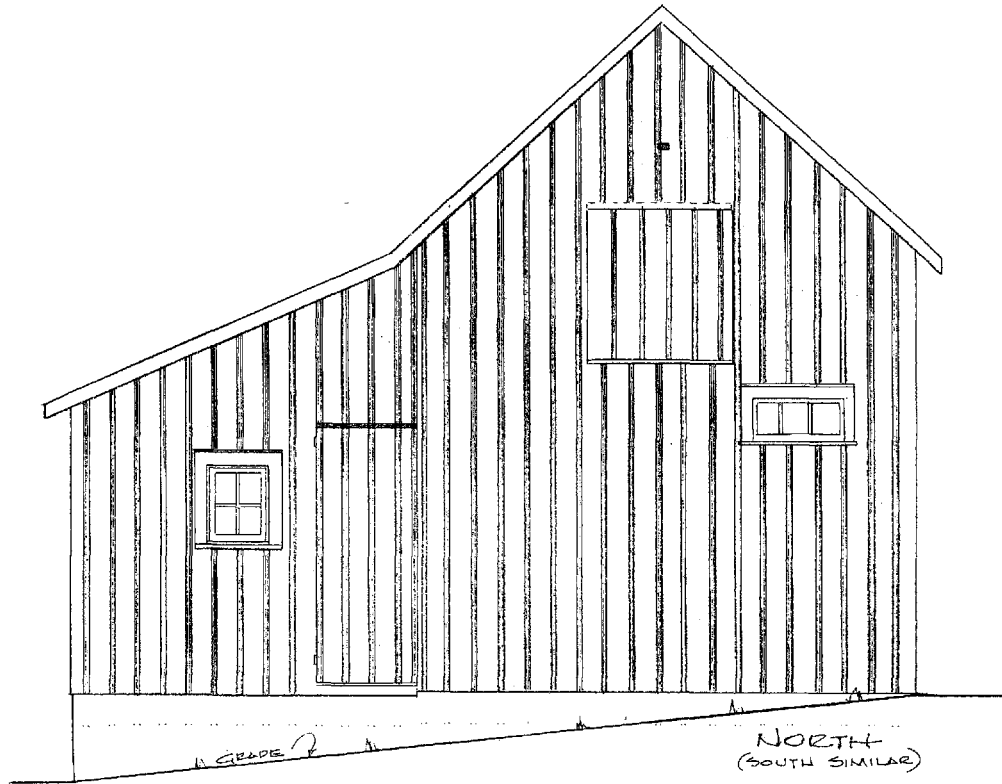
The John F. Remsen House is a project in which the framing and shell of an historic, local house were used as the basis for a substantial rehabilitation. It is the most complicated and most involved of the many restorations completed by the Roslyn Preservation Corporation. There can be no doubt that 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



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

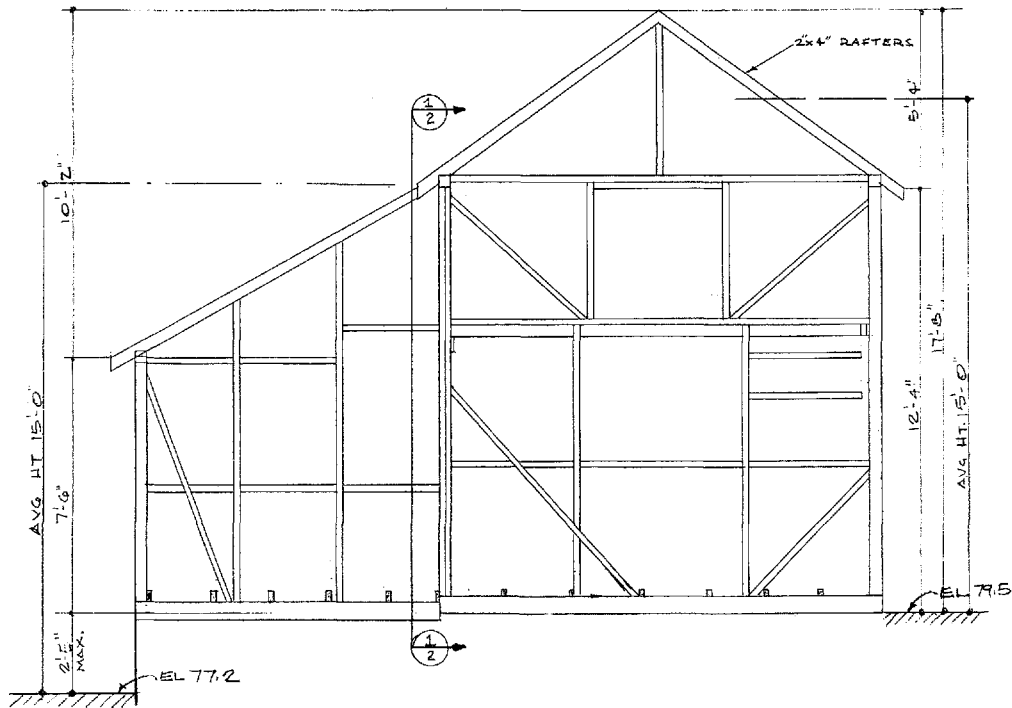
Drawing by Jim Kahn.

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 designed by Jacob Wrey Mould (TG 1993). Clapham was the designer and builder of the internationally known “Nonpareil Sharpie” or Roslyn Yawl,” and the even smaller “Clapham Scow,” both during the late 19th century. 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



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

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 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 has been reproduced, as has the board and batten west siding. However, the latter actually are paired doors which 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 1992-93).

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.

The gravel driveway will be constructed in accordance with the specifications published in Woodward's "Architecture" in 1867.



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
Residence of Miss Paula Aridas

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 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 bond which comprises the exterior walls of three sides of the 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.

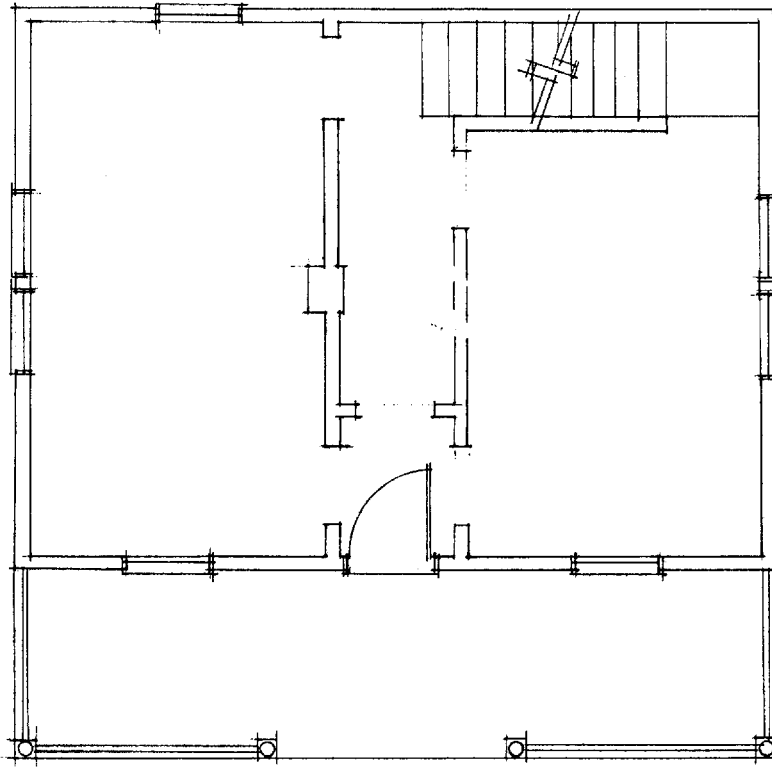
The house is more ambitious than most of its neighbors and was designed in a simple Queen Anne Revival Style with chamfered-butt decorative gable-field shingling. The gable-fields are further decorated with a diamond-shaped window in each gable. The south roof slope was extended to form the porch roof, 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

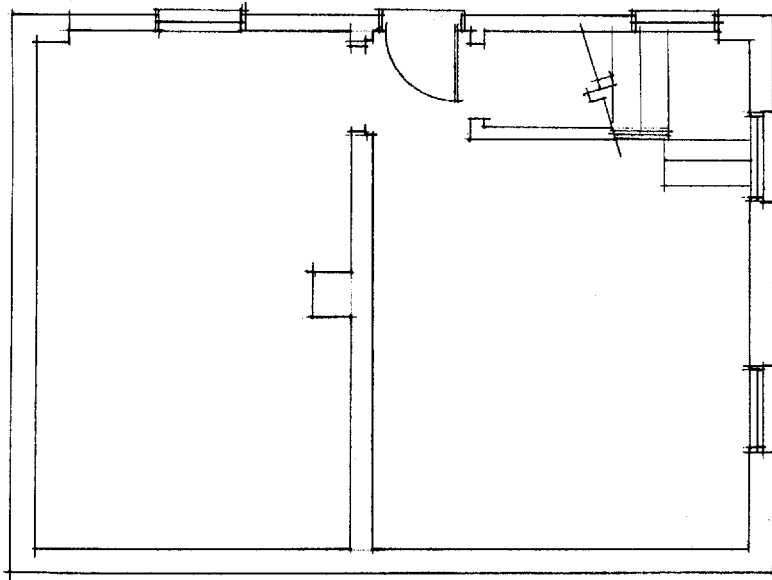
As mentioned above, the Estella Seaman House #1 is a clapboarded house on a brick foundation which is a full storey in height. Because the interior of the house was extensively rehabilitated in 1986 and 1987 by Ronald Montheard there was little opportunity to examine most of its framing. However, some 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. These are fastened with cut nails having wrought heads. 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.

