

**ROSLYN
LANDMARK
SOCIETY**

**NINTH ANNUAL
HOUSE TOUR**

**JUNE 7, 1969
10:00 - 4:00**

***** THIS BROCHURE IS YOUR TICKET TO THE TOUR. PLEASE BRING IT WITH YOU.

*HOUSES ON TOUR

SAMUEL DUGAN II HOUSE
157 East Broadway, Roslyn

JOHN MOTT HOUSE
60 Main Street, Roslyn

"MAYKNOLL"
Glenwood Road, Roslyn Harbor

WILLET TITUS HOUSE
Old Northern Blvd, near Skillman Street

TRINITY CHURCH
Northern Blvd. and Church Street

* NO CHILDREN, PLEASE

NO SPIKED HEELS, PLEASE (PINE FLOORS)

NO SMOKING WHEN IN HOUSES

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ROSLYN ARCHITECTURAL HISTORY

Roslyn is of architectural interest due to the very high survival rate of homes dating from mid-19th century and earlier. Apparently the earliest published record identifying locations and owners is the Walling Map of 1859, which probably was surveyed a year or two earlier. A large percentage of the houses and commercial buildings found on this map still stand.

Historic research concerning individual houses has been quite sketchy. However, quite a lot has been learned about individual construction details. The twenty-five houses exhibited on Landmark Society Tours since 1961 have been examined carefully and much useful architectural information has been gained. Some of this study has been under the direction of well-qualified historical architects as Daniel M.C. Hopping and Gerald R.W. Watland. 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 examination of other houses. Careful historic investigations of one house, as the study into the origins of the Joseph Starkins house by Rosalie Fellowes Bailey, have revealed data concerning the histories of other houses. Careful review of the early newspapers, i.e., The Roslyn Plain-Dealer, published 1851-1852, and The Roslyn Tablet, 1876-1877, have provided much detailed information concerning individual local buildings. In addition, a letter written to Mrs. Eliza 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. In a similar manner, a letter written by Francis Skillman to The Roslyn News describes the history of many houses standing in Roslyn during the period 1830-1896.

Only a few of the early Roslyn Houses were actually designed by individual architects. Nevertheless, each house had an architectural concept which determined its appearance and function. This concept was frequently strongly influenced by the various published architectural works of the period, as Benjamin, Ranlett, Downing and Vaux, and, in other cases, was simply the result of a discussion between the owner and the carpenter. One carpenter, Thomas Wood, is known. He probably was Roslyn's principal carpenter during 1825-1875. 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 Wilson Williams House on Main Street. In all probability he built the later (circa 1825) half of it, as well as several other local houses which seem to be related to it. Architectural concepts of Roslyn houses are 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, where owners were more likely to be interested in shelter than flourishes, frequently reflected the designs of earlier periods.

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 technique used, provided it may be accepted that the work is a part of the original structure. In general, framing of Roslyn homes conforms to contemporary standards. However, the plastering techniques of clamshells and horsehair continued into late 1800's even though these techniques had been discontinued in cities like Boston by 1750. Masonry also was likely to be reactionary. The brickwork in at least one house built in the second quarter of the 19th century was laid in Flemish bond, a style which had largely 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 were covered by earth below grade, were irregular, and thereby bonded together by the earth back-fill. After about 1835 the exposed parts of foundations, i.e., from grade to sill, were brick. From about 1860, the entire foundation walls were brick. The latter practice continued until about 1900.

Decorative details, as hardware, stair railings, mouldings, etc are also of great value in establishing the age of a house. In Roslyn the concept and construction details, and even the hardware, may antedate mouldings by many years. In such a case, the date of the house cannot be earlier than the date of earliest appearance of the specific moulding style, provided that the mouldings may be accepted as original work, and not later alteration. Wooden decorative detail in Roslyn houses usually shows conformity to contemporary styles, probably because having two lumber yards in the Village made it more convenient for carpenters to buy many mouldings ready-made. For the same reason, mantles and doorframes were usually in style and executed with contemporary detail. On the other hand, metal hardware frequently was retarded in style, as 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 locks were imported from England. After that date they were of local manufacture, some of them by A. Searing of Jamaica. Willowmere, a mid-18th century house, has locks installed circa 1840 made by Mackrell & Richardson of New York, and at least one more survives in the Wilson Williams house.

The foregoing is only the briefest of resumes. Additional information will be given, when feasible, in descriptions of individual houses. In all cases, estimates of construction dates have been evaluated on the basis of architectural characteristics as described above. In some instances an individual house may have been built earlier than the attributed date, but alterations have given it the characteristics of a later period.

In conclusion, it should be mentioned that homes on exhibit have been selected to demonstrate the continuing story of Roslyn architecture, and to indicate various interesting inconsistencies of architectural concept, construction methods and decorative detail. Many more equally interesting homes remain - it is hoped they will be exhibited on future tours.

SPACE FOR NOTES



Samuel Dugan II home as it
appeared in 1888.

The Samuel Dugan II House
157 East Broadway
Residence of Mr. & Mrs. Charles W. Iselin

Samuel Dugan II was born in Belfast, North Ireland, in 1850. He was brought to Roslyn when he was $1\frac{1}{2}$ years old and spent his early years in his father's house at 148 Main Street. This house, the Samuel Dugan I house, was exhibited on the Landmark Society's tours in 1966 and 1967. Young Samuel Dugan II was trained as a carpenter and achieved some degree of stature in his trade, numbering many prominent local people among his clients, including the Bryant family and Admiral Aaron Ward. In his mid-twenties he married Cornelia Bond, who had been born in 1857 in a small house on East Broadway, which now forms a part of #224. After his marriage Mr. Dugan built a small house on Roslyn Road, near the Roslyn High School. He sold this house, which still stands, to a man named Hickson on March 31st, 1888, and on April 2nd of that year, purchased the house which is to be the subject of this article from Abraham Losee, who lived in the house which is now 117 East Broadway. Squire Losee was an extensive landowner in Roslyn and owned considerable property along the east side of East Broadway.

Since Samuel Dugan II was a carpenter, it is not remarkable to find he made a number of changes in the house. His alterations, however, differ considerably from those affecting other local houses as, in most other cases, the alterations consisted of simple enlargement, usually with an effort toward exterior unity, but without alteration to the original interior. The Wilson Williams house, William M. Valentine house and Myers Valentine house are all examples of this type of alteration. Samuel Dugan II, on the other hand, seemed to wish to remove every trace of the early years from his residence. He altered it three times within a period of fifteen years and, by the end of his efforts, it had become almost impossible to recognize the age of the original house. The present owners, as the result of their willingness to remove later structural elements, have thrown much light on the original architecture of the house and, as their restoration proceeds, additional early characteristics will be exposed.

Careful records remain of the three alterations as photographs were taken of each step upon its completion. In addition, Mr. Dugan's detailed diaries, covering a period of over 40 years, survive in the custody of his youngest son Roderick, who has been most helpful in researching these records and providing information for this account.

The original house is shown on the Walling Map as belonging to J. Losee, presumably the father of Abraham Losee. The original house was a small clap-boarded cottage, three bays in width. Its entrance was located in the center of its East Broadway facade and its gable ends at right angles to the street. It was built upon a rubble foundation, to the sills, which included a small root cellar, in the manner of the second quarter of the 19th century. The second storey was a mere loft with three small "eyebrow" windows on the street facade (and probably on the rear facade as well).

The first photograph, dated "July 23rd, 1889, at about 11:00 A.M." on its reverse, shows Mr. and Mrs. Samuel Dugan II and their two oldest boys, Rudolph and Arthur, standing in front of the house. By this date the "eyebrow" windows had been replaced with dormer windows, each surmounted by an elaborate jigsawed finial, of which none survive. However, the bay window, added at the

north end of the house still stands, as does the carpentry shop, which may be seen in its early single-storied form at the right of the picture. The early 6-over-6 window sash had been removed and replaced by the then stylish 2-over-2 type. The original sash were used in the construction of the carpentry shop. They still survive. The heavily moulded, four-panel door may date from this first Dugan alteration but, more probably, is merely an earlier (most likely the original) door which had been remoulded by Mr. Dugan. The finely wrought iron strap hinges give evidence of an early date. Obviously, all the aforementioned exterior changes had been done between April 2, 1888, when Mr. Dugan bought the house, and July 23, 1889, when the photograph was taken. The small roofed porch, presumably, also dates from this period. Between the dormer windows, in the picture, there are still vestiges of a simple, almost primitive Greek Revival cornice which, with the other evidence described above, suggests the original house was built circa 1845.

The second photograph is undated. However, it was made between 1889-1895, when the Dugan family moved to their farm in Roslyn Highlands. By the time of the second photograph the East Broadway entry had been closed and replaced by a pair of tall, narrow windows. The small porch had also been removed. The doorway, and door, had been re-located in the south gable facade, where they still remain, and a new porch built along the entire side of the newly placed entry.

The Dugan family returned to the East Broadway house in 1901. The third Alteration was begun on September 11, 1902 and, like the others, is well supported by photographic documentation. In this final alteration the ell was enlarged to include the entire rear facade of the house, and was elevated to a height of two stories. This alteration provided space for the present dining room and two bedrooms. To solve the problem of creating an attractive roof-line to enclose the new rear addition, a large gambrel roof was erected which covered both new and old parts of the house and included the entire gable-ended roof of the original house. Traces of the original roof, including its shingles, may still be seen in the closets of the two "new" (1902) bedrooms. In addition, two of the rear dormer windows dating from the first Dugan alteration were enclosed under the new roof, and may still be seen from inside the house.

A separate, double-doored entry was constructed for the newly created dining room. This included a small porch whose roof had to be integrated into the roof of the bay window developed as part of the first alteration. Even though this roof was adequately supported a large bracket of the period, serving no purpose other than decoration, was provided. The entire house, old and new, was then sheathed with the short-lap shingles of the period. Those used on the bay window included chamfered butts in the then-current "Queen Anne" style. Since this third Dugan alteration, the exterior of the house has remained essentially unchanged. The house remained in the ownership of the Dugan family until 1960.

The carpentry shop, opposite the south end of the house, merits a description of its own. It has already been mentioned that this building had been started by Samuel Dugan II as a part of his first alteration of 1888-1889. The original shop was of single-storey construction with a shallow gable-end roof and strongly resembled a modern garage in profile. It was finished with vertical sheathing and incorporated the early 6-over-6 sash from the original house. Subsequently, as a part of the second or third alteration, the shop was enlarged to its present form. In this alteration, the roof was raised and the gable angles deepened to provide a full second storey, sheathed with

"novelty" siding. A gable was added on the East Broadway facade, The second storey was extended out beyond the east wall of the original shop and rested upon a brick retaining wall several feet outside the original building. On the ground floor level, this newly roofed space was enclosed at both ends to provide a long narrow space for the interior storage of lumber, etc.

ENTRY HALL: One enters the house thru the doorway built in 1889-1895. There is a steep, boxed-in stairway directly opposite. As in similar local early 19th century stairways, this one is lined with horizontal sheathing on the inside wall and vertical sheathing on its outside wall. Originally a board-and-batten door, now missing, closed in the stairway at its bottom end.

