

**ROSLYN
LANDMARK
SOCIETY
ANNUAL
HOUSE TOUR GUIDE**

JUNE 2, 1973

10:00 - 4:00

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

*** HOUSES ON TOUR**

WARREN S. WILKEY HOUSE
190 Main Street, Roslyn

Pages 4 to 11

JAMES & WILLIAM SMITH HOUSE
106 Main Street, Roslyn

Pages 12 to 19

EPENETUS OAKLEY HOUSE
76 Main Street, Roslyn

Pages 20 to 25

ROSLYN PRESBYTERIAN CHURCH
35 East Broadway, Roslyn

Pages 26 to 35

WILLET TITUS HOUSE
1441 Old Northern Boulevard, Roslyn

Pages 36 to 45

ST. MARY'S CHURCH
Bryant Avenue and Summit Street, Roslyn Harbor

Pages 46 to 55



*** P L E A S E**

NO CHILDREN

NO SPIKED HEELS (PINE FLOORS)

NO SMOKING WHEN IN HOUSES

The authors would like to express their most genuine appreciation for the efforts of the persons listed below in the collection of data for this Guide. Without their very generous cooperation, the quality of this work would have been much impaired:

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REFERENCES

The following is by no means a list of all the reference material available. However, most of the publications included are more or less easily obtainable and, between them, include much of the known information concerning Roslyn's architectural past:

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MAPS:

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Beers, Frederick W.: "Atlas of Long Island, New York", Beers, Comstock & Cline, N. Y., 1873.

BIOGRAPHICAL ACCOUNTS:

Onderdonk, Benjamin Tredwell (Bishop): Holographic letter to Mrs. Eliza Leggett written on Feb. 3, 1851. The original manuscript is on file in the Morton Pennypacker Collection of the East Hampton Free Library and describes life in Roslyn between 1796 and 1811. Bishop Onderdonk's letter was printed in The Roslyn News for July 3, 1903.
Valentine, T. W.: "The Valentines in America; 1644-1874", Clark & Maynard, New York, 1874.
Munsell, W. W.: "History of Queens County, New York", W. W. Munsell & Co., New York, 1882.
Wilson, James G. & Fiske, John: "Appleton's Cyclopaedia of American Biography", D. Appleton & Co., New York 1887.
Skillman, Francis: Letter to The Roslyn News in 1895. We have had access to typescript copies only and have never seen either the original manuscript or the original printed text. The letter describes life in Roslyn between 1829 and 1879. Additional Skillman material, mostly referring to the present Village of Roslyn Harbor, is available in the Bryant Library.
Chapman Publishing Co., "Portrait & Biographical Records of Queens County, New York". New York & Chicago, 1896.

NEWSPAPER ACCOUNTS:

The Plaindealer: Published in Roslyn by Leggett & Eastman, weekly, from July 12, 1850 thru July 9, 1852. All issues have been reviewed and relevant items abstracted.
Once-A-Week or the Roslyn Tablet: Published by the Keeler Brothers. Vol. I was published elsewhere and is unrelated to Roslyn. Vol. II commenced with the issue for Oct. 12, 1876, the first Roslyn issue, and continued (Vol. III) thru the issue for Oct. 19, 1877, at which time publication was suspended. All issues published in Roslyn have been reviewed and the relevant items abstracted.
The Roslyn News: Vol. I (1878) thru Vol. 18 (1896). Selected issues have been reviewed.

UNPUBLISHED HISTORIES:

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Vol XXVIII, No. I, Winter-Spring 1967.

Withey, H.F. & E.R.: "Biographical Dictionary of American Architects (deceased)".
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Goddard, Conrad G.: "The Early History of Roslyn Harbor". C.G. Goddard, 1972.