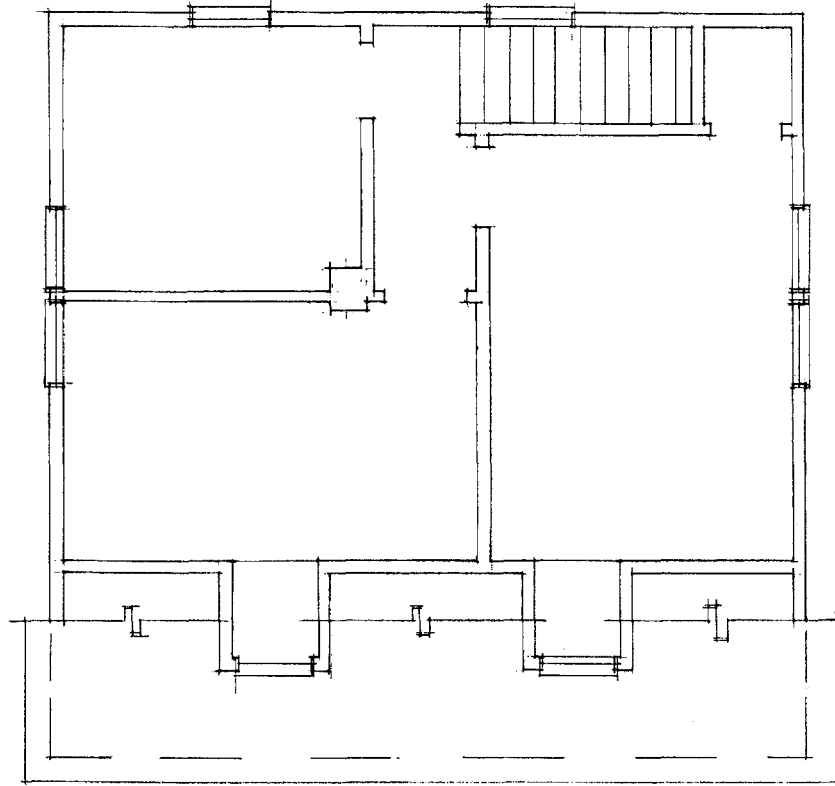
REHABILITATION OF 1986–1987

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 fiberglass 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

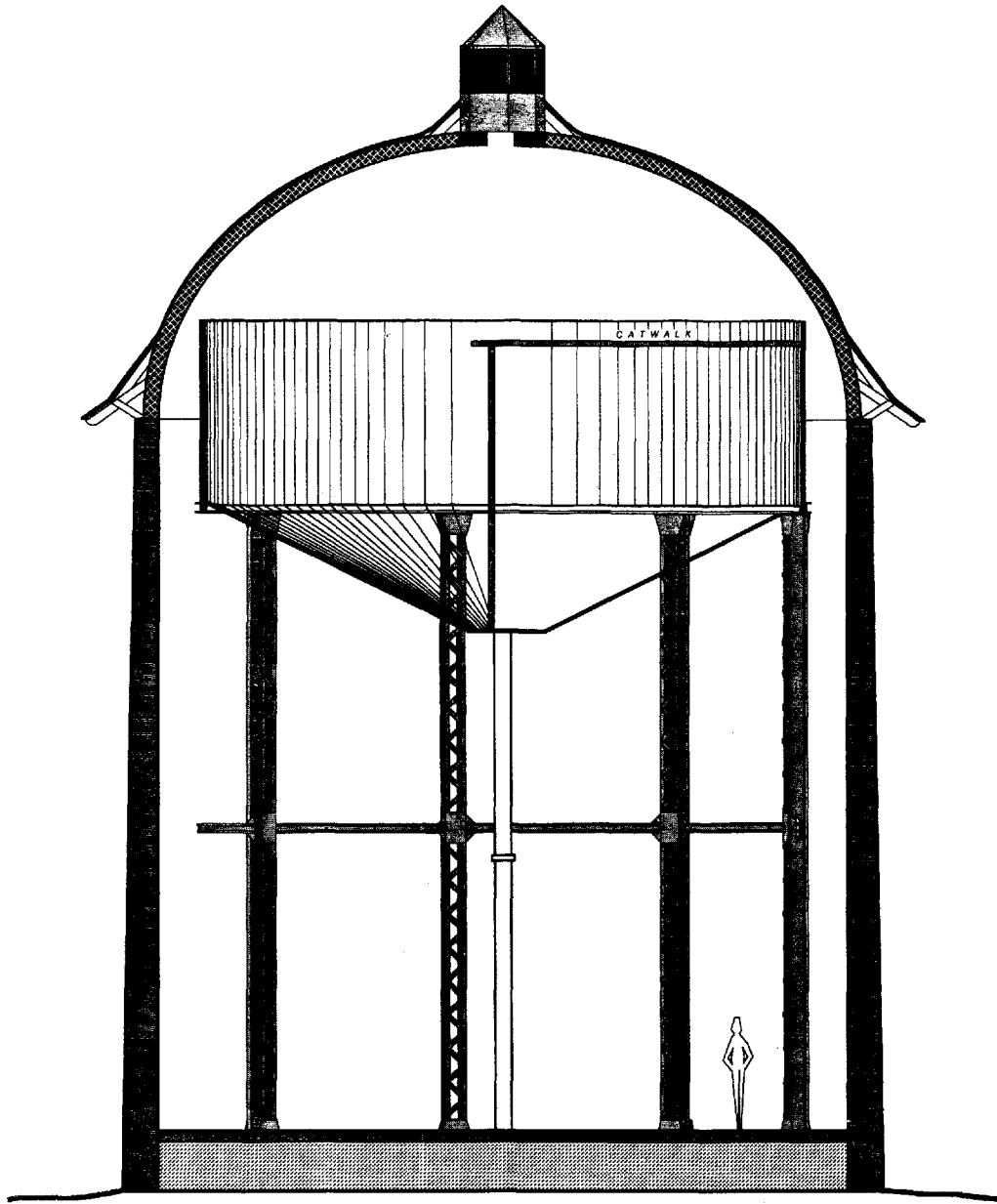
Floyd Lyon and Roger Gerry acquired the house in December 1991. It was considered that the house had become unsaleable because of the incompatibility between its largely original exterior and its almost completely altered interior. A complete restoration would not be practical because of the absence 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 1992–1993 Remsen). The modern “clamshell” door and window-trim was replaced with back-banded, ogee-moulded trim, recognizing that this trim may not have been there originally. The house could equally well have been trimmed with



Original Third floor Plan.

float facings having bullnosed window stopping and crosstetted lintils in the manner of several houses in this district. 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 was completed by Edward Soukup, a craftsman with a long-time association with Roslyn Preservation Corporation. On December 4, 1992 it was conveyed to Paula Aridas, the present owner.



Sectional View of the Water Tower
Looking North

Drawing by Walter Sedovic, A.I.A.

HARBOR HILL WATER TOWER
(also known as Mackay Water Tower)
Redwood Drive, East Hills
1899–1902
Property of Roslyn Water District

INTRODUCTION (Adapted from the National Register of Historic Places)

The Harbor Hill Water Tower is sited atop a hill on an open area just west of Redwood Drive, in East Hills. The Tower is located within a group of suburban homes built during the 1950's, following the subdivision of the Clarence Mackay Estate. Surrounded by trees and grassland, and placed upon a slight rise, its setting preserves some of the rural character the tower had when it was constructed, originally. The structure, itself, retains its architectural integrity to a very high degree.

HISTORY (Adapted from the National Register of Historic Places)

The Mackay Estate Water Tower is architecturally significant as a representative example of a country estate out-building and of the country estate architecture of Stanford White of the firm of McKim, Mead & White, one of the most prestigious architects active in America at the turn of the century. Designed in 1899 and built in 1900–02, as a component of Clarence Mackay's Harbor Hill Estate, the water tower is an important survivor from the period when much of Long Island was developed with great estates. The Mackay Estate was one of the most extensive and most significant built on Long Island during the period, at the turn of the century, when large country estates were being established by some of America's wealthiest families. The Mackay Estate consisted not only of the main house, but also of landscaped grounds, and a series of important out buildings. Although the main house and gardens are no longer extant, three significant out-buildings, including the water tower, survive as evidence of the importance of this estate. The three buildings are not only important as surviving structures from one of the great Long Island estates, but each is architecturally distinguished in its own right. The water tower is significant as a handsome utilitarian structure, reflecting the fact that every aspect of estate design and planning was carefully considered by the owners and architects involved.

Many Long Island estates contained a variety of small out buildings of great architectural significance. On most, these were the work of the same prestigious architects involved with the house designs. On occasion, the architect was able to display greater freedom in the design of out buildings than he was in the design of the main house. Among the common out buildings found on Long Island estates were gate lodges, greenhouses, water towers, and farm buildings such as barns, kennels, and dairy cottages. Whereas many of the great houses have become obsolete and have been demolished, many of the smaller out buildings have continued to grace the Long Island landscape. These lodges, towers, and other structures are often among the most distinguished structures in their communities.