EARLY PARLOR: The early parlor, to left of entry hall, is sheathed to the chairrail with similar horizontal boarding along its two outside walls and retains its original vertical sheathing, to the ceiling, along its two inside walls. All the sheathing consists of simple flush boarding 8 to 10 inches in width, without decorative beads or bevels. All the sheathing dates from the original house and could not possibly have been installed by Samuel Dugan II. Stylistically it is not of his era and, as noted above, he was a style-conscious workman. Samples of his vertical sheathing survive in the first storey outside walls of the carpentry shop. This has not only survived in better condition than the obviously older interior parlor sheathing, but is a far more workmanlike job. All the parlor sheathing was later covered with plaster or wall board, upon which was superimposed a wainscot dado. All this later work has been removed and the parlor, with its white plaster and green sheathing, now looks much the same as at the time the house was built. The only residual changes are the hardwood flooring, slight revision of the hearth, and the large, 2-over-2 windows which extend about seven inches beneath the chair-rail. The parlor fireplace is large, shallow, and has considerable flare to its cheeks. In these respects it is a smaller version of the early 19th century kitchen fireplaces in the Wilson Williams and Henry Eastman houses.

NORTH PARLOR: Leaving the early parlor, there is a narrow double window on ones' left. This is the site of the original entry. It is possible that a narrow, steep, enclosed stairway was originally located opposite that entry. Immediately beyond is the present north parlor, which probably was the original kitchen. Not including the bay window on its north wall, this room is precisely the same measurement of the early parlor. However, unlike the latter, no vestige of the original room may be seen. With the exception of the fireplace and mantle, which have been very much re-worked, the entire impression suggests the time of Samuel Dugan II's first alteration of 1888-1889. The bay window dates from that effort, as do the ogee mouldings of the window and door surrounds, and the 2-over-2 window sash. The walls are completely plastered and some of this, at least, dates from the first alteration. Future plans of the owners include architectural investigation of the fireplace area which dates from well in the present century.

DINING ROOM: The dining room, behind the north parlor, dates completely from the third alteration of 1902, and stylistically conforms to the architectural fashion of that date, even to the built-in, enclosed china cupboards. It has been mentioned above that the dining room has always had its own entry - at the north end, thru double doors to a small porch. Mr. Dugan's diary points out that this room, and the remainder of the 1902 addition, were plastered by George Davis, brother of James Davis who resided two doors away at what is now 139 East Broadway.

STAIRWAY: The lower part of the enclosed stairway has been described earlier.

At present there is sufficient headroom. However, it is easy to see, if one projects the original roof-line evident here, that negotiation of the upper part required a "hands-and-knees" posture. Space was created by the development of a dormer window, at the head of the stairs, during the first alteration of 1888-1889. The form of this dormer survives and provides head room today. This construction is one of the reasons for assuming the existence of an earlier stairway opposite the original front door. A stairway in that location would have opened to the loft beneath the ridge, with ample headroom. The impressively turned "black" walnut newel post, at the top of the stairway, (an unusual feature), and the short moulded stairrail with its two turned balusters of the same wood date from the 1888-89 alteration.

SECOND STOREY: The second storey of the original house probably was an unheated loft, lighted by full windows in the gable ends and by "eyebrow" windows in the front and rear facades. The original flooring still survives. In the early part, circa 1845, the floorboards are clear Long Island yellow pine, ten inches wide. The more recent flooring, dating from the 1902 alteration, is yellow pine also, seven inches wide. The selection of the type of flooring as late as 1902 seems quite remarkable, and is yet another example of the problems met in the dating of houses.

One bedroom remains in the early part of the house. However, it should be remembered that only flooring and the board and batten door date from the original house. Everything else, as the 2-over-2 dormer windows, dates from the 1888-89 alteration. Incidentally, in the northwest corner of this room the pattern of the floor boards suggests the possibility of an early stairway in this location.

Two additional rooms survive in the early part of the house and are used for storage and work areas. In these rooms, also, the architectural detail dates from the 1888-89 restoration, apart from the board and batten doors and original ten-inch wide flooring.

The two other bedrooms date from the 1902 alteration. Both rooms have wall closets in which the slope and shingles of the original roof may be seen. One of the rooms has its own gambrel-shaped ceiling which, of course, conforms to the actual roof line on only one side. This seems to represent an effort to conform to the then current (1902) "cottage style". The other room has been recently re-worked for a small girl and includes board and batten doors of the period of the original house and a "wall-bed" reminiscent of the Dutch styles of a century earlier.

So much attention has been given the architectural history of the Samuel Dugan II house that no attention has been given its contents. The house contains a number of highly interesting early objects, almost all of which have descended in the families of Mr. or Mrs. Iselin. In the interest of space preservation, these merely will be itemized according to the room in which each object is placed.

Early Parlor

"Cow-scape" painting, mid-19th C. Probably American.

Portrait of Daniel Ludwig Iselin, who spent part of his life in the U.S. Probably painted when he was president of the Bank of Basle, Switzerland, in the 1870's.

Pair of lidded porcelain urns, Chinese, Famille Verte enamels, with marks of K'ang Hsi era (1662-1722).

Early Parlor cont'd

Oval-topped maple candlestand with turned baluster, New England circa 1825.

Country Victorian side chair, American, circa 1850.

Mahogany Pembroke table in the Hepplewhite Style, having shaped leaves and tapering legs with string inlay. Probably New England, ca.1800.

Mahogany veneered "O-G" mantle clock by Seth Thomas and bearing his paper label. Clock has brass weight-driven movement and original urn painting on glass. Thomaston, Conn., circa 1850.

North Parlor

Colored print, "Vue de Baltimore", circa 1840.

Boston rocker with stencil-decorated crest rail, circa 1850.

Victorian spool-turned day bed. American, circa 1850.

Country candlestand, cherry, New England, circa 1810.

Corner, or "roundabout" chair, maple, re-painted. New England, circa 1710.

Schoolmaster's, or shop, desk, having dove-tailed corners, American, circa 1840.

Dining Room

Sheraton sideboard with mahogany veneers, New England, ca. 1810.

Small cherry table with turned Sheraton legs and tiger maple drawer fronts, New England, circa 1830.

Group of country Queen Anne and Chippendale chairs, New England, 19th century.

Upstairs Landing

Cherry chest of drawers in the American Empire Style, New England, circa 1820.

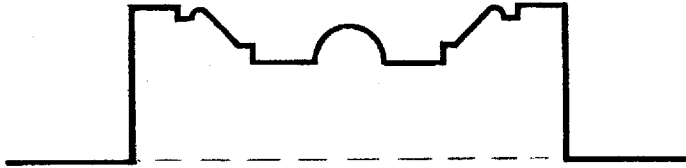
Master Bedroom

Twin beds in the American Empire Style having finely shaped headboards and superb post turnings. Remarkable, if untampered with. However, most early paired beds were. New England, circa 1830, in whole or part.

Mahogany chest of drawers in the Hepplewhite Style with finely shaped apron and French bracket feet, New England, circa 1800.



FRONT DOOR MOULDING
Samuel Dugan II House

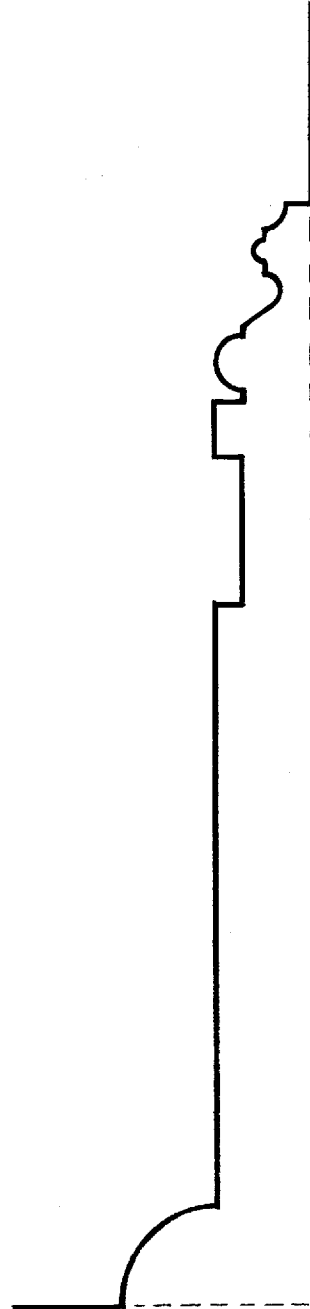


MANTLE PILASTER (DRAWING ROOM)
JOHN MOTT HOUSE



MANTLE PILASTER (CHAMBER)
JOHN MOTT HOUSE

TYPICAL BASEBOARD
JOHN MOTT HOUSE



The John Mott House
60 Main Street
Residence of Mr. Earl Lindquist & Mr. John Vaughan

The John Mott House is shown on the Walling Map (1859) as owned by "J.M. Mott", and on the Beers-Comstock Map (1873) as belonging to "J. Mott Est.", suggesting that its owner died sometime between the two dates. It is reasonable to assume the house was built, or was a-building, in 1835, as a Promissory Note dated May 1 of that year survives, acknowledging a debt of \$800.00 owed to William Dodge, Jr., by John Mott. William H. Ranlett, in "The Architect", Vol II, pub. 1849 when costs were a bit higher, describes four houses of about the same size as the Mott House which cost between \$750.00 and \$975.00 to build. In addition, the Mott House was built in the late Federal Style, but after the introduction of standard Tuscan mouldings of the Greek Revival type. It has a number of similarities to the later half of the Wilson Williams House which was built a little earlier, circa 1825. In addition, the house includes a number of design features which have not been seen in other houses exhibited in the Landmark Society Tours. The house descended in the Mott family until 1927 when it was bought by Miss Alice G. Titus, who was the first proprietor of the museum and dining room in the Roslyn Tea Mill.

The house has a side hall, is three bays wide and two stories high. It has a gable-ended roof with the gable ends at right angles to the road. The south gable field includes a semi-circular window. That at the north end includes two quarter-round windows to permit the passage of the brick chimney between. All other original windows are of the 6-over-6 type. It stands upon a rubble foundation extending all the way to the sills - a characteristic of early 19th century local houses. However, unlike other local houses of the period, it has a full cellar, in the 18th century manner. Most houses of the 2nd quarter of the 19th century have only small root cellars which were less odoriferous, prior to the drying effect of central heating. On the other hand, most of the local houses having only small root cellars were built upon steeper hillsides and include full "basement" floors. The ground floor of the Mott house is all above grade. The house presently is shingled but these project beyond the door and window surrounds in some places, suggesting they have been laid over early sheathing, most probably clapboards.