ROSLYN ARCHITECTURAL HISTORY

Roslyn is of architectural interest because of the very high survival rate of homes dating from mid-19th century and earlier, as well as a significant group of architecturally consequent buildings dating from after the second half of the 19th century and a sprinkling of turn of the century suburban homes. 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 but quite a lot has been learned about individual construction details. The thirty-eight buildings 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 conducted under the direction of well-qualified historical architects as Daniel M.C. Hopping and John Stevens. In addition, much can be conjectured by evaluating architectural concepts, construction techniques, and decorative details of the houses already studied and applying these criteria to examination of other houses. Careful historic investigations of one house, as the study into the origins of the Van Nostrand-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 1851-52, 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 1829-1879. In general, each building or house is exhibited for two consecutive years with the result that half the buildings on each tour are being shown for the second time. One of the benefits of this system is that data brought to light after the first showing may be included in the description of the second showing.

Apart from the large "summer seats" in Roslyn Harbor, only a few of the early Roslyn houses actually were designed by individual architects. Nevertheless, each house had an architectural concept which determined its appearance and function. The concept was frequently strongly influenced by the various published architectural works of the period, as Benjamin, Ranlett, Downing and Vaux, and, in other cases, was simply the result of a discussion between the owner and the carpenter. One early carpenter, Thomas Wood, is known. He probably was Roslyn's principal carpenter between 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 at 150 Main Street which he purchased in 1827, according to an interview with his grandson Monroe Wood which appeared in the *Brooklyn Daily Eagle* for Sunday, August 17, 1913. In all probability he built the later (1827) half of it, as well as several other local houses which seem related to it. Later carpenters were John Wood, Thomas' son, and Stephen Speedling. Both worked during the second half of the 19th century.

Architectural concepts of Roslyn houses were usually quite reactionary as might be expected in a small country village. In general the more ambitious the house at the time of building, the more likely it was to have been built in a contemporary style. Less important houses, in which owners were more likely to be interested in shelter than flourishes, frequently reflected the designs of an earlier period. Even in the stylish houses, secondary rooms often appear retarded stylistically.

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 the work is 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 disappeared elsewhere at least a century earlier. It is worthy of comment that prior to about 1860, foundations of Roslyn houses were built of large stones, arranged in such a manner that the exposed inside surfaces of the cellar were smooth while the outer surfaces, covered by earth below grade, were irregular and thereby bonded together by the earth back-fill. After about 1835 the exposed parts of foundations, i.e., from grade to sill, were brick. From about 1870, the entire foundation walls were brick. The latter practice continued until about 1900.

Decorative details, as hardware, stair railings, mouldings, etc., are also of great value in establishing the age of a house. In Roslyn the concept and construction details, and even the hardware, may antedate 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 the mouldings may be accepted as original work and not later alteration. Wooden styles, probably because of the presence of two lumber yards in the Village made it more convenient for carpenters to buy many mouldings ready-made. William Hicks started his sawmill in Roslyn Harbor in 1832 and may have operated another yard even earlier. 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 has been discontinued in metropolitan centers. Prior to about 1825 locks were imported from England. After that date they were of local manufacture, some by A. Searing of Jamaica. Willowmere, a mid-18th century house, has locks installed circa 1830 made by Mackrell & Richardson of New York, and at least two more survive in the Wilson Williams house and the John Mott house.