Among the largest estates ever amassed on Long Island and the largest houses ever built there, was the enormous French Renaissance style mansion known as "Harbor Hill" designed in 1899 by Stanford White and built in 1900–1902 for Clarence H. Mackay and his wife Katharine. Clarence Hungerford Mackay (1874–1938) was heir to the Comstock lode silver fortune and was a major

figure in the development of the international telegraph business. Clarence's father, John William Mackay, was an Irish immigrant who, along with three partners, discovered and developed the Comstock lode at Virginia City, Nevada. This strike netted hundreds of millions of dollars, allowing John Mackay to enter both business and society. During the 1880s, Mackay became involved in the commercial cable business, founding the Commercial Cable Company with *New-York Herald* owner James Gordon Bennett and the Postal Telegraph-Cable Company. These firms were involved with the laying of trans-Atlantic cable lines and the manufacture of telegraph wire and equipment.

Clarence Mackay was born in San Francisco and educated in France and England. Clarence entered his father's business in 1894 and soon became a vice-president of both companies. Following his father's death in 1902, Clarence became president of the various Mackay companies. Among Clarence Mackay's successful business ventures were the laying of the first trans-Pacific cable and the opening of cable lines with Cuba and Ireland. After suffering major setbacks during the Depression, Mackay's telegraph companies merged with Western Union in 1943. Besides his business ventures, Clarence Mackay was a philanthropist and art collector. He was chairman of the New York Philharmonic Society and of the Board of St. Vincent's Hospital, he was a Director of the Metropolitan Opera Company, and a Trustee of the Metropolitan Museum of Art. Mackay amassed an enormous collection of European paintings, sculpture, and tapestries and a collection of medieval armor that is a major component of the Metropolitan Museum's holdings.

On May 17, 1898, Clarence Mackay married Katherine Alexander Duer, a writer and member of one of New York's oldest Knickerbocker families. As a wedding gift, Clarence's father presented the couple with a tract of land located at the top of the Wheatley Hills, overlooking Hempstead Harbor on the highest point on Long Island. The Mackay Estate, which eventually stretched over more than six hundred acres of land was located at Roslyn in a socially prominent section of northern Nassau County. Shortly after they actually acquired the land in 1899, Katherine Mackay contacted Stanford White concerning the design for the estate.

It is thought that Katherine Mackay was introduced to White in Newport. Although Stanford White was ultimately responsible for the design of the Mackay house, as well as for the gate lodge and water tower on the estate grounds, Katherine Mackay had a tremendous input into the design process. It was she who requested that the house be modelled on severe seventeenth-century French precedents. She particularly noted that she wished White to use the great French Baroque chateau Maisons-Lafitte (1642–46), designed by François Mansart, as a model.

In addition to the main house, Stanford White was also responsible for several of the architecturally distinguished out buildings. The most notable of these are the water tower and gate lodge. Many of the large estates built on Long Island at the turn of the century were constructed on unimproved land that did not have such modern utilities as water and sewer lines. Therefore, it was necessary for the owners of the new estates to erect water towers that either hooked into nearby municipal systems or pumped the ground water that is located beneath the surface of much of Long Island. In addition, these large estates needed a tremendous amount of water to serve the needs of large households with many guests and to insure the maintenance of the vast acreage of landscaped grounds

around the house. The Mackay Estate was one of those that needed a complete water system. Since the estate was located on the high ground of the Wheatley Hills, water had to be pumped to a high location and stored in a tank. Mackay had a pumping station erected at the western edge of the village of Roslyn. Water was pumped to a raised tank on the Harbor Hill grounds.

The water tower was an important element of the estate. Basically of utilitarian metal construction, the Mackays chose to set the tower within an architecturally distinguished shell. White designed a rustic structure that would blend with its naturalistic surroundings and would also serve as a picturesque garden pavilion, thus providing for both the functional and esthetic needs of the estate.

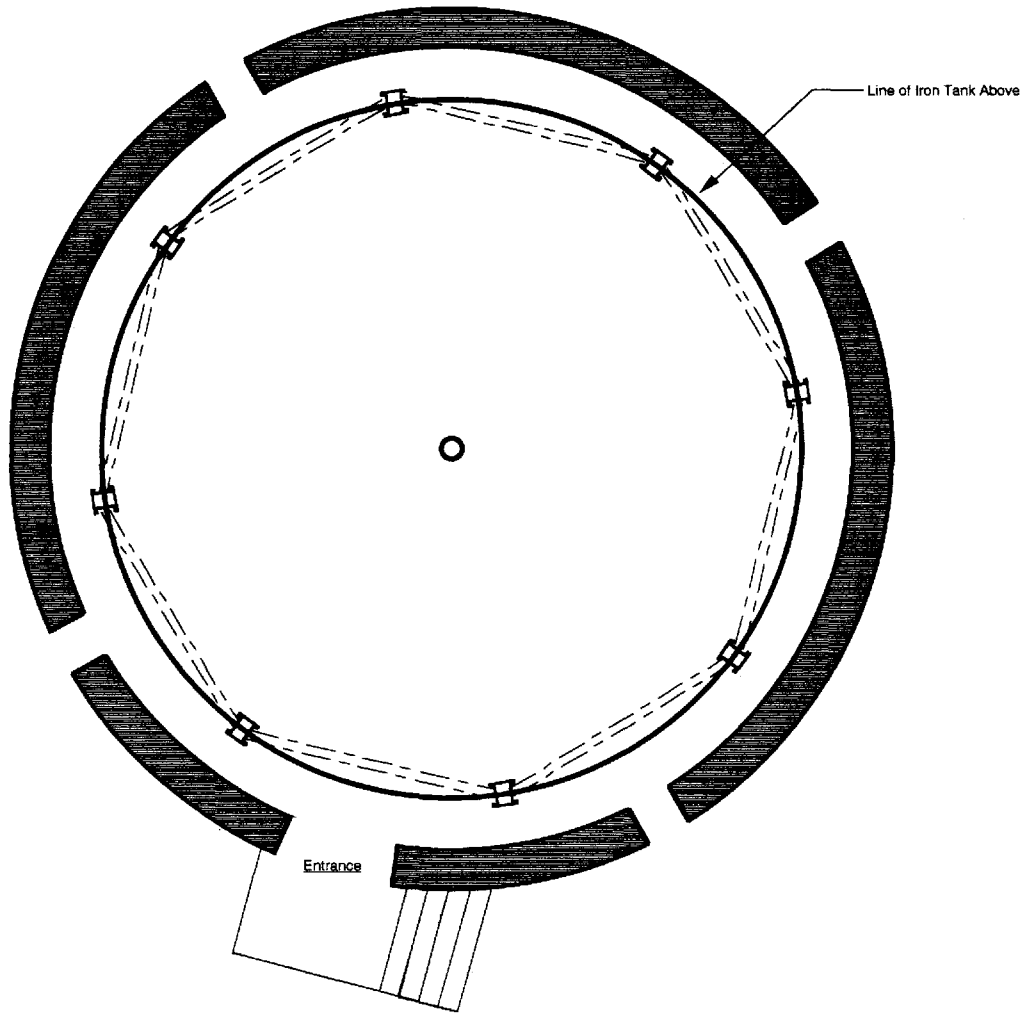
Until recently the tower has remained in continuous operation, providing water to the residential neighborhood that was built up in the area after the sale of the Mackay property and the demolition of the main house in 1954.

CONSTRUCTION, CONDITION AND PRESERVATION PLANNING

The Harbor Hill Water Tower consists of two primary components: the iron water tank and the masonry superstructure that surrounds and protects it. The tank, which was manufactured by the firm Tippet & Wood, of Phillipsburg, New Jersey, comprises a kettle formed of half-inch thick iron sheets riveted and welded together into a single unit, which in turn is supported by eight composite iron columns. Each column consists of two channels, (its side faces), and diagonal cross-bracing, (its front and rear faces). The columns rise to a height of approximately thirty-four feet; each is battered (sloped) 1° inward to provide an extra measure of stability and support. Additionally, at mid-height the ring of columns is stiffened by eight I-beams spanning between them. Water is supplied from the center of the tank via a ten-inch diameter iron tube. All iron elements, including the tank, are protected with a black bituminous coating.

A masonry superstructure encloses and protects the tank. Although its form is dictated by its utilitarian function, the selection of materials used in its construction, and the detailing of its roof and fenestration, convey an elegant and picturesque quality. (It has been commented, upon entering the tower, that the structure conveys a visual quality that Piranesi might have enjoyed.) The superstructure consists of a load-bearing masonry wall constructed of very durable stone—primarily schist and granite, which encircles the tank, forming a drum. Nearly two feet thick at its base, this drum rises to a height of forty two feet above grade (about thirty eight feet above the finished floor), where it provides the base for a Guastavino tile dome spanning approximately thirty seven and one-half feet. A four-foot diameter oculus, or compression ring, at the apex of the dome allows access to the cupola, which is provided by an iron ladder affixed to the end of a catwalk perched over the tank. Iron stairs provide access from the entrance level to the top of the tank.

