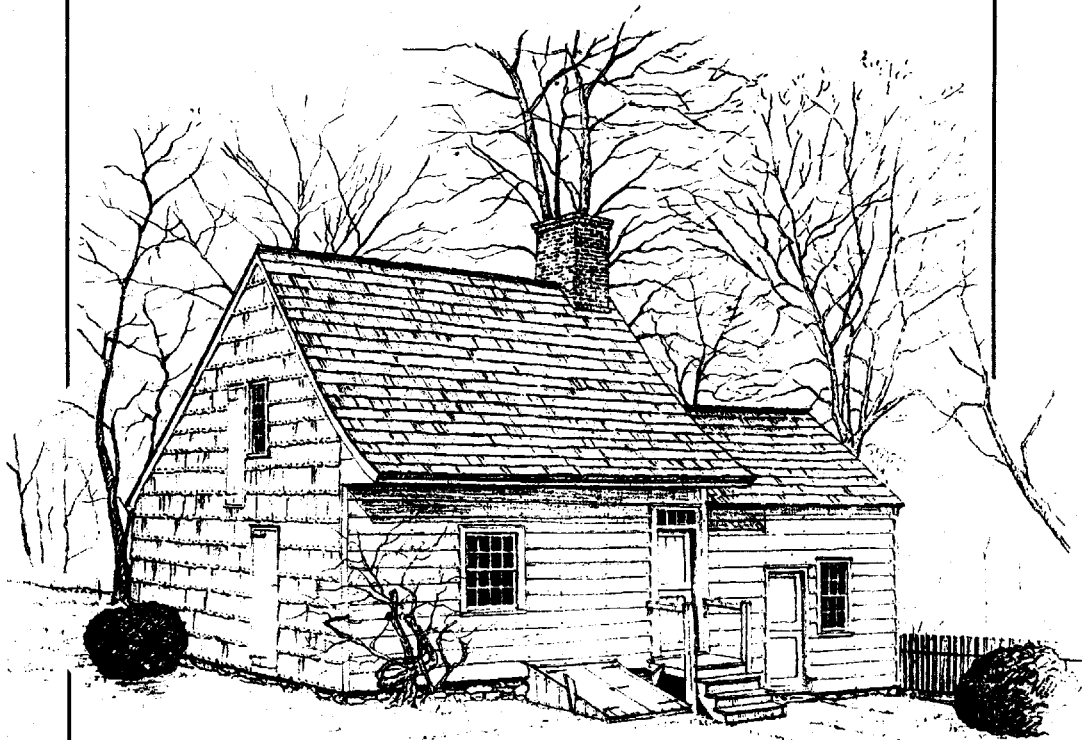


**Roslyn Landmark Society
Annual House Tour Guide.**



36th Annual Tour

**June 1, 1996
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.

36TH ANNUAL HOUSE TOUR

HOUSES ON TOUR

VAN NOSTRAND - STARKINS HOUSE (ca.1680)

221 Main Street, Roslyn
Pages 16 to 32

CAPTAIN JACOB M. KIRBY COTTAGE (1850)

221- A Main Street, Roslyn
Pages 34 to 39

JOHN S. WOOD HOUSE (ca. 1850)

140 Main Street, Roslyn
Pages 40 to 45

EBENEZER H. SMITH II HOUSE

175 East Broadway, Roslyn
Pages 46 to 52

VALENTINE - LOSEE HOUSE

117 East Broadway, Roslyn
Pages 54 to 63

WILKEY- CONKLIN HOUSE (ca. 1820)

208 East Broadway, Roslyn
Pages 64 to 74

ELLEN E. WARD MEMORIAL CLOCK TOWER (1895)

Tower Place
Pages 76 to 82

CORNELIUS HOUSE (ca. 1886)

64 Bryant Avenue, Roslyn Harbor
Pages 84 to 89

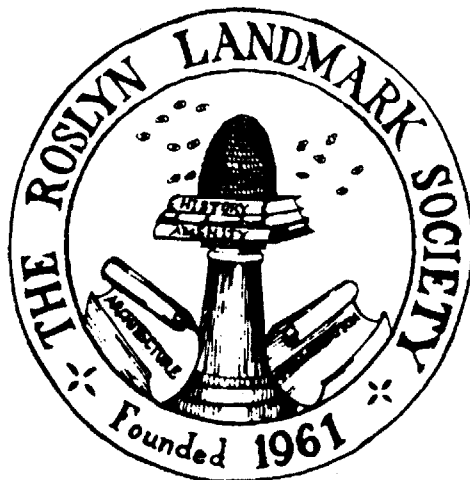
TRINITY CHURCH

Church Street and Northern Boulevard, Roslyn
Pages 90 to 99

HARBOR HILL WATER TOWER (1899-1902)

Redwood Drive, East Hills
Pages 100 to 105

**Please: No children under 12; no spiked heels (pine floors);
no smoking when in houses; no interior photography allowed.**



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The Roslyn Landmark Society expresses it's
sincere thanks to Peggy N. Gerry
for her generous support

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.

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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.

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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).

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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:

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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 19th century. Apparently the earliest known published record identifying locations and owners is the Walling Map of 1859 which probably was surveyed a year or two earlier. A large percentage of the houses and commercial buildings found on this map still stand. 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 on 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 nomination of John Warmuth's "The Roslyn House," in Roslyn Heights, was submitted in 1985, in which year the "George Washington Denton House," in Flower Hill, actually was admitted to the National Register of Historic Places. In 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), the John F. Remsen House (TG 1992-3-4), and in the demolition of the Arthur Duffett Building (TG 1987).

The 1996 Tour is the 36th 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, John R. Stevens and John Waite. 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 this 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 1970-71), known to have been built between 1794 and 1797; the Federal part of the William M. Vallentine 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, now Director of the New York City Landmark Commission, 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 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 sur-

vived 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 had 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 to those on the 6-panel Federal interiors 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 1976-77,89) and William Hick's 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 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 occasions, 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 as needed to disclose the dramatic design practices of Victorian house-painters. The SPLIA exhibit of the work 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 influenced by 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. It is also possible that he was the builder of the William J. Strong House at 1100 Old Northern Boulevard as the Strong House sheathing techniques of Northern New England and Canada appear in the Strong House. So far as we know, they do not exist elsewhere in Roslyn (TG 1994). 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 Wilkey's brother-in-law and almost certainly was the designer and builder of his house. It was learned recently (1983), from a penciled 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 penciled 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 that 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 the 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 by 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 has been partially 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 the 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 (TG 1993-94). Mould designed many churches in New York, including the All Soul's 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 "Maryknoll" (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. Thirteen of these buildings 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 a conflict between Christopher Morely and the Long Island Railroad in 1940. Copies of the original water-damaged drawings were donated to the Society by Robin H. H. Wilson, President of the Long Island Railroad 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 was probably done by an unknown Long Island Railroad 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 was later 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 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 began in 1987 by Wooden Bridge Inc. and was completed

during the Spring of 1988. Staining was completed by James Shea in 1989. The specially prepared stain and techniques 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 1995-71-72) 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 (1899-1902) (TG 1994), 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 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, A.I.A..

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 Philip 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 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. An English architect of the same group, William Burgess, designed the Quadrangle at Trinity College, Hartford, Conn..

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 concepts, construction methods and decorative detail. Many more equally interesting buildings remain. It is hoped that 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 were 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 1 1/2 story "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 tail 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 this 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 1 1/2 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 2 1/2- 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. Remson House (ca 1885) will be relocated 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 shopfront was added to the front of an unpretentious, 1 1/2 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 bracketted Italianate building. In 1989, the Bell Hotel, across Bryant Avenue from the Margaritis group, was restored by Guy Ladd Frost's design for Paul Brown. The Bell Hotel, in the Queen Anne Revival Style (ca. 1878) originally was clapboarded but was covered with shingles, ca. 1900. Later, synthetic siding was applied. The latter was removed in 1989 and the porches re-built more closely to their original design and enclosed.

1986 was an unfortunate year for historic preservation in Roslyn. In April, the shingle style George T. Conklin House (1912) at 198 East Broadway, burned to the

ground without ever having been studied. Later in the year the Building Inspector required the reconstruction of the moribund front porch of the house at 1100 Old Northern Boulevard. 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 William J. Strong House which is shown on Francis Skillman's Map as being almost directly opposite on the south side of today's Old Northern Boulevard (TG 1994-95).

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 re-locating 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 Marian Stevens. While it may be considered that the "saving" of half of the six early buildings remaining around the 1870 Station Plaza may 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' x 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' x 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 had originally 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 Robert and Janice 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 1888 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." In 1993, Peggy & Roger Gerry were the recipients of the Preservation League of New York State's Award of Honor for their preservation achievements in Roslyn. In the same year they received the preservation award of Honor from New York State Division of the American Award of Institute of Architects.

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 Imlaystown, New Jersey. During the summer of 1989, the Daniel L. Mott House, built by Lars Larsen ca. 1900, was relocated from Maple Street and Scudders Lane, in Glenwood Landing, to the grounds of "Comfort Cottage" on Glenwood Road, in Roslyn Harbor. While the Landmark Society had nothing to do with the Mott House move, the successful relocation of other local buildings almost certainly influenced this effort.

In 1988 the much altered shingle style, John F. Remsen House (ca. 1885) was displaced by the 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 contractors are Jim Kahn and Peter Kahn.

In February 1990, the John F. Remsen House, (TG 1993-94) was up on blocks awaiting a move to a new site on Glen Avenue, Roslyn. John Stevens completed measured drawings of the building in October 1990 and Guy Ladd Frost prepared foundation drawings. In March 1991 with approval for restoration plans from the Historic District Board, the John F. Remsen House components, were moved. By May 1991 the shell was reconstructed on the new site ready for door and window installation by Sea Cliff Woodworks. The Thomas Clapman Barn (ca. 1875-1876) was relocated to the Remsen site on Glen Avenue in December 1991 to provide garage space. Retoration work was completed in 1993. A General George Washington Roslyn visit Bi-centenni-

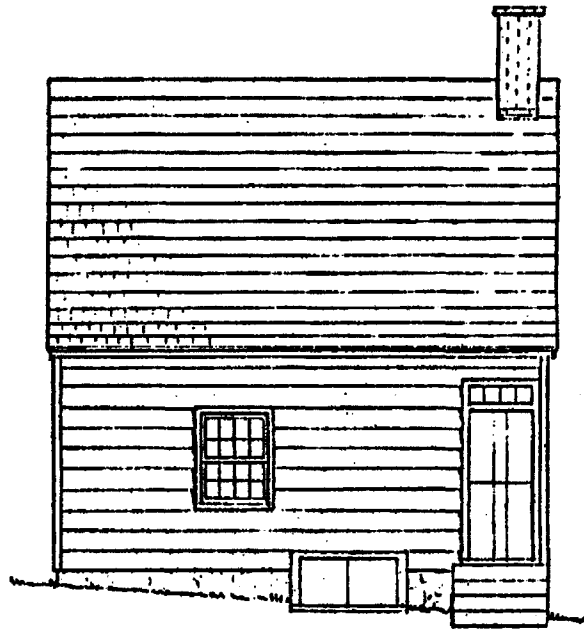
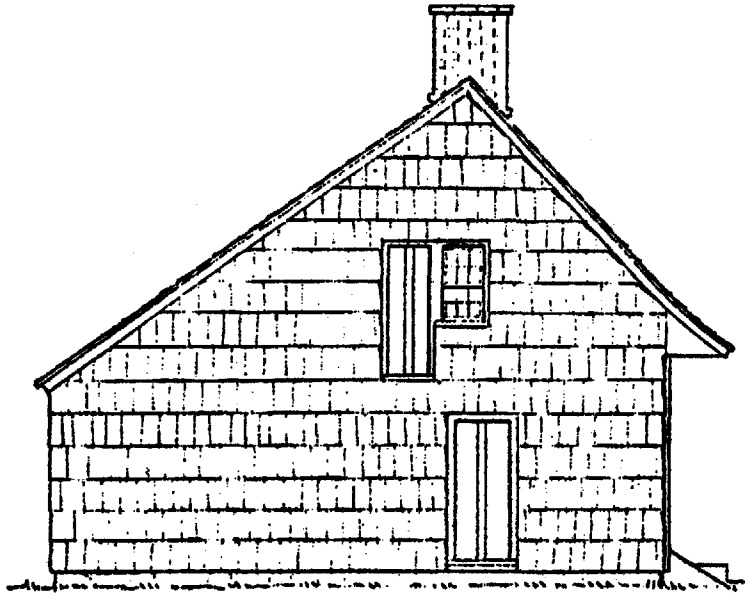
al was held April 22, 1990 at The George Washington Manor restaurant. General Washington had breakfast at Onderdonk's and visited the grist mill and paper mill on April 24, 1790. All the buildings still stand. The 1990s also was the focus of restoration efforts on Old Northern Boulevard and Mott Avenue. The Estella Seaman House (ca. 1888) (TG 1993-94) refurbishing was completed in September 1992.

Dr. & Mrs. Roger Gerry acquired the William J. Strong House (1830-1840) at 1100 Old Northern Boulevard during September 1992 and two early 20th century Strong bungalows on Mott Avenue. Complete descriptions of the restoration at 1100 Old Northern Boulevard and 71 Mott Avenue may be found in the 1994 Roslyn Landmark Society Tour Guide. The restoration of these buildings in addition to prior restoration of the Mott-Gallagher House (TG 1991), has contributed to the general improvement of this area. A highly appropriate new house was constructed adjacent to the Mott-Gallagher House, designed by architect John A Barberi, of Glen Cove. Residence "C" is recovering from being a slumhood neighborhood as 14 other structures are brought up to standard.

The Roslyn Sesquicentenary was observed in December 1993 with a celebration at the George Washington Manor. Attention then focused on the Ellen Ward Memorial Clock Tower (ca. 1895). The 100th anniversary celebration took place with festivities during the fall of 1995. A restoration plan had been submitted by Walter Sedovic, A.I.A. and work is in progress. Two historic districts were included in the local designation; Sinclair Martin Drive, a splendid group of 10 houses built in the 1930's, all related, was approved by the Village Board of the Incorporated Village of Roslyn. The Skillman Street Historic District also approved by the Incorporated Village of Roslyn, Board of Trustees in December 1995 is being challenged. Structural restoration of the General Elijah Ward Horse Trough also took place during 1995. A landscaping plan was implemented and a water supply provided by the Roslyn Water District.

Dr. Roger Gerry's death in 1995 and the loss of his expertise, resulted in a pause in the documentation of Roslyn's architectural history. We hope to continue the upgrade in the annual Roslyn Landmark Society Tour Guide.

Notes



**Van Nostrand - Starkins House
as it appeared about 1730**

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 coincidentally 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 Fellows 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 L120. (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' own house and his blacksmith shop are both mentioned in 1824 highway records. (North and South Hempstead Records, Vol. 7

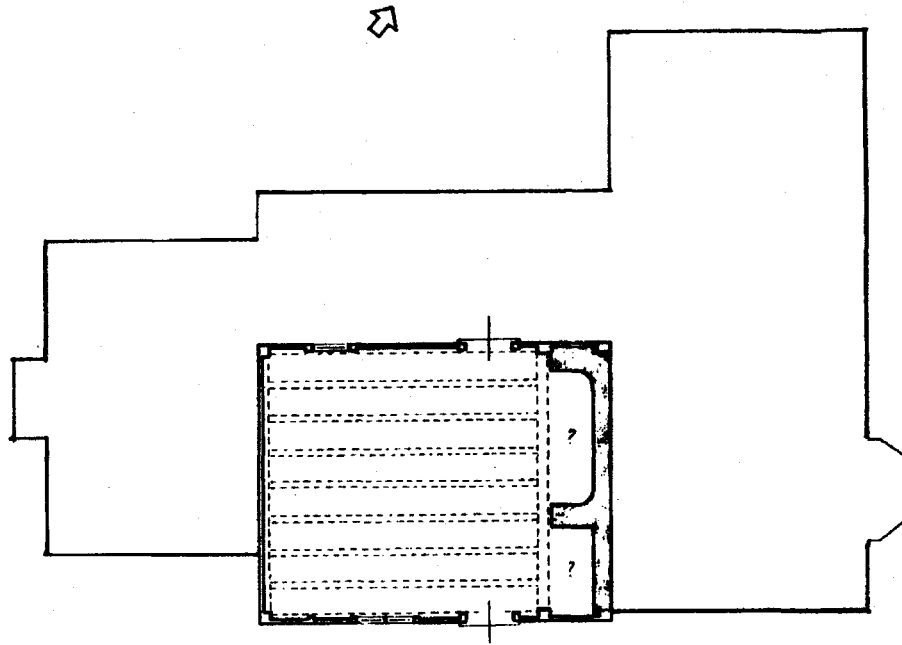
Pg. 43). Joseph Starkins was born around 1769 and he died in the Town of North Hempstead in 1814. Francis Skillman states "the next house south was Joseph Starkins, the blacksmith, at the fork in the road.... South of this (going up the hill) and near the stone (R.R.) bridge stands the old house given by Richard Valentine to his son, William (ancestor of the present Valentine's in Roslyn)." Skillman implies there were no houses between the Valentine (Railroad Avenue) and the Starkins (Van Nostrand) houses. Yet the first census shows Lt. Col. Richard Manet (Maney), the senior Revolutionary War officer in Hempstead Harbour, as living in 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 Corner's." 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 Issac 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, ca. 1680 - ca. 1740

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 the 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 stone or brick.

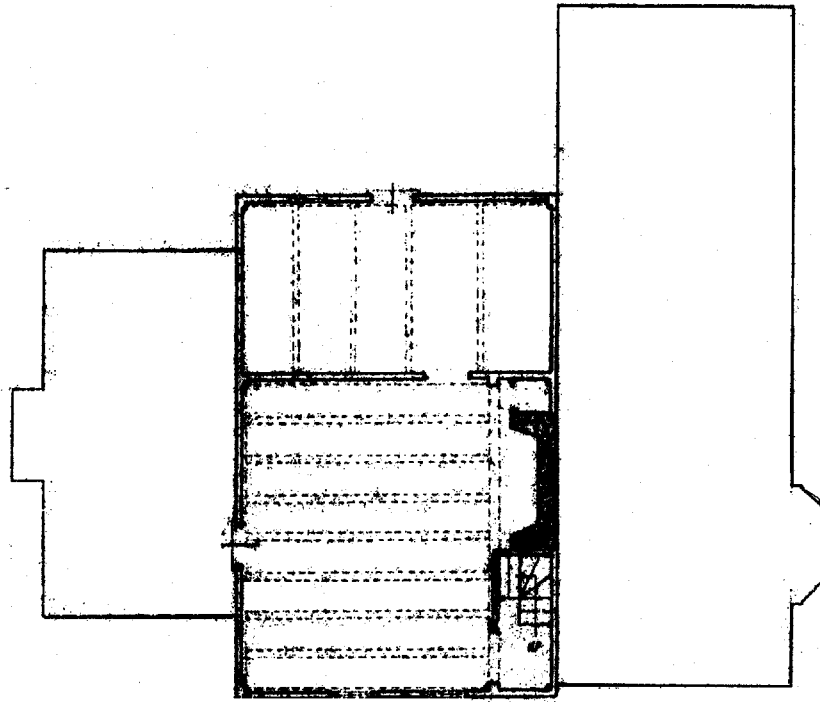
A major part of the original framing has survived. It is entirely of white oak. The original north and west sills exist, although a short piece of the north sill at the east end is missing. There is a rabbet in the west sill to receive the ends of the floor boards. The floor joists are set the thickness 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 4 1/2 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, equidistantly 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 4 1/2 inches in thickness and 5 1/2 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 by 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 4 1/2 inches in thickness and 6 1/2 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 inches, 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 overhung that wall by a few inches, while



Van Nostrand - Starkins House
First Floor Plan
Stage II, c .1740- c. 1810

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 struc-

ture 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.

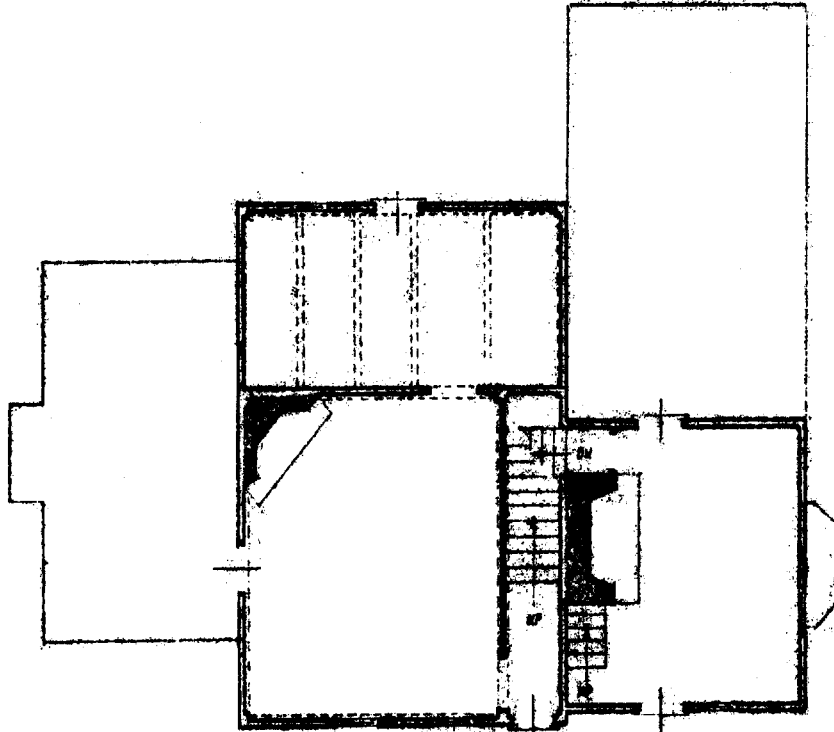
The "stone end" east wall was removed and replaced by a stone wall that ended short of the south wall, and extended up only as high as a girt inserted at this time. The top surface of this girt was on the same level as the original girts. Its ends are gained into the corner posts. There are seven more 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 5 1/2 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 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.



**Van Nostrand - Starkins House
First Floor Plan
Stage III, c. 1810 - c. 1840**

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 9 1/2 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 11 1/2 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 10 1/2 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 reset 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 sections.

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 sec-

ond 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.