When the house was bought by Miss Titus it was in poor repair and needed extensive renovation. Miss Titus retained Harry Smith to do the restoration. Central heating, running water and electricity were installed for the first time. Most of the structural changes in the house were made at that time, and will be identified, as far as possible, in this description. Most of the panelled shutters appear to be the original and use the narrow type of Tuscan moulding which appeared locally during the late Federal Period. The pine-tree cutouts in the shutter panels are a 20th century device. The present house has a two-storey wing at its south end which, in turn, has a single storey extension to the rear. This wing stands on a concrete foundation and has no cellar. The wing was built by Miss Titus in 1927. However, the outline of the house shown on the Beers-Comstock Map indicates an ell at the south end of the house. Actually, there was a one-storey lean-to in this location which was not salvageable and was torn down by Miss Titus. A small mantle from this lean-to was saved and is in the present dining room. A strong effort was made to conform the 1927 wing to the original house as it includes quite similar panelled shutters, a semi-circular window in its gable field, etc. In addition, the cornice of the house itself shows some elements of the Greek Revival, although the cornice moulding is 20th century work. Examination of the attic reveals the original stairway and flooring. However, the walls and joists have been

sheathed and cannot be examined. The roof was "raised" by Miss Titus and the pitch increased in order to enlarge the attic area. Everything from the attic stairs up was built in 1927. The bow window at the rear of the house is new and the north porch dates from the 1927 re-furbishment.

The entrance to the house is especially worthy of comment. The small porch with its gable-ended roof supported by paired piers dates from the 1927 work. The doorway is entirely original and is one of the most striking in Roslyn. It is late Federal in concept and uses square corner blocks resembling those in the 19th century end of the Wilson Williams house. The periphery of the doorway is flanked by paired pilasters and a lintel which project slightly beyond the remainder of the doorway. There are paired flutes at each side of each pilaster-facing to continue the design of the corner blocks. The corner-block design is elongated in the center of the lintel. Within this framing, each five-paned side light and its panel beneath is flanked by a pair of pilasters whose single flute pattern also matches that of their corner blocks. The door itself consists of paired vertical panels surrounded by Tuscan mouldings. The edges of the panels are rabbetted to create the impression of raised panelling. The door is panelled on both faces, although the interior panel faces are not rabbetted. The door hardware, i.e., the lock, keyhole escutcheon, knobs and hinges are all original as is most of the hardware in the house itself. The original verandah, which extended across the east facade of the house, was removed in 1927.

ENTRANCE HALL: The interior face of the doorway is as noteworthy as the exterior. On this surface, the pilasters do not match the corner blocks but are constructed from the very narrow Tuscan-type mouldings of the late Federal style. This pilaster construction is seen on all the door and window surrounds. The window is panelled beneath, but uses a double panel composed of diagonally placed "wainscotting". This panel, in any event, seems to date from the Titus restoration. The stepped baseboard is capped by the elaborate cyma moulding which appeared in Roslyn in the 2nd quarter of the 19th century.

STAIRWAY: The stairway is extremely interesting. It is panelled beneath, incorporating the same early Tuscan mouldings as the doorway. The delicate balusters are rectangular and the rail is circular in cross-section. The latter is terminated by a relatively slender, heavily turned newelpost, which somehow seems too late for the rest of the very graceful stair-rail. The latter is painted today but probably was finished in the natural wood originally. The hall flooring is original, as is the flooring of the entire early part of the house.

PARLOR: The parlor, unlike the entrance hall, does not incorporate corner blocks in its door and window surrounds and is more reminiscent of the local vernacular Greek Revival. This impression is strengthened by the use of heavier, more typical Tuscan mouldings. In addition, the door and window frames appear to be "stepped", as may be noted in many local Greek Revival houses. In the Mott house, however, the steps actually are two parallel flutes which create the impression of two different plane surfaces. The baseboards are "stepped" as are those of the rest of the house, and employ cyma cap-mouldings similar to those in the hall. The doors are all of the two-panel type and use standard Tuscan mouldings for trim. As mentioned above, the flooring and hardware all are original.

The parlor mantle is of the late Federal - Early Greek Revival type, having a projecting shelf with moulded edge, supported by paired pilasters trimmed with narrow Tuscan mouldings. The fireplace facings are black marble

which is rarely seen in Roslyn. The hearth is painted brownstone which was untreated originally. There is an open cupboard to the left of the mantle trimmed in the same manner as the remainder of the room. Originally it almost certainly had a door.

The Victorian love seat, in the Rococco Revival Style, is later than the house, but is of American origin and could easily have been used in this room as the house matured. The Silas Hoadley tall-case clock, from Connecticut, is a bit earlier, but also could have stood in its present location. The two portraits date from about 1840. One of them depicts an Austrian nobleman in Army uniform.

BACK PARLOR: This room has been much altered and, as noted above, the bow window is modern. However, the flooring and door-surrounds are all original. The latter incorporate standard Tuscan mouldings.

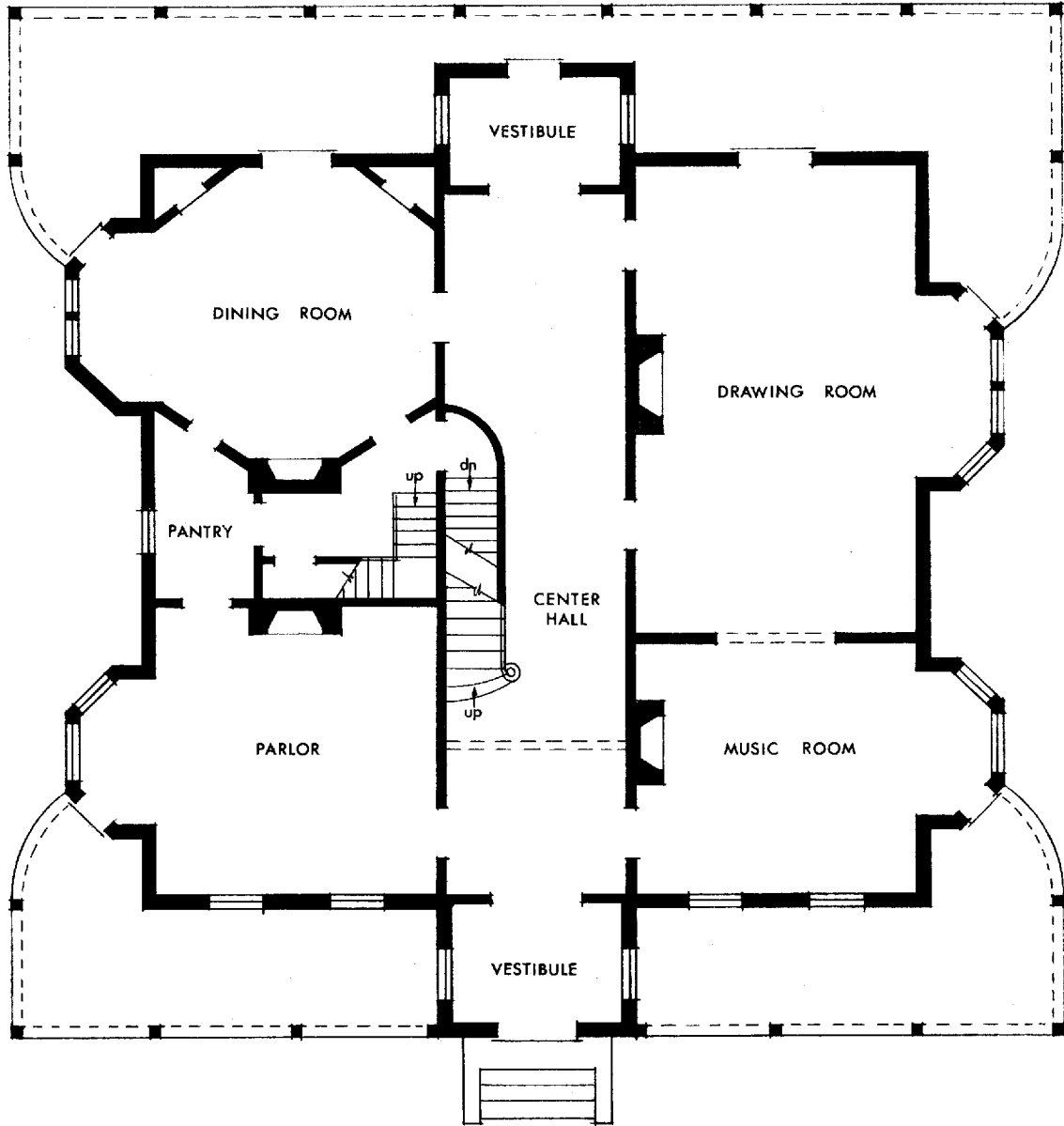
DINING ROOM AND KITCHEN: These two rooms are both located in the new wing. Both are extremely attractive and include some highly interesting pieces of furniture. The cherry Pembroke table with a cross-stretcher, in the dining room, is American and could easily have been found in the original house. As mentioned before, the dining room mantle was salvaged from the original "lean-to" which stood on this site and was torn down in 1927.

UPSTAIRS HALL: This area is as qualitative as, and is a continuation of, the entrance hall below. It uses the same stepped baseboards and moulded capping and the same door and window surrounds. The panels beneath the windows are trimmed with early narrow Tuscan moulding. The attic stairway is enclosed with the same vertical panels as those placed beneath the stairway in the downstairs entrance hall.

MASTER BEDROOM: This room is, in many respects, as elegant as the parlor beneath it. The door and window surrounds are done in the late Federal manner, with corner blocks and early narrow Tuscan mouldings. Incidentally, it should be mentioned that the small projecting central square in some of the corner blocks are missing, an observation which may be confusing on an architectural tour. Originally all the corner blocks were treated in this manner. The stepped baseboards are the same as those seen elsewhere in the house. The panels beneath the windows are surrounded with the narrow Tuscan mouldings used elsewhere in the room. The panels themselves are raised, a rare development in Roslyn, and incorporate stepped, rabbetted edges. The mantle piece resembles the parlor mantle but differs in detail. Its straight shelf within its moulded edge rests on delicate Tuscan-panelled pilasters. The facings and hearth are painted black but probably were originally untreated brownstone. The architectural over-mantle mirror, in the Federal style, is an extremely fine one and is completely convincing in its present location. It was made in Italy about 1927 and was purchased by Miss Titus.

This room provides an excellent opportunity to compare original work with reproduction. The small closet, installed in 1927, shows the careful effort made to match its details to those of the remainder of the room.

The present small dressing room behind the master bedroom was originally a bedroom. However, it has been altered considerably. The second bedroom, across the hall, is in the new wing and dates from that period.