One of the most important attributes of the tower is its unusually shaped black slate roof. Described alternately as ogee-, helmet-, or bell-shaped, it is the principle element contributing to the structure's picturesque quality. The form of the roof in combination with the random ashlar walls has led to conjecture that the tower's design is based on a Belgian model (or models), although this has not been verified. This, of course, would represent a departure from the French influences guiding the design of Harbor Hill itself.




Floor Plan

Drawing by Walter Sedovic, A.I.A.

The preservation of the water tower's slate roof is the focus of a project currently underway, which has been funded by the Roslyn Water District. This project comprises two parts: a condition survey that will outline various alternatives for preservation, and then construction. It is anticipated that work on the roof may be underway by late summer of this year.

Original West Front Surveys

THE THOMAS CLAPHAM ESTATE
Currently "Wenlo" Since 1943
48 Glenwood Road, Roslyn Harbor
Residence of Mr. and Mrs. Frederick Freese

Original
Mould West
Front Surveys

HISTORICAL BACKGROUND


The property on which "Wenlo" is located has a similar early history of ownership to "Montrose," "Willowmere," "Springbank," and several other Roslyn Harbor houses. The land was part of a 150-acre grant given to Nathaniel Pearsall (1649-1703), a proprietor of the Town of North Hempstead. Most of the land was farmland, stretching between the port villages of Roslyn and Glenwood Landing. The piece of property on which Wenlo is sited was farmland, located between Hempstead Harbor and Glenwood Road, and had been deeded to Stephen Taber from the Pearsall family in 1837. As the land was located on the west side of Glenwood Road, and Taber's house was on the east side, Taber was reluctant to sell the lot, knowing that any construction would jeopardize his view of the harbor. A persistent and wealthy Thomas Clapham finally managed to purchase eighteen acres of the property, allowing Taber to place restrictions in the contract which would safeguard his view. Taber sold the land in 1867 for the unprecedented sum of \$1,000 per acre. At the time of purchase, there was an occupied tenant's cottage on the property, but no other structures are mentioned in the agreement.

At the time of the agreement, September 10, 1867, Thomas Clapham's residence was listed as Huntington, Connecticut, though there was also a reference to his residence at "No. 20 Bush St., Brooklyn." Clapham was descended from an old English family whose home was at Beamsley, Lincolnshire, England. He was born in Shelton, Connecticut, and later moved to Cold Spring Harbor, Long Island. He owned a Herreshof sloop named "Qui Vive," and, according to a local story, "cruised up Hempstead Harbor looking for a home site." His first efforts to purchase land in Sea Cliff were unsuccessful, but his eventual purchase of eighteen acres from Taber just south of Mott's Cove proved most satisfactory. He augmented this purchase with an additional eighty acres purchased from Benjamin Mott in 1869.

Clapham is thought to have been extremely wealthy, as the heir apparent to a large estate in England. Based on this source of funds, Clapham embarked on the building of an estate that was the first major, formal, architect designed residence in Roslyn. The building was designed by Jacob Wrey Mould, a prominent New York City architect responsible for the designs of many New York churches, including All Souls' Unitarian Church and Parsonage (1853-1955), and most of the structures in Central Park. These he designed in his capacity as Architect of the New York City Department of Public Parks. Although it is not yet known how Mould and Clapham became acquainted with one another, the Brooklyn residence listed for Clapham in 1867 shows that he was not entirely based on Long Island, and may have been familiar with Mould's city work. Or he may have met Mould through his neighbor, William Cullen Bryant, a close friend of Mould's Central Park Associate, Calvert Vaurt.

THOMAS CLAPHAM'S "STONE HOUSE"

In 1875 a publication titled *Wooden and Brick Buildings with Details* was published under the direction of A.J. Bicknell. The volume's elaborate title page



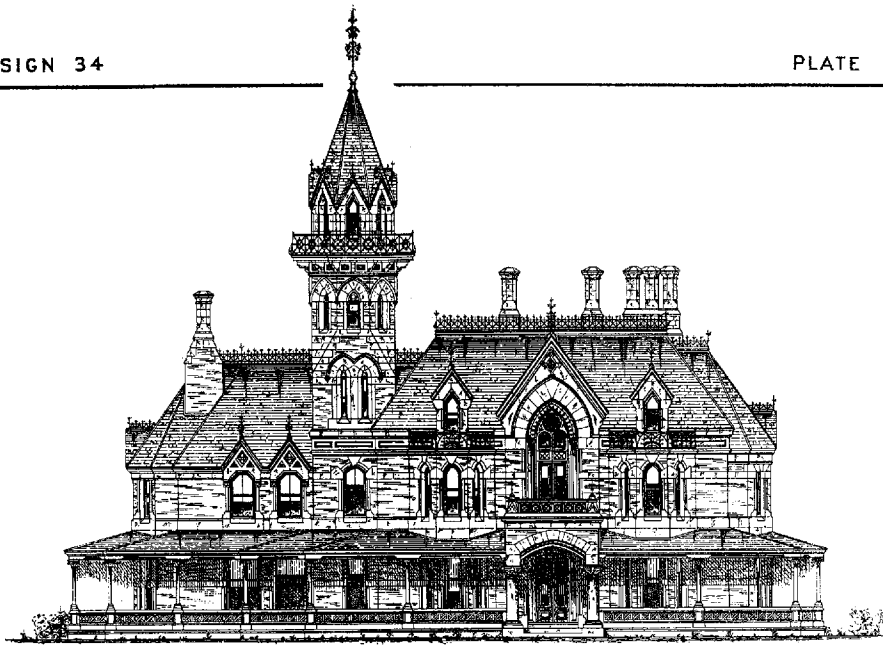
describes the contents, including “one hundred and sixty plates of Plans, Elevations, Views, Sections and Details of villas, cottages farm houses . . . and a variety of miscellaneous exterior and interior designs and details. . . .” Plates 61 through 66 illustrated “an elaborate villa which has been erected for Thomas Clapham, Esq., on a projecting point on the east side of Roslyn Harbor.” The description elaborates the materials used, including “Greenwich Bastard Granite as in the Ellen Ward Memorial Clock Tower (TG 1971–72) in rough rock face, random ashlar work, with trimmings of Ohio stone,” and “Minton’s encaustic tiles.” The plates include plans and elevations, and show the extensive piazzas, iron cresting, five story tower, and other details that decorated the exterior.

Clapham’s “Stone House” was constructed in 1868–1872. Although not exactly mimicking the published plans, a photograph dated 1887 shows that the final product did closely adhere to Mould’s design. The house was built in the Italian Villa style, an architectural revival style which was enjoying great popularity, particularly in upstate New York locations along the Hudson River. It was a style propounded by A.J. Downing in his *Architecture of Country Houses* published in 1850, containing designs for “cottages, farm-houses, and villas.” The villa style incorporated details from Italian architecture in a non-academic manner, borrowing such features as polychromatic stonework, colonette-style columns, and elaborate constructions such as towers, bays, dormers and piazzas. Clapham’s Stone House had these things and more, including an enormous vault-roofed conservatory set into the bank south of the house itself.

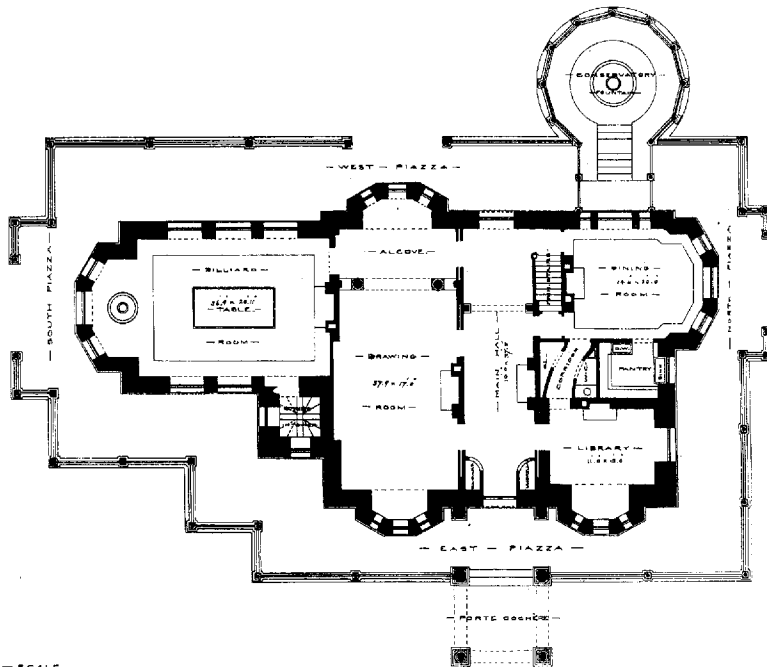
As originally constructed, Stone House consisted of a main block, three bays wide and three storeys high, the third storey being under-the-roof space lit by dormers. A large wing extended to the south, and at the southeast junction of the main block and the wing was a five storey tower, very much resembling an Italian campanile. Clapham’s coat-of-arms, Churchill, and the date “1868” were carved in stone and set into the tower above the third storey. All the roofs appear to have been slated, with at least two colors of slate. Piazzas encircled the south and north ends of the house, and most likely extended along the west elevation as well. Many of the window and door openings were round-headed or lancet-shaped, trimmed in light Ohio lime-stone and contrasting with the walls of granite. Stringcourses of Ohio stone also contributed to the colorful articulation of the walls. Chimneys terminated in hexagonal stacks, and every roof ridge was trimmed in elaborate cast iron cresting.