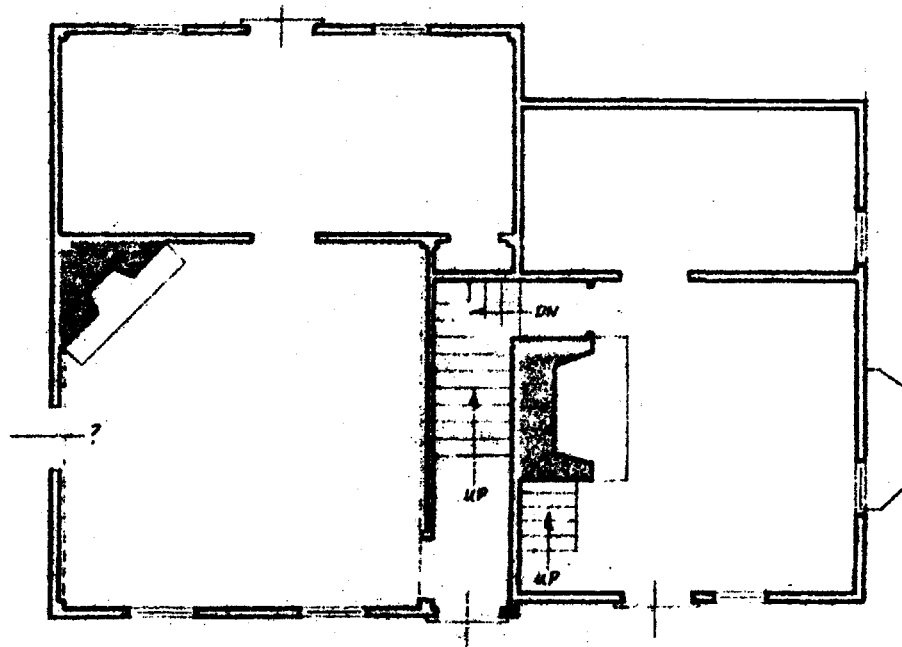
There was apparently no communication between the wing and the main unit for some time after the wing was constructed. Access between the two sections would seem to have been made in Stage V.

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 the 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 sometime 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 latter 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 this space, as can be seen from the 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.

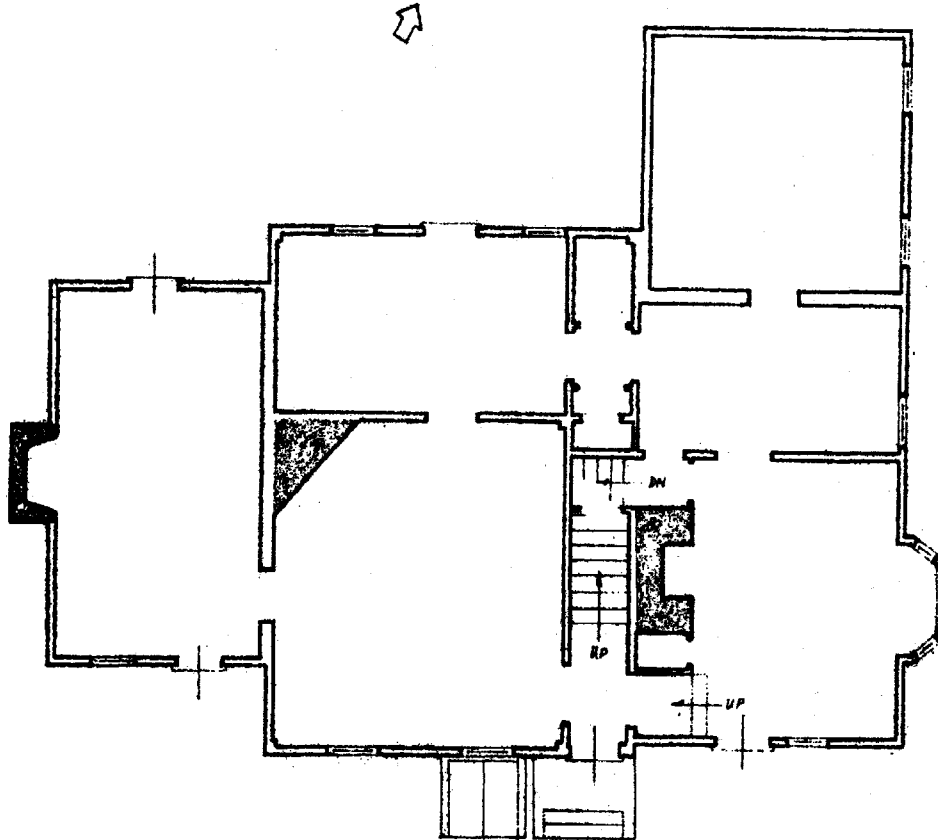


Van Nostrand Starkins -House
First Floor Plan
Stage IV ca. 1840 - ca. 1875

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 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 hav-



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

ing 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 reused 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 a 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 east and 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 Frederick 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 (1996) to work on local restorations. The interior color analysis was completed by Frank Welsh, and interior painting 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 the developing 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 of 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 John Rogers and Arthur Duffett Houses has been installed here for exhibit and to preserve them.

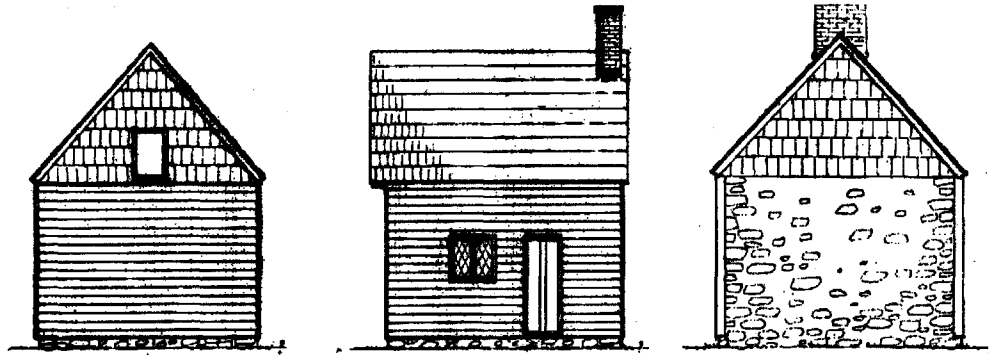
Similarly, all of the framing of the 17th and 18th century lost has been color-coded so that chronologic evaluation is easily possible. Local architectural fragments are exhibited here, including sections of the seven examples of 19th century fencing surviving in Roslyn as well as tool-boxes belonging 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 medicinal 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 1996 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 resingled 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.

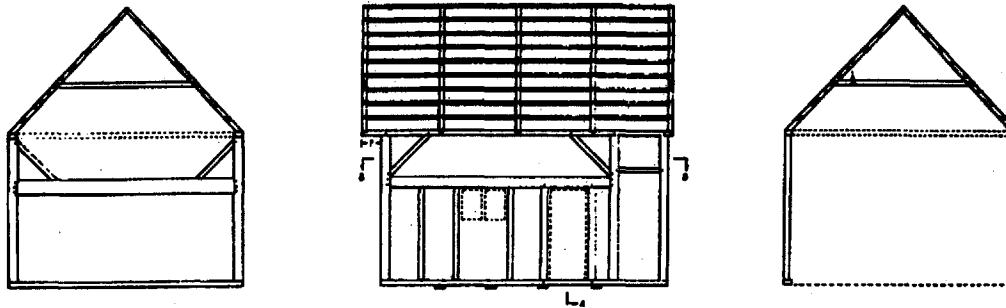


West Elevation

South Elevation

East Elevation

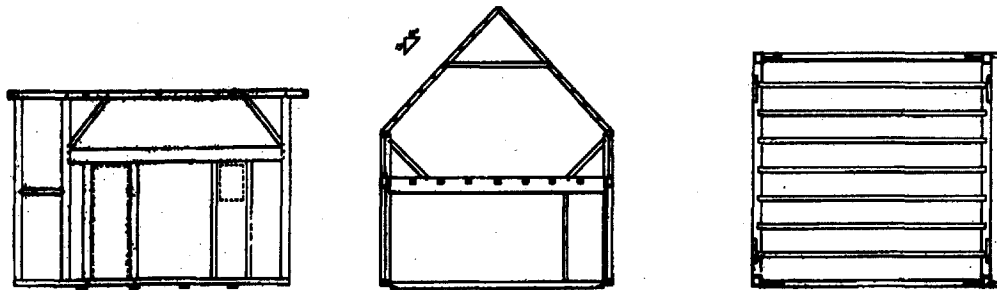
**Van Nostrand - Starkins House
Reconstructed Elevations
Stage I, ca 1680 - 1740
Drawings by John R. Stevens**



West Elevation

South Elevation

East Elevation



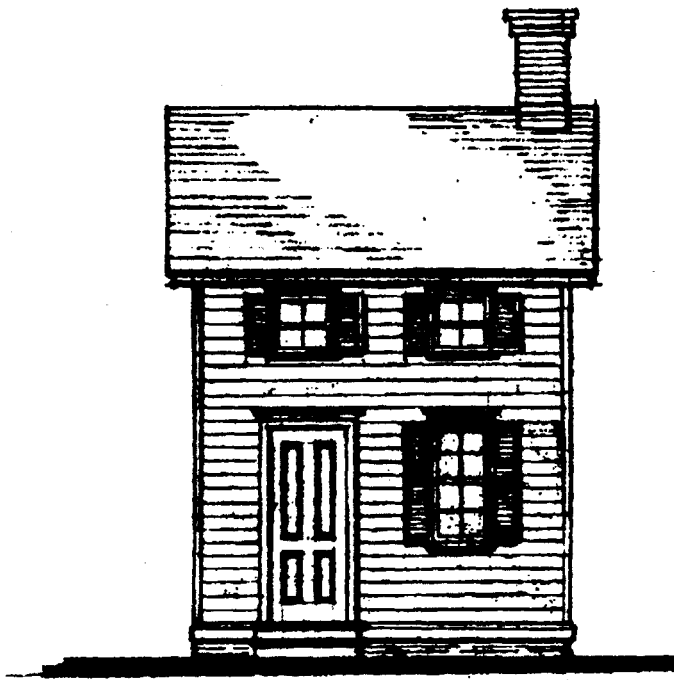
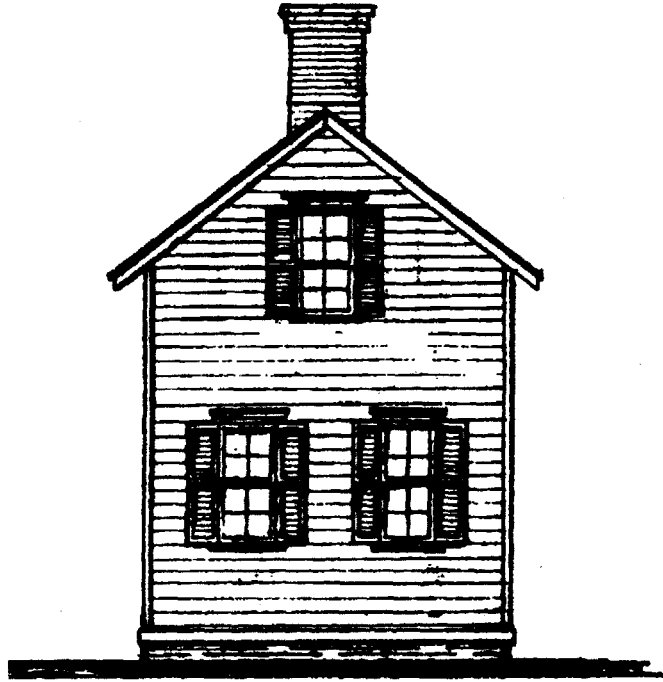
North Elevation

Section A - A

Section B - B

**Van Nostrand - Starkins House
Framing Details
Stage I, ca. 1680 Plate 2**

Notes



Captain Jacob M. Kirby Cottage

CAPTAIN JACOB M. KIRBY COTTAGE (Circa 1850)
221 A Main Street, Roslyn
(Roslyn Landmark Society)

Residence of: Kimanne Saladino & Fredrik Ruehman

HISTORICAL BACKGROUND:

Kirby Cottage, built circa 1850 as an independent "one-up-one-down" structure, may have been originally located somewhere about the "Kirby's Corners" property which encompassed the intersection of Main Street and East Broadway. Sometime around 1870 the cottage was attached to the Van Nostrand-Starkins house, being moved into the angle formed by the early 18th century leanto and the mid-19th century leanto of its late 18th century wing. In 1970-71 the once-independent cottage was detached from the Van Nostrand-Starkins house, relocated on the southwest corner of the lot, restored and slightly enlarged by the Landmark Society as a residence.

The lot upon which the cottage stands, one of the oldest settled parcels of land in the village, is shared with the Van Nostrand-Starkins house, which has been dated by characteristics of its construction circa 1680. William Van Nostrand was living in this house at the end of the 18th century. (The first U.S. census in 1790 lists William Nostrand as the northerly neighbor of William Valentine, whose house site is established by a photograph by George Brainerd in 1878, and by Francis Skillman's description of conditions in Roslyn during the first half of the 19th century). The house was sold in 1795 to Joseph Starkins, a blacksmith. (Queens County Liber 65 of Deeds, pg. 291). The 1800 Federal census lists Starkins as a neighbor of William Valentine, having the same relationship as Van Nostrand had had ten years earlier.

In 1850 the house and four acres was sold by Joseph Starkins, Jr. to William Verity of the Town of North Hempstead, (Queens County Liber 85 of Deeds, pg. 486) and in October 1852 Verity sold his land to Captain Jacob M. Kirby, who already owned property on the east side of the present Main Street.

Captain Kirby operated a fleet of sloops, including the "Mary Ann" probably named for his first wife, the "Mary Hicks", the "Sarah Elizabeth", the "General Washington" and the "Andrew Jackson", between Roslyn and New York. He carried farm produce, cordwood and locust logs to be sold by New York's commission merchants whose tall brick warehouses lined the East River shipping district along South, Water and Front Streets. Business made him prosperous, and by about 1845 Kirby was able to build the seventeen room Greek Revival mansion which stood until 1941 on the southeast corner of the intersection. The mansion fronted East Broadway with a monumental Doric portico, grand if ungainly in its design. (In 1941 the Kirby mansion, the site of which had been sold for the Silver Hill apartments, was moved to Wheatley Hills, where it now forms the west wing of the Cornelius Vanderbilt Whitney house. Roslyn News, April 18, 1941.)

According to the construction and style of the Kirby Cottage, it was probably built around the time when Jacob Kirby purchased the Starkins house parcel, in 1852.

A minuscule building, it originally contained only two rooms, one on the ground floor and one above. There was an interior chimney but no evidence remains of a kitchen. Although the Walling Map of 1859 is vague in its records of outbuildings, the Beers-Comstock Atlas of 1873 contains this information:

a. On the parcel within the V formed by the intersection of Main Street and East Broadway there is the early element of the existing dwelling house, the existing Kirby store facing Main Street, a barn, and a small cottage on East Broadway. (An early 20th century photograph including the cottage shows that it was not the building known as the Kirby cottage).

b. There were no outbuildings attached to the mansion; and

c. behind the Van Nostrand-Starkins house, slightly north of the present site of the Kirby cottage, stood a tiny building labelled "office." No known photograph includes it, but the one-story building behind the present 219 Main Street, which seems to date ca. 1850 -55, traditionally known as the "dame school", was moved in 1963 from a spot behind the Van Nostrand-Starkins house very close to the place where the Kirby "office" was shown on the 1873 map.

This leaves no unidentified outbuildings on the Kirby holdings, but the little cottage might have been somewhere at the "corners" and unrecorded in 1873, or it may have been brought from another location.

Jacob M. Kirby, having married a second time in 1875, died on January 5, 1880 (his gravestone in the Roslyn Cemetery reads January 3, 1889) leaving the Van Nostrand-Starkins house, to which the cottage was by then attached, to his son, the Reverend William Wallace Kirby. W. Wallace Kirby was a Justice of the Peace for the Town of North Hempstead from 1874 to 1878, and supplied the pulpit of the Roslyn Presbyterian Church (Tour Guide, 1973-74) from spring, 1870, to July of 1871.

As part of the larger house, the cottage was owned by Wallace Kirby's family until 1918, when his wife Susan Eliza deeded it to her son Ralph Kirby. Ralph's brother, Isaac Henry Kirby, lived in the house from the time of his marriage in 1916 until 1934, and was the last member of the Kirby family to occupy it. In later years it was the residence of George J.G. Nicholson; then of John G. Tarrant, who sold it in 1963. In 1966 it was acquired by the Incorporated Village of Roslyn, the present owners, who rent it on a long-term lease to Roslyn Landmark Society for restoration and operation as a house museum. The restoration is being supported by a matching grant from the New York State Division for Historical Preservation.

The original "Kirby Cottage" probably was a workman's cottage. 141/4 feet square, having a lower all-purpose room heated by whatever device served for cooking with an additional unheated room above, with a sloping ceiling on two sides which provided an additional sleeping area. Originally there was a hole in the floor above the stove, the plug of which could be removed so that the heat would circulate to the upper room. On the basis of its construction, i.e. clapboarded exterior with corner boards, the slope of the roof, rough log floor joists, mortise-and-tenon joinery and careful dovetailing of the sill corners, the house is assumed to have been built during the mid-19th century. It is similar to, but somewhat smaller and slightly more ambitious than the design for a farm worker's cottage published by William H. Ranlett in 1849 as Plan XLI. Ranlett estimated the cost of his building at 374.12.

Sometime around 1870, when the cottage was joined to the Van Nostrand-Starkins house, it was placed upon a cellarless rubble foundation. In this location the lower room was used as a kitchen and the upper room as a bedroom. It remained in this location for about a century and was not recognized as having been a separate building originally until stripping procedures conducted by the Landmark Society in 1970 disclosed the survival of its west wall clapboards behind the east wall of the Van Nostrand-Starkins leanto. In addition the south wall of the Kirby Cottage was independently framed at its connection with the Van Nostrand-Starkins house. The scars of this connection are still visible on the west wall clapboards of the Kirby Cottage in its present location.

At the time the Kirby Cottage was attached to the Van Nostrand-Starkins house (about 1870) an overall modernization program was undertaken. This included new interior plaster, the addition of a new Victorian dormer window to the south roof slope of the late 17th century Van Nostrand-Starkins house and the construction of a bay window at the east end of its late 18th century wing. A 6/6 window, replaced by the bay window, was relocated in the north wall of the first floor of the Kirby Cottage. The remaining sash in the Kirby Cottage were probably of a 4/4 type. These were replaced with 2/2 sash which have survived today. An early 20th century photograph in the Landmark Society Collection shows the Kirby Cottage as it looked after its attachment to the Van Nostrand-Starkins house. At that time it had overhanging eaves and an interior chimney. The most substantial change was the reversal of part of the rafter pitch of the leanto of the late 18th century Van Nostrand-Starkins wing so that its roof slope would more closely approximate the roof slope of the Kirby Cottage. Subsequently the eaves of the Kirby Cottage were "clipped" and an interior chimney taken down and replaced by a single flue exterior chimney. At this time the hearth was demolished and a new concrete slab for a kitchen stove poured.

In 1970, as part of the overall Van Nostrand-Starkins House Restoration Project, the Kirby Cottage was detached from the Van Nostrand-Starkins House and relocated on its present site, maintaining the same orientation the cottage had when it was attached to the Van Nostrand-Starkins House. The cottage was placed upon a concrete foundation having a full cellar to provide space for a heating system. The visible foundation was brick faced in conformity to the practice followed in Roslyn in the mid-19th century even though it had a rubble foundation when it was attached to the Van Nostrand-Starkins House.

EXTERIOR:

Basically little was done to the exterior of the original "one-up-one-down" cottage. It was decided to retain the Kirby Cottage as it had been modified when it was attached to the Van Nostrand-Starkins House as so much detail survived from that period. The 6/6 window mentioned above was removed from the north wall of the first floor of the Kirby Cottage and returned to its original location in the east end of the late 18th century wing of the Van Nostrand-Starkins House. It was replaced by stylistically appropriate 2/2 paired windows. The simple doorway east of this window was removed as it would have served no useful purpose in that location. The 20th century single flue chimney was replaced with a more appropriate double flue chimney derived from a surviving example in the Ralph Tubby house at 1401 Old Northern Blvd. The Victorian dormer window from the south roof slope of the Van Nostrand-Starkins House was inserted into the north slope of the Kirby Cottage roof. Unfortunately, the early 20th century photograph referred to above which showed the Kirby Cottage with extended

eaves was not known of at the time of its relocation. Otherwise this characteristic of the original cottage would have been restored. In addition to these few changes a small utility wing was added along the south side of Kirby Cottage to provide space for such 20th century amenities as closets, a bath and a kitchen. The rear doorway with its four panel, ogee moulded door which has been mentioned above, was relocated from the north wall of the cottage. The bay window, which dated from the time of the attachment of the Kirby Cottage to the Van Nostrand-Starkins House was attached to the south wall of the new wing of the Kirby Cottage. This relocation not only provided for the survival of the stylistically qualitative bay window but also provided additional, badly needed space in the new kitchen. The front entrance also was placed in the new wing. This included a small, pent-roof stoop trimmed with lamb's tongue-and-chamfer decorative bracing. The four panel ogee moulded front door is a survival from the demolished Virginia Morris house on East Street in Roslyn Harbor. The Victorian door bell is not original to the door but is of the same period. All of the louvered shutters remain attached to their original plain surrounds. The present plain water table is stylistically appropriate to the Kirby Cottage but it is impossible to establish whether it dates from the original free-standing cottage or from one of its subsequent revisions. The Kirby Cottage restoration and addition were designed by Guy Ladd Frost, A.I.A., and executed by the late Adam Brandt of Greenvale. This project was the first in a series of restoration projects accomplished by this team. It was decided to extend the eaves as shown in the early 20th century photograph previously mentioned in this text. This work was completed in September 1975 by Edward Soukup and Steve Tlackowski. Completion of the eve extension contributes to the delightful appearance of this small cottage.

INTERIOR:

The interior of the new wing all dates from 1970 and will not be described. However, the plain flat surround of the bay window is the original and the remaining door and window surrounds conform to those of the original part of the cottage. The four panel, ogee moulded interior doors are in period with the house and come from the Landmark Society's stockpile. All were fitted with appropriate stoneware knobs and cast iron rectangular or square rim locks of the period. The board-and-batten doors to the bath and second floor closet had been discarded from the Samuel Dugan House I (Tour Guide 1966-67).

The principal architectural feature of the parlor is the enclosed stairway which winds around the fireplace. This is sheathed on both sides with 4 1/2 inch beaded sheathing which dates from the 1850-60 period. The sheathing on the room side of the stairway is placed vertically; that on the wall side is placed horizontally. The board-and-batten door which opens to the stairway and a small closet door beneath it are made of the same vertically placed sheathing. The patent reciprocating thumb-latch on the stairway has cast decoration and appears to date from about 1860. It was found in its present location. The stair wall also includes a small window which rotates on its horizontal axis. This arrangement was intended to allow heat from the stove to penetrate to the chamber above. It probably dates from the attachment of the Kirby Cottage to the Van Nostrand-Starkins House.