FLOOR PLAN - MAYKNOLL

Mayknoll
(Formerly Locust Knoll)
Glenwood Road, Roslyn Harbor
Residence of Mr. & Mrs. William J. Casey

HISTORICAL BACKGROUND: In 1854 Mr. and Mrs. William Cairns of Clifton, (now Willowmere) built an elegant house in the Jacobean Style for their daughter Ellen Eliza (b.1826) who had married Passed Midshipman Robert Stuart, Jr., USN, in 1848. The latter was commissioned midshipman in 1841, progressed thru the several commissioned grades of the era, and attained the rank of lieutenant in 1855. He resigned his commission in 1857. The house burned a-building as the result of a roofer's fire and was re-built during the following year on its original foundation. The present house dates, then, from 1855, and a letter survives, written in that year from Lieutenant Stuart, in "USS Relief", to his wife advising her concerning the selection of floor coverings and the placement of the garret rooms. The demesne is shown on the Walling Map as belonging to "R. Stuart". Lieutenant Stuart died in 1863 and, three years later, his widow married Elijah Ward, uncle of Admiral Aaron Ward, USN, of Clifton (Willowmere). Elijah Ward was born in Sing-Sing in 1816, started in business in New York City but then studied law and was admitted to the bar in 1843. Later he became Judge Advocate General of New York State and served several intermittent terms in Congress, where he sponsored much consequential legislation. He was an intimate friend of President Garfield. He died in Roslyn in 1882 and a splendid stained glass window to his memory survives in Trinity Church. Two years after his death his widow donated the Roslyn Watering Trough, in front of the Willet Titus House, to his memory. The Elijah Ward Post of the G.A.R. was so named in his honor. Ellen Ward died early in 1893 and, in 1895, her three children, all progeny of Lieutenant Stuart, donated the Ellen E. Ward Memorial Clock Tower to the village.

Following Ellen Ward's death, Locust Knoll was acquired by Mr. & Mrs. H.H. H ogins who built a large dock to accommodate their 100' long steam yacht. The dock was destroyed in the 1938 hurricane. In 1919 a number of alterations were made by Mr. & Mrs. DeWitt A. Davidson who had bought the house shortly before. Most of the alterations to the original house appear to date from the Davidson period of ownership. In 1923 the house was sold to Mr. & Mrs. Clarence Schwerin. Mr. Schwerin was elected the first Mayor of Roslyn Harbor when the village was incorporated in 1931. In 1948 the estate was purchased by Mr. & Mrs. William J. Casey, the present owners, who changed the name to "Mayknoll".

EXTERIOR AND GROUNDS: The general plan of the house has altered little since it was built. The exterior is essentially Jacobean and is characterized by symmetrical, enclosed, $2\frac{1}{2}$ storey projecting Jacobean porches at the centers of the east and west facades, each under its own gable-ended roof. The ridges of the porch roofs are continuous from east to west and this common ridge actually is the highest point of the house. The main mass of the house consists of two paired, parallel, gable-ended blocks with their gable-ends facing north and south. Within this periphery, the house consists of two storeys, a basement, and a garret. In spite of its size, the house is only three bays wide at the second floor level of each of its four facades.

The main floor varies somewhat and includes five bays on its east facade, with three bays on its west facade. The five-bayed east front may represent an afterthought following the 1854 fire as the foundation beneath includes only one cellar window opening beneath, centered between each pair of two first

floor windows. The north and south facades each include two large bay windows having chamfered sides which are identical in configuration although not in size. All four bay windows survive although the southeast is now sub-merged within the kitchen addition of 1919. The over-hanging slate-tiled roof appears to be the original. There are paired chimneys, partially re-built, which project thru the ridge of the east gable-ended block just to the north and south of the Jacobean porch roof.

The remainder of the exterior is most simply described by comparing its present appearance with that in a photograph, dated 1919, taken while certain exterior alterations were in progress. It appears likely that the 1919 exterior, as shown, is the original. The original house was clapboarded except for the two Jacobean porches which were either stuccoed or built of flush-boarding. The corners of the Jacobean porches were originally quoined. The present house is completely surfaced with stucco and the porch quoining has been removed. In addition, the gable half-storeys of the Jacobean porches overhang today, a feature not present in the original house. The applied timbered structural elements in the present porch overhangs are purely decorative and probably date from the 1919 renovation. The eaves were bracketed in the 1919 picture. The shaped brackets with their turned drops have been removed although the marks of the locations are still discernible. The ground floor window openings were all terminated by flat Tudor arches, as they are today. The second storey and gable-field window openings were capped by the original, projecting Gothic drip-boards in the 1919 picture. These have all been removed, although the original second storey four-over-four window sash has survived, as have all the first floor windows.

The house in 1919 included a porte-cochere on its east facade, as it does today. However, it appears likely this structure was not part of the original house as its ceiling "wainscoting" is of the late 19th c. type and is substantially narrower than the present ceiling boards. The attachment of the porte-cochere to the east facade is awkwardly developed in comparison with the high level of esthetic competence of the remainder of the design and it is unlikely it represents a part of the original plan. Originally the verandahs emerged from the french windows at the north and south walls of the Jacobean porches and extended across the east and west faces of the house. Each verandah quadrant then turned its respective corner and ended in a french window in one of the bay window chamfers. Since the porch width was greater than the bay window depth a harmonious relationship was established by the use of curved quadrants to reduce the verandah dimension. The verandah entablature, consisting of a pediment, decorative rafter ends and eaves, originally continued across the bay windows and filled the intervening space to form an undulating horizontal projecting course in the Italianate manner. The 1919 picture shows that the entire west verandah had been removed and was in the process of replacement by the large enclosed porch which survives today. Actually the west verandahs originally were two storeys in height as the slope of the terrain permitted a basement level. Part of the original lower level survives, i.e. the stone-capped rail and brick floors carefully laid in a herringbone pattern, and may be seen in the area beneath the 1919 enclosed porch.

The extension of the verandah entablature survived on the northeast bay window, in the 1919 picture, but had been removed from the northwest bay window and the space between the two windows. Today, this entablature has survived only on the east verandah and on the later porte-cochere, although all the decorative rafter ends have been removed. Their original locations may be seen along the east verandah pediments. The 1919 photograph shows decorative

bracing in the shape of flat Tudor arches between the verandah columns as well as verandah railings worked into a diamond-shaped pattern which butt into the plinths upon which the porch columns were placed. The Tudor arch bracing, the railings, and the original verandah columns all have disappeared. The verandah plinth and column systems, in 1919, rested upon brick footings. The latter have been replaced by brick foundation walls to create coal cellars beneath the present east verandahs. The foundation of the house itself is rough rubble below grade, surmounted by dressed stone with ornamental brick window quoins between grade and the sills. The Aalund house on Railroad Avenue and St. Mary's Catholic Church have similar foundation construction details. The only other substantial exterior alteration also dates from the 1919 renovation. This is a one-storey wing, with appendages, added to the south front to serve as a kitchen. This addition conceals the southeast bay window.

The grounds of Mayknoll slope down from Glenwood Road to Hempstead Harbor and provide a romantic and picturesque setting. The painted wooden fence is formed of baluster shaped, pierced pickets of unusual configuration and is probably contemporary with the house. The ogee-arched rustic grape arbor to the north stylistically dates from mid-19th century and consists of some early elements which have been relocated from other parts of the grounds. There are several small cottages on the grounds. The largest, immediately to the west of the house, was remodeled by the present owners from the early, two-level carriage house which had previously been converted into a garage. The alterations have been so extensive that an estimate of its construction date cannot feasibly be made. There are three other buildings worthy of note which are situated between the west front and Hempstead Harbor. The most southerly of these is the early cow-barn, now converted into a cottage. This gable-ended building has a facade gable on its north front. Its original appearance is shown in a 1919 photograph.

Closer to Hempstead Harbor is a charming board-and-batten cottage, also with facade gables and incorporating 2-over-2 windows, which appears to date from the final quarter of the 19th century. Local tradition suggests it was built in conjunction with Mr. Hogins' dock, circa 1895, although it may have been an earlier building which was remodeled at that time. This cottage has been enlarged and modernized by the present owners. Architecturally, the most consequential of the accessory buildings is the elegant, octagonal, rustic gazebo situated on a low bluff overlooking Hempstead Harbor. The floor and roof have been replaced but the cedar truck-and-branch structure is typical of the mid-19th century romantic viewpoint. Similar rustic architectural "follies" have been illustrated by Ranlett (1849), Downing (1857) and Vaux (1864).

INTERIOR: The exterior of Mayknoll has been described as Jacobean. However, the interior is essentially Italianate with an overlay of some elements of stylistically earlier Greek Revival detail. The transition from exterior to interior is accomplished by the retention of the flat Tudor arched first storey door and window surrounds. All the first floor door surrounds include vigorous, projecting ogee mouldings but are crossetted in the, by then, old-fashioned Greek Revival manner. The first floor window surrounds, except for those in the rear vestibule and the four bay windows, are crossetted in a similar manner. The interior first floor doors all include six panels on both sides. The upper pair of panels are square, the central long rectangles and the lower short rectangles. All employ ogee mouldings which project beyond the stiles. In keeping with most other "mid-century" Roslyn houses, the second storey detail is much simpler and stylistically more retarded. This characteristic did not imply financial difficulty or meanness but merely suggests that one made the greatest effort where it would be seen by guests. On this basis, the second storey doors

are four-panelled and use a simple chamfer in place of mouldings. The door surrounds have square corners but are "stepped" in the Greek Revival manner and utilize rather unexciting flat Tuscan mouldings. In contrast with the elegant silverplated Greek Revival door fittings of the first floor, the second storey doorknobs were all made of simple stoneware (which has been replaced with modern fittings).

The basement and garret were designed for the use of servants. The door surrounds are unadorned, but the four panel doors are identical with those of the second storey. None of the original fireplaces have survived.

FIRST FLOOR: The first floor consists of a wide central hall which includes the principal stairway and which is terminated at each end by a vestibule which occupies the first floor area of the two Jacobean porches. There are two large rooms on each side of this hall; the parlor and dining room on the south and the library (music room) and drawing room on the north. The latter room is the largest and includes two entrances to the central hall, thus creating an asymmetric doorway arrangement. The early parlor was altered extensively in 1919 and will not be described. The original floor tiles have been kept in the vestibules and central hall but the original wooden flooring has been replaced in the other rooms.

The first floor ceiling height is twelve feet which is unusual in Roslyn. All the first storey windows are, or resemble, french windows, as all the east and west windows opened to the verandahs and the one section of each bay window which faced the "curve" of each verandah opened out to it. All, then, are paired and consist of a wooden panel at the bottom surmounted by three levels of glass above. Each level consists of a wide inner pane and a narrow outer pane, all separated by delicate wooden muntins.

VESTIBULES: The front and rear vestibules occupy the first storeys of the Jacobean porches. Each includes paired doors in each wall, i.e., french windows panelled at their bottoms leading to both verandahs; heavy panelled doors leading to the outside; and recessed, sliding doors, panelled at their bottoms, which open to the central hall. The latter include the original glazing which is three panes in height. The glass is etched and includes an overall pattern of ground and polished arabesques in the wide inner panes and stylized vines in the narrow outer panes. (This use of glass to convey a design is related to the etched glass lampshades of the same period). The exterior front doors are very thick, three inches, to accommodate the vigorous moulded flat panels of both faces. The two exterior rectangular panels include concave curves at their opposite ends to permit the insertion of a circular panel between. The interior two panels of each door consist of a moulded long rectangle above and moulded short rectangle below. There is an etched glass over-door window contained within the Tudor arch of the doorway. The exterior doors of the rear vestibule are identical with the lateral french doors suggesting that the two-level, west verandah may have continued in front of the Jacobean porch instead of butting into its side walls. The interior wall of the rear vestibule is recessed slightly into the central hall, possibly to provide more space for the verandah to cross outside. It has been mentioned above that the door surrounds of the east vestibule are crosssetted while those of the west have simple, square corners. The tile floors are laid in geometric designs suggestive of those illustrated by Calvert Vaux and other mid-19th century architectural writers. Each vestibule includes a moulded gesso ceiling cornice in which a lantern medallion in the design of a laurel wreath has been centered. There are traces of painted, leafy decoration, in addition, in the ceiling of the rear vestibule. Originally the front vestibule ceiling must have been decorated the same way.