The differences between the published designs and the building as photographed were relatively minor, and may relate to cost savings or a necessary simplification of building construction details. The fifth storey of the tower, as shown in the drawings, was meant to be octagonal; instead, it was built in square section. The drawings also show the piazza wrapping entirely around the building, and the front entrance articulated with a porte-cochere; neither the east piazza nor the porte-cochere seem to have been constructed. A chimney is shown in the south wing, which was never constructed, and the large separate conservatory seems to have replaced a proposed 12-sided glass structure shown on the plan.

The only other structure known to have been built by Clapham was a cottage intended for his mother, constructed in 1875 and known as “Dower House.” The construction of the modest building was fortuitous, as shortly after the Stone House was completed, another heir to the family fortune in England was located. This heir claimed the remainder of the estate by the law of primogeniture, leaving Clapham without the means to suitably occupy and sustain the Stone House. He



— EAST ELEVATION —

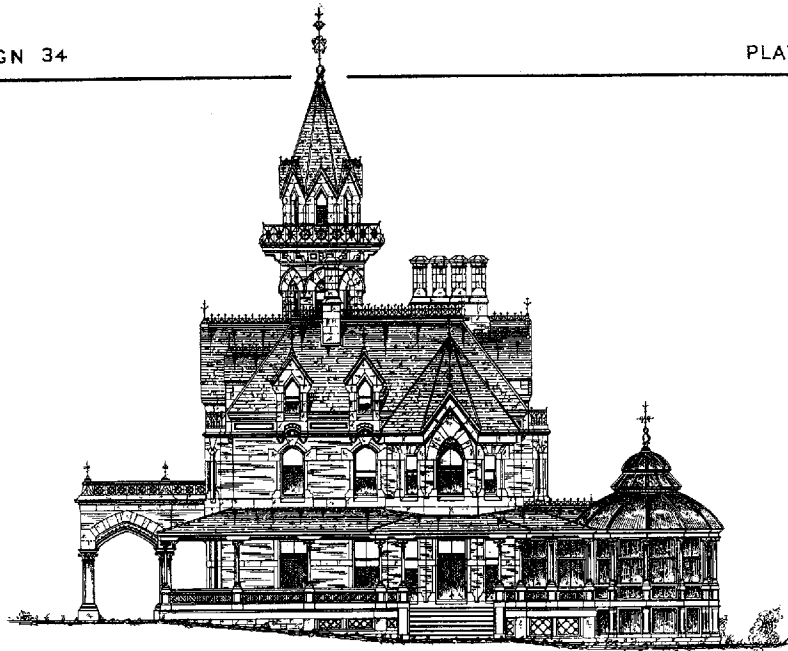


— SCALE —
1" = 10'
G.W. & M.

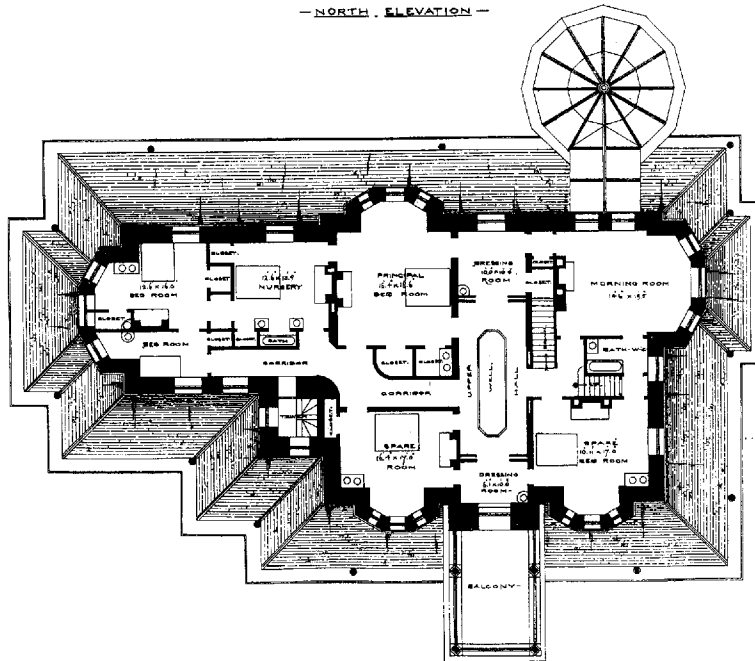
— PLAN OF PRINCIPAL FLOOR —

— J. WREY MOULD, ARCHITECT —

Original elevation by Jacob Wrey Mould, Architect, from *Bicknell, A.J.*:
"Wooden and Brick Buildings with Details," N.Y., 1875.



- NORTH ELEVATION -



- SCALE -
0 10 20 30 40 50 60 70 80 90 100
G.W.M. 80.

- PLAN OF CHAMBER FLOOR -

- J. WREY MOULD, ARCHITECT -

Original elevation by Jacob Wrey Mould, Architect, from *Bicknell, A.J.*:
"Wooden and Brick Buildings with Details," N.Y., 1875.

had reputedly spent at least \$250,000 for its construction, but in 1885 he moved into Dower House, having occupied the mansion for less than 15 years. The small house still stands off Glenwood Rd., and is now known as "Comfort Cottage," perhaps an allusion to Clapham's solace in removing to such a modest abode. Clapham is best known as a designer and builder of small yachts, a profession he successfully pursued until his death in 1915. His boat building sheds were on Mott's Cove creek, nearly within view of the Stone House, and the boats he designed there, including the "Roslyn Yawl," and his "Bouncer" design, a shallow draft scow, are well-known for their speed, and ingenuity.

AFTER CLAPHAM

The history of ownership of the house between Clapham and the next distinguished owner, Benjamin Stern, includes use as a military school for boys, "The Bryant School," owned by Ephram Hines and run by George B. Cortelyou; and as the residence of Dr. Valentine Mott, an eminent New York physician grandson of the noted surgeon of the same name (1785–1865) and who for a while owned the Valentine-Robbins House (TG 1976–1977). While it is likely that neither of these owners substantially changed the Stone House as built by Clapham, it is during this period that the estate was first subdivided. Henry P. Tailer purchased the southern portion of the property, and built a wood house in the Colonial Revival style.

BENJAMIN STERN'S "CLARABEN COURT"

Benjamin Stern, owner of the New York City department store, purchased the Stone House property from Dr. Mott, and in 1906 embarked on a major remodeling project. His intent was to change the style of the building from its Italian Villa demeanor to one which would be in the French "chateau" style, imitative of such buildings constructed in France in the 18th century. Again, the work was reflective of an architectural style which was popular among very wealthy New Yorkers who were building mansions on 5th Avenue and on the north shore of Long Island. The extensive work which was required to restyle the building must have been very costly, and changed the form and details of the building inside and out. Mr. Stern's architect has not been identified specifically. He may be the same as the landscape architect, "A. Duchene, architecte," 10 Avenue de Tokio, Paris.

While the main block of the house remained intact as to its form, the angle-sided, two storey bays which flanked the front entrance were replaced with shallow square sided bays; the round-headed windows of the original bays were replaced with square-topped windows. The entrance bay, which originally extended a full three storeys and terminated in a gable, was decreased in height to the level of the cornice; three new dormers were constructed, with fancifully shaped gables. The iron cresting which had decorated each roof ridge was replaced with copper ridge caps and other details. A large copper cornice and built-in gutter was added, covering Stone House's frieze. A three storey wing was added to the north, and though the building wall stone seemed to match, the windows on the first and second floors were flat-headed, there were no contrasting stringcourses, and the new cornice continued around this section. The roof of the north wing was peppered with three shaped dormers and five porthole windows. The north wing roof was similarly treated. Both the north and south piazzas were demolished, and supposedly the east one as well. In their place, Stern created a tiled terrace to the east of the south wing, and wrapped a classically-inspired

piazza around the south and west elevations. The new piazza featured tiled floors and doric columns, supporting flat or shed roofs. In a c. 1920 photograph, several of the first floor windows and the terrace around the south wing are fitted with striped awnings.

The only exterior element which appears to not have been altered at all was the tower, still a full five stories and with windows and stonework unchanged. To assert the new ownership and style of the house, the site was renamed "Claraben Court," after the first names of the Sterns, Benjamin and Clara.

Although the changes to the interior are more difficult to document without the assistance of photographs, it is clear that a total restyling occurred inside as well. In fact, the restyling began right at the front entry, with a pair of large oak doors decorated with carvings and turnings, which opened to reveal the inner vestibule partition and doors of wrought iron. Comparing plans of Stone House printed in Bicknell's book, and plans printed in 1936 of Claraben Court, the most substantial change to the first floor was the replacement of the main staircase. In the Stone House, a straight staircase was entered from the west, and once on the second floor, traffic circulated through an upper hall with a well which looked down into the main hall. Stern replaced this with a flowing, curved staircase mounted from the east, and finished with a substantial iron and brass balustrade. The curved stairhall wall allowed for the display of a grand tapestry.

Also according to the original plans, Clapham's house had a fireplace on the north wall of the drawing room; Stern removed both the fireplace and the wall, and replaced it with a large hooded stone fireplace in the south wall. Separating the front entry hall and the living room was a classical dentilled cornice carried by columns and pilasters with composite capitals. The cornice continued around the living room.