The parlor fireplace is entirely conjectural as the interior chimney was moved to the exterior and a concrete stove slab poured early in the 20th century. The present brick fireplace, hearth and chimney were designed by Frederic N. Whitley, Jr., an

internationally known authority on chimney and fireplace design. The flat panelled mantel with its late Tuscan moulding dates from about 1860 and comes from the Landmark Society stockpile.

The parlor dado is made of narrow, beaded vertical sheathing of the type called "wainscot". Like the pine parlor flooring, placed over the early floor, it dates from about 1870 when the Kirby Cottage was attached to the Van Nostrand-Starkins House. The flat door and window surrounds are beaded on their interior edges. The east window surround and its sash are original to the house.

The moulded Victorian bookcase, circa 1870, in the chimney embrasure, was in use as shelving in the Kirby Cottage parlor when it was the kitchen of the Van Nostrand-Starkins House. It was restored and the flat panelled lower doors reconstructed for use as a bookcase in its present location.

As mentioned above, the stairway retains most of its original beaded sheathing and continues upward to terminate at the level of the original four inch yellow pine flooring of the upper story. The stairway with its narrow treads, high risers and triangular steps is a bit hazardous especially when descending. At some time during the attachment of the Kirby Cottage to the Van Nostrand-Starkins House this stairway was "straightened out" and the triangular treads eliminated by extending the stairway through the south wall of the original Kirby Cottage into the leanto of the late 18th century wing of the Van Nostrand-Starkins House. This modification isolated the lower part of the stairway. Since this was enclosed and retained its original board-and-batten door, for many years it was used as a kitchen closet; the lower three steps serving as shelves. Originally the stairway was enclosed above the second floor level but insufficient evidence remained to reconstruct this enclosure.

For many years no protection of any kind surrounded the stairwell at the upper front level. During the restoration of the Kirby Cottage in 1970-71 a discarded section of stair rail from the Epenetus Oakley House (Tour Guide 1973-74) was installed utilizing a contemporary newel from the Landmark Society's stockpile. The mahogany stair rail is circular in cross section and the balusters slender, tapering, mahogany rods. The newel is maple with an urn-turned shaft and turned finial. The original interior single flue chimney was located only a few inches from the stairwell at the second story level. It must have required considerable agility to negotiate this small space before descending the stair.

The bedroom baseboard is a simple, uncapped skirting dating from the 1870's. It is not original to the house as during the recent restoration areas of beaded pine sheathing, matching that of the stairway, were found under the bedroom plaster. This suggests that in the original room-over-room house, the entire bed chamber was sheathed in this material. The sheathing which remained was removed and used in patching the stairwall. The flat east window surrounds are original and match those of the parlor. The dormer window surround was reconstructed to match it.

The Kirby Cottage includes an attractive array of 18th and 19th century cottage furniture and 19th century prints, some of which descended in local families.



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

JOHN S. WOOD HOUSE
140 Main Street (circa 1850)
Residence of Mr. and Mrs. William A. Barone, Jr.

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.

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 was shown on the 1994 tour. In fact, the 1860 census, which is not always easy to interpret, suggest 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. Anabella and Caroline A., in addition to father-in-law, Anthony Wilkey. This entry does not include grown children who lived elsewhere.

When the previous 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 a pleasure 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 1st. of April" and hopes that her brother will "come on and see what a pleasant home I have got." The letter probably refers 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 Wilson Williams House) just a few feet to the south. The grounds here are large and damp but the house has more than eight rooms. (T.G. 1975-76) 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 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, T.G. 1973 and 1974). It was purchased by Mr. and Mrs. Edmund Ilg from Harry Smith's estate in 1954.

EXTERIOR

The house is a 2 1/2 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 4 1/2" wide on the principal (east) front, 6" on the north and south elevations and 7 1/2" on the west elevation which no one but the family 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 and one in the west. Originally, and still, this is the only window in the west front. All of the east windows, including the "eyebrow" windows, are surmounted by elaborate projecting, Tuscan-moulded drip caps. All other windows have plain drip caps. The exterior door on the second storey south replaces an original window. All of the windows originally were fitted with louvered shutters, some of which survive. The pintles for the "eyebrow" windows also survive although the louvers are missing. The house retains its moulded corner boards and plain, flat, water table which has a vertical projecting edge of only 1 1/2 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 (T.G. 1971-1972) and followed by the first (south) half of the Myers Valentine House (T.G. 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) (T.G. 1978-1979) next door which also may have been built by Thomas and/or John Wood but which varies somewhat from the typical Wood house pattern. We know the Woods did not always build typical wood houses, The Warren Wilkey House must have been built by John Wood 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. 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 mould-

ings are set in the shape of "V's" to provide a Gothic quality. The door retains its original hardware with procelain knobs and rosettes.

FRAMING

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

The attic may be entered from the third floor via its original hatch and removable ladder. The sawn rafters are 3x6 inches in cross-section and are set on 26 inch centers. The rafters are lap-jointed at the ridge and there is no ridge member. However, the ridge is supported by a 3x6 inch sawn, north-south oriented, joist for the accommodation of which the lower edges of the rafter angles have been notched. This joist is supported by a series of vertical posts and diagonal braces to form a truss which rests on a north-south oriented 4"x4" 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. The vestiges of the original boxed in stairway to the second (principal) storey may be seen behind a board-and-batten door. The original dining room is located north of this entrance hall. This retains its original 9-10" yellow pine flooring beneath hardwood strip flooring of 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.

The original kitchen walls are almost completely covered with later sheathing. The plain door facings have beaded interior edges. There is a board-and-batten exterior door having an inserted 9-light window in the north wall. There is a similar board-and-batten door, without the window, in the south wall which opens to the original larder. Both doors retain early hardware. The larder is sheathed with modern materials. However, in 1954, when the Ilg's bought the house, the larder retained its original rubble walls and pounded 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. The stairway is now free standing making the hall appear even larger than it actually is. However, the stairway originally was sheathed below its fascia to provide space for the boxed-in stairway from the first floor. The latter is no longer used and its opening has been floored over. 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.

The front parlor retains its original 10" pine flooring and has the same trim and baseboards as the hall. 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 present mantel was installed by Mr. and Mrs. Ilg who reconstructed a firebox which apparently had been bricked in for a parlor stove. However, originally there was a fireplace in this location. The original mantel survives in storage. This 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.

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 plain door and window facings are trimmed with ogee mouldings and back-bands, both planed from a single piece of wood. There is a shallow closet in the south chimney embrasure which has a four-panel, ogee-moulded door. A plain 4" wooden cornice with 1" dentils was installed by the present owners in 1993 in the front and back parlors. This serves to conceal an awkward line at the juncture of the ceilings and walls and was frequently used in the late 19th. century for this purpose. The front parlor mantel was painted faux malachite at the same time.

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.



Ebenezer H. Smith II House
Corner detail of the Chiragic Monument of Lysicrates,
showing dentilation

EBENEZER H. SMITH II HOUSE
175 East Broadway
Residence of Mr. and Mrs. Udo Koopman

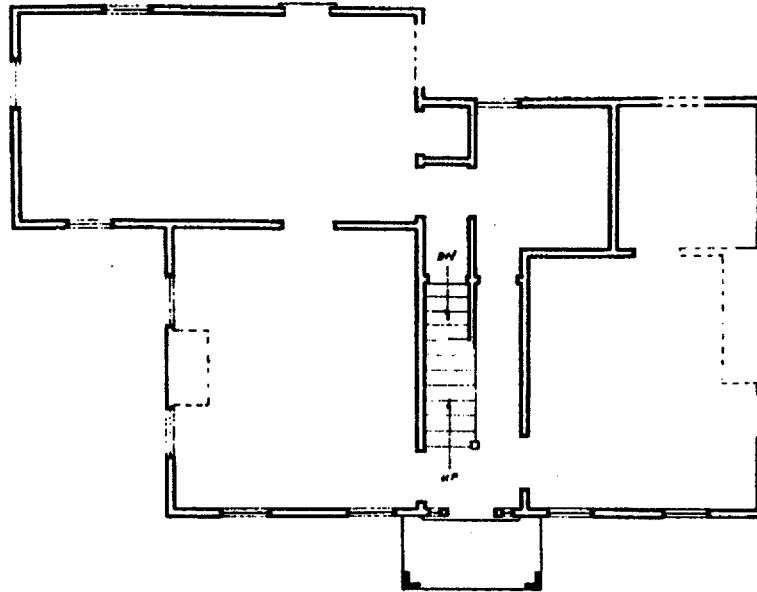
HISTORY

This interesting five-bay clapboard house is a new arrival in Roslyn. It is a reassembled farmhouse from West Melville, Long Island. The house, until only recently, set squarely on a level expanse of the Richard McGovern Sod Farm. The house was carefully taken apart, each piece was numbered, their position was recorded, and taken to Roslyn where the house was reassembled on new foundations for the previous owners. Although much of the flooring and cladding have been replaced, a new rear wing added, and an ample basement replaces the original cellar, it is still primarily the house where Ebenezer H. Smith raised his eight children.

Huntington Town records for the house's first site show that Eliakin M. Smith owned the land prior to 1818. Eliakin's son, Ebenezer H. Smith Sr., bought the land in that year. Twenty-eight years later (1846) Ebenezer H. Smith Sr., sold the land to his son Ebenezer H. Smith II but he retained his dwelling house as his life estate. The younger Mr. Smith already had six children and it is quite probable that he had this house built at that time by an unknown carpenter-builder, who left no name but did leave a hammer among the rafters. It is generally assumed the house was built ca. 1855. Ebenezer H. Smith II lived on in this house until his death in 1880. Elbert Smith bought the property at that time. Later it was sold to Israel A. Smith, then John M. Thompson, then Edwin W. Stouthoff, then Samuel Horan and, finally, Edward and Richard McGovern.

Several years ago, when the house became available, it was considered for inclusion in Nassau County's Bethpage Museum Village. It would have been quite appropriate there as its age and scale are in keeping with the Village. The original site is quite near Old Bethpage which also made it an appropriate choice. However, this did not come about and the house was eventually reassembled on 175 East Broadway- a dramatically different site over fifteen miles away from West Melville. For a time there was considerable interest in locating the house on another site in Roslyn-at the present site of the Teamster's House at 190 East Broadway (T.G. 1980). However, this site to the north on East Broadway was better served by the installation of a local building.

Moving houses rather than building new ones has been done in many places by many cultures but none have done it with such skill and on such a scale as Americans. Visitors to this country in the 19th. century noted the skill with which large buildings could be moved to make way for newer buildings, widened thoroughfares, and railroads. An English editor found the practice curious enough to describe at length in the 1832 Penny Magazine (#314, 2/25/1832, pg. 67-68). In 1838 the Scots engineer David Stevenson noted in his Sketch of the Civil Engineering of North America "In consequence of the great value of labor, the Americans adopt, with a view to economy, many mechanical expedients, which, in the eyes of the British, seem very extraordinary. Perhaps the most curious of these is the operation of moving houses which is often practiced in New York." (This observation was recently quoted in John Obed Curtis' useful booklet, Moving Historic Buildings, available from the U.S. Department of the Interior, Heritage Conservation and Recreation Service.) The motivation in 19th. century America for building-moving is quite obvious. The country's population was burgeoning, housing was in short supply, and skilled tradesmen were in great demand. It is quite



**Ebenezer H. Smith II House, first floor plan
after enlargement circa 1870**

obvious that the saving of sound buildings by moving and resiting them became a practical alternative. There are buildings in Roslyn that have been moved but one can be assured that the Ebenezer H. Smith II House has come the furthest. The more dramatic method is to move the house, entire and intact, but dismantling and reassembling was not uncommon and quite easy with braced framed structures. In 18th. century Connecticut, house frames were prepared for trade with the Caribbean. When Nantucket's Harbor became inadequate for her whaling industry, legend has it that whole houses were dismantled and moved to more promising ports like New Bedford, Massachusetts, Hudson, New York and Lahaina, Hawaii.

ARCHITECTURAL ANALYSIS

The Ebenezer H. Smith II House is of braced frame construction and is five bays wide. The gables are perpendicular to the front elevation. The house had undergone several modifications. In its present reassembly, all but the most recent were retained. Structurally it is nearly intact but it was strengthened to meet modern building practice. In addition, the flooring, the clapboards and the planking needed to be supplemented. These new modifications have made the house sounder because once invisible areas of decay were exposed and remedied. Features like brick nogging for insulation were not reinstalled but were recorded.

To call this house a typical vernacular Long Island farmhouse dismisses some very interesting aspects. It is obvious that its builders had attempted to provide a house suitable for a proud yeoman and his large family. The front elevation, or west side,



Ebenezer H. Smith II House, as it appeared when built, circa 1855

appears to have been the result of two buildings stages. The left (north) side and the first floor appear to be part of a five-bay-story-and-a-half-house, but then again the right (south) side appears to be part of a three-bay, two-story house. In this instance it is almost certain that appearances are deceiving. It is generally assumed that the original house consisted of a two-story main block, three bays wide, and a one-and-a-half-story wing two bays wide. This, of course, establishes the house as a so-called "side hall" house. However, since the front elevation of the wing is continuous with the front elevation of the main block, it was possible to design a typical side-hall house which has a center hall plan on the interior of the first floor. At the beginning the rear elevation of the wing did not extend quite as far back as did the rear elevation of the main block. This original structure was constructed about 1855. Approximately 15 years later (about 1870), the rear wall and part of the side wall of the wing were demolished and the present wider wing was constructed. This wing is about 12 feet wide by 23 feet long and has always projected beyond the end wall of the original one-and-a-half-story wing described above. This wing originally was intended to serve as the farmhouse kitchen, a function which continues today. In the original house the wing and main block both had roofs pitched at a 1' rise for a 12' span and had built-in rain gutters. In 1947 this wing roof was realigned. This alteration was removed during the current restoration, which started in 1980.

The effect of this combination story-and-a-half section and the two-story section is quite striking. The new site, which is so steeply sloped that nothing had been built on it before, has been cleverly modified to hold the house. What once sat close to the flat Long Island farmland, now surmounts a brick pedestal-like basement and over-

looks the park and the mill ponds. The impact of the siting is made even stronger by the cohesion created by the building's dentilated cornice. This cornice functioned as concealment for the rain gutter. Dentails are tooth or coglike bands that extend from the pediment and appear to support the eave. They do not serve any major structural purpose although they are thought to have been derived from the ancient Greek house construction which had beam ends extending through the wall, much as Navaho Indians do on their adobe houses. These beam ends became stylized and served to articulate the shadows of the underside of a cornice. The Greeks and the Romans used dentils extensively in the Ionic and Corinthian Orders. The Renaissance saw a revival when the Orders were revived. With the American Classical Revival, the capital and the column are usually the determinates of the Order. The various Orders, Doric, Ionic, Corinthian, Roman Tuscan and Roman Composite, each have rules of position and proportion upon which the architects and master builders relied. There are no columns or capitals on the Ebenezer H. Smith II House, yet it is a late but fully Classical Revival House. The dentils very closely resemble some published in 1836 (sketch on right of the illustration). Plate XXV, from *The Chiragic Monument of Lysicrates, in A Theoretical and Practical Treatise on The Five Orders of Architecture... With the Opinions of Sir William Chambers* (Thomas Kelly, London), and show a striking similarity and could well have served as a pattern for the Ebenezer H. Smith II House cornice. Sir William Chambers was a highly regarded architect whose works in Britain served later as models for America's Classical Revival architects. It is most likely that builders took their cue from a project by an architect who had made the formal use of dentilation. Asher Benjamin's books do not deal with dentils to any major degree and, despite the variety of styles within the Classical Revival found in America, only the New Orleans area has dentils in abundance. Roslyn's two surviving examples of dentilation, which date from the 1830's, are the Dodge-Pearsall House at 1629 Northern Boulevard and the Hendrickson-Ely-Brower House at 110 Main Street. Regardless of their source, the dentils of the Ebenezer H. Smith II House are vital to its charming exterior as they unify the dissimilar roof lines and enliven the shadows of the generous eaves.

The small hipped roof front porch is original and it serves as a delicate reminder of the cornice motif with its trellis work and open piers. The latter are the most ornate in Roslyn. As it now sits astride a steep bank it has a gazebo-like quality that adds much to the siting. The trellis-like piers and the suspended vertical grill emphasize the lightness of the porch and provide a delightful play of light and shadow. Finally, the present color of the exterior is not original but it is most effective. The soft platinum gray has the marvelous quality of being enhanced by the afternoon sun, which is so kind to all East Broadway. Yet this color still has the warmth to be delighted on the dullest of days. A new but sympathetic two-story wing has been added to the rear. It replicates some of the features of the original building.

In summary, the house is a side-hall house with a central hall interior on the first floor. It has gable roofs surmounting dentilated cornices that are pitched parallel to the front elevation. The house has clapboard set with 4 1/2" to the weather on the older work while the new phases have 9" to the weather. The cornerboards are new and have a center reeding which has no precedent on this house or in Roslyn. A rudimentary water-table extends over the brick foundation throughout. The main part of the house has 6/6 windows on the first floor and south elevation and 3/3 windows on the second floor, front elevation. The windows have plain drip caps and reeded interior perimeters. The original porch is a trellis-like arrangement of thin framed units supporting a dentilated cornice beneath a hipped roof.

INTERIOR

Upon entering the finely detailed side lighted doorway, the central hall aspect of the first floor plan becomes evident. The front door is the original and it is very unusual. The conical bump on the lock rail may have been for a bell. The center hall once had a door on the rear wall. There is a change in moulding profiles between the front and back of the hall consistent with the original condition.

None of the flooring is original, although the original dimensions have been preserved. The stairs are original, apart from some missing balusters, except that a replacement for the original mahogany newel was obtained from the Roslyn Preservation Corporation's stockpile. The original newel had vanished as had many of the urn-turned balusters. New pine balusters were made and installed. As is consistent with 19th. century practice, the pine and mahogany was stained. The oval stair-rail is mahogany except for a walnut elbow. The entire stairway is very similar to the Roslyn stairways of the period.

To the right of the central hall is the 13' x 14' parlour. This room conforms to the arrangement before the move except that a small family parlour once existed beyond an archway adjacent to the fireplace. Prior to re-location this feature was sacrificed and now provides space for updated plumbing. The window trim in this room is stepped and includes moulding components which confirm the post-1850 date for the house, and resemble those of the Warren S. Wilkey House (T.G. 1981). The torus and the large cyma mouldings are milled lumber, but the smaller cyma mouldings were planned on the job. The beaded caps on the baseboards were also planed by hand, yet the boards may have come from the planning mill - showing a transition in technologies. This trim is also present in the central hall. Beneath the windows are double panels. There are no Roslyn examples of similar panel arrangement. Also in this room is the mantel from the demolished addition to the Jaeger House of East Hampton. The fireplace was reconstructed to accommodate the Jaeger House mantel. The original fireplaces and mantels had been removed during some unrecorded modification to the house at its original site.

The dining room on the left of the central hall is 14' x 15' and is simpler than the parlour. Its windows have simple cyma moulding. However, all the sill base has unusual beading. The fireplace mantel is not original here, either, but of a complimentary simplicity. The fire box was designed to conform to the mantel opening.

The kitchen wing is very long and reflection on the smallness of most post-war kitchens make it seem that much roomier. This 23' x 12' room is not just an addition. It replaced the corner post and the banks of studs on this corner when it was first built, circa 1870.

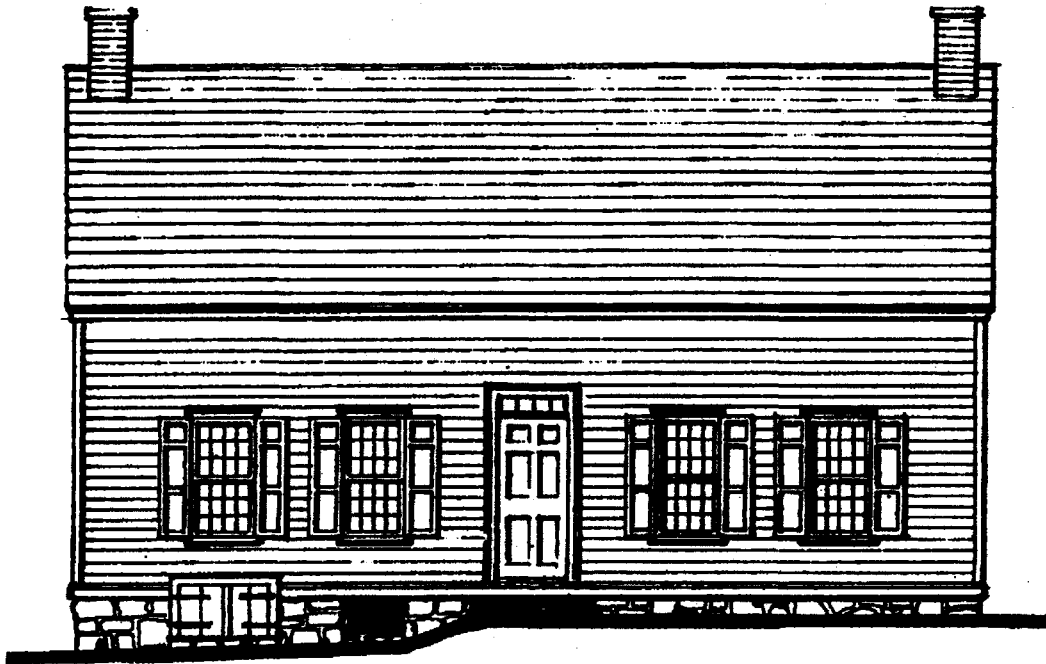
The front bedroom has a cove that conceals the fact that the kick plate of the rafters extends in over the studs. This is not unusual to Long Island houses but is interesting. It always appears in connection with a decorative cornice. The 3/3 windows and the chimney block also contribute to the atypical quality of this room.

The rear bedroom is totally new but its 6-light windows slide up into pockets.

THE RESTORATION

The Ebenezer H. Smith II House has had a choir of guardian angels. John R. Stevens, architectural historian for the Bethpage Village Restoration, prepared measured drawings in preparation for the possible move to Old Bethpage. Guy Ladd Frost, A.I.A., of Roslyn, designed the site plan and foundations. Paul Czarnecki dismantled the house and prepared the impressive group of drawings which shows the original builder's marks on each piece of the brace framing. He then was the builder for the reinstallation and modifications. The chimneys and fireplaces were designed by John R. Stevens, who also served as consultant during the restoration procedure.

Notes



Valentine - Losee House
Conjectured Appearance Circa 1800

VALENTINE-LOSEE HOUSE
117 East Broadway, Roslyn
Property of Mrs. Peggy Gerry

HISTORICAL BACKGROUND

The history of this mid 18th century house is not a clear one. Francis Skillman, whose recollections are seldom wrong, says it was built by John Valentine in 1743, and although certain documents indicate that this may be true, nothing absolutely proves it.