CENTRAL HALL: The main features are the curved stairway centered on an oval skylight in the second storey ceiling; the dramatic plaster work, which is unequalled in Roslyn, and the polychrome tiled floor which continues thru the entire dimension of the house and which is capped by a vigorous, ogee-moulded baseboard.

The stairway employs a heavy moulded railing supported by tapering, turned and fluted balusters and terminates in a massive fluted newel. The entire railing is walnut which has been painted over in recent years. The treads rest on elegantly shaped, flat, pierced scrolls. The stairway differs from others in Roslyn in that it is plastered, not panelled, beneath its fascia.

The ceiling is richly trimmed with an elaborate, pierced gesso cornice executed in a pattern of repeating arabesques. Near the beginning of the stairway there is a flat plaster arch which crosses the hallway and rests on large gesso consoles in the shape of full-sized acanthus leaves which are executed with the most competent level of technical proficiency. Tradition reports that the hall plaster work, as well as that in the other first floor rooms, was done by Italian "stuccatori" who travelled from center to center in the practice of their craft. Since the pierced arabesques actually are of sections of cast iron, this tradition appears less valid.

The original tiled floors in the central hall, like those in the vestibule, or foyers, are laid in geometric and stylized patterns in shades of brown, rust, blue, gray, beige and white. Family tradition suggests they were brought from Italy by Lieutenant Stuart and this legend may be well founded in fact. However, Miller & Coates, 279 Pearl Street, New York, in what surely must be one of the earliest advertisements in color, offer "tiles for floors" in the same palette but mostly of simpler patterns in Calvert Vaux' "Villas & Cottages", which was published by Harpers in 1864. Almost certainly these tiles which are undecorated are domestic. Those which include designs may have been imported. Lieutenant Stuart apparently had his own thoughts concerning floor coverings which he expressed in a letter to his wife in 1855, which survives in the possession of his grand-daughter, Mrs. Charles Lester Marlatt, of Washington, D.C:

"U.S.S. Relief, at sea, 31 Oct
"U.S.S. Relief, at sea, 31 Oct. 1855"

"One or two suggestions occurred to me which may not be amiss to mention. In the selection of an oil cloth for your hall, I would not pick out one with a small figure, because the hall being a large one, a small figure would cause it to look low and shabby. The same holds good in the selection of parlor carpets, particularly for the lower floor. The oil cloth should be neither too dark nor too light, and if you can by all means an English one. The American ones are not worth a cent, and only prove an expense, as a new one is required every year or so. Ask the man who puts it down what is the best thing for washing and preserving it. Do not forget, before putting down your carpets, to wash the floors well with strong alum water, and for a foot in breadth around the room, paint the floor with corrosive of sublimate, and you will never have a moth in your carpets.

I was thinking, dearest Nelly, this morning of you and recollected your saying that you thought that two rooms in the garret would be enough. The two will be enough for servants sleeping rooms. But you must have another one, say on the North side for a store-room, and in it should be a scuttle or put it on the south side

under the scuttle. You cannot that I can see do without it."

DINING ROOM: The dining room occupies the southwest corner of the first floor. There is no cornice today but probably there was one originally. This would have certainly been the case if this room was used only for special functions on state occasions. The dining room is essentially a large square, but deeply chamfered corners create the impression of an octagon. The south end is terminated by a deep bay window, one section of which actually is a french window which opened to the no longer present curve of the west verandah. Each of the chamfers includes a doorway. The northwest opens to a china closet; the southwest to a dumb-waiter, the southeast to the pantry and the northeast to the original basement stairway. A pair of french windows, on the west wall, opened to the verandah originally, and now open to the large, enclosed (1919) porch. Opposite it, on the east wall, is a large chimney, which does not project into the room but into the pantry corridor behind it. Probably there was a fireplace on this wall. If there was a fireplace, its removal may have effected sufficient ceiling damage to require removal of the original cornice.

LIBRARY: The original library is a square room which occupies the northeast corner of the first floor. It is now used as a music room. There are paired french windows in the east wall opening to the verandah. There is a triple-hung bay window in the north wall, one section of which is hinged and still opens to the "curve" of the verandah which terminates against it. Of the four original bay window exits this is the only one which still retains all the elements requisite to its function. The heavy moulded and stepped baseboards are employed throughout the first floor. The pierced gesso cornice is similar to that in the central hall, but utilizes a design of foliated vines in place of arabesques. Actually the cornice in the library, as well as in the drawing room, has been restored in part and the original pattern modified. The cornice is composed of a wooden moulding at the lower edge, which now matches the ceiling but which originally was finished as black walnut. Into this moulding are inserted iron panels cast in the design of fully round leafy vines. These iron panels always have been finished to match the ceiling. Above the panels is a series of plaster steps. This is the part of the cornice which has been replaced. Originally, it consisted of layers of moulded leaves. This upper part, between the iron panels and the ceiling, has always been painted to match the ceiling. The chimney breast projects into the room and indicates the position of the original fireplace. This was rebuilt in 1919, at which time the original mantle was removed. The deeply projecting shelf over the drawing room doorway is edged with a carved egg-and-dart moulding and rests upon acanthus-carved consoles. This architectural element presently is painted into the cornice. However, it is a part of the doorway design and should be considered as such. Actually all of the wooden trim in the library is either walnut or originally was grained to resemble that wood. A picture of this room survives taken by Edmonston, of New York, late in the 19th century. This interesting document illustrates the decoration and furnishings of the room circa 1890. In it the door and window surrounds are the natural color of well-waxed black walnut and the window-hangings, floral carpet, sculpture and original Gothic Revival book-cases are well demonstrated.

DRAWING ROOM: The drawing room is the largest room in the house. It is rectangular in shape and includes a large triple bay window in the north wall. This is identical in shape to, but larger than, the library bay window and, as in that case, one of the windows is hinged to permit access to the no longer extant verandah. As in the dining room, a large french window in the west wall now opens to the 1919 enclosed porch. The door surrounds and heavy moulded and stepped baseboards are the same as those in the library and like them are

either walnut or were originally walnut grained. The recessed sliding glazed doors, which lead to the library, are etched, ground and polished in the same manner as the vestibule doors. Two doorways lead to the central hall. These flank the projecting chimney breast which employs a 20th century mantle. A late 19th century Edmonston photograph of the drawing room has survived also. This shows the elaborate ceiling cornice which survives in part and which is identical to that in the library. The photograph also shows a more delicate accessory cornice, employing corner blocks, which no longer survives. The rich, diamond shaped, moulded chandelier medallion also has failed to survive. However, a duplicate survives in the George W. Denton house. The picture also shows the original round-arched Italian marble mantle which is similar to those in the parlors of the Willett Titus house. The great gilded architectural over-mantle mirror, shown in the photograph, almost certainly had its counterpart in the library. The picture also shows the window-hangings, corner pipe organ, and what surely must have been the world's largest stereopticon viewer. Two pictures appearing in the photograph are still hanging in this room. Both are charming views of Hempstead Harbor in the spring, painted by Emma Eilers, of Sea Cliff, about 1910. Both retain their original gilded art nouveau frames which may be considered works of art in their own right.

SECOND STOREY: The second floor is architecturally less ambitious than the principle floor. The greatest effort was made in the development of areas which would be seen by guests and little attention given family use rooms. Since the second storey hall, or at least its central area, could be seen from below, it was considered part of the stairway design. There is a round arched statuary niche over the turn of the stairway which employs a gesso surround which is "hounds tooth" in pattern, possibly in an effort to establish the Norman character of the arch. The oval skylight is almost Adam-like in its design and uses a rich border of free-standing gesso acanthus leaves. The ceiling cornice is not unusual for Roslyn and, as pointed out above, the four panel doors are not moulded and their surrounds consist of simple stepped facings and diluted Greek Revival mouldings.

There are two small rooms over the vestibules at the ends of the hall. The westerly room traditionally is called the "Breakfast Room". Whether used for this purpose or not, this unornamented room with its outstandingly beautiful view must have been an extremely pleasant place. Apparently neither of the rooms ever had north windows, probably in an effort to preserve heat. The windows are the original 4-over-4 having thick vertical muntins to convey the impression of french windows. The same windows are found in other mid-19th century Roslyn houses but never in locations in which french windows could not have been used, i.e., a place outside to step out on.

The second story bedrooms all have been altered substantially to permit installation of closets, bathrooms, etc. Since little of their original appearance survives, they will not be described.

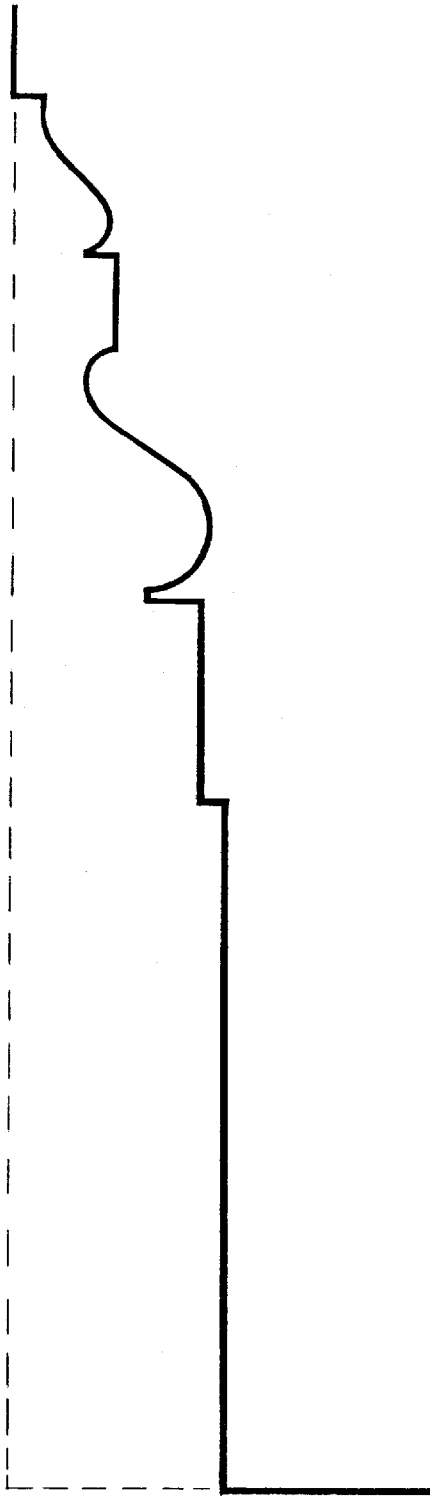
THIRD STOREY: The principal architectural feature of the third floor is the simple oval balustrade with oval railing and turned balusters, which protects the skylight. Apart from this, which is set into the hall floor, there are four servants' rooms, all fully plastered. The most interesting third storey feature is the attic, which is not plastered and in which may be seen the pinned, mortise-and-tenon balloon framing and the brick insulation in the exterior walls.