The south wing of the house, labelled "billiard room" in Clapham's plans and "salon" in Stern's, does not seem to have changed in form through the renovation. Two openings, a window to the west and a door to the east, were closed in to create bookcases, and it is likely that the oak paneling and black marble fireplace also date from Stern's period.

To the north, Stern added a large wing to accommodate a new dining room, butler's pantry and maid's room. To do this, he enclosed the original north wall of Clapham's house, including the bowed wall of the original dining room. It appears that during the tenure of both Clapham and Stern the kitchen was located in the northern end of the basement, below the original and later dining rooms.

Although there were corresponding changes on the second floor, the general distribution of bedrooms remained the same. Stern added a number of bathrooms, created a straight north-south corridor along the spine of the house, and created bedrooms, dressing rooms and baths on the second floor of the north wing. A secondary staircase was also located in the north wing to facilitate circulation of the staff. Two sun decks were accessible from bedrooms: one to the south, and the other to the west. The third floor was also finished with guest rooms and baths, maids' rooms and utility spaces. While the vast majority of this remodeling occurred as the 1906 project, Stern strove to "constantly modernize" the property to keep its equipment and systems up-to-date.

Stern also manifested substantial changes to the grounds of the estate. Using plans prepared by a French landscape architect, "A. Duchene, architecte" of 10

Avenue de Tokio, Paris, the grounds were laid out in elaborate formal gardens, walks, terraces and vistas. South of the south wing, where Clapham had located his glass conservatory, Stern installed a Sunken Garden laid out around a long oblong reflecting pool. At the southern end of the garden was a large columned trellis, not unlike that designed by Bevin and Milliken for "Clayton" (TG Clayton—1971–72—Arch. History—1990 e.s.). Ionic columns supported a curved cornice and frieze; atop the uppermost lattice were classical urns. The original drawings for the trellis and much of the garden layout survive. The trellis has been dismantled, repaired and its components stored in the cellar. Other gardens arranged south and east of the main house included a rose garden and a cutting garden; overlooking Mott's Cove was a woodland garden.

Other improvements Stern made to the property included an imposing entrance of granite pillars and iron gates on Glenwood Road; a granite gatehouse located just southwest of the entrance, and imitative of the main house in architectural style; a wood bath house located on the waterfront directly west of the main house; a garage capable of housing ten cars and containing two apartments on the second floor; a complex of greenhouses; and a double tennis court. All but the greenhouses survive. "Comfort Cottage," which had been home to Clapham, was retained by Stern as a gardener's cottage. There was also an associated "model farm," consisting of 23½ acres and everything that was necessary to support an estate, including a dairy barn, creamery, silo, chicken houses, greenhouses and dwellings.

Stern died in 1929, and Claraben Court was advertised for sale in 1936, Stern's charitable bequests having exhausted the assets of his estate. It was owned briefly by Mr. Cartier; by 1943 the property had been acquired by Dr. and Mrs. Wendell Hughes.

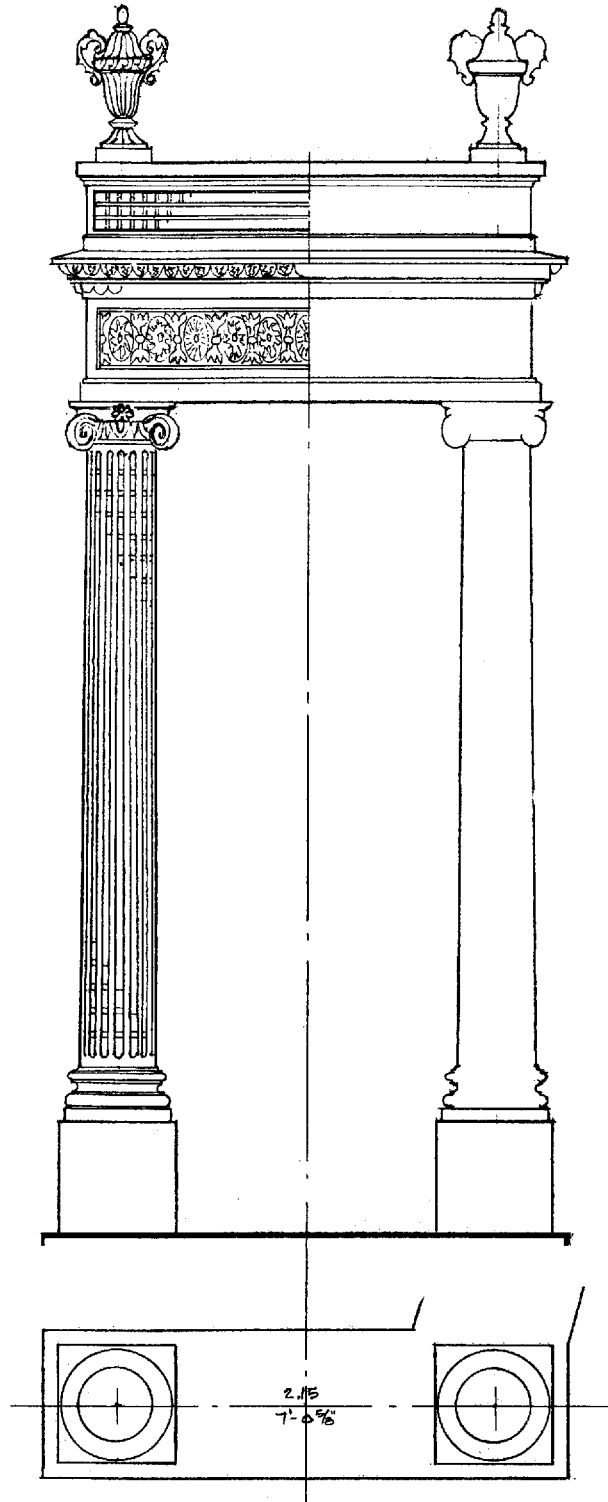
THE HUGHES' "WENLO"

The Hughes occupied the building much the way the Sterns had left it, though renaming it "Wenlo" for their first names, Wendell and Louise. In 1960, the house was consumed by a major fire; the fire was followed by a period when the building was damaged by both the weather and vandals. In 1963, nearly one hundred years after the original construction of the house, the Hughes undertook the third major building project. This last project restored some details of Clapham's period, removed others, and changed some of Stern's alterations as well. The building as altered by the Hughes is much the way the property is today, and so will be described as "existing conditions" below:

EXISTING CONDITIONS

Wenlo is approached today as it was in both Clapham and Stern's times, from Glenwood Road to the east. Passing through Stern's entrance, the gate lodge Stern built is immediately to the left, though now located on a separate lot. Just west of the gate lodge is the Stern greenhouse, remodeled as a residence and also on a separate lot. The drive winds to the house, terminating in the courtyard bordered by some of the granite balustrades installed by Stern's landscape architect, A. Duchene. Some ornamental urns and flowerpots survive as well.

The main block of the house is still three bays wide and two full stories. The three projecting bays, front door treatment, copper cornice and window sash all date to the Stern alterations. The shallow hipped slate roof, without dormers, is



Original, deteriorated west elevation of trellis by A. Duchene, architecte. Traced and redrawn by Guy Ladd Frost.

part of the Hughes' project, as was the removal of the upper two stories of the tower. There is also a large new chimney which dates to the Hughes' work. The cornice on the tower is also part of the Hughes' project. Dr. Hughes' architect was Henry Stojowski of New York City.

On the south wing, the slate roof, again without dormers, dates to the Hughes' work. The terrace, with its doric columned flat roof, is part of Stern's work. The second floor sun roof still has one of the green-and-white striped awnings that would have been on all terraces and decks during Stern's time. The terraces and stone balustrades are part of Duchene's landscape plan; the metal railings are later.

On the north, the wing constructed by Stern was demolished by Hughes, leaving only the basement level intact. This is now roofed over, and is used for garage and storage space. The flat roof is used as a terrace. The two story angle sided bay was part of Clapham's construction, though its flat roof is part of Hughes' work.

The entrance to the house, through a pair of oak outer doors, leads to a vestibule defined by a wrought iron door and partition, all Stern's work. The front foyer has been abbreviated by the addition of a later elevator. Stern's grand curved staircase, with iron and brass balustrade, dominates the stairhall. To the south through the columned and pilastered opening is the drawing room. The focus of the room is the stone hooded fireplace installed by Stern. The room is finished with a large dentilled cornice, which has been copied to finish the later office in the southeast corner.

The first floor of the south wing contains the library, largely unchanged from Stern's renovation. The entire room is finished with oak, including the walls, carved ionic pilasters, a modillioned cornice, recessed french doors and round-headed alcove bookcases with cabinets below. The black marble fireplace and cast iron fireback also date to Stern's period. The gilded surrounds above the mantle were meant to contain mirrors and/or paintings.

The north end of the first floor was substantially altered by the Hughes through the removal of the north wing. The current dining room, in the northwest corner, is actually in the same location as Clapham's dining room, with the only substantial change being the china closet in the south wall. During the Stern's tenure, this room was labeled "smoking room, and served as an anteroom to the dining room. The present kitchen dates from the Hughes' renovations, as the kitchens for both Stern and Clapham were located in the basement. The room had been the library in Clapham's time, and a reception room in Stern's. Just off the kitchen is a service stair to the second floor, built at the time that the kitchen was renovated. The pantries between the kitchen and dining room were also built by the Hughes.