John Valentine died before his father Richard Valentine Sr., leaving him "the house I built", among other things. On March 20, 1758 Richard Valentine Sr. deeded to his son Richard Valentine Jr. three houses, one of which was described as "the house that John Valentine built on the east side of the road..." and other descriptions in the deed establish "the Road" as today's East Broadway. (Town Records, Vol. IV, Pg. 293). Without Francis Skillman's attribution it would not be possible to identify the Valentine-Losee house from this unelaborated description.

Skillman further says that William Valentine sold the house to Benjamin Albertson, who "settled his son Hicks on it, who later sold it in different parcels." Skillman states, too, in another portion of his narrative, that Sam Hallet once owned the place. Deeds have not yet been located to substantiate or refine these facts, but some others that may include the house have been found.

On March 31, 1762, the two Richard Valentines sold a 15 acre parcel of land, with no house mentioned, to Richard Weeks (cordwainer) and George Weeks (ship's carpenter). (Town Records, Vol. IV, Pg. 314). Later deeds show that these Weeks (also spelled Weekes) were the sons of Richard Valentine Jr., although we are at present unable to account for the difference in the names. Five years later the executors of Richard Valentine Jr. transferred a house to the Weeks on the east side of East Broadway immediately north of the land they purchased from the Valentine. (Town Records, Vol. VI, Pg. 322, May 8, 1767). Further, the house is described as being the same one given by Richard Valentine Sr. to Richard Valentine Jr. on March 20, 1758; in that deed "the house John Valentine built". This may be the Valentine-Losee house - but it might be a house no longer standing, some distance to the north on East Broadway.

The Weeks brothers - of whom George alone was still living - were mentioned in the will of Richard Valentine Sr. (proved June 18, 1768) as the sons of his deceased son Richard Valentine. Through the will George Weeks acquired another piece of meadow land, whose location is not known.

So far, if indeed these wills and deeds refer to the Valentine-Losee house, its ownership is still within the Valentine family. Deeds of 1785 and 1792 record sales of the land from George Weeks to Charles Titus, and from Titus to Andrew, Henry and William Onderdonk (Town Records, Vol. VI, pgs. 327 and 329), but it is not clear that these deeds include the house.

Then, on May 4, 1835, James Losee purchased two parcels of land on the east side of today's East Broadway from a man named Nathan Payne. One of them was a 15-acre parcel that may have included the Valentine-Losee house. The other was bounded on the north and east by land of Samuel P. Hallett (whom Francis Skillman said once owned the house). Local tradition says that James Losee bought his land in 1834 or

1835. Nathan Payne stated that he owned the premises conveyed by "right of a good, absolute...estate of inheritance in fee simple". (Queens County, Liber JJ of Deeds, Pg. 454). Searching backwards then for Payne's title to his lands, it was revealed that the second-mentioned East Broadway parcel had been sold to him in 1831 by Stephen Weeks. (Queens County Liber AA of Deeds, Pg. 454, April 26).

None of these deeds shed light on Skillman's statements about the Albertson and Hallett ownership of the house. A lengthier title search is likely to uncover information about these families. Nor does the information at hand illuminate the local tradition that the Methodist minister (and storekeeper) David Buck owned the house and sold it to Losee. It is possible that Buck, whose dates of activity in Hempstead Harbour were ca. 1806 to his death in 1823, occupied the house by lease. The house stayed in the Losee family well into the 20th century, owned next by James' son Washington, and in 1914 by C.A. Losee.

PROLOGUE:

The Valentine-Buck-Losee house was badly damaged by fire in the early 1940's. The roof was burned off, and considerable damage done to the interior. Following the fire, the roof was reconstructed, the only original rafters to survive being those of the gables. The work done at this time was in no sense "restoration" but an effort to make the house livable. Two wide dormers with mullioned windows were added to each slope of the new roof. The main appearance change at this time was to shingle the house.

In 1976, the house was purchased by Mrs. Cynara Genovese, who secured the services of John Stevens, architectural historian, to plan its restoration, and Paul Czarniecki to do carpentry work. Work continued on the house sporadically and was far from complete at the time of Mrs. Genovese's death in March 1990. The house continued in the occupancy of Mrs. Genovese's daughter Marta, who in January 1996 sold it to Mrs. Roger Gerry. Work on the restoration of the house has commenced under the direction of John Stevens and Guy Ladd Frost, A.I.A., with the carpentry being executed by Edward Soukup and Noel Zuhowsky.

DESCRIPTION:

The house is probably the third oldest building in Roslyn, exceeded in age only by the Van Nostrand - Starkins house, and the Robeson - Williams grist mill. It is one and a half storey in height with its major elevation facing south, and its ridge east to west, at right angles to East Broadway. It is 38 feet in length, east to west, and 28 feet, 3 inches north to south. The western 18 feet of its length is original construction, from about the middle of the 18th century. The remaining 20 feet is an early addition - apparently only a few years newer than the original part. The inside height is about 8 feet, 2 inches from the surface of the first floor, to the underside of the second floor boards. There are knee walls 2 feet 6 inches in height. The moderately pitched gable roof measures 17 inches horizontal in a vertical rise of 12 inches. The foundation of the house is of rubble masonry and there is a cellar in the front part of the original section. This is entered by an areaway near the west end of the south wall.

Parts of the original sills, or at least old sills survived into the 1970's. The whole of the west sill in place. The sills measured about 6 inches in depth, and 7 inches in width. The original first floor joists survive, at least on the south part. They are about 9

inches in width and 7 inches in depth, reduced to 6 inches where they lay on the foundation and were mortised into the sill. There is a framed opening for a corner fireplace and its hearth in the northeast corner of the south room. The north room had a fireplace on the line of the partition dividing the two rooms. The trimmers for both hearths remain in place.

The original part of the house has a Dutch-type timber frame consisting of six 'h' bents numbered from the west end. The upper parts of the corner posts, in an anomalous fashion, are made with 'jowls' (gunstock posts- English timber framing usage) for the dual attachment of the wall plates and tie beams. The lower parts of the corner posts are 5 inches square. The intermediate posts vary somewhat in width but are about 8 inches wide and they are, like the corner posts, 5 inches in thickness. The anchor beams (second floor joists) are, including their tenons as long as the house is wide. They are through-tenoned to the wall posts, and the joint is housed an inch into the post and double pinned. They measure 8 inches in height and 5 inches thickness. They are fairly smoothly finished, as they were intended to be exposed, but show some axe marks. The bottom corners have a small chamfer- about 1/4 inch wide, which runs off short of the junction with wall posts. The anchor beams and the underside of the second floor boards were intended to be seen. The anchor beams were supported on studs gained into them. The studs are no longer present, but the angle section of one, still in its gain and attached with wrought iron rose headed nails is still in place on the third anchor beam from the west end (bent III). A series of gains on the south face of the north part of the anchor beam of bent III shows that originally the north section was divided into two rooms. The centers of the studs were on a line 16 feet from the front (south) wall, thus dividing the house into unequal sized front and rear spaces.

The Wall plates measure about 6 inches square, and the surviving end tie beam (west end) measures 6 1/2" in height by 5 3/4" in thickness. The north tie beam, except the ends into which the east gable rafters were framed , was probably removed when the addition was built. The frame is braced in the angles between the cornerposts and the end anchor beams, and between the cornerposts and the north and south wall plates. Many of the studs in the west wall are still in place. They are on about 3 foot 6 inch centers, and measure 4 inches in width and 3 inches in thickness. The east wall studs no longer exist, and may have been removed when the addition was constructed, but their numbered mortices survive. They are on about 3 foot centers. Why they were more closely spaced than their counterparts of the west wall is a curiosity. The West gable rafters are 5 inches in thickness. They are 5 1/2 inches wide at the lower ends, tapering to about 4 1/2 inches at the ridge, where there is a mortice and tenon joint. The lower ends are morticed and pinned to the tie beam. The intermediate rafters, of which there had been four pairs, were made with a cog on the lower end that engaged a matching cut-out in the top of the rafter plate. These joints were pinned. The upper part of the rafter foot about 1 1/2 inches in thickness was notched through the top outside corner of the plate and extended several inches past it. This feature can also be seen in the Robeson-Williams grist mill. The west gable rafters have a collar tie, the bottom of which is 7 feet 4 inches above the second floor. Its ends are made with lap, half-dove-tails which are let into the rafters and pinned. It is probable that all the rafter pairs would have had collar ties. The framing of the original, western section of the house and the eastern addition is largely, if not entirely of chestnut. Some of the timbers may be oak. All of the framing that has been examined was hewn.

Part of the original pine flooring of the first floor had survived under later floor-

ing in the south room, but because of deterioration it was replaced in the 1970's. It had been extensively patched in the area of the corner fireplace. The second floor boards, which formed the ceiling of the room are still in place. Their undersides are smoothly hand-planed. A paint line can be seen on them where the chimney breast overmantel touched the ceiling. This flooring was taken up in the late 1970's work, carefully repaired and re-laid. The floorboards of both floors are or were 1 1/2 inches in thickness with slip-tongued joints. The boards vary in width from 16 to 18 inches. They were nailed with wrought iron rose-headed nails. The old flooring is missing from the north part of both floors, in large part because of the c.1940 fires.

ADDITION

The 20 foot east addition appears to date a relatively short time later than the first construction. When the house was first inspected by the writer twenty years' ago, it was initially suspected that this part was in fact the earliest part built. The discovery that the east wall of the western section was framed as an exterior wall caused a realization of the correct sequence of the sections of the house. The framing system is somewhat different from that of the original section. There are three widely spaced 'H' bents, numbered from east to west. From the center of bent I to the center of bent II is 10 feet: from the center of bent II to the center of bent III is about 6 feet 9 inches. There are spandrel girts between the bents that support intermediate beam joists, two in the first bay and one in the second. The wall posts measure about 9 inches in width and just under 6 inches in thickness. The spandrel girts are the same thickness, and 9 inches in height. The beams are the same size as those in the original section. The beams were exposed, as also were the interior faces of the wall posts and spandrel girts. The intermediate beam-joists are let into the spandrel girts about 1 1/4 inches with a Lap, half-dovetail joint. The wall plates butt those of the original part of the house but are not fastened to them. The east corner posts are not jowled. Of the rafters, of which there were originally five pair, only the gable rafters survive. The gable wall collar tie survives, installed with lap, half-dovetails. Most of the wall studs above the end anchor beam remain in place. They are gabled into the anchor beam and collar tie. There are braces between the bent posts and the plates. Because of the constricted space between the spandrel girts and the plates, these braces lie on a rather flat angle. There had been corner braces between the corner posts and the end anchor beam, as evidenced by the surviving mortises.

The addition is divided into front and rear (south and north) rooms. There are corner fireplaces built of fieldstone rubble in each room, against the east wall. The masonry of the backs of these fireplaces comes as high as the underside of the end anchor beam and originally was partly built into the earthen bank. Originally, on each side of this masonry panel there had been timber-framed sections of wall as is evidenced by corner brace mortises, previously mentioned. Because of problems with the stability of the earth bank, it was decided in 1980 to extend the stone walling all of the way between the corner posts. The fireplace in the south room has an opening 8 feet wide. The distance from the underside of the lintel to the hearth is 4 feet 8 1/2 inches. The original chestnut lintel survives and is 10 feet, 6 inches long. It is 10 1/2 high by 7 1/2 inches in thickness. The opening of the north room fireplace was about 6 feet wide. Its lintel, at the partition line, was halved on the end of the south room lintel. Its condition was too poor for it to be saved. Both lintels had large chamfers (or bevels) in the way of the fireplace openings. The chimney of these fireplaces had been removed at an undetermined date, but probably at the time of the fire. The first floor boards survived in the

south room under more recent flooring, but they and the joists that carried them were so deteriorated that they had to be replaced. The second floor boards have survived over the south room. The boards of both floors were similar in widths, jointing and nailing to those of the original part of the house. On the underside of the second floor boards immediately east of the end anchor beam of the original section, and adjacent to the front wall there is the 'ghost' of a corner cupboard that existed in the 18th century.

When the north and south walls of the house were stripped of siding in 1976 - 1980, an effort was made to determine the nature of the south wall, and the original placement of doors and windows. The evidence uncovered was ambiguous on these points. At the top of the north wall, at the east end - where they had been covered by an extension of the roof of the 'hyphen' there still existed an area of clipped-butt shingles, like those of the north and west walls of the Van Nostrand - Starkins house. These shingles were applied on riven shingle lath and had an exposure of about 15 inches. The shingles were 34 inches long and averaged about 8 inches in width. Unfortunately it was not possible to preserve these shingles.

No original or early window frames, sash, doors, interior trim have survived above the first level. In the cellar area, at the bottom of the areaway steps there is an early, and possibly original batten door hung of Dutch-type strap hinges. In the west wall of the cellar, near the south wall is a window frame equipped with close-spaced vertical bars set on their diagonals. The opening in this frame is 2 feet wide and 1 foot, 6 inches high. It is probably contemporary with the construction of the house.

CHANGES

Changes which took place in the house prior to the middle years of the 18th century are impossible to ascertain. In the 1840-50 period the house was 'improved' in a number of aspects. The facade was made approximately symmetrical by the installation of a new doorway (it is 2 feet east of the center line of the wall) with side lights and a transom window. It is in a late Greek Revival - Italianate style. The placement of this doorway caused the removal of the south-east corner post of the original frame, below the anchor beam, and also the corresponding part of the post of bent III of the addition. Part of the spandrel girt also had to be cut away to make room for the new door. The cut-off section of the post was moved to the east, clear of the doorway where it remains. New windows were installed, two on each side of the doorway and two in the west wall. These had 12 over 12 configuration and had 7 by 9 inch glass. The use of such small lights of glass in a residence, in the middle of the 19th century was somewhat anomalous, and suggested to some people that the windows were in fact older than they really were. These windows were removed after the c. 1940 fire and so their precise status is unknown. The south and west walls, and possibly part of the north wall were covered with narrow shin-lapped weatherboards ('clapboards') with an exposure of 5 inches. Most of this siding survived on the south and west walls, along with two 6 over 6 windows and their sash, in the west gable. Although the front doorway had to be extensively rebuilt, post 1976, its frame, sidelights and transom window survive. The four-panel door with 'Tuscan' molding also survives, hung on its original cast-iron butt hinges. The siding of the south wall was too deteriorated to preserve, but most of that of the west wall survives in place following careful repairing.

As part of the 19th century rebuilding, the west fireplaces were removed, but leaving their foundation in place. A smaller, square chimney was substituted, suitable for use with stoves. The east fireplaces survive. In the early 1800's, a rather small brick

fireplace was built inside the one in the south room. Later still, and even smaller fireplace was built inside this one. The surviving stair in the house, with its rather narrow treads, is from the 1850-60 period. The wall studs forming its enclosure were mixed vertical and circular sawn fir, and the lathing was circular sawn. The anchor beam-joists were concealed under a lath-and plaster ceiling. Some of the beams had to be hewn away to a minor extent, to make a level surface for the lath, that was nailed directly to them. There is evidence that at least part of the ceiling had earlier been plastered between the beams.

Old photographs show a gabled dormer, more or less centered on the south slope of the roof, its front flush with the wall below. It had extended, raking eaves and 2 over 2 sash. It would appear to have dated to the 1870's.

FIRE IN THE 1940's

As has been mentioned earlier, a fire in the 1940's burned the roof off the house and caused extensive interior damage to the north side of the second floor, burning through the floor in places and charring several of the joist-beams. All new rafters (except as noted previously, the gable rafters) were installed, with two dormers on each slope of the roof. These dormers were relatively wide, and had mullioned double windows. All second floor partitions were built new at this time. The 12 over 12 windows of the west and south walls were replaced with smaller 6 over 6 units. The pediment over the front doorway was replaced with one having a flattened gable, and the walls of the house were shingled on top of the 19th century shiplapped siding.

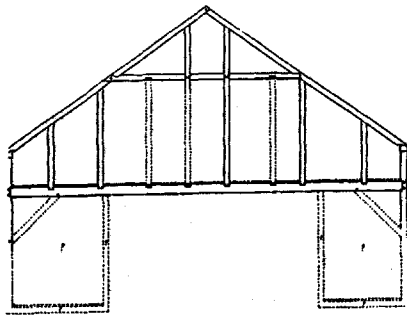
KITCHEN BUILDING, C. 1850 - 1860

Thirteen feet north of the house, and with its east wall about 6 inches to the west of the east wall line of the house, is a small building that served as an outkitchen, or as a 'bake house' in the context of a Dutch-American house. There is another such outbuilding in connection with the John Rogers house - the second house north of Valentine-Losee. It measures 19 feet, east to west and 12 feet, 6 inches north to south. It is a storey-and-a-half in height, with relatively high knee walls. The east wall of the lower storey is of stone, built into the earthen bank. The timber framing has not been exposed and therefore not examined. However, the second floor joists are exposed. They are vertical-sawn fir, 2 inches in height and 3 inches thickness. There are five of them that are fully revealed, spaced 2 feet on centers, running east to west. The rafters cannot be seen. The ridge of the moderately pitched roof runs from north to south. When exterior repairs were being made to the shingled walls, about 1980, part of the shingles were removed, exposing vertical tongue-and-grooved boarding that had formed the original wall surface. It was decided at the time that it was not practical to restore the vertical boarding and so it was covered up. The lower storey is partitioned off about 2 feet from the east wall, making space for a very narrow stair with winders at the bottom, and closets. The interior measurements of the first floor rooms are 14 feet 9 1/2 inches east to west and 10 feet 8 inches north to south. The walls are covered with horizontal tongue-and-grooved boards. There is a door in the south wall, and another in the north wall of the second floor. On the first floor, there is a window in the south wall, next to the doorway, and two in the west wall. There is a window in both gables. They may be original to the period of construction. They are 6 over 6 with 7 by 9 inch glass. On the north wall, projecting into the first floor room is a cement-faced fireplace and next to it, to the west, a bake oven door. The dome of the oven was removed at an unknown date. It is not possible at the present time to determine the original appear-

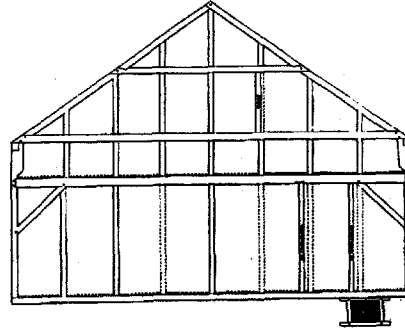
ance of the fireplace. The firebox appears to be the original brick.

Attached to the south side of the kitchen building is an apparent addition that probably functioned as a pantry. It originally was only one storey in height, and its east wall is a continuation of the masonry wall against the bank that forms the east wall of the kitchen building. This extension measures 9 feet, 6 inches east to west and 8 feet from north to south. There had been a 5 foot space between this construction and the north wall of the house. Recent demolition has uncovered the south roof truss, the only element of the roof framing to survive. It is the writer's suspicion that this apparent addition is in fact contemporary with the larger unit to which it is attached. As work progresses, it may be possible to determine its historical status.

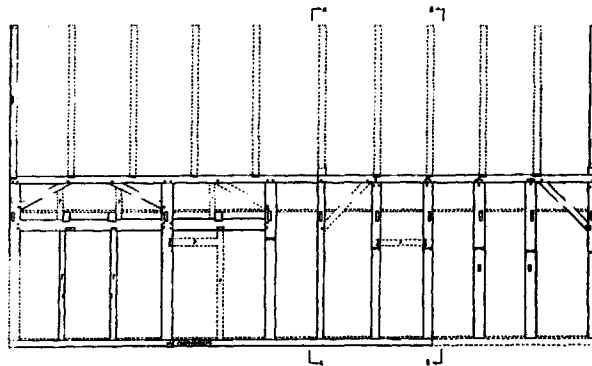
Recently (January 1996) a brick paved area between the kitchen wing addition and the house was uncovered. In the middle of this is a round metal drain cover of fairly recent origin. It would appear that the kitchen building was detached from the house until the comparatively recent past, probably only being joined to it after the 1940 fire.



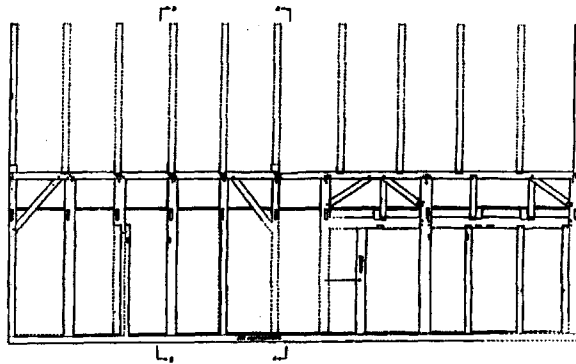
East Elevation



West Elevation

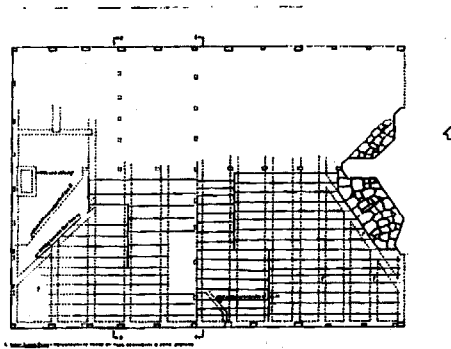


North Elevation

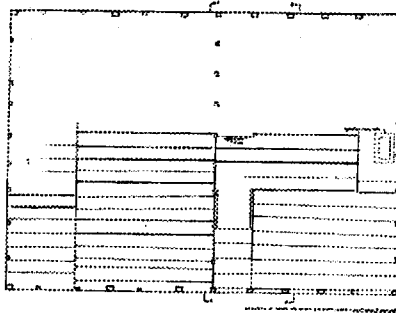


South Elevation

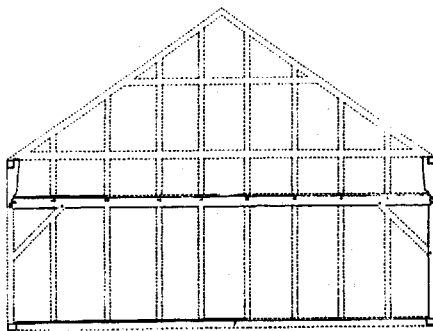
Drawings by John R. Stevens



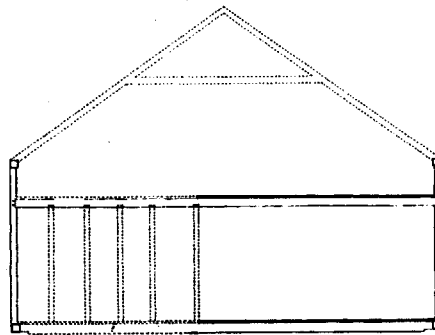
First Floor Plan



Second Floor Plan



Section A - A

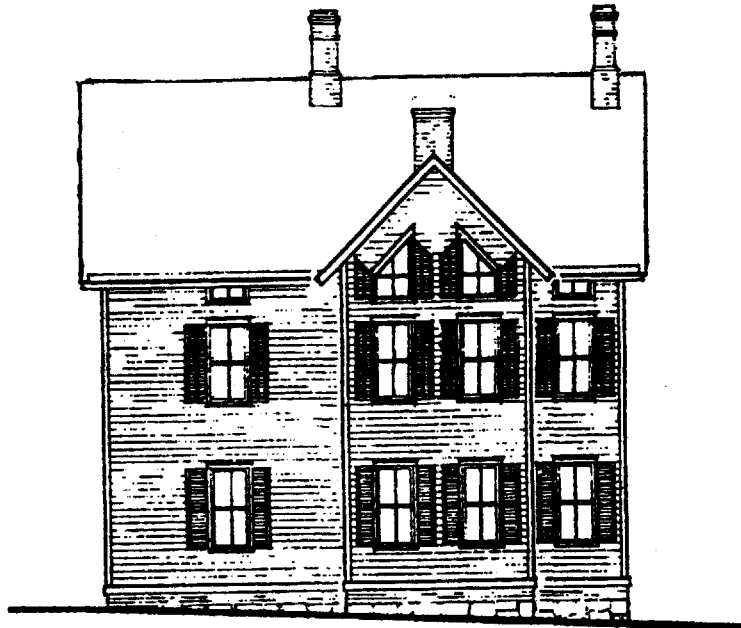


Section B - B

Drawings by John R. Stevens



Wilkey - Conklin House
North Elevation as it appeared circa 1910 (Stage III)
Guy Ladd Frost



Wilkey - Conklin House
Principal south Elevation circa 1910 (Stage III)
Guy Ladd Frost

WILKEY-CONKLIN HOUSE (Circa 1820)
208 East Broadway
Residence of Mr. and Mrs. Leonard Wadler

Francis Skillman, in his letter to the Roslyn News in 1985, wrote: "The next place south of Wilson Williams (Thomas Wood/150 Main Street) was the Methodist Church (Rectory /180 Main Street.), 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." (We are unable to find "Mrs. Cordoman's" on any map. The Beers-Comstock Map (1873) shows a small house on the East Broadway site which is identified as belonging to J. Conklin. The Wolverton map (1891) simply indicates an unidentified small house.) "Then his son Warren built the new large house on the land. The next house south was Joseph Starkins(221 Main St.), the blacksmith at 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 are often a decade or two after the fact. The Anthony Wilkey house still stands at #208 East Broadway. This house, shown as belonging to Jonathan Conklin, is indicated on the Beers Comstock Map (1873) so we may assume that it had been moved 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 is 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. Apparently Anthony Wilkey was alive as late as July 7, 1864, as on that date he conveyed his Main Street property 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.