BASEMENT: Much of the supporting structure of the house may be seen in the

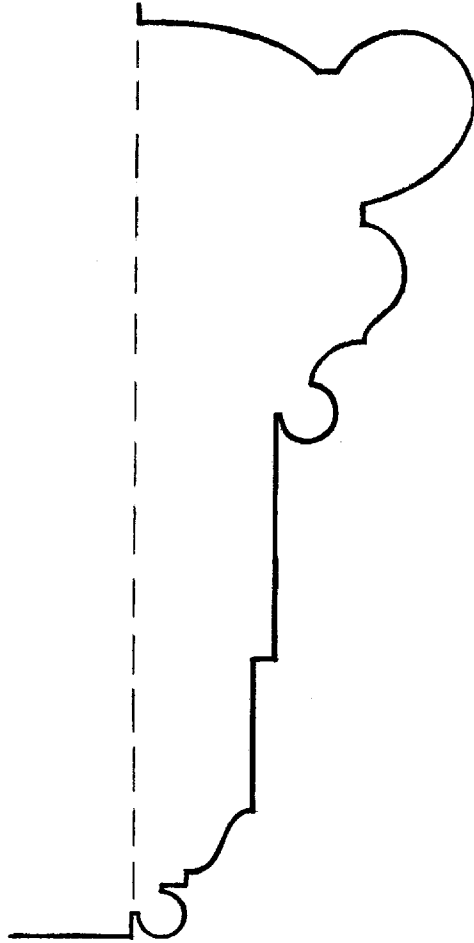
basement. The outer walls are all dressed stone, with quoined brick window surrounds, some of which have been plastered over. The interior walls all are brick which also have been plastered, for the most part. Like the first and second storeys, there is a wide central hall extending the entire dimension of the house. At its east end it opens to a small room beneath the Jacobean porch. At the west end it opens to the original lower level of the two-level west verandah. Most of the doors are the same four panel type used in the second and third storeys.

The basement doorknobs all are agate. The windows in the south and west walls are of the 6-over-6 type. As on the first and second storeys there are essentially two rooms on either side of the central hall. The original kitchen is situated beneath the dining room. It retains an embrasure for a coal or wood burning range as well as the corner cupboard which contained the dumb-waiter to the dining room. One of the original cupboards has survived. It has a simple Greek Revival pediment and its door panels are enclosed in stiles chamfered in the samemanner as the many four-panel doors throughout the house. The servants' dining room is a large room beneath the drawing room. It has been modernized extensively. Its floor is laid up in alternating strips of light and dark woods which probably were transferred from the first floor dining room when the latter was re-floored. There is similar flooring in "Montrose", near by, a Federal Style house enlarged by Calvert Vaux in 1869. The flooring there dates from the Vaux alteration. The term "Servants' Dining Room" as applied to this room may be a misnomer. It is more likely to have been the family dining room for everyday use. A number of other basement dining rooms survive in Roslyn. The furnace room is entered thru a round-headed door which distinguishes it from the other basement rooms. Its original function is unknown. It is chiefly of interest because of its carefully laid brick floor and because its dressed rubble exterior walls and brick interior walls have not been plastered. The coal bin, under the verandah, may be entered from this room. This was created in 1919 by excavating beneath a verandah and lining the created space with brick. The entry to this space originally was a single cellar window. In the coal bin may be seen the lower courses of the foundation stones which were left rough for bonding below the grade. The upper exposed courses were carefully finished.

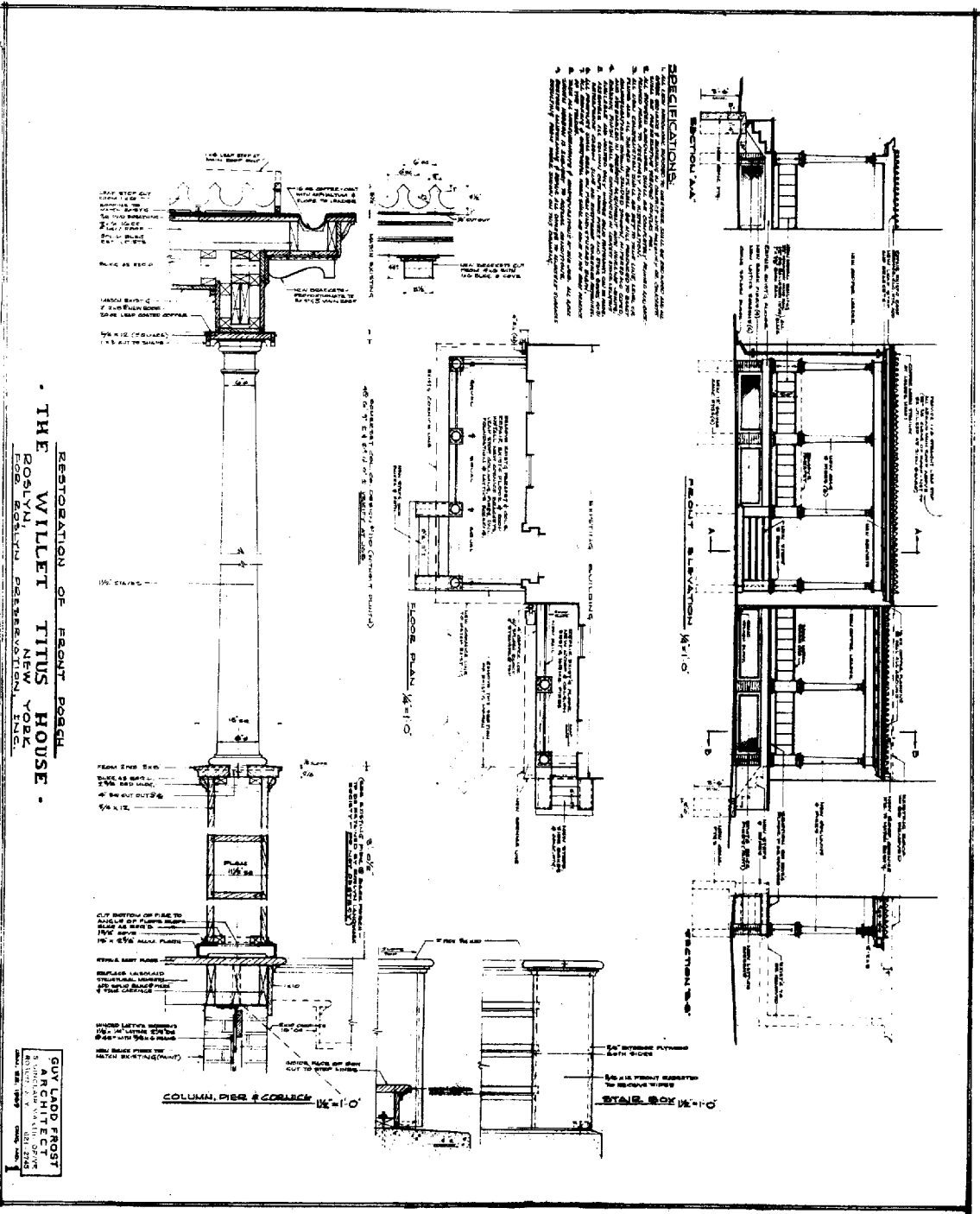
A stairway from the central hall leads down to the original "cold" or "root" cellar, which is now used for the storage of wine. The original brick ventilation shaft and a chute for vegetables survive.



TYPICAL BASEBOARD
MAYKNOLL



TYPICAL INTERIOR DOOR CASING
MAYKNOLL



Willet Titus House
Old Northern Boulevard near Skillman Street
Roslyn Preservation, Inc.-under contract to Bess Roistacher, Interiors

HISTORICAL BACKGROUND: Willet Titus was born in 1827 and lived until 1911. In 1858 he married Phebe Witson who was born in 1841 and died in 1910. Willet Titus had been in the sheet metal and stove business since at least as early as 1850 as he advertised in the Roslyn Plaindealer during that, the paper's first, year. His advertisement in the July 12th issue indicates he had a warehouse at Mott & Kirby's Dock (beneath the present overpass on the east side of Hempstead Harbor) and that the public were "respectfully invited to examine a select assortment of tin and japanned wares". He also offered "a complete assortment of stoves, both parlor and cooking". In addition, he offered that "rags, old iron, copper, brass, pewter, etc." were all accepted in exchange. Neither his house nor his warehouse are indicated on the Walling Map(1859), which suggests that the warehouse at Mott & Kirby's Dock was rented. The Beers-Comstock Map (1873) shows both the house and his store, at the corner of Old Northern Boulevard and Skillman Street, on the site of the present Sixth Precinct, Nassau County Police. It is reasonable to conjecture that the house was built in 1858, the year of his marriage. A building built in that year would probably not have been included on the 1859 Walling Map.

By that year he was 31 years old and had been in his own business for at least eight years, possibly longer. It is quite likely he may have had the funds to build a house in keeping with his position as a prominent merchant and a pioneer in the new heating industry. His house was intended to surpass the homes of other local business and professional men, and he probably was successful in this effort. Most of the other houses were either smaller or more old-fashioned. It was not until William M. Valentine enlarged his house, shortly after the Civil War, that a Roslyn merchant had a more imposing residence. The Landmark Society Collection includes excellent photographs of both the house and the store as they appeared circa 1875.

Willet and Phebe Titus had two daughters, Ada and Agnes. Ada Titus married Charles Conklin, who was associated with the Roslyn Savings Bank. Agnes Titus married Edward L. Falger and ultimately inherited her parents' home. Sometime during the early years of the present century Mr. Falger moved his plumbing and heating business into part of the house and made certain alterations to accommodate them. The precise year of this move is not known. Willet Titus advertised in The Roslyn News as late as 1902, perhaps later. The Landmark Society owns Edward Falger's Certificate of Registration as a Master Plumber, issued by the New York City Health Department in 1904, although he had been practicing his trade for many years prior to that date. While Willet Titus did not die until 1911, he was incapacitated as result of an injury for several years before his death and the Falger alterations may have preceeded it by several years. In any event, they appear to have been made between 1904-1910, which probably is close enough.