The basement can be reached through a door near the pantries, and shows that the original foundation of the house was a combination of brick and stone rubble, some of which was plastered; later additions are supported by foundations of concrete block. There is no evidence left of the original kitchens. Brick piers are visible which carry the chimney base for the living room fireplace and the inner corners of the tower.

On the second floor, the distribution of rooms is largely unchanged from Stern's work. While the floor always contained a combination of chambers,

dressing rooms and baths, the flow of traffic in Clapham's house was by short corridors leading off the central stairwell. Stern changed the flow by creating a hallway down the north-south axis of the building, with bedrooms off both sides of the hall. This plan largely survives, though some bathrooms have been changed to dressing rooms, additional closets have been installed, and the rooms formerly in the north wing have been lost.

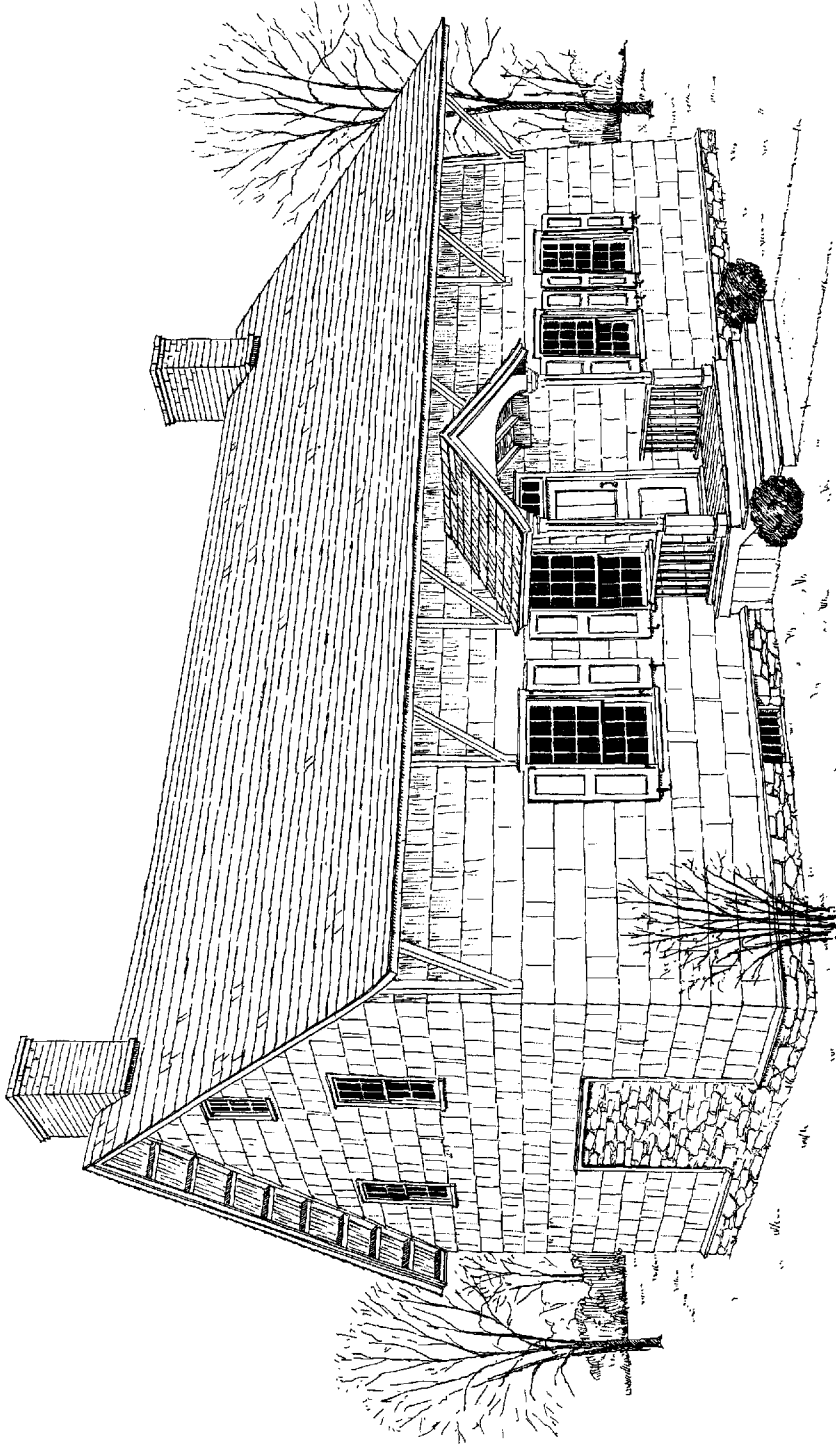
There is little doubt that Stern's remodeling affected nearly every surface in the house. Considering that nearly every window was changed, including alterations to the stonework, it is likely that all the woodwork has been altered as well. The tower room, entered from the second floor hall, has the most intact original features, including a baseboard, window surrounds and recesses, and unpainted plaster under the sink, inside a cabinet. Although the tower was labeled as a stair tower in Clapham's plans, there is no evidence that a stair was ever actually built. The first floor tower room can be entered from the outside only, and shows original features such as simple window and door surrounds, baseboards, and flat paneled shutters. The plaster in this room has never been painted.

One bedroom, located directly above the front entrance on the east side, was probably remodeled again in the 1920's, as it contains a number of "art deco" features. These include the unusually wide, shallow wood cornice, unique built-up moldings at the windows, and brass hardware typical of the period. This may be a part of Stern's "continual upgrading" that was noted in the advertisement of sale in 1936.

The remainder of the second floor rooms consist of bedrooms, bathrooms and dressing rooms, all finished largely as Stern had them finished, with modernizing of fixtures and closets throughout done by the Hughes.

On the grounds, the oblong reflecting pool that had been located south of the house has been filled in, and the iron trellis which sat at its southern end has been dismantled. The wood stairs at the waterside lead to the bath house, topped by a small cupola, and finished on the interior with varnished beaded board. Many of the gardens installed by Stern and Duchene are now located on other lots, as are the garage, Comfort Cottage and the model farm.

In closing, the house begun by Clapham in 1868 has been remodeled, expanded, struck by fire and eventually reduced in size. Through all of these changes the magnificent site and solid stone walls have endured. There is surely much life left to this splendid house.



JOHN COLLINS
4-93

Michael and Daniel Mudge Cottage (Circa 1740) as it appeared about 1850
Drawing by John Collins

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

HISTORICAL BACKGROUND

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

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

appears to date from about 1770 or perhaps a little later. For one example, among many, raised panelling seems to have disappeared from this part of Long Island by about 1770. The Mudge Farmhouse retains two original raised panel fireplace walls. The raised panel hallway dado in "Willowmere" is 20th Century Colonial Revival. The early, incised panel fireplace wall in the library seems to be a 20th century insertion. The fireplace wall in the southwest chamber, directly above the library, utilizes moulded flat panels and dates from circa 1770 or later (TG 1975-1976). It is the opinion of the writer (R.G.G.) that the Mudge Farmhouse is the earlier of the two houses. The Landmark Society was extremely anxious to include the Mudge Farmhouse in its group of pre-Revolutionary War houses exhibited for the BiCentennial on 6/5/1976 but was unable to get permission to do so. However, it was exhibited in 1982 and 1983.

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

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

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

Michael Mudge lived in the farmhouse from the time he bought it in 1745 until his death in 1801. His son Daniel was born in the farmhouse on 7/12/1750 and lived in it until his death on 5/8/1840. He married Martha Coles on May 30,

1770. On the basis of these two longest residences in the house we are calling it the Michael and Daniel Mudge Farmhouse, even though it probably had been built originally by Amos Mott or Charles Mott, his father.

Goddard goes on to say that the Mudge Farm was bequeathed by Daniel to his son Michael, a farmer and mill-wright, who survived his father by only six years. Upon his death in 1846 it passed to his two sisters, Elizabeth and Amy, both spinsters. The Mudge sisters continued to live in the Old Red Farmhouse until about 1868 when William Cullen Bryant bought their property for his daughter Fanny and her husband, Parke Godwin, as part of their "Montrose" estate. (See Tour Guides 1974–1975). Actually, in a letter in Bryant Library, dated March 4, 1868 to Jerusha Dewey, then visiting Rome, Bryant wrote that the "Mudge family are in their new house and well satisfied with it." The new house was a cottage "Springbank" which Bryant built for Elizabeth and Amy Mudge. Subsequently Bryant relocated the Mudge Farmhouse to its second and, as of now, unknown location. This should not be confused with the latter, renamed "Springbank" (TG 1991–1992).

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

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

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

ARCHITECTURAL HISTORY

The earliest photograph of the Mudge Farmhouse, which cannot have been taken earlier than the spring of 1872, shows the Mudge Farmhouse in what we hope was its original location. However, it must be remembered that Amy and Elizabeth Mudge were living in their new house by March 4, 1868 and the photograph may have been taken after the house had been moved. Conrad Goddard states that the gigantic walnut tree, in the foreground of the photograph, was standing as early as 1712 and survived into the 20th century. He does not cite

his source for this early attribution. However, presumably its location was originally discussed in relation to the Mudge Farm so we will assume the photograph was taken at the house's first site with the tree somewhat to the west of it. This elusive evidence of the walnut tree in relation to the first site is the major basis for the conjecture that the house had not been moved by the date of this earliest photograph. Also, there seems to be a very heavy growth of vines over the porch and along the east end of the principal facade. If this actually is wisteria, it represents much more than four or five years growth. The house looks as though it had been on this site for many years.