The Walling map (1859) shows a house on the site of the Warren Wilkey House, at 190 Main Street. (TG 1973-1978-79-80-81) and indicates it belonged to "W. Wilkie." Since Anthony Wilkey was alive and, presumably, owned the house at that time, his son, Warren, probably was listed on the map as the head of the family. By the time the Beers Comstock Map (1873) was published, Anthony Wilkey was dead, Warren Wilkey had built his new house on Main Street, and the Anthony Wilkey house had been moved to East Broadway and was lived in by Jonathan Conklin, unless Jonathan Conklin lived in another house on East Broadway to which the Anthony Wilkey house was added later.

The Walling Map (1859) does show an unidentified house on East Broadway at, or near, the present site of Anthony Wilkey house. The Anthony Wilkey house could have been added to this house. In this case, the Anthony Wilkey house could have remained on its original, Main Street site, for several years after the publication of the Beers-Comstock Map in 1873. Perhaps we never may know the answer to this. Similarly, the date we have assigned the Anthony Wilkey house, circa 1820, is entirely conjectural. Anthony Wilkey was married in 1804 when he was 21 or 22 years old. He could have owned a house at that time but probably did not. By 1820 he certainly would have owned a home of his own.

According to Norma Conklin Kern, a granddaughter of Jonathan Conklin, the house remained in Conklin ownership until about 1920 when it was purchased by James McCue a carpenter. Mr. McCue was responsible for the Stage IV alteration described below. Mr. McCue sold the house to Mrs. Cynthia Baker about 1944. In November 1946 it was purchased by Mr. and Mrs. Robert McCorkle, Jr. Mrs. McCorkle sold the house to Mr. and Mrs. Robert Bitter in 1983.

The photograph, mentioned above, of the Anthony Wilkey house, on its original site, is hard to date. Almost certainly it was taken after the Civil War. However, there are no overhead telephone wires so it must have been taken prior to 1887. The front stoep of the Jacob Kirby Tenant House (TG 1979-1980) had not yet been roofed. The photograph shows the south end of Anthony Wilkey House with the Warren Wilkey House standing beyond it. Both of the Wilkey houses are in the background of this panoramic photograph so they do not show very clearly. The Anthony Wilkey house seems, in the photograph, to be a house in the Federal style, 3 bays wide along its east front and built on a side hall plan. The shutters of two upper storey windows can be seen. The south end is more clearly visible. The house has a pitched roof, the ridge of which extends from north to south, parallel to the road. There are two small attic windows in the gable-field. No second storey windows are evident, but there is a simple, accessory doorway near the east corner. Near this is the exposed back of a ground floor fireplace although it cannot be determined whether the masonry is stone or brick. Neither can it be determined whether the house was shingled or clapboarded. If it is assumed that the south doorway mentioned is 32" wide, the south facade measures 13-1/2 or 14' from east to west along its south front. If the doorway was 36" in width, the house would have been approximately 18' in depth. The problem we have today is to determine just how a house of this size was fitted into the Wilkey Conklin house as it stands today on its East Broadway site. The Anthony Wilkey house has gone through at least three, and probably four, major alterations since it left its original Main Street site.

STAGE 1

If Francis Skillman was correct, and he usually was, in writing that the present house at 208 East Broadway includes the original Anthony Wilkey house, the relocated house at first probably consisted only of the more or less Federal style structure which faced east on East Broadway in much the same manner as it did on Main Street. This structure, today, comprises that part of the house situated east of the present center hall. The house probably retained its original pitched roof and had its gable ends at right angles to the road. Within a few years after the house was moved a small wing about 16' square, was added which projected to the west. No photographs have been found which show the house in this early East Broadway configuration. However, as the description of the house continues, an attempt will be made to explain why these opinions have been developed.

STAGE II

This stage is almost entirely conjectural. However, it is assumed that during the 1880's or perhaps even a little later, the house was Victorianized by changing the direction of the roof so that it extended from east to west. Almost certainly there were some large dormer windows and perhaps even a mansard roof. The empty area formed by the angle of the north side of the west wing and the west front of the original house was filled in to create a wing along the west side of the house which extended to the north beyond the north front of the original house. Probably this new wing had a shallow pitched roof, the ridge of which extended north to south. Opposite this new projection, along the west side of the south front, there was a recess six feet deep which extended from the original west wall creating a "broken" facade along the south front. The entire building probably was finished in a mixture of Italianate and Second Empire, the so called "Victorian Eclectic" style of the late 19th century. While no photographs are available showing the house in this stage either, two of the writers (PNG & RGG) recall seeing a photograph in an exhibit of photographs of early Roslyn buildings shown at the Bryant library in 1953 in connection with the first Roslyn House Tour. This photograph has disappeared and, notwithstanding a thorough search, has never been found.

STAGE III

At some time between 1880 and 1900 the Victorian architectural characteristics were removed. The present pitched roof, extending from east to west, was constructed and the 6' recess along the west side of the south front. was filled in to create a continuous facade. A large facade dormer was constructed to roof this filled-in area, and an open, shed - roofed verandah was constructed at the first floor level across the entire south front. This porch had turned posts and sawn scroll - work brackets of the late 19th century. The column bases were square in cross section and formed parts of a simple railing. A two-storey bay window having canted sides was constructed at the north end of the east front. This bay window may have been a hold over from stage II. Excellent photographs of the Stage III house survive. These show a clapboarded, corner-boarded house which faces south and which is three bays wide by two bays deep. All of the visible sash appear to be of the 1/1 type. The overhanging roof is shingled and there is a wide, gable-ended facade dormer at the west end of the principle (south) front which covers two of the three second storey windows. There is a small clerestorey window above the easternmost third window which is apparently at the attic floor level. There is a 1/1 window centered in the south gable field and, above it, a diamond -shaped window. The chimneys also are of the late 19th century type and are similar to those seen today except that the chimneys in the photograph have a projecting belt course two brick courses beneath the projecting caps. There are two chimneys, both at the ridge. The larger of these is slightly to the east of the mid-point of the ridge. The more slender chimney is just inside the west gable-field sheathing.

The photograph, taken from the northeast, shows a 2 1/2 -storey wing which occupies the west half of the north front. This is two bays wide and has a shallow pitched roof. At the attic level there are two windows, the tops of which are canted to follow the roof slope. The louvered shutters are fashioned to fit these unusual window openings. There also are single windows at the first and second storey levels in the east wall of the north projecting wing. All of the wing windows are of the 2/2 type. The other windows all appear to be 1/1. There are attic level clerestorey windows in the east wall of the north wing and above the second story north main block window. The north wing has a chimney at its ridge, just inside the north gable field sheathing. The photograph is not suf-

ficiently clear to describe its configuration. The east facade has a two-story bay window with canted sides. The eaves are extended and the eave soffits obviously are closed.

STAGE IV

Early in the 1920's James McCue "Colonial Revivalized" the house to its appearance today. This involved the removal of the south facade doorway, the removal of the second and attic storeys of the north wing together with the north wing chimney; the removal of the large central chimney at the ridge and its replacement by two smaller chimneys straddling the ridge east of the mid-point; the reconstruction and enlargement of the chimney at the west end of the ridge; the removal of the south verandah and its replacement by the present entry; the closing of the clerestory windows; the replacement of 1/1 sash with 6/6 sash and, most important of all, the reframing of the roof to increase its pitch and the "clipping" of the eaves. This last feature has been established by the fact that the paired east and west gable field windows are much closer "together" today than they were in Stage III photographs.

EXTERIOR

The house today has a "clipped" eave, pitched roof with its ridge running from east to west. There is a plain frieze and simple cornice along the south front. It is three bays wide by 2 bays deep and faces south. Almost all of the sash are 6/6 dating from the Colonial Revival alteration. The windows all have plain facings and plain drip caps. Most of the window openings are flanked by louvered shutters each of which has two different types of shutter fasteners. Most likely the blade type fasteners were applied to existing louvered shutters during the colonial Revival alteration. The house is sheathed with clapboards having a 5" exposure to the weather and with moulded cornerboards which are 3" wide along each face. There is a plain water table which is 5" in height. The small porch serving the front entrance has a gable-ended roof supported by heavy, unfluted Doric columns. This dates from the Colonial Revival alteration. The six-panel front door is even more recent.

The foundation is rubble to the grade, for the most part, and brick laid in common bond, from the grade to the sills. At the northeast corner the grade has been lowered and part of the rubble foundation is visible. The exposed brick work is nine courses in height at the west corner. The house has three chimneys: one at the west end of the ridge and set beneath the sheathing; the other two flank the ridge just east of its mid-point and replace the larger central chimney of the Stage III photograph. All three chimneys have been constructed, or reconstructed, since the Colonial Revival alteration. The west ridge chimney is the most recent and the northeast the earliest. All have caps consisting of two projecting brick courses set two courses below the chimney top.

In examining the west front it should be noted there are no windows near the south corner. This is the 6' wide area which was "filled in" during Stage III. It should also be noted that the gable field windows have been moved closer together as the result of the increase in roof pitch during the Colonial Revival alteration. There is a small four-light window, at the second story level, between the north and south windows and a standard 6/6 window beneath it at the first floor level. The grade is lowest along the west front of the house and more of the brick foundation is visible. The cellar entry dates from the Colonial Revival alteration. South of the cellar entry are a pair of three-light cellar windows. North of the cellar entry the foundation area is latticed. Behind

the lattice, the brick foundation of Stage II or III projecting north wing may be seen. Its junction with the earlier west wing is clearly evident.

The north front, today, also is three bays wide. There is a two-bay wide projecting wing along the west side of the north facade which has 2/2 sash. This is the remaining part of Stage II or Stage III two-storey north wing. This wing is clapboarded to match the main block but has no water-table. The plain corner boards face east and west and are 4" wide. Above this single storey projection a small four-light window has been inserted between the two 6/6 windows. All three date from the Colonial Revival alteration as this area was salvaged from the Stage II and Stage III projecting north wing when the second storey of the north facade was made continuous for the first time. The grade is much lower along the north front than along the south, and there are 18 courses of exposed brick foundation. This has permitted the use of larger two-light cellar windows, two in the wing and one beneath the easterly first floor window.

The east front matches the west in all respects but two. There is a Stage II or Stage III two-storey bay window with canted sides which occupies much of the north half of the east front. The first and second storey 6/6 windows at the south end of the east front are set much closer to the corner boards than those on the west. This, of course, is because the east facade always was continuous, from north to south, as it is today, while the west front originally was six feet shorter as its north and south ends. The north corner was "filled in" when the projecting north wing was built during Stage II and the surviving windows at the first and second storey levels at the north end of the west front were installed at that time. The south end of the west front was not made continuous until Stage III and no windows were inserted.

INTERIOR

Cellar The cellar is extremely interesting and most of the information is gained concerning the dating and construction sequence of the house was acquired here. The east side of the cellar was built as a single unit. It has rubble walls to the grade with several courses of brick on top which represents the visible exterior space between the grade and the sills. All four walls of the east cellar remain, including an opening in the south end of the west wall which now communicates with the west cellar but which originally opened to an areaway. There is a step, about one foot high, inside all four cellar walls which indicates that the original cellar was deepened. The west interior wall is about three feet thick and is finished with either brick or concrete on its west side. This suggests that originally this was an exterior wall and that the west surface, which was covered with backfill originally, had been supported and covered with masonry when the house was enlarged. The triangular brick foundation for the south chimney is based on the west cellar wall. The north chimney foundation actually rests on top of this wall. The east cellar has interior dimensions of 13'x24'. Considering that the dimensions of a frame structure would be about two feet greater in each direction, i.e. 15'x26', this could have been the cellar of the original Anthony Wilkey house after it was moved. The structure of the cellar certainly conforms to those built in Roslyn during the period 1825-1875. In other words, this could have been an existing early 19th century foundation which happened to be the right size for the Anthony Wilkey house or, more likely, could have been built for it ca. 1870-1880. However, no other evidence of an early 19th century house on this site is visible. The floor joists are mass-produced, sawn, 9 1/2" x 2" pine which extend from east to west, set on 16" centers. These could date from 1870 or 1880 but they are not original to the circa 1820 Anthony Wilkey house. The ground floor level may have been reframed when the house was

moved to increase the ceiling height of the first floor rooms. The possibility also exists that when Francis Skillman wrote, "His house was lately sold to Jonathan Conklin and moved to the east side of the swamp," he actually may have meant that Jonathan Conklin dismantled the Anthony Wilkey house and used its fabric, together with new material, to build a new house on East Broadway. One of the writers (RGG) is of the opinion that Jonathan Conklin actually did this in the case of the Mott-Magee Skewes House (TG 1970-71, 1983-84). A more definitive evaluation concerning how much, if any, of the early 19th century Anthony Wilkey house exists awaits a "stripping" procedure to part of an exterior wall so that the framing above the sills may be evaluated.

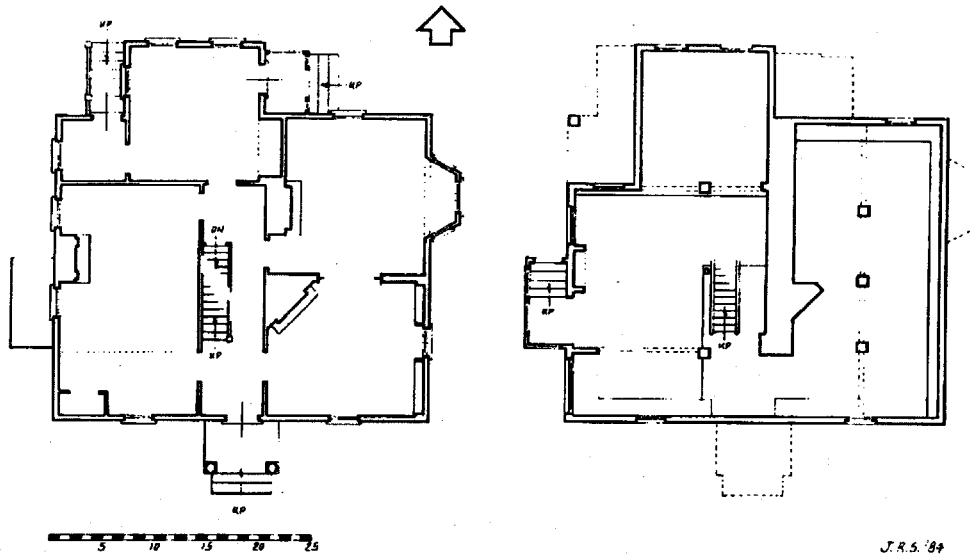
In any event, the mill-sawn joists described above rest on an early "summer beam" which is supported by brick piers and which runs from north to south. Its south end is supported by a brick pier set in a cellar window embrasure. This beam, notwithstanding its early age, is a recent insertion and simply represents re-use of early material. The lower surfaces of the floor boards are covered with waterproof paper, a late technique, and cannot be seen.

The west cellar was constructed in three parts. The center section is the earliest. This is about 16' square. The floor joists in this part are sawn 2" x 8" on 16" centers. These run from north to south and are supported by cross-bracing set with wire nails. The under surface of the early 6" wide yellow pine flooring may be seen above the joists. The interior face of the east rubble wall is covered with concrete for support and for convenience. However, this concrete need not have been applied until long after the cellar was excavated.

The north end of the cellar was added next, probably during Stage II and certainly by Stage III, and may be recognized by the fact that its floor level is about one foot higher. It measures 13' from north to south. The interior east rubble wall is sheathed with brick at this end. The floor joists are 2" x 8", run from east to west and are set on 22" centers. The flooring above is only 4 1/2" wide, later than the section flooring.

The south end of the cellar is the most recent and dates from Stage III. This measures only about 6' from north to south. While the exposed parts of the exterior foundation are brick, the part below grade is concrete. Concrete foundations did not appear in Roslyn until 1900 or later. Also, this is the only part of the entire cellar in which the walls never were whitewashed. The floor joists here are random sized timbers which run from north to south and which certainly represent re-use of earlier material.

Attic The attic also is obviously divided into east and west halves, the dividing line extending from north to south just east of the stairwell. The attic staircase is now boxed in but originally was an extension of principal stairway below. The mortises for the paired newels survive at the south end of the stairwell. The flooring strip in which the baluster dovetails were cut is missing. When the roof pitch was shallower and the north and south gables, with their windows, were still present, the attic was a usable residential floor. Lathe marks for plaster survive on the walls. The rafters are covered with insulation. However, they are 2" wide and set on 22" centers on both sides of the dividing line. Since the roof was reconstructed at the beginning of Stage IV this unity is to be expected. The east side flooring all is 5" yellow pine which runs from north to south. At the west border of the east half are two chimneys which pierce the roof individually. During Stage III, and probably earlier, these were united by an arch which pierced the



First floor

Basement

ridge of a single central chimney. When the roof was lowered there was no longer room for the ridge. The remains of a Stage III interior wall frame also survives just west of the chimneys in the east half.

As might be expected, the flooring of the west side of the attic conforms to its three separate construction periods, all Stage III or earlier. The flooring of the 16' square central west section is 6" wide and runs from east to west. In both cellar and attic, the impression gained is that this section actually may be slightly earlier than the visible east side of the house. For example, the west flooring in the central area is 1 1/2" thick, while that of the east half is only 1" thick. The flooring at the north end of the west attic half is 5 1/2" wide and runs from north to south. This is part of the remains of the Stage II or Stage III north wing. The flooring at the south end of the west side runs from north to south, and is 5 1/4" wide. This section dates from Stage III when the south facade was made continuous and a facade gable in this area created adequate head room. The part of the chimney in the west gable field which extends from the attic floor upwards was constructed in Stage IV and is larger than Stage III chimney in this location.

Above the principal attic there is a small upper attic. The flooring of this upper attic runs from east to west and rests upon 2" x 6" tie-beams which seem to have survived the Stage IV roof alteration. The west side tie-beams run from north to south and are set on 23" centers. The east side tie-beams are set on 26" centers.

First Floor The first floor center hall runs back to the kitchen which occupies the ground floor of the Stage II or Stage III north wing. The kitchen has plain baseboards and plain door and window trim. The kitchen sash are all 2/2. A kitchen cup-

board dating from 1880-1910 survives. The first floor center hall has ogee-capped baseboards, four panel, ogee-moulded doors and back-banded ogee-moulded door facings. It has new strip flooring which conceals the different flooring installed at the south end when the south facade was made continuous in Stage III. The stairrail has a modified "block-and -ball" principal newel with a pair of matching smaller newels at the second story end to create the stairrail return. Similar paired newels were located in the attic in Stage III. The railing is moulded and the balusters urn-turned, of the type found in Roslyn from 1830-1890. It is conjectured that the stairrail and staircase date from Stage III.

The four rooms east of the center hall have a very high level of uniformity and will be described as a group. The architectural detail in all four rooms appears to date between 1880-1890:

Library. The principal feature in the library is the corner fireplace with its Renaissance Revival marbled slate mantel. The mantel has a bracketed shelf and retains its original cast-iron firebox surround with its pierced summer cover. The door and window surrounds all have manufactured facings which rest on plain plinths the height of baseboards. These consist of a central convex moulding flanked by moulded stiles. The rondel-turned corner blocks have the same configuration as do the facings. There are ogee-moulded panels beneath the windows and the baseboards, also, are ogee-capped. The 5" wide yellow pine flooring extends from the north to the south. The original, ogee-moulded sliding doors to the dining room survive. These have six panels instead of customary four, to accommodate to the width of the doorway. These doors retain their original rectangular knob and lock hardware.

Dining Room. The dining room also has a slate mantel in the Renaissance Revival Style which retains its original cast-iron surround and pierced summer cover. This mantel is now painted to match the trim but originally was marbled. The east end of the room is fitted with the lower storey of the two-storey Stage II or Stage III bay window which has canted sides. The trim and flooring are the same as in the library.

Northeast Chamber. This room, on the second storey, originally was the master bedroom. The second storey of the canted, side bay window occupies the east wall of the room. The door and window facings are the same as those in the dining room and library below and, like them, have ogee-moulded panels beneath the sash. There are moulded projecting cornices above the window facings. The mantel in this room is later than the rest of the detail. It has a moulded shelf supported by shaped brackets having drops. The stiles of the mantelbreast are moulded on their interior edges and surround a raised panel. The cast-iron firebox surround with its pierced summer cover in designs of sprays and foliage also survives along with the small, glazed tile facings. Similar tiles covered the hearth but these are now missing. The adjacent closet with its back-banded, ogee-moulded door facings probably was installed at the same time as the mantel, during the Colonial revival alterations.