These alterations consisted of certain changes to the porch, conversion of the basement dining room into a workshop, conversion of the back parlor into a dining room, and a wing on street level to provide a kitchen. The addition of this new 2-storey wing necessitated demolition of the original back porch which extended across the west wall at the basement level. Bathrooms probably were installed at the same time, and the entire house was shingled over the original clapboards. In addition, a two storey workshop, with garage or carriage space,

was built in the rear. Central heating probably had been introduced into the house some years earlier. Apart from these few changes, the house has survived in virtually original condition and still retains its original floors, doors, hinges and porcelain knobbed door and window hardware. A reason for this survival is that most of the house had been unoccupied for the past 40 years or so, save the small wing which was rented by a family named Winters almost up to the time the County acquired the property.

EXTERIOR: The Willet Titus house is, essentially, a clapboarded residence in the Italianate Style, three bays wide, and capped by a shallow hipped roof. There is an original wing, two bays in width, to the north, designed to serve as an almost self-contained apartment. Both the main block and wing have vigorously projecting, moulded roof-cornices which rest upon cyma-reversa shaped modillions. There is a frieze immediately beneath, which includes clerestory windows in the main block, but not in the wing. Similarly, the main house included a rectangular "leaf-guard" above the cornice, but the wing did not. This device not only kept the gutters free of leaves but also lent height and elegance to the entablature.

Like most Roslyn houses of the mid-19th century, the foundation is rubble to the grade and brick from grade to sills. In this instance, the north and west basement walls are so high they were clapboarded down to the basement floor level. The clapboards on the west wall are nine inches in exposure—those on the other walls a bare five inches. It is hard to decide whether the larger more coarse clapboards were used on the back wall because they were less expensive, or because it was considered desirable to use a different fabric behind the original west porch. The south and east basement walls are brick, laid in American bond. The foundation is capped by a flat, projecting water-table. The slope of the ground is such that full-size windows could be installed in all but the east basement wall. Obviously the second storey, at street level, is the principal floor. The original house had three chimneys—which survive today. Two are located in the south wall of the main block; the other in the north wall of the wing. Originally, the exposed parts of these were "patterned" and included Gothic arch panels. However, they were rebuilt from the roof upwards and flue-lined during the Falger alteration and the decorations no longer remain. Exterior walls are brick lined for insulation.

Originally both main block and wing had porches on their principal, or east facades. These opened to the second storey which is at the street level. The two porches were not connected and the wing porch was stepped back substantially from the principal porch to provide for a more dramatic facade and a suggestion of privacy. The original porches included modillioned cornices, employing modillions identical to those of the roof, but smaller. All porch modillions are missing, but the original locations can be identified. Both porches were trimmed with "leaf-guards" above the cornices. Unlike the simple roof leaf-guard, the porch guards were shaped in a series of Gothic styled projections sawn in a strip of wood. The original porch columns were slender turned posts resting upon square, moulded wooden plinths. One has survived and will be used as a pattern in restoring the porch. During the Falger alteration, the wing porch was brought forward to accommodate to the full width of the principal porch. A shingled railing was built across the front of the now continuous porch and the original columns replaced with "Colonial Revival" turned columns which rested on top of the railing.

Most of the windows are of the 6-over-6 type. However, the two windows which open to the principal porch extend all the way to the floor. These are

2-over-2 so that the lower sash can be raised into the soffits to provide direct access from the porch to the front parlor. These two windows employed a wide, reeded vertical muntin to increase their resemblance to standard french windows. The third storey windows above them are designed to conform to the porch windows, but include 2-over-2 glazing because of space limits. All the windows of the principal facade are trimmed with projecting, moulded cornices. The third storey windows in the north wing all include 3-over-3 glazing because of the lower ceiling height in the wing.

The front doorway is one of the most elegant in Roslyn and includes square panelled piers terminated by Corinthian capitals trimmed with carved acanthus leaves. These appear to be the only examples of the Corinthian order in Roslyn. Since the Falger alteration, the doorway pilasters have been shingled. The paired doors include single moulded panels beneath. Above these are a pair of elegantly wrought iron grills, identical to those in the George W. Denton house, but flat-topped instead of round-headed. Behind the grills are a pair of six-light, etched glass windows which may be opened for ventilation. The door-surround is crossetted and trimmed with ogee mouldings in the manner of the interior doorways.

INTERIOR:

BASEMENT: This floor is divided into four rooms—two each in the main block and the wing. The smaller front room of the main block provides an excellent opportunity for the examination of the rubble foundation wall and the arched brick chimney support which rests upon two brick piers. The three remaining basement rooms are all "finished" and include yellow pine flooring, plastered walls and ceilings. All the rooms are $8\frac{1}{2}$ ' high. The larger rear room of the main block probably was the original dining room. If so, a "parlor" stove probably stood in the chimney arch. During the present century, this room was used by Mr. Falger as a part of his plumbing and roofing shop, necessitating the removal of the dining room and kitchen to the second floor. The larger of the two wing rooms probably was the original kitchen. This observation is supported by the fact that its chimney extends all the way down to the top of the rubble foundation, providing a flue and a brick back wall for the stove. Both dining room and kitchen have wainscotted dadoes of chair-rail height. These may be later, but pre-Falger, modifications as they have been installed above the baseboards. The smallest of the three "finished" rooms, behind the kitchen, probably was the original laundry. In the latter case the wooden sheathing extends to a height of five feet.

STREET FLOOR: As mentioned earlier, the second, or street floor is the principal storey. Its ceiling height is $10\frac{1}{2}$ '. The doorways are all crossetted and trimmed with vigorous ogee mouldings. In addition, there is a projecting, triple-reeded moulding which delineates the center of each door facing. The latter decoration has not been observed elsewhere in Roslyn. The doors have four vigorously moulded panels on each face. The baseboards are not "stepped", but are prominent and substantial and trimmed with vigorous cyma-reversa cap mouldings.

HALL: The hall extends from east to west facade and creates the impression of a central hall because of the presence of the wing doorway in its north wall. The hall still retains its moulded gesso cornice and lantern medallion. The stairway includes a flat, moulded rail supported by turned, urn-shaped balusters and terminated by an octagonal newel which has a flat-turned cap. The entire stair-rail is walnut. The stairway is decorated beneath the treads with flat, scrolled brackets. The panelled wall beneath the stairway is trimmed with conventional ogee mouldings. The stairway to the basement dining

room descends behind it. The stair-panelling and hall baseboards and doorways all were rosewood-grained originally. Much of the artificial graining has survived, covered by later paint. The principal doorway has been described above. The rear doorway is identical to the interior doorways except that it is capped by a small over-door window, divided by a single, vertical muntin.

FRONT PARLOR: This room is trinned in the same manner as the hall. The window frames are identical to the doorways, but taller and not crossetted. The porch windows extend to the floor and the lower sash can be raised enough to permit direct access to the porch. Similar, but earlier, porch windows are found in the Washington Valentine House (#105 Main Street). Both houses may have been built by the same carpenter- presumably Thomas Wood. The window in the south wall is of conventional size and ogee-panelled beneath. The mantle is white Italian marble, unusual in Roslyn, and includes a shaped shelf and round-arched opening. Originally the latter was framed by a moulded cast iron surround fitted with a perforated, decorated summer cover. The elaborate radiators have an almost sculptural quality and date from the early days of steam heating. They were installed after the house was built, but prior to the Falger alteration.

BACK PARLOR: This room is smaller than the front, but includes an identical mantle. The windows incorporate 6-over-6 sash with ogee-moulded panels beneath. One of the original windows was converted to a doorway during the Falger alteration to provide access to the new kitchen. It is identical to the other doorway in the room, but shorter due to the lower ceiling height of the new kitchen.

WING (STREET FLOOR): The wing consists of two rooms, a front and back parlor, plus a stairway to the early laundry and kitchen. The back parlor has been altered considerably, probably during the 1930's to provide a kitchen for the family named Winters who lived there until the 1950's. In making this alteration, the doorway from the front to the back parlor was closed in. Little original back parlor detail remains. The trim in both rooms is far less elegant than in the principal rooms across the hall. The ceiling height is only 9'. The windows include standard 6-over-6 sash and are not panelled beneath. The front parlor mantle is wooden and very simple, i.e., late Greek Revival in style. Similarly the mouldings all are of the late Tuscan type. This type of trim was based primarily on economy. The materials used were old-fashioned and not as costly as the more stylish trim of the principal rooms.

The original purpose of the wing can be only conjectured. Obviously it was not designed to be rented as access to its bedrooms required use of the principal stairway. In addition, there was no kitchen and its occupants must have dined with the family. On the other hand, they had certain elements of a separate existence as their own parlors and their own porch. Probably the wing was intended to serve as quarters for relatives, or more likely, because of the skimpy bedrooms, the family of a trusted business employee.

THIRD FLOOR (MAIN BLOCK): The bath at the east end of the hall is an addition, probably done by the Falgers when they inherited the house. The room it uses may be part of the original design. There are two bedrooms in the main block with a closet wall and the attic stairway between. The main block bedrooms are finished in the same manner as the front and back parlors, i.e., with late Tuscan mouldings. There are no fireplaces in either bedroom, although the front bedroom includes a simple wooden mantle, the opening of which is presently closed with masonry. Originally this room was heated by either a

fireplace or a parlor stove as the chimney which passes thru it has two flues. The rear bedroom may have been unheated. One of the two flues passing thru it connects with the fireplace in the rear parlor. The other served either a parlor stove in the dining room or the rear bedroom. As mentioned earlier, the front bedroom windows utilize 2-over-2 glazing divided by a wide reeded central muntin, to convey the impression of french windows and to conform to the more important porch windows below.