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

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

least one cellar window. The fireplace back has been shingled over. An 8/8 window has been inserted in the first storey of the west wall just south of the chimney location. Two additional 8/8 windows are symmetrically placed at the second storey level. There is a 9-light attic window, also to the south of the chimney. The second storey attic windows could have been in the "earliest" photograph but concealed by the walnut tree. Two courses of bricks have been added above the earlier chimney cap. The projecting eaves of the gable apparently are supported by projection of the purlins, which may also have been the case when the "earliest" photograph was taken. Finally, this view shows clearly that the house was a "salt-box" in profile with the front wall approximately three feet higher than the rear, a condition which was present from the very beginning. Also, this view shows a very slight upward, curved "kick" at the eave end of the rear roof overhang in precisely the same manner as that in the front.

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

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

About 1920 the house was moved to its present location on Motts Cove Road South by Robert Patchin. The architect may have been John Russell Pope, his brother-in-law. It was the house of L. B. Norrie until purchased by the present owners, Mr. and Mrs. John Quincy Adams, in March 1979. At the time the house was moved to its present site it was placed upon a concrete block foundation. Its principal front faces east instead of south. A 3 bay wide Colonial Revival wing has

been added to the north end of the house and a Colonial Revival porch added to the present south (formerly west) front. A range of garages has been installed in the new west foundation wall under the house. A large shed dormer has been added which extends the entire length of the present west front of the second storey level. At some time during the 20th century the house was painted white and the roof was sheathed with asbestos shingles. All the present chimneys are outside the walls of the house and date from circa 1920 relocation. The single north (originally east) chimney has been replaced by a pair of exterior chimneys. These alterations will not be described in the discussion of the architecture of the house, although the present kitchen in the new north wing certainly is worth visiting.

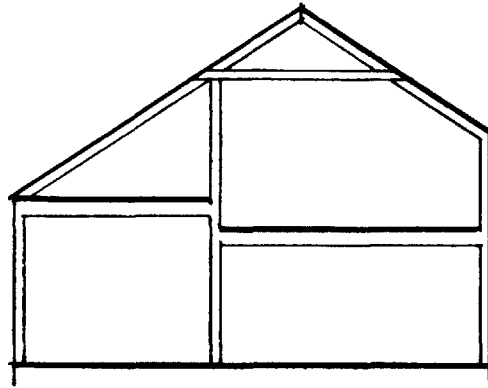
EXTERIOR

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

have narrow facings but torus-moulded drip caps. In this instance the facings are beaded along their inner edges and the window sills have moulded lower edges. This moulding is best preserved in the window case next to the front doorway, which is under the porch roof. The two-panel shutters for those windows are composed of five beaded vertical strips, three of which form the panels and the remaining two, the stiles. The inner edges of the shutter frames are chamfered in the same manner as those on the opposite side of the porch. They also are hung with "Dutch" type strap hinges having driven pintles. They probably represent 19th century work hung on the early hinges. The two-panel Dutch door has moulded stiles. It is almost certainly the same door which the party of raiding Tories pounded on in 1775. Actually, it is a two-part board-and-batten door which has battens framing the panels on the outside. The door surround also is moulded. There is a 4-light over-door window. The second storey windows all have broad flat facings. They have 12/8 sash but both facings and sash are identical to those of the new wing. All five were installed at the time of the 1920 re-location. It is likely there were no second storey windows in the principal facade originally. The second storey originally was a loft intended primarily for storage. What light there was came from the gable field windows. As indicated above, the second storey area of the principal front originally had clipped eaves and a windowless expanse of shingles approximately 8 feet high at the second storey level; or a Dutch-type protruding over-hang, probably having a soffitt which occupied part of this facade area; or a projecting roof much like the one which survives today, which would have been the most unusual solution. The answers to this problem may never be found.

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

The present west, or rear, facade of the house originally was the north. This wall is completely weather-boarded, with a 9'' exposure to the weather. The weather-boards have square lower edges of the Greek Revival type. They almost certainly date from the mid-19th century and, in some areas, the reddish-brown paint of that period is visible. There are plain flat cornerboards, which face west, but no water table although there may have been one prior to the ca. 1920 re-location. This facade is 7 bays in length, a very large house locally for its early date. The first storey windows all are 12/8 and have narrow beaded facings. The second storey windows in the shed dormer replace the 19th century "eye brow" windows and are identical to those in the 20th century wing. They date from about 1920. The rear doorway originally included a 2-panel, 2-part "Dutch" door of the same type as the surviving front door. This was removed in 1980 and replaced with



a new, weather-tight door. The gable-ended canopy over the rear door recapitulates the front porch roof in that it includes a semi-elliptical shaped gable field fascia. It is much smaller than the front porch as it covers the doorway alone and not a doorway and a window. The rear porch roof is supported by a pair of crude shaped brackets which seem to date from the mid-19th century, which probably is the date of the porch roof. The porch platform was built during the summer of 1982.

FRAMING *American white oak.*

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

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

The attic framing is more accessible. The rafters also are oak and have adzed surfaces. They vary from 4'' x 4'' to 4½'' x 3¾'' and are set on 32'' centers. Some of the rafters are lightly notched for the original shingle lath, now missing. This probably represented an effort to achieve a smooth roof surface. There is no ridge member. The rafters are joined together at the ridge by means of pinned tenons. The longer rear rafters are supported by an oak purlin, 3¼'' x 5'', which is the upper member of the framing system described above. This purlin is supported by adzed oak studs set on 60'' centers. The studs are supported by diagonal braces between the purlin and the studs, which are joined by pinned mortise-and-tenon joints, and between the studs and the floor joists, which are fastened by pinned

gains. All the aforementioned joists are marked with chiselled Roman numerals. The adzed oak attic floor joists are 2½" × 5" and are set on 19" centers. There are no tie-beams. The attic floor joists serve in this capacity. No original shingle lath has survived. The existing shingle lath all dates from the period of the shingle roof shown in the circa 1900 photograph.

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

INTERIOR

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

The staircase dates from the ca. 1920 relocation. It has been moved about two feet forward of its original location. The original beaded stair-stringer may be seen in the closet under the staircase. Inside the stair closet is a chamfered corner post which was a part of the framing of the original stairway. The inner end of this chamfer has a lamb's tongue. The upper end of the chamfer has a double lamb's tongue similar to those seen in the great fireplace girt at the Van Nostrand-Starkins House (TG 1975, 76, 77, 78). This use of chamfering and lambs' tongues in the original structure may suggest that some of this use which we are attributing to the mid-19th century may be a century earlier. The exterior rear (west) door facings are plain and have mitered corners. The pintle holes for the recently removed original Dutch door survive in the facings. The hall flooring is 9" yellow pine, at least some of which was installed during the ca. 1920 relocation.

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

The present library is an elaborate room and may have been the back parlor originally or a bed chamber, or most likely both. It had its own fireplace which has lost its original fire box, facings and hearth but which retains its superb, original raised-panel fireplace wall with its bolection moulding. The small mantel shelf above the moulding is a later, possibly 19th century, insertion. The cupboard on one side of the fireplace and closet door on the other are a part of the original wall. The space behind this raised panel closet door is simply a void. It may have

Library

included masonry between the two widely divergent chimney flues which originally joined beneath the ridge to form a single chimney. The 10'' yellow pine flooring in the library probably is largely original. The patch in front of the hearth probably was filled in part by the original, larger hearth. The dado is made up of 2-panel ogee-moulded interior shutters of the late 19th century. It probably was installed during the 1920 relocation when shutters of this type were being discarded in large numbers. The library windows retain their original sash. These employ pinned mortise-and-tenon construction and have glazing bars which are 1¼'' in width. Glazing bars of this width usually are considered to be the earliest type of sash window and date from the first half of the 18th century. The moulded window facings extend completely around the sash, another very early characteristic. The adjacent lavatory window is similarly constructed.

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

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

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

The present living room originally was divided into at least two rooms. The covered T beam, ca. 1920, which extends from north to south, indicates the location of the dividing wall. The ceiling, as explained above, is lower on the front side of this division than on the rear side. The room on the front side of the division also retains its original beams. Those in the rear are modern decorations. The front room beams are very rough, especially when compared with the beam above the parti-wall in the center hall which is nicely finished and has a definite thumb-nail moulding at its lower corner. The exposed beams may have been boxed in originally to match (See Wilson Williams, TG 1965-1966-1967-1968-1975-1976). The doorway to the front (east) part of this room, from the hall, has Colonial Revival facings. The fireplace, in its raised panel wall, is on the site of the original fireplace. However, it is entirely new and dates from the ca. 1920 relocation. The floor of the present living room appears to be mostly original. There is the scar of the patched opening of the old cellar stairway on the rear side

of the division. This rear room originally was unheated. It may have been divided into two rooms. The 12/8 sash in both front and rear walls are set in Colonial Revival (ca. 1920) facings. However, the sash, as in the library, have muntins which are 1¼" in width and have mortise-and-tenon joinery. They are the earliest type of sash window. The window sash include a number of panes of hand-made glass, some of which probably are original to the house.

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

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