Southeast Chamber. The southeast chamber is similar to the three other rooms in the east half of the house except that it is somewhat more simply finished. The corner fireplace is now closed. However, its mantel, a simple "three-board" type with a square-edged shelf, is the plainest in the house. As in the other east rooms, the 5" yellow pine flooring has survived intact. As in the other east rooms, the plain baseboards are ogee-capped. The door and window facings are identical to those of the other east rooms and, as in the others, the rondels in the corner-blocks are turned to match the facings. As in the other rooms the door facings are based on simple square plinths of base-

board height. Unlike the other east rooms, the windows are not paneled beneath the sash but are fitted with standard torus-moulded sills and triple-reeded stools as in the Charlick House (TG 1984) across the street.

Second Story Hall. The architectural detail of the upstairs center hall is identical to that of the principal hall, below, and, like it, is definitely a part of the west side of the house. The back-banded ogee-moulded door facings are not based upon plinths, and extend all the way to the floor, which is later 3 1/2" wide yellow pine strip flooring applied over earlier flooring. The window sills are torus-moulded and rest upon plain stools. The stairrail to the attic, now enclosed, originally was an extension to the surviving principal stairway and took its present form when the roof was reframed during the Colonial Revival alteration. The northern end of the upper hallway is partially enclosed and is reached through a narrow rectangular opening. This represents the end of this part of the house until the Stage II or Stage III two-storey north wing was constructed. Since the projecting part of the second story of this wing was removed during the Colonial Revival alteration, the area beyond this opening represents all that remains of the second story of the north wing.

West Chamber. The west chamber occupies most of the second storey of the west part of the house. The door and window facings, back-banded and ogee-moulded, are the same as those in the hall. The plain baseboards have skimpy moulded caps. All this probably dates from Stage III. The closets at the north and south ends of the room have ogee-moulded facing but no backbands and probably date from the Colonial Revival alteration. Since this room has two doorways to the hall it originally formed two chambers. The intervening wall was removed during the Colonial Revival alteration. The 5 1/2" yellow pine flooring in this room runs from east to west, except for the six feet at the south end of the room at which 5" yellow pine flooring runs from north to south. This was installed during the Stage III alteration when the south facade of the house was made continuous. There is a built-in Stage III cupboard, fitted with drawers, in the north chimney embrasure.

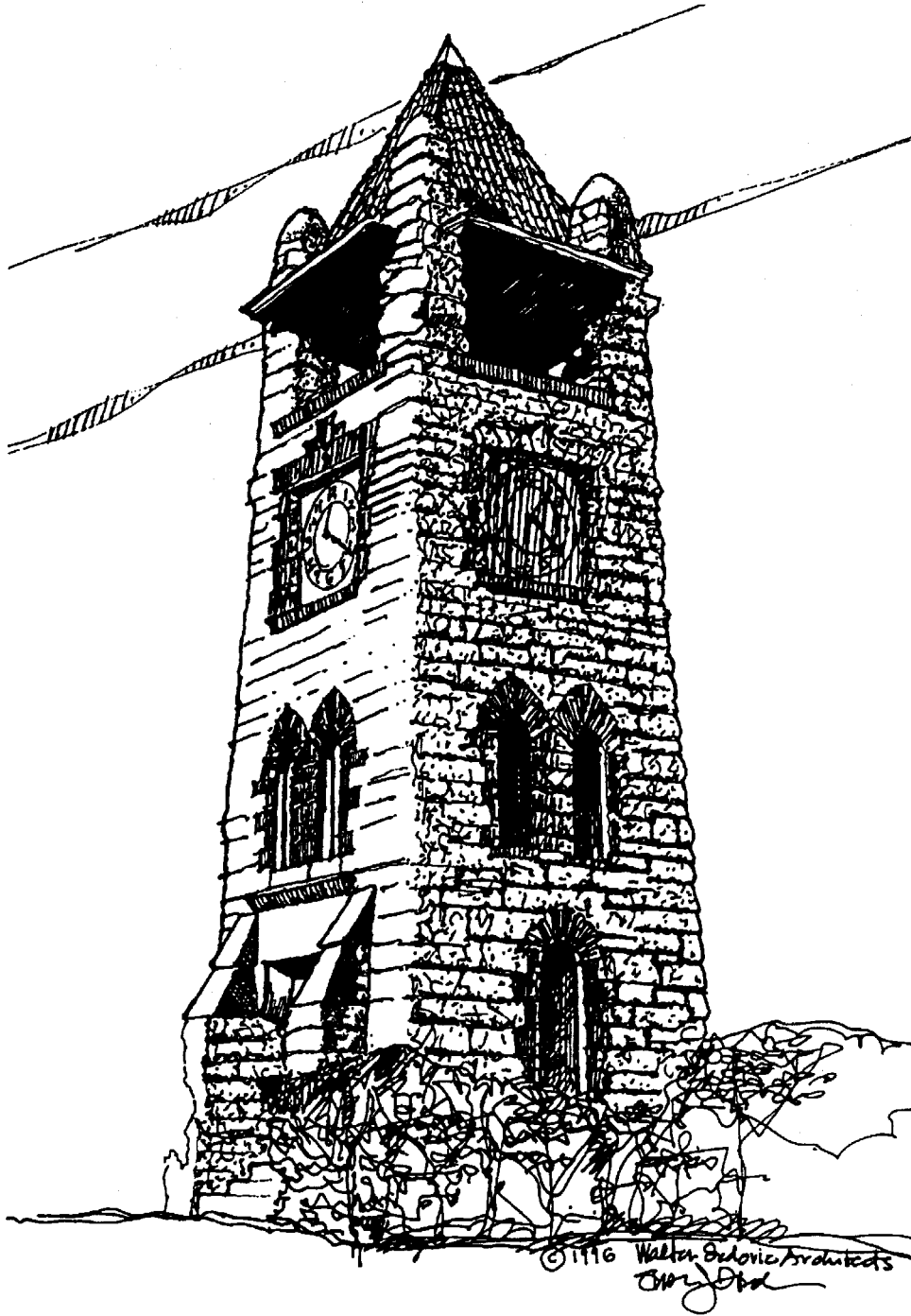
Living Room. The living room is trimmed in the same manner as the west chamber above it, and has back-banded, ogee-moulded door and window facings. The windows are fitted with plain sills and stools. The four-panel ogee-moulded doors retain their original rectangular key and knob plates. Unlike the bedroom above, but as in the center hall, the early flooring has been covered with modern strip flooring to conceal the patch at the south end which was inserted during the Stage III alteration when the south front was made continuous. The most important architectural feature in the room is an obviously original Late Empire Style wooden mantel, the shelf of which has rounded corners and is chamfered along the top and bottom edges. The mantel is fitted with simple piers which have plain caps and ogee-trimmed bases. A massive ogee moulding supports the shelf. This mantel appears to date from 1860 and may suggest that the 16' x16' west central section was standing on the site and that the east half of the house was added to it. If this is the case it is hard to explain the cellar configuration. The only explanation is that the west central section originally had only a crawl space and that the cellar beneath it was excavated after the surviving east cellar had been constructed. In any event, this mantel is fitted with marble facings and a cast-iron intrinsic stove decorated with cast palmetto leaves. This feature is later than the mantel and probably dates from Stage III or IV. It is related to the "Heat-o-Later" system, the grill for which may be seen above the mantel, near the ceiling. There is a built-in window seat in the chimney embrasure which is fitted with drawers and a firewood storage bin. This is Stage III.

OUTBUILDINGS

Garage. The garage is an interesting rubble-wall building which has a pitched roof whose ridge runs from north to south. The stones were set against an interior form and bonded with Portland cement. Probably it dates from Stage IV as its 2/2 windows probably were those recovered from the second storey of the Stage II or Stage III projecting north wing. More recently the garage was extended to the south with a frame canopy to permit its use with larger automobiles.

Greenhouse. The foundation of a large greenhouse survives west of the house. This probably is Stage IV and probably was built by James McCue.

Notes



Ellen E. Ward Memorial Clocktower

ELLEN E. WARD MEMORIAL CLOCK TOWER (1895)
Tower Place
Property of the Incorporated Village of Roslyn, Long Island.

HISTORICAL BACKGROUND

The history of the prominent clock tower that marks the high end of Roslyn's business district is well documented by issues of the Roslyn News. Combined with the story of the tower's generous benefactor, the history of the building is rich in detail.

The first mention of a clock tower for Roslyn came in the Roslyn News on March 22, 1895. Since the village of Roslyn was not incorporated at the time, the offer from the children of the late Ellen E. Ward to erect a stone tower and clock to her memory was extended to the Town of North Hempstead. The News reported on April 5, 1895, that "it affords us great pleasure to be able to state that the resolution concerning the acceptance of the Tower and Clock for Roslyn Village was carried by a large vote on Tuesday."

Ellen Eliza Ward (b. 1826) was the daughter of William and Ann Cairnes who lived at "Clifton" (known now as "Willowmere"). She was married to Passed Midshipman Robert Stuart, USN, in 1848. Their house, "Locust Knoll" (known now as "Mayknoll") was built in 1855. The couple had three children. Lt. Stuart resigned his commission in 1857, and died in 1863. In 1866, she was remarried to Elijah Ward. Mr. Ward had been Judge Advocate General of New York State, served several terms in Congress, and was a close friend of President Garfield. Elijah Ward died in 1882. A memorial window was subsequently installed in his name at Trinity Church, Roslyn. In 1885, Ellen Ward donated the Roslyn Watering Trough, located in front of the Willet Titus House to the memory of her husband. She died at her son's home in Pasadena on January 18, 1893, and was buried in Woodlawn Cemetery.

Mrs. Ward was deeply interested in the Roslyn community, and particularly in the affairs of Trinity Church. During the depression of 1873, when there were no funds for the rector's salary, Mrs. Ward supplied funds for lay readers so that services might be held. She continued this support until 1887. Upon her death, she bequeathed \$20,000 to the church, the interest from which was to be used toward the rector's salary. Her children, Mrs. Alexander Mckenzie Smith, Robert and William Stuart, donated a litany desk and a brass eagle lectern to Trinity Church in their mother's memory.

THE TOWER'S CONSTRUCTION

There was considerable local interest in the progress of the Clock Tower. Articles about it appeared in the Roslyn News almost weekly from March 22, 1895 to December 20, 1895, when it was announced that the clock works had been installed and the clock was in running order.

In an article on September 6, 1895, the architects for the project were identified as Lamb & Rich of New York. The same article goes on to describe the tower as being "Egyptian" in style, and continues: "The contractor is the firm of George Mertz and Sons of Port Chester, New York, who have a competent foreman in the person of Mr. Harry Skewes in charge of the work. The triangle in which the tower is being erected

will be graded and enclosed with a coping and otherwise improved. The entire work including the clock is expected to cost about \$10,000."

The architectural firm of Lamb & Rich, which was active from 1882 to 1903 had established a reputation for the design of church and college buildings and were the architects of the main group of buildings at Barnard College. They also designed extensively at Dartmouth College, as well as at Smith College and Colgate University. During their partnership, Hugo Lamb (1848-1903) was the architect of Theodore Roosevelt's home, "Sagamore Hill" in nearby Oyster Bay. Lamb may have been chief designer of Roslyn's Clock Tower, as the Roslyn News on June 14, 1895 mentions that "one of the architects, Mr. Lamb, arrived in town Tuesday afternoon and located the spot for the erection of the Clock Tower."

Harry Skewes, reported to be the mason in charge of construction, relocated his family to Roslyn. They moved into the John Rogers house at 95 East Broadway and proceeded to settle in Roslyn. His son, Edgar, married Ella May Magee in 1909. Their descendants are still a part of Roslyn's population.

The Roslyn News, September 6, 1895, carried a detailed description of the tower: "The tower is being constructed from Letts Island granite with red sandstone trimmings. It will be 44 feet high from the street level and rests on a foundation 4 feet 3 inches thick. The walls will be 2 feet 6 inches thick and lined on the inside with brick. The outside dimensions above the water table are about 18 feet square. The walls incline towards the top where the tower is 14 feet square under the cap and 12 feet at the top. The roof will be of tile, there will be two stories, the first story having two handsome windows on each of the four sides. Just above the second story the clock, which has a dial nearly 6 feet in diameter, will be placed. The clock will be encased in a brown stone with marble dials and bronze figures. Above the clock will be a belfry in which a bell weighing 2700 lbs. and equipped with a muffled clapper to deaden the sound will be placed. A stairway will lead from the entrance to the belfry, but will not be open to the public. The entrance to the tower will be on the west side, and will be enclosed by a door of elaborate architectural design. It will be encased in brown and red sandstone, which material will also form the window casings. Above the door will be placed a handsomely carved memorial tablet of brown stone. The steps leading to the entrance will be of granite."

The clock, too, was of great interest to the local paper. On December 20, 1895, the News carried the announcement that "The clock in the Ward Memorial Tower is in running order. Mr. King, of Thomaston, who is placing the works, is an expert from Seth Thomas Manufactory and will see that everything is in working order before he leaves." In the same issue came the news that "Charles H. Pearsall of this village has the honor of being the first keeper of the new clock in the Ward Memorial Tower." The clock, it was noted, is "keeping excellent time and giving universal satisfaction."—keepers: Charles H. Pearsall; George Washington; Elbert Miller III

The tower reached completion during the winter or early spring of 1896. The News reported on April 24, 1896 that two of Ellen Ward's children, Mrs. Smith and Robert Stuart, were in Roslyn to make an inspection of the tower. According to the News, "they were highly pleased with the work, now the grounds are to be graded and put in first class order."

The News also reported in detail the specifications for the bell to be installed in

the belfry. Weighing approximately 2500 pounds, the bell was fitted with a large wheel so that it could be tolled separately from the clock mechanism and used as a fire alarm. Though it has not served its alarm function for many years, the bell is still tolled on important occasions.

Soon after the tower was completed and in full operational order, the Roslyn News reported in its July 26, 1897 issue that lightening had struck the tower and damaged the roof so that a new roof was required on one side. Soon after, the News reported that Stephen Speedling, a local carpenter, and Elbert Miller, his apprentice, were at work replacing the damaged tiles.

DESCRIPTION

As the Clock Tower exists, it differs little from the description printed in the Roslyn News nearly one hundred years ago. The building is constructed of blocks of granite and red sandstone. An article by Alice Titus in the Roslyn News published in 1955 stated that "the stones were cut in Vermont but after building the first three feet it was found they were too large for the rest of the design and had to be cut down on the site by the master stonemason."

The tall, narrow building is square in cross section and has rounded corners. It is four stories high, including the belfry, which is an open area. The Spanish tiled hipped roof is held aloft by four rounded piers. On the northeast corner of the main tower there is a two-story stair tower, three-quarters round in section, with a conical copper roof and a molded copper cornice. The walls of both the clock tower and the stair tower are inclined or "battered," giving the clock tower the approximate shape of an obelisk. This shape was likely what led the News to label the building's style "Egyptian." A more accurate description of the building's style may be "Richardsonian Romanesque," named for the architect H.H. Richardson (1838-1886). His work incorporated elements of medieval buildings, particularly those of Norman origin, to evolve a style of massive masonry buildings rich with texture and color. Richardsonian elements include the ashlar masonry, the contrasting red sandstone employed at the watertable and window, door and clock face surrounds, and Gothic detailing evident in the lancet shaped windows.

The building is entered on the west or Main Street facade. Three granite steps lead to the entrance. The door is flanked by a pair of Granite buttresses which are capped with red sandstone. The rather plain beaded board door is hung by enormous medieval revival strap hinges. A sandstone lintel over the door contains the tower's dedication:

IN LOVING MEMORY OF
ELLEN E. WARD
A.D. 1895
TO WHOM ROSLYN AND ITS PEOPLE
WERE DEAR
SHE FELL ASLEEP JANUARY 18, 1893

The second floor window placement varies from one elevation to another because of the placement of the stair tower; the west and south elevations have paired lancet windows, while the north and east elevations have single lancets. The stair tower contains three small rectangular windows and a single lancet window to light the interior stairwell. All of the windows are trimmed in red sandstone and have sandstone sills as well; heavy wood grills cover all of the window openings.

The third story of the tower includes the four faces of the clock. The square marble dials are recessed from the building walls and are each composed of two rectangular slabs of edge joined white marble. The bronze Arabic numerals, cut in a style known as "circlet", are mounted between concentric bronze rings, which project from the clock face by one to two inches, creating a shadowed effect. The clock hands are oak and are fitted with counterpoise adjustments.

THE GROUNDS

The area at the base of the tower has been planted with yews, which have grown quite large. Amongst the shrubs can be found three additional monuments; a small late 19th century cannon, marked with a brass plaque engraved:

**U.S.S. WASP
FROM SPANISH GUNBOAT
DON JORGE-JAUN
NIPE BAY, CUBA
JULY 21ST, 1898**

This memorial was donated by Lt. Aaron Ward, nephew of Elijah Ward and commander of the Wasp in Cuban waters in 1898. Lt. Ward had a distinguished naval career, advancing to the rank of Rear Admiral in January, 1910.

The other two memorials consist of large granite boulders into which bronze plaques have been mounted. The monument to the south of the tower is dedicated to the Roslyn men who gave their lives in World War II and was donated by the Roslyn Chapter of Kiwanis International in June, 1949; the northeast monument, with a neoclassical relief, bears this legend:

**IN GRATEFUL REMEMBRANCE OF
CORP. PILOT WILLIAM H. TAILER
OF ROSLYN
SHOT DOWN IN THE WAR FOR LIBERTY
FEB. 5—1918
FEB. 3—1895 FEB. 5—1918
ERECTED BY HIS FELLOW TOWNSMEN**

INTERIOR

The interior of the main tower is octagonal in plan, and though never intended to be open to the public, it does have a level of finish. The walls are lined with white-washed brick laid in common bond, with headers used to articulate the window and door openings. From the interior the glazing pattern of twelve light glazing in the lancet windows is obvious. Square wooden chutes contain the clock mechanism weights as they descend and a wood case protects the pendulum as well. The winding stairs and upper floors are wood, with exposed structural elements.

THE CLOCK

The clock mechanism is located at the third story, inside the four marble dials. Its label is inscribed thus: Seth Thomas Clock Co.; Thomaston, Conn., USA; Oct. 30—1895; 873 A.S. Hotchkiss. The clock is a "Tower Clock," similar to other clocks that were made in large numbers during the second half of the nineteenth century for churches, colleges, street clocks and clock towers. In their 1879 catalogue, Seth Thomas asks that architects and builders "in making plans for buildings, provisions be made for Tower Clocks. It costs but little in addition, is an ornament, and a public and private benefit."

As for the maker noted on Roslyn's clock, Andrew S. Hotchkiss was one of the principal makers of tower clocks. Hotchkiss had a long and well documented career of making and assembling clocks for Seth Thomas and other clock makers. In 1874 the American Clock Company's catalog noted that a clock made by Mr. Hotchkiss in St. George's Church, New York was destroyed by fire in 1865. Brooks Palmer, in his *Book Of American Clocks*, lists A.S. Hotchkiss & Co., New York City as having started operations in 1869—1870, and also noted that Hotchkiss assembled tower clocks made by Seth Thomas and sold by the American Clock Co. The American Clock Company was a sales organization based in New York which represented a loose consortium of several independent clock-makers. One of the company's catalogues refers to Hotchkiss' clocks: "designed by A.S. Hotchkiss and manufactured by the Seth Thomas Clock Co. of Thomaston, Conn. [the clocks] are unsurpassed in accuracy of time-keeping, excellence of material and workmanship." Approximately 150 Hotchkiss designed tower clocks are itemized in the 1874 catalogue, among them clocks in New York City Hall; the Naval Academy in Annapolis; the Centennial Clock in Independence Hall, Philadelphia; and the Jefferson Market Court House in New York.

To return to the subject of the Roslyn clock mechanism, the clock works are a weight driven Seth Thomas #17, eight-day strike, which has the following characteristics and attributes:

1. A dead beat escarpment (with no recoil, no energy is lost).
2. An eight foot wooden pendulum rod with a slot for the crutch pin and a 200 pound cast iron round bob at its bottom. The clutch pin's impulse keeps the pendulum going and in return is controlled by the constant rate of pendulum and bob.
3. "Maintaining power," a spring and gear arrangement that keeps the clock going while being wound and prevents escape wheel teeth from being broken. The spring has stored energy from the same weights that drive the clock.

4. A small "minutes only" attached dial which locates the minutes on the exterior faces of the tower.

5. The "motion works," an arrangement of four gears located behind each external dial which provided the hour indications on the external faces. The minute indication is supplied directly from the clock.

6. A quad gear arrangement, located right above the clock and connected to it, which transmits the time to all four faces of the clock.

EPILOGUE

The Ellen E. Ward Memorial Clock Tower was donated in 1895 by her children who wished to honor their mother. As the tower is poised to enter its second century, its fitness as a landmark and timepiece for the community has been proved. Architecturally, the Richardsonian style has stood the test of the years and continues to evoke a sense of the stolid and medieval. The clock continues to keep time and strike the hours, with the care of the latest keeper of the clock, Frank Laricchia. The recently formed 1895 Clock Tower Committee is committed not only to celebrating the centennial of the tower, but to the long term preservation and care of the building as well. Walter Sedovic, A.I.A. Architect has worked with the committee to specify needed repairs to the building and clock, along with suggested improvements to the landscaping and lighting that will ensure the best possible care of the building. This work will address deterioration of some of the building stones and mortar joints; minor repairs to the clock mechanism; incidental improvements to the woodwork, metalwork and glazing; and new lighting which would highlight the building and clock dials rather than the clock alone.

The indefatigable Dr. Roger Gerry organized the Ellen E. Ward Memorial Clock Tower Restoration Committee in 1994. Following the recommendations of Walter Sedovic, A.I.A. restoration work has progressed on schedule. In November of 1995, the local volunteer fire company offered the use of ladders and manpower to assist with removing one large and one small hand on one dial face in order to construct templates for the replication of all the clock hands. The clock works are being restored by Mr. Morris Welte. Mr. Marshall Ward, a local resident and descendent of the Ward family, volunteered to complete needed restoration of interior woodwork. Thus far, the front (west) entry door and mouldings extending up the tower have been completed and are awaiting warmer temperatures for a finish coat of stain. Restoration of the windows will begin during the spring of 1996.

The Clock Tower and grounds were donated by the Town of North Hempstead to the Incorporated Village of Roslyn in a formal ceremony in November 1995.