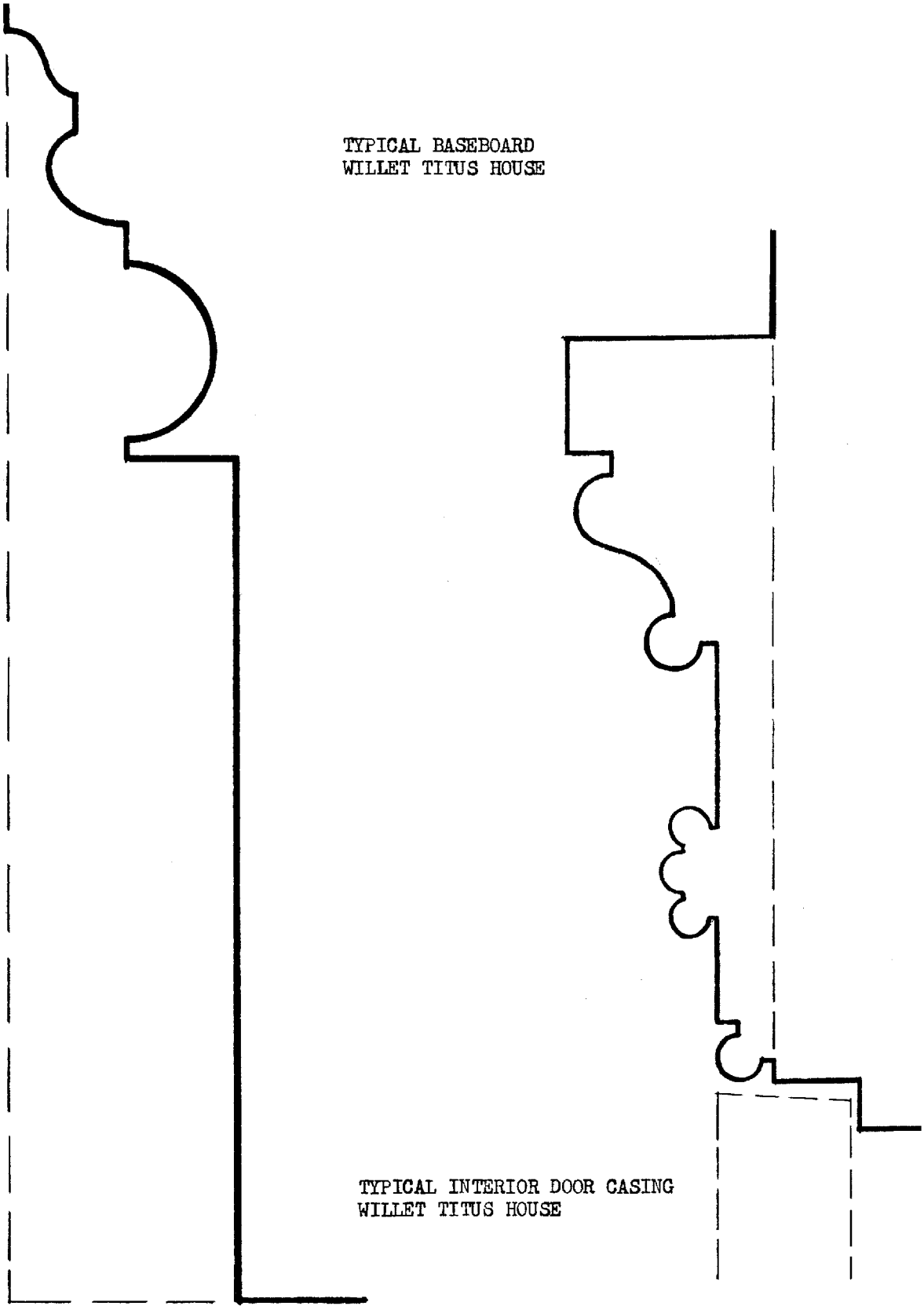
ATTIC: The attic is entered from the third floor hall. The framing is impressive and unusual in Roslyn as only a few houses with hipped roofs were built here.

THIRD FLOOR (WING): The wing is entered from the third floor hall by a short flight of steps which accommodate for the lower ceiling height below. Ceilings are low and conform to the pitch of the roof. Presently there are two bedrooms with a 20th century bath between. There is a total absence of architectural detail apart from the board-and-batten doors. The mean, pinched quality of the bedrooms is in marked contrast to the elegant chambers in the main house across the hall.

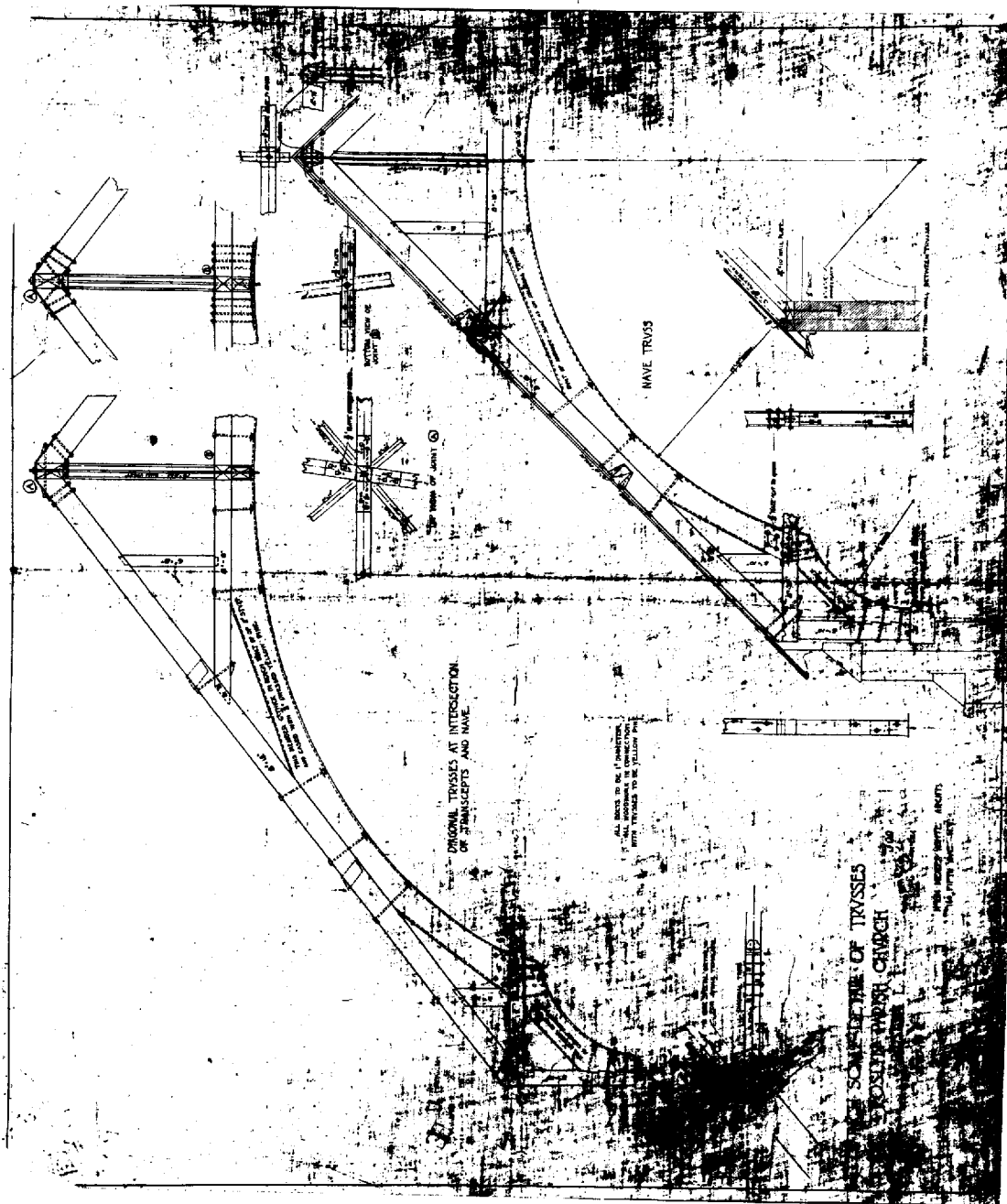
CARRIAGE HOUSE: This building, with its high gambrel roof, probably was built during the early 20th century alteration. The full upper storey was used as a shop and must have been a most pleasant place in which to work. The lower floor was for storage and vehicles. If horses were kept there, no evidence of the stalls remain, although their absence does not rule out its partial use as a stable. The lower storey is built of the earliest of concrete blocks. The gable fields are shingled and include 6-over-6 windows. The front gable field also includes paired "hoist" doors with a projecting beam for a block-and-tackle above. The high gambrel roof is tinned, probably by Edward Falger. Few of these late 19th -early 20th century patterned tin roofs have survived. It is hoped this one is in good enough condition to be retained.

EPILOGUE: The Willet Titus House was purchased by the County of Nassau in 1962 with the intention of demolishing it to provide parking space for the Sixth Precinct building, next door. At that time the Landmark Society attempted to convince the County to restore the house for needed Precinct Office space and to use the rear only for parking. At that time, the Society offered to defray the costs of an architectural survey to establish that restoration for use was practical and feasible. The Society was unsuccessful in its effort for restoration but did convince the County to defer demolition. Establishment of a Roslyn Village Parking Area, nearby, removed the need for a special parking area for policemen. Shortly thereafter the County Police Department decided to relocate the Sixth Precinct Headquarters in a more central location and the Titus House became excess property. Negotiations between the County and Roslyn Preservation, Inc. led to the purchase of the Titus House by that group early in 1969. The purchasers were required to guarantee appropriate restoration of the house and to provide for its proper maintenance for a specified number of years. Restoration has started beginning with the removal of the early 20th century shingles. Bess Roistacher Interiors has contracted to purchase the property and complete the restoration, which will include restoring roof cornices and porches to their original appearance. When this work has been completed, the Titus House should look once again as it did at the time it was built. The Roslyn Landmark Society may take deep pride in this accomplishment, as without its active intercession the house would never have survived to be restored.

TYPICAL BASEBOARD
WILLET TITUS HOUSE



TYPICAL INTERIOR DOOR CASING
WILLET TITUS HOUSE



DIAGONAL TRUSSES AT INTERSECTION OF TRANSCRIPTS AND NAIVE

NAIVE TRUSS

ALL MEMBERS OF THE INTERSECTION...
 ALL MEMBERS IN INTERSECTION...
 WITH TRUSSES TO BE YELLOW PAINT

SECTION OF TRUSSES
 ST. JOSEPH'S CHURCH

ARCHITECT: [illegible]
 ENGINEER: [illegible]

Trinity Church
Northern Boulevard and Church Street
Roslyn, Long Island

HISTORY: On August 11, 1969, Trinity Church, Roslyn, will celebrate 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. Clifton 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 and, 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 worshippers, among whom may be included Hendrick Onderdonk, the principal citizen 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. Two of their grandsons, Henry Ustick Onderdonk and Benjamin Tredwell Onderdonk, ultimately became bishops of the Protestant Episcopal Church.

In 1802, the Episcopalians of Manhasset became interested in building a church there, under the aegis of St. George's, Hempstead. Their edifice was consecrated as Christ Church on November 19, 1803. It was served by the rector of St. George's until 1819, after which it became an independent parish. Since Manhasset was convenient to Hempstead Harbor no local services were held between the previously mentioned visits of the Rev. Mr. Moore and the year 1836. In January of that year the Rev. Mr. Moses Marcus, rector of Christ Church, "opened an evening lecture at Hempstead Harbor". These evening lectures continued on a regular basis and, as a result, interest in the building of a local church developed rapidly. In his report to the New York Convention of 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 village". 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 Queen's 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 Boulevard. 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 designated 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 Boulevard 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". This probably is the area in front of #110 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 Mayknoll) 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 Chapel 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 clap-boarded 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 \$2575.00. 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 desparate 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 Mackey 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 Meade & White, the most prominent firm of their day. The Parish House was completed on September 23, 1908. A large two storey extension was added to the rear in 1908-1909.

Mrs. Mackay's benefactions continued. Before the Parish House was completed on April 18, 1906, she wrote a letter to Mr. Ordronaux, Churchwarden, from which the following are quotations: "McKim, Meade & 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., N.Y. 1931, p.237) 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 bell-cote, 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 capacity 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 whose 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 Window", 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. Whippell & Company, 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 latter 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 central window of the group, "Moses Viewing The Promised Land" was donated in 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. Mackary. 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 were 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 1908-1909. 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 face each other across the open space. The free edges of the roofs 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. Esthetically, 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 moulded, flat panels, of which the top pair are smaller than the four below.