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

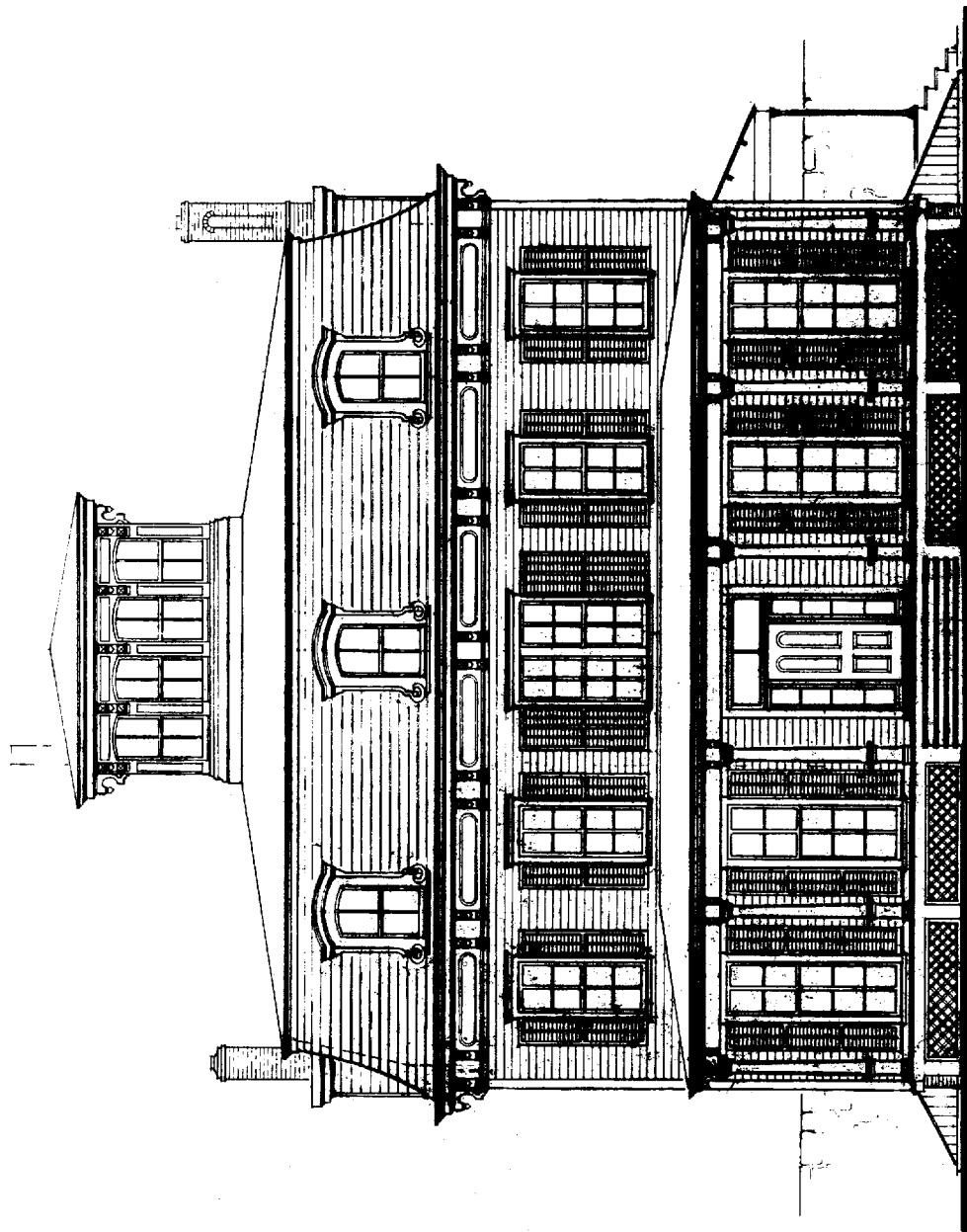
As noted above, most of the early Roslyn buildings were designed by local carpenters who, in some instances, worked from architectural pattern books. By the mid-19th century, however, the larger, more fashionable houses being built along the harbor must have been designed by architects, even though in some instances the quality of the building provides the only evidence for an architectural attribution. The earliest building designed by a known firm of professional architects was Christ Church Chapel (later the first Trinity Church, Roslyn) which was designed by McDonald & Clinton in 1862. The earliest known example of the work by a prominent architect is Jacob Wrey Mould's design for Thomas Clapham's "Stonehouse", now "Wenlo", in 1868. A contemporary newspaper clipping in the possession of the present owner identifies Mould as the architect. Plate #61 of Bicknell's "Brick and Wood Architecture" (1875) illustrates a house very similar to "Stonehouse" in facade design and floor plan. Bicknell credits the design to J. Wrey Mould and identifies the owner as Thomas Clapham of Roslyn. Mould designed many churches in New York, including the All Souls' Unitarian Church and Parsonage (1853-1855). In 1859 he became Associate Architect of the New York City Department of Public Parks and, in 1870-1871, the Architect-in-Chief. In these capacities he designed most of the buildings and other structures in Central Park including the bandstand (1862), the terrace (1858-1864) and the casino (1871). (See Van