Notes



The Cornelius House ca 1886
Drawing by Guy Ladd Frost AIA

THE CORNELIUS HOUSE (circa 1886)
64 Bryant Ave., Roslyn Harbor
Residence of Mr. and Mrs. David E. Kruse

HISTORY

The property on which this house has been built has a complex and not yet fully understood early deed history. The first grantor appears to be Joseph Curtis, Sheriff of the County of Queens, in a foreclosure action against Valentine and Elizabeth Mott, Edward M. Banks, George Kissam and John C. Lattimer, dated August 8, 1859. This deed, which transferred 72 acres, cites Stephen Mott as the grantee. It is unlikely that the present house was on the property at the time. A mere four years later, the property was transferred from Stephen Mott to Nathaniel Terry and James Mott; five years after that, Nathaniel Terry transferred a seventy acre parcel to Harriet Terry, while Stephen Mott transferred a 150' x 175' parcel to the same Harriet Terry. Selah B. Strong and Thomas Strong had interest in the Stephen Mott parcel, and although the nature of their interest is not known, their shares were transferred to Harriet Terry as well. Three months after Harriet A. Terry had collected the parcels and interests, she transferred the property to Catherine O. Miller, on May 25, 1868.

Catherine O. Miller was not the owner of the property for long either, as she transferred the property to Henry W. Eastman in 1872. There is a possibility that, as a part of Eastman's continuing development of the Roslyn area, that he may have been responsible for the actual building of the house; he owned the parcel for fourteen years, and the style of the house reinforces a post-Civil war construction date. However, the 1873 Beers-Comstock Map indicates only the plot of land, without a structure, and does not identify a property owner. Lydia Eastman, as executrix of the estate of Henry W. Eastman, transferred the property to George H. Cornelius in 1886. Cornelius was a local carpenter, and it is possible that he was responsible for either the construction or finishing of the house. (The Roslyn Landmark Society owns the tool chest of Cornelius.) The Cornelius family, first George and later Margaret owned the property through 1980, when the property was sold from the estate of Margaret Cornelius to the present owners, David E. and Gloria F. Kruse.

HOUSE EXTERIOR

The house remained in one family for nearly 100 years, and there appears to have been a minimum of changes and alterations, many of which can be identified from surviving photographs and physical evidence.

The style and framing of the house all indicate a construction date of post-Civil War. Although there are Gothic Revival and Queen Ann style details evident, particularly on the exterior of the building, the house has little consistent detailing on which to hang a stylistic name. Rather, the house would be considered vernacular. If it is the work of George Cornelius, it might be thought of as the work of a carpenter accustomed to working on more high-styled buildings, but in this instance, creating a residence for himself and his family.

The original house plan was in the shape of a "T" with the primary facade fronting on Bryant Avenue, and the lot bordered on the north by Summit Avenue. The

2 1/2 story house had a cross-gable roof, placing a gable end at all four elevations of the building. The gable fields were shingled with patterned wood shingles, while the remaining siding was clapboard. There were both corner boards and a water table on all elevations. The deep overhanging eaves, finished with flat boards, contained built-in gutters. There were three chimneys in the house when first built: one inside the north wall, one located against the dining room wall near the middle of the house, and one inside the east wall for the kitchen. Each one had a corbelled stack, and all emerged on or near a roof ridge. The roof was covered with wood shingles.

The fenestration of the front facade was symmetrical, with a straight pointed arch window in the gable; three paired double hung windows on the second floor; and two paired double hung windows on the first floor. The double hung upper sash consisted of a large pane surrounded or "banded" by smaller panes, all of clear glass; the lower sash consisted of a single large pane. On the first floor both top and bottom sash were elongated, so that the window sill came within inches of the floor level, allowing breezes to sweep through the front rooms. The window caps were molded. The front doors were also paired, and consisted of varnished oak doors with etched glass panels above raised panels.

The front porch appears to be original to the construction of the house, although there is a possibility that it was added later. The flat-roofed porch extends across the entire front facade of the house. At the front of the porch there are four turned posts, and at the house facade there are two engaged or half posts. At each post there is a pair of sawn brackets in an elongated scallop design. There are turned balusters and a molded handrail forming a railing, with an opening at the front steps. The porch was built on brick piers. According to pictorial evidence, the handrails and balusters for the front steps, the lattice under the porch, and the spindlework at the roof's edge were all added later.

The north and south elevations originally consisted of the gable ends of the front portion of the house, and the full two story side elevations of the rear portion of the house. The fenestration for these elevations was similar: the straight pointed arch window in the gable ends (the north window is now covered with shutters); two double hung windows at the second floor level, main house; and one double hung window at the second floor, rear portion. On the north, the first floor of the main house had two windows, while the rear portion had none. On the south, the first floor of the main house had a three-sided bay window, and the rear portion had one door and one window. The bay window, built on brick piers, was trimmed with delicate Greek Revival Style Colonettes, and the same paired brackets as are found on the front porch. The lattice under the bay was a later addition. The windows on the rear portion of the house did not have molded window caps, but they were all the same style of sash, with a banded upper sash and a single light lower sash.

The east elevation of the house consisted of the "back" of the front portion of the house, and the gable end of the rear portion. Since there was a chimney inside the east wall of the rear portion of the house, there were no windows in this elevation, except for the "split" pointed arch window in the gable, being the two halves of the window located on either side of the chimney. There were no windows on the east elevation of the main portion of the house.

At some point in the house's history, canvas awnings were installed on the eaves of the front porch, allowing the porch and house interior to be shaded from the west sun.

From the front, the house's exterior today is much as it was built, except for the changes to the porch noted above. In 1992, the present owners of the house expanded the first floor section of the rear portion of the house. The addition took the shape of a one story, hip roofed "U", slipped on from the east around the trunk of the existing "T." The addition allowed expanded use of the first floor east rooms, as described below. It also allowed the construction of a deck and pergola on the south of the addition, which look down into the garden to the south. The deck is reached through two pairs of new french doors on the South. The siding, fenestration and trim of the original house were duplicated to allow the addition to blend with the existing work. Existing windows were relocated to new walls to preserve historic material. A new polychromatic paint scheme was implemented to emphasize the diverse textures and surfaces of the house. The addition was designed by Guy Ladd Frost, AIA and constructed by Tim Lyons, Contractor.

INTERIOR

The house is entered through the paired front doors, which lead directly to the stairhall. The stairhall's main feature is the massive newel post and stair balustrade. The newel, octagonal in plan and a masterpiece of turnings, is mahogany. The molded banister is mounted on turned balusters, two to a stair, all of mahogany. The stair turns a quarter turn near the top of the run, ending at the second floor landing. There is a strong likelihood that these stair elements came from another location, as there are extra pieces of banister and extra balusters in the attic, and the newel seems out of scale with its surroundings. The brass and glass hanging light fixture appears to be original to the house, likely a gas fixture later electrified.

Moldings introduced in the stairhall are found consistently throughout the house. The 7" flat baseboard has a molded cap. The door surrounds are formed from a 4 1/4" flat board symmetrically molded, with a quarter round added on the inside edge. Door and window surrounds both have turned corner blocks at their upper corners.

To the north of the stairhall is the original parlor (now the dining room), and to the south is the original dining room (now the parlor). Both rooms once had hall doors. Originally there was no opening at the back of the hall to the east. Instead, there was a butler's pantry with a pass-through to the kitchen and an opening to the dining room. The arch now at the rear of the hallway was created in 1992 as part of the addition and alterations.

The original parlor, the north room, is largely unchanged. The front wall shows the pair of elongated double hung windows. Because of the length of these windows, the molding which forms their surround dead-ends into the floor, rather than into a baseboard. The north windows are located on either side of a chimney, and are paneled below. The picture rail in both this room and the south room is original to the house. A ghost of a stovepipe hole indicates that this chimney once had either a gas or coal stove installed, though there is no indication that there was ever a fireplace or mantle. In the east wall there is a new opening to the kitchen, created in 1992.

The south room, now the parlor, is also largely unchanged. The front windows are as in the dining room, elongated and without panels or baseboard. The south wall is broken by an arch, springing from plaster brackets which leads to the three-sided bay

window. The edges of the arch opening are finished with a quarter-round molded in plaster and finished with a lamb's tongue. The bay windows are paneled below. This room has its original pine floor exposed, and an examination of old tack holes show that the floor was at least twice covered with a floor covering once with strips of carpet or straw matting laid wall-to-wall, and once over the center portion alone, with a painted border. Originally there was a chimney located on the north wall, close to the hall door. The door opening in the east wall is original, though it has a new door. Special note should be made of the unusual cast iron corner radiator in the northwest corner of the room.

The east room was formerly one room, used as a kitchen, and approximately 14' x 14'. A door in the south wall gave access to the back stoop and kitchenyard. A chimney inside the east wall served a cooking range. The butler's pantry, noted above, was against the west wall, as were steep flights of stairs serving both the second floor and cellar.

The alterations of 1992 expanded this space to the north, east and south; created new access to both the north room and the front hall; and created new access to the exterior at the northeast corner and along the south wall. All the exterior walls are new, as is the maple flooring. The new space is designed with a central core, which contains the chimney, storage closets, bathroom and built-in storage for both the den (south side) and kitchen (north side). The south wall is clad in beaded board, while other new walls are drywall. New windows, window and door trim match the originals.

A new entrance to the full cellar was created under the main staircase when the back staircase was removed. The foundation consists of brick above grade, with stone (reinforced by concrete) under the original house. The addition sits on a poured concrete foundation and crawl space. The original floor joists were radially sawn, 3" x 8", located on 2'0" centers, and run north-south. They are set into the sill with a half-lap joint. A portion of a board wall shows the former location of the cellar stairs.

The second floor reflects the original dimensions of the house, and varies only slightly from the original plan. At the top of the stairs, the second floor landing runs east-west to the front and rear of the house. To the right at the top of the stairs, and through a door opening, there is a bathroom on the right. This is where the back staircase would have come through the second floor, but the stair was terminated when the first bathroom was installed in the house. Thereafter, the back staircase was rendered useless, and the bathroom was reached through the hall door. The east bedroom could only be reached from the south bedroom, no doubt sacrificing someone's privacy. The current bathroom has been moved slightly to the south, to allow a passageway to the east bedroom. Fir floors have been added throughout this east section.

The hall wall which encloses the attic stair is beaded board. The oil lamp mounted on the wall is an original fixture. The north and south bedrooms have not substantially changed; built-in closets and dressers have been added to the south master bedroom, as the house had typically minimal closets when built. The north bedroom has its original pine floors, and the chimney on the north wall shows signs of having once had a stove pipe installed. Although the baseboard, window and door surrounds are the same as the downstairs rooms, there are no panels under the windows on the second floor, and the west wall windows are of normal length. The south bedroom once had a chimney against the north wall, as in the parlor below, and a door in the east wall to the back bedroom. The east bedroom has new casement windows which allow the passage

of large pieces of furniture to the second floor.

The attic is accessible by the stair over the main staircase. The roof framing consists of vertically sawn roof rafter, 3" x 5", located 2'0" on center. An old wood shingle roof on lath is visible, with closed valleys flashed in galvanized tin. The attic flooring runs north-south in the front part of the house, and east-west in the rear portion.

CONCLUSION

This diminutive house, originally three rooms over three rooms, seemed to reflect the knowledge of both a building style and lifestyle beyond the means of the original builders. The elaborate porch, magnificent newel and stair fittings and the butler's pantry are all signs of this understanding in what is an otherwise unpretentious and humble house. The latest owners have acknowledged this history by maintaining these elements, and adding additional space for the necessities of modern living.



Trinity Church

TRINITY CHURCH
Church Street and Northern Blvd.,
Roslyn

HISTORY

On August 11, 1969, Trinity Church, Roslyn, celebrated the Centennial Anniversary of its incorporation. Actually the history of the congregation long antedates the Act of Incorporation while its surviving buildings all are of later date. In preparing this historical background much information was obtained from an unpublished manuscript, The History of Trinity Church, Roslyn, 1785-1909, by the Rev. Mr. Clinton H. Brewer, Rector of Trinity from 1909 to 1919. All quotations not otherwise identified have been taken from this source.

Early in 1785, the Rev. Mr. Thomas Lambert Moore became rector of St. George's Church, Hempstead, the only structured connection of the Protestant Episcopal Church in this part of Long Island. Shortly thereafter, the Rev. Mr. Moore began to visit Hempstead Harbor (now Roslyn) to hold services. In his diary under various dates may be found the entry, "Read and preached at Hempstead Harbor". These services were held in the homes of interested worshipers, among whom may be included Hendrick Onderdonk, the principal of Roslyn at that time. Mr. Onderdonk had been reared in the Dutch Reformed Church but converted to the Anglican faith following his marriage to Phebe Tredwell. Their daughter, Gitty (Gertrude) was married to Lambert Moors. Deputy Secretary of New York Province and Comptroller of Customs at New York before the Revolutionary War.

In 1836, the Rev. Mr. Marcus describes Hempstead Harbor as "a populous and rapidly increasing manufacturing village" and was fully confident "that a church will be erected in this very romantic and interesting". On April 26, 1836, a religious society was incorporated under the title of St. Mary's Church, Hempstead Harbor, and on May 3rd the cornerstone was laid by the Bishop of the Diocese. The latter, appropriately enough, was none other than the Right Rev. Benjamin Tredwell Onderdonk, D.D., Hendrick Onderdonk's grandson, who had spent his boyhood years in Hempstead Harbor and whose letter to Mrs. Eliza Leggett in 1851, is still the best source of information concerning Roslyn during the late 18th and early 19th centuries. If further verification of the date of the cornerstone laying is required, we have it in the report of the Bishop (Onderdonk) in the Journal (New York) of 1836. There he records that on the morning of May 3, 1836, he laid the cornerstone of Trinity Church, Rockaway, and at 5 o'clock in the afternoon, "that of St. Mary's Church, Hempstead Harbor, both in Queens County".

The site of St. Mary's was located on land donated by John R. Schenck on the east side of East Broadway near its intersection with Old Northern Blvd. At the New York Convention of 1836 "St. Mary's, Hempstead Harbor, was admitted into union with the Convention. For several years afterward it was listed among the churches of Queen's county." However, notwithstanding its cornerstone and official status, St. Mary's was never built, probably because the Rev. Mr. Marcus resigned from Christ Church and left the area. With his departure the principal inspiring force was lost. The congregation continued for awhile under the guidance of the Rev. Mr. Ralph Williston who had been

called to be rector of Zion Church in Little Neck in 1838, but who lived in Hempstead Harbor. The Rev. Mr. Williston was ill and in virtual retirement. He died in 1839. Assistance in reviving the moribund St. Mary's was requested of the vestry of Christ Church in 1842 and again in 1848, but was denied on both occasions.

In 1849, the Rev. Samuel Cox, D.D. was called to Manhasset and held frequent and regular services in Roslyn, with the cooperation of the Rev. Mr. William B. Moore, Rector of St. George's Hempstead. These meetings were first held in the public school, but as interest increased, a room was fitted up over Schenck's Store, near the original St. Mary's site. In 1854, the Convocation of Queens and Suffolk Counties designed Roslyn "a mission station and agreed to support a missionary there." The Rev. Mr. Charles E. Phelps was appointed to that office. However, "some of the most helpful church families moved away" and interest languished. After the Rev. Mr. Phelps resigned, services ceased to be held. In 1857, the Rev. Mr. George W. Porter, who succeeded the Rev. Dr. Cox as rector of Christ Church, Manhasset, encouraged the ladies of Roslyn to start a Sunday School. This was organized in 1859 and met in the Mansion House, located at the corner of Old Northern Blvd and Remsen Avenue, where the headquarters of the Nassau Tuberculosis and Respiratory Disease Association now stands. Space for the Sunday School was provided, rent free, by Mr. Charlick, the proprietor of the Mansion House. As interest in the Sunday School grew, the desire for a local church building revived and funds were raised to permit the purchase of a small lot "at the foot of the hill on Mr. Ely's property on Main Street." (Footnote: Samuel Rose Ely was born in Springfield, Mass. in 1803 and died in Roslyn in 1873. He graduated from Williams College in 1830 and then studied theology at Princeton. He was the Presbyterian minister in Roslyn and was awarded the degree of D.D. from Columbia in 1865.) However, the Main Street site was never used as Mrs. William Cairns of Clifton (now Willowmere), mother of Mrs. Robert Stuart, Jr., of Locust Knoll (now Maryknoll) offered to donate land in a location more appropriate for a church. Thereupon she deposited \$2,500.00 with the rector of Christ Church, Manhasset as a trust fund to be used towards the erection of an Episcopal Church in Roslyn. An additional \$1,500.00 was contributed by other Roslynites and an acre of land, at the site of the present Trinity Church, was purchased from Stephen Mott for \$1,000.00. The firm of McDonald & Clinton was the architect and S.Roe, of Flushing, was the contractor. The cornerstone of Christ Church Chapel was laid on July 11, 1862. "It was the same one that had been used on May 3, 1836 for the ill-fated St. Mary's." The chapel was consecrated by the Right Rev. Horatio Potter, D.D., on December 2, 1862. The entire cost of the building, a board-and-batten structure in the Gothic Revival Style, was \$3,538.31. Later, the roof proved to be too heavy and iron tie-rods were installed to prevent spreading of the walls.

Until funds became available to provide a living for a rector, the Rev. Dr. Porter continued to come over from Manhasset to hold services every Sunday afternoon. Funds also were needed to complete the interior furnishings of the new edifice. The bell was donated by John Codman Pollitz, first superintendent of the Sunday School, who was serving as a soldier in the Union Army. He saved his Army pay to buy the bell. He died in New Bern, North Carolina, on January 7, 1863 after having saved just enough to make the purchase. The bell "arrived just in time to be tolled at his funeral."

During the next several years additional funds were accumulated and the Roslyn congregation became frankly impatient for independence from Manhasset. They were especially anxious to have their own minister. "Sometimes the rector from Manhasset was late." Sometimes he did not come at all. Finally, on March 16, 1869, the

vestry of Christ Church, Manhasset, "consented to the organization of the chapel in Roslyn as an independent parish." A parish meeting on April 7, 1869, chose the name "Trinity" for the new church. In June of that year, the Rev. Mr. Stephen A. McNulty accepted the call as the first rector of Trinity Church, Roslyn. His salary was \$1,000.00 per year. On August 11, 1869, at the insistence of the Rev. Mr. McNulty, the organization was officially incorporated.

During the immediately following years the church continued to prosper and to broaden the scope of its activities. In 1872 it was decided to build a rectory even though the Rev. Mr. McNulty was a bachelor as "such a building would improve the property and be a definite asset to the parish." A clapboarded cottage, in the Gothic Revival Style, three bays in width and having 2-over-2 windows, louvred shutters, and turned and bracketed porch columns was ready for occupancy on April 14, 1873. The cost of the rectory was \$2,575.00. It survived, although drastically altered, until 1965 when it was demolished to make way for the new Education Building.

The Rev. Mr. McNulty left Trinity just a few days before the completion of the rectory. He was succeeded by the Rev. Charles Pelletreau - and his departure was followed by a period of financial despair which reflected the financial depression which involved the entire country. Pew rents were reduced and salaries cut in order to obtain badly needed funds. For awhile there were no funds for a rector's salary and lay readers paid by Mrs. Elijah Ward (previously Mr. Robert Stuart, Jr.) officiated when services were held at all. The rectory furniture was sold for \$104.80 and the rectory itself rented for \$150.00 per year. This desperate situation continued until the Rev. Mr. William Agar Matson became rector on June 26, 1887. Fairs and auctions were held, and finally in 1890 the mortgage was paid off. Unfortunately, in spite of his energy, the Rev. Dr. Matson's health was failing and he resigned during the summer of 1892. He was followed, in the same year, by the Rev. Mr. Isaac Peck who remained nearly 15 years. During his rectorship most of the changes which characterize Trinity today occurred. During this period, a number of gifts and memorials were contributed, some of which were historically important or architecturally related to the church. The first of these was a bequest of \$20,000.00 from Mrs. Elijah Ward, who died January 18, 1893. The interest from her bequest was to be used toward the rector's salary. Her children, Mrs. Alexander Mackay-Smith and Messrs. William and Robert Stuart donated several memorials to the church, and in 1895, donated the Clock Tower to Roslyn Village. These and other memorials will be discussed below as they relate to the architectural description of the church. During this period repairs and improvements were made to the fabric of the church and especially to the rectory, which was exposed to an almost constant program of improvement and expansion. However, even a much enlarged rectory was inadequate to the demands of increased parish activities and, in 1902, land to the east of the rectory was acquired for the building of a parish house. By 1904 more than \$2,000.00 had been accumulated for this purpose. As a matter of fact, the parish house came more quickly than expected as on Christmas Day, 1905, Mrs. Clarence Mackay offered to donate the building and its furnishings as a memorial to her father, William Alexander Duer. The architects of the parish house were McKim Mead and White, the most prominent firm of their day. The Parish House was completed on September 23, 1908. A large two story extension was added to the rear in 1909\8-1909.

Mrs. Mackay's benefactions continued. Before the Parish House was completed on April 18, 1906, she wrote a letter to Mr. Ordranax, Churchwarden, from which the following are quotations: "McKim, Meade and White, of New York, are making

plans for the construction of a new church, for certain alterations to the rectory, and for a cloistered passage... The ideas are to combine usefulness with beauty and to harmonize all these buildings into a pleasing group. It will cost \$45,000 to build this church and to make these alterations." The church was to be a memorial to Mrs. Mackay's mother, Ellin Travers Duer. The actual design of the church was by Stanford White, who probably designed the Parish House also. Charles C. Baldwin, in his "Stanford White" (Dodd, Meade & Co., NY 1931, p237) states, "White designed comparatively few churches...but he did do the Judson Memorial Church and a brick Episcopal church at Roslyn, L.I., given by Mrs. Clarence Mackay.

In August 1906, the old church was moved back to where the carriage sheds had been and continued to be used until the new church was ready, after which it was torn down. The cornerstone of the new church was laid on October 4, 1906, and the edifice was consecrated on March 22, 1907.

At this point the history of Trinity Church, Roslyn, as related to its architecture, may be terminated. Descriptions of the standing building will complete the remainder of the account.

Site Plan: The building arrangement consists of three parallel buildings; the Church, the Education Building and the Parish House, which face Northern Blvd., and which are connected by Mrs. Mackay's "cloistered passage." The church is situated at the west end of the group; the Parish House to the east. The Education Building, which was designed by Frederick Wiedersum Associates and completed in 1966, is placed somewhat to the north of the others so that the enclosed passage crosses in front of it but is terminated by the Church and by the Parish House. The intent of the passage was not only for convenience, but also "to harmonize all three buildings into a pleasing group," as stated by Mrs. Mackay in her contributory letter. All three buildings are constructed of stacked courses of clinker brick headers and have substantial unity of fabric. The Church and the Parish House both will be discussed below. Both have the very intriguing quality of being much larger than they appear to be; the result of a design effort by McKim, Meade & White to assure harmony with the scale of their surroundings, while emphasizing the "separate" quality of the individual buildings unified by the connecting passage.

The Church: The Church building is derived from the transitional Norman-Early English Style of the 14th century and uses round-arched windows and a bellcote, or belfry wall. The building is characteristically cruciform in plan and built in the traditional manner with the roof-trusses actually supported by the walls and buttresses. The major and minor slate-tiled roofs are gable-ended and very high so that they dominate the exterior prospect of the building. There are two small wings north of the transept, on either side of the chancel. Originally, both had gable-ended roofs. However, the configuration of the west wing did not provide adequate height for the organ pipes and an unfortunate alteration was necessary for their accommodation. The small east wing retains its original gable-ended outer slope but the inner has been modified with a clap-boarded cover to prevent massive accumulation of sodden leaves and snow. There also is a small gable-ended enclosed porch on the west side of the nave, opposite the beginning of the "cloistered passage," which was designed to serve as the principal entrance to the Church.

The interior of the Church is dominated by the superb framing of the high roof vault which employs ponderous soaring wooden trusses in the English Medieval tradition.

These are not supported by columns but rest on hammerbeams, supported by massive wooden knees and which are terminated by the carved heads of cherubim in the manner of the 13th century Pilgrim Hall in the Winchester Cathedral Close. At the crossing of the nave and the transept, the trusses intersect at the king-post in the traditional manner. McKim, Meade & White's drawings for the roof-framing survives and specify the use of yellow pine for the trusses, hammerbeams and associated timbers. The Church has a seating of 600 and, actually, is a much larger building than it appears to be on the outside.

The interior of the Church has changed very little since it was built. The original buff tile floor remains, although in some places, this has been covered with carpeting. The original pews also survive. The two principal changes have been the removal of the organ pipes from the west transept and their replacement with a small accessory altar which is used for christenings, and weekday services. In addition, a reredos, or screen, has been installed behind the original white marble altar, which partially obscures the monumental stained glass window behind it.

The stained glass windows are especially important. Some of the most interesting date from the late 19th century and were transferred from the 1862 church. Three of these, "Faith, Hope, Charity," are placed in pointed Gothic arch openings in a small room to the east of the chancel. The windows were given in memory of Ann Cairns who generosity had made the earlier church possible. Probably these windows were installed in a secondary room so that their pointed arch configurations would not conflict with the round-headed windows of the remainder of the Church. At one time, though, the room was meant to be more important. The Rev. Mr. Brewer describes it as "a side room, which in time would become a chapel." Later it was used as a vestry and it now serves as the sacristy. A brass corona chandelier from the old church, which had been given in memory of Francis Skillman, was installed in this room and remains there. Judge Skillman is best remembered today for his historical writings on Roslyn which relate, especially, to the middle and late 19th century.

The two windows at the south end of the nave also were removed from the 1862 church. One of these, "The St. Cecilia Windows," was given in memory of Eliza Eastman Garretson, who for ten years had been volunteer organist during the period when there was no money for salaries. The other was donated in memory of Congressman Elijah Ward who died in 1882. Both windows, like the Ann Cairns' windows, are of unusually fine quality and appear to be earlier than their actual dates. The Garretson and Ward windows are also interesting in that it was necessary to modify their original "pointed Gothic" outlines to fit the round-arch window openings. This modification was ingeniously accomplished and is entirely successful. Near the Garretson window may be seen the original bell of the 1862 church. As mentioned earlier, this was donated by John Godman Pollitz who saved his pay as a Union soldier for its purchase. Pollitz died early in 1863 and the bell tolled for the first time at his funeral.

The stained glass windows on both sides of the nave are contemporary. The windows at the east end of the transept also are modern and, like the east nave windows, were made by J. Whippel & Co., of England, whose label they bear. The round window at the top of the east transept now conforms to the others. An earlier window, made by Louis Comfort Tiffany, had been donated by Mrs. Clarence Mackay along with its companion window in the west transept. The letter remains, but the former was removed to make way for the present east transept group. The original Tiffany window has been given to the Brooklyn Museum for inclusion in its collection of American glass. The large stained glass window at the back of the chancel also was donated by Katherine

Duer Mackay as a part of the original church. This window also is, undoubtedly, the work of Louis Comfort Tiffany. Unfortunately, the lower part of the window is now concealed behind the later reredos. If a Tiffany signature is present, it is concealed in the same manner. The west transept windows are the most dramatic, probably because of the impact of the afternoon sun shining thru. The memory of William Collins Whitney; that on the right, "Jacob's Dream," in memory of Albert C. Stevens. The left window was donated by Mary E. Hooper in memory of her parents, Samuel and Rachel Hooper. While all may be safely attributed to Louis C. Tiffany, the Hooper window is the only one which bears his signature. As mentioned above, the small round window above also was made by Tiffany and donated by Mrs. Mackay. The stone font in the west transept came from the earlier church and was donated by Mrs. Mackay in 1899. Several additional examples of late 19th century ecclesiastic furniture was transferred from the 1862 church. These include a brass litany desk donated in memory of Albert C. Stevens, and a brass eagle lectern and litany desk in memory of Mrs. Elijah Ward.

Parish House: The original Parish House was completed in 1906. A large, two-storey wing was added to the rear during 1908-19-9. This addition included only a single large room on each floor. Attention will be concentrated on the original building.

The Parish House is an apparently small, single storey building having a high, tiled gable-ended roof which extends from east to west. The center of the ridge is decorated with a prominent wrought iron finial which dates from the original building. At each end of the main block, a small gable-ended wing projects forward. Each wing includes an open porch, under its roof overhang, which fact each other across the open space. The free edges of the roof are supported by brick piers. A doorway at the end of each porch enters the main block as does a centrally located doorway between. A range of single-pane windows extends across the entire front facade of the building.

The original McKim, Meade & White plans for the Parish House survive. It is interesting to compare the original front elevation with the existing facade. Actually only two differences are evident. In the elevation, the wing gable fields are shingles; in the existing building they are clinker brick. This modification probably was made during construction and represents a visual improvement over the initial design. The original drawings call for diamond-paned glazing in the windows and doors of the front facade. The doors still are glazed in this manner, but the windows have all been replaced with modern single-pane sash. Aesthetically, this alteration is unfortunate and has deprived the Parish House of much of its dramatic impact. In its present state and location, it is hard to realize what a thoroughly delightful building the Parish House really is. This quality is immediately evident in the drawing, but one must take the trouble to walk back a bit and view the building from the middle distance, from where it can be seen as a whole. The rear facade of the original Parish House included a dormer window to provide space for an apartment for a parish worker.

The interior of the Parish House has been altered extensively. A more-or-less original hall, to which all three exterior doors open, connects the two wings. Across the hall is a large room, the original Assembly Room. It had a seating capacity of 125. Like the Church, the Parish House was designed to look much smaller than it really is. The original Assembly Room is now two storeys in height and includes the dormer window described above. Beneath the dormer window, the original room included a platform, or dais. Behind the platform (and below the now-exposed dormer window) were five small stained glass windows, attributed to Louis C. Tiffany. These, like the Parish House, were donated by Mrs. Clarence Mackay in memory of her father, William Alexander Duer.

The three central windows include the figures of children. Local tradition suggests their faces are those of the three Mackay children. All five windows have been relocated in the rear wall of a later addition.

Each of the two small wings includes a single room. The one in the west wing was designed to serve as the kindergarten; the one in the east wing as the library. Both rooms were furnished appropriately to their functions, but none of the furniture remains. Both rooms retain their original terra cotta brick fireplaces and "Colonial Revival" mantles. The interior doors of the hall and the wing rooms are also the original colonial revival installations. These include six molded, flat panels, of which the top pair are smaller than the four below.

PENSION HALL

A three minute conceptual sketch made during an impromptu meeting led to the transformation of the flat, dark 1957(?) addition to the Trinity Church complex-the original Pension Hall-into a spacious, light-filled meeting hall that was rededicated in 1993. The brevity of that initial sketch, though, belied a more thoughtful underlying process: The new Pension Hall was designed architecturally to be true to its own period, while at the same time acknowledging and blending with its past, its historical context.

Stanford White's arrangement of the three primary spaces comprising the original Church complex-Trinity Church, the Parish Hall, and the Processional Corridor-is a rich progression of lofty interior spaces at the east and west ends of the site, connected by an intimately scaled corridor of clinker brick piers and a dark wood canopy; the space between each pier was open to the weather. The complex adjoins a substantial hillside to the northeast. The resulting space, enclosed by the structures and hillside and accessible via the colonnaded corridor, must have been cloister-like and very pleasant.

This spatial context was affected dramatically by the changing needs of a growing Church. The Parish Hall was initially expanded to the north, incorporating the space now referred to as the "Fireplace Room." Later additions included the Educational Wing and the original Pension Hall, dedicated in 1957(?). While the Educational Wing attempted to blend with the original McKim, Mead and White structures through the use of header bond brick and a slate roof (albeit different in pattern and color), Pension Hall bore no relationship to the lovely original spaces adjacent to it. Its flat roof and painted wood shingle exterior were a severe departure from the historic building forms. This was also reflected in the interior of the space: a suspended ceiling was hung so low that it clipped the tops of the Tiffany windows installed within its north wall(the windows were salvaged and relocated from the Parish Hall during this early modification). The overall feeling on walking into the room was that it was dark and intrusively flat; generous roof leaks and resulting stains and deterioration only compounded the effect.

It was under these conditions-following restoration of the slate roofs of the Church and Parish Hall, and with a more enlightened and enlivened view of the complex of buildings-that discussions began among the Rector, the Vestry, the Contractor and the Architect to explore ways to transform the existing space into one that was more hospitable,useful, and contextually satisfying

The barrel-vaulted space of the new Pension Hall takes its cue from several existing elements: Its semicircular form is related to that of Stanford White's trusses at the rossing of the historic Church; that the barrel vault is constructed of wood also

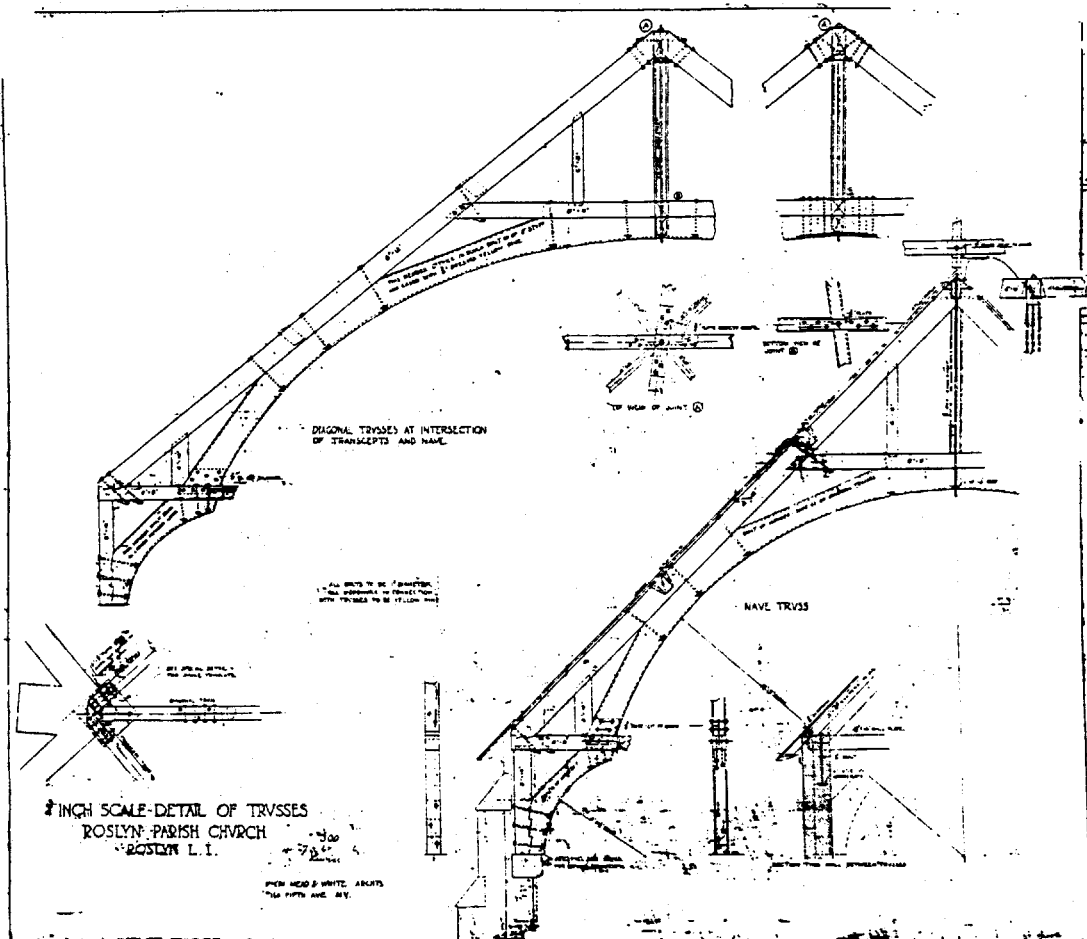
relates to the Church's wooden structural elements. In fact, except for its tone the beaded board ceiling exactly matches the beaded board used in the Processional Corridor ceiling, which is still visible. Its tonal difference (i.e., that it is left natural) is meant to differentiate it from the historic, and to increase the level of ambient light throughout the space.

The north end wall evokes the archetype Romanesque facade, acknowledging the strong-and, for Stanford White, stylistically unusual-Romanesque elements used as the basic form-giver of the Church. In addition to this elemental relationship, the barrel vault also provides a more appropriate setting for the Tiffany windows: it both frames them and given them "breathing room," without competing. The russet color selected for this wall is meant to visually strengthen the material form around the windows, and to provide drama and focus.

Clerestory windows, as well as the magnificent south window wall, are divided in a rhythm that emulates the Tiffany windows: Three central windows are grouped, then flanked symmetrically on either site by individual units. The method of providing this treatment varies by wall location, but the rhythm in each case is identical. In this way, the new clerestory windows even provide a link to the lower wall windows of the original Pension Hall; they now feel as if they belong to the whole. Another treat is that the south window wall enframes the beautiful triplex hipped dormers of the Parish Hall-elements that would otherwise have remained unseen-and the clerestory windows bring light and the vibrant green vegetation of the hillside into the room.

In a similar manner, the size and location of the barrel vault has an important relationship to one's perception of the overall space. In fact, it is meant to cause the original elements of the first Pension Hall to become more contextual, to better "belong." Geometrically, the center of the barrel vaults' diameter is just slightly above the average height of the eyes of one entering space; in a way it seeks to put each occupant upon entering at the center of the space, perceptually. And, if one were to follow the arc of the vault downward, it would become apparent that its diameter exactly matches the width of the existing side walls-the vault intersects the walls at average eye-level height. This effect, whether consciously or not, helps to blend the vault with the earlier space and keeps it from feeling like an "addition." This attempt to enhance the earlier structure, not just expand it, significant, since budgetary requirements dictated that much of the original Pension Hall would need to be retained and incorporated into the new.

Finally, the construction methodology itself was defined by the presence of the new structure, tempered with the needs and relationships of the planned new space, Glulam timbers were selected from their structural efficiency and relative ease of installation, as well as their relationship to the historic Church. Each is supported by a hollow steel tube strut, welded to the roof girders of the original Pension Hall. These girders, which could not be removed without incurring greater expense than could be accommodated by the budget, were instead designed to incorporate lighting for the central bay. It is interesting that the entire barrel vault including installation of the beaded board ceiling-was fabricated on top of the old roof of Pension Hall. Once completed, the old roof was demolished and the drama of the new vault was revealed...all within several hours. Carpeting, energy efficient lighting, alarm systems and finishes were completed, and the space was re-dedicated with the Pension family once again honored and in attendance in September 1993.



**Detail of Trusses
 Roslyn Parish Church**

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

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 Mckim, Meade & White, one of the most prestigious architects active in America at the turn of the century. Designed in 1899 and built in 1900-1902, 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 grounds 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 the 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 Katherine. 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 a 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 1880's Mackay became involved in the commercial cable business, founding the Commercial Cable Company with the New York Herald owner James Gordon Bennet 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 Nassau County. Shortly after they 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 modeled on severe seventeenth-century French precedents. She particularly noted that she wished White to use the great French Baroque chateau Maisons-Lafitte (1642-26), 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 the 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.

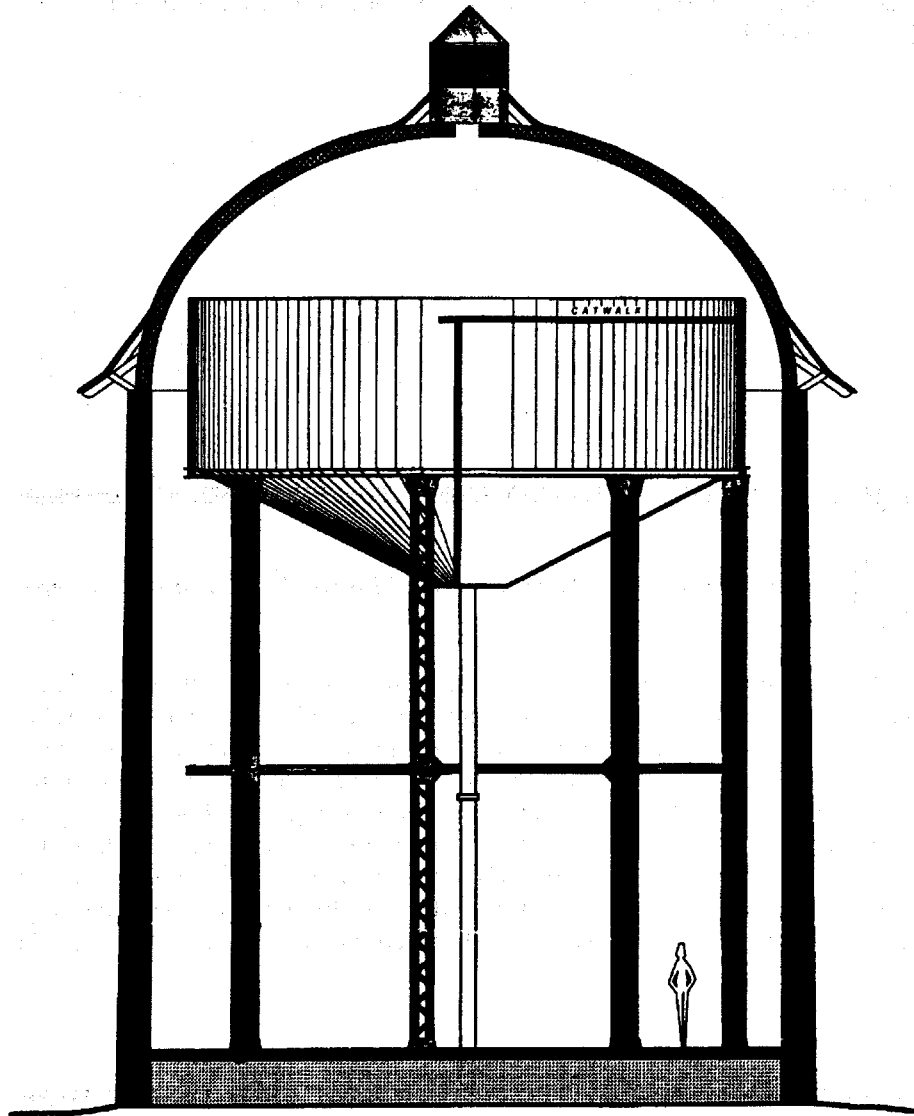
A masonry superstructure encloses and protects the tank. Although its form is dictated by its utilitarian function, the selection of materials used in its construction, and the detailing of its roof and fenestration, convey an elegant and picturesque quality. (It has been commented, upon entering the 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 Guastovino 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.

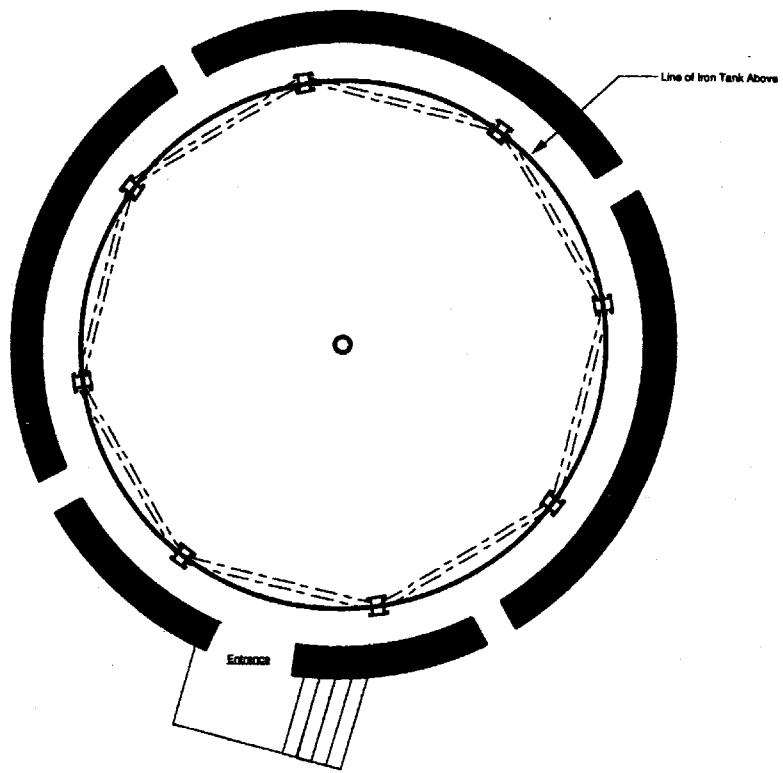
The preservation of the Water Tower's slate roof was the focus of much concern. The bell shaped roof required a very high order of skill to conform with the unusual shape. The Roslyn Water District sought out and contracted with Yankee Steeplejack craftsmen to do the job.

Q *Quoted from a news release from the 1995 Roslyn Water District Newsletter...*

“After almost a century of steadfastness, its classic slate shingled bell-shaped roof yielded to wear and weather. After almost two years of searching for a suitable craftsman contractor, Yankee Steeplejack of Concord, Massachusetts took on the challenge. Of their own accord, Yankee Steeplejack matched the existing roof using “Monson” slate, one of the strongest and best roofing slates in the country. As the quarry has long been closed, it is only available from salvage. Matching the workmanship of the turn-of-the-century artisans was not an easy task and great care was needed to affect a fitting restoration. Slate by slate the deteriorated roof has been restored and crowned by reglazing the cupola as in the original.



Sectional View of the Water Tower
Drawing by Walter Sedovic, A.I.A.



Water Tower Floor Plan
Drawing by Walter Sedovic, A.I.A.

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