Zanten, David T.: "Jacob Wrey Mould: Echoes of Owen Jones and The High Victorian Styles in New York, 1853-1865", *Journal of the Society of Architectural Historians*, Vol. XXVIII, #1, March, 1969, pages 41-57.)

In 1869 Calvert Vaux, one of the most prominent architects of his day and the author of a number of books on architectural subjects, did the design for the enlargement of "Clovercroft" (now "Montrose") to the order of Mrs. Parke Godwin. The drawings and elevations for the Vaux design survive and bear the imprint of Vaux, Withers & Co., 110 Broadway, New York. In 1874 Thomas Wisedell, of New York, prepared drawings for the enlargement of "Cedar Mere" for William Cullen Bryant. Other buildings in Roslyn Harbor which must represent the work of competent professional architects are "Sycamore Lodge", "Locust Knoll", now "Mayknoll" (1854-1855), the Gothic Mill at "Cedar Mere" which, apparently, was not included in the Wisedell design and St. Mary's Church (1871-1876). Samuel Adams Warner was a New York architect who lived in Roslyn during the third quarter of the 19th century. A Swiss Cottage built on his estate circa 1875 survives on Railroad Avenue and almost certainly must have been built to Warner's design. A letter from Warner's great-grandson Captain Harry W. Baltazzi, USN, dated September 7, 1965 (Bryant Library), states "My father told me that his grandfather, S.A. Warner, had given land to the Long Island Railroad with the provision that the station was to be built upon it". The Railroad Station is very close to the site of the former Warner house. Could the station also have been built to Warner's design? Warner may have designed some of the Roslyn Harbor houses for which architectural attributions have not yet been made.

Actually the impact of William Cullen Bryant and his circle must be considered in developing the architectural attributions of the great mid-19th century houses in Roslyn Harbor. Frederick Law Olmstead, a close friend, is credited with the landscape design of "Cedar Mere" and later was the landscape architect of Central Park, a project strongly supported by Bryant. Calvert Vaux was closely associated with Olmstead and was officially charged, with him, with control of the designs for Central Park. Vaux is known to have worked for Mrs. Parke Godwin, a Bryant daughter, and probably designed other local buildings including possibly the Gothic Mill at "Cedar Mere". These local connections of Olmstead and Vaux may also have been responsible for bringing Mould, a Central Park associate, commissions in this area. It is certainly to be hoped that, ultimately, the mystery surrounding the origins of this important group of buildings will be solved. Near the turn of the century architectural attributions may be made with stronger authority. In 1893, or shortly thereafter, Ogden Codman, Jr., designed a house for Lloyd Bryce which later was acquired by the late Childs Frick, named "Clayton" and substantially altered. The design of the Ellen Ward Memorial Clock Tower (1895) can definitely be credited to Lamb & Rich, 265 Broadway, New York. Clarence Mackay's "Harbor Hill" was designed by McKim, Meade & White during 1902-1904, most of the design having been executed by Stanford White. Most of the important buildings have been demolished, but the delightful Stanford White gatehouse survives at the intersection of Harbor Hill and Roslyn Road. The same firm of architects did the designs for Trinity Church Parish House (1905); Trinity Church, Roslyn (1906) and one or two houses in Rostyn Estates.

In conclusion it should be mentioned that the buildings on exhibit have been selected to demonstrate the continuing story of Roslyn architecture, and to indicate various interesting inconsistencies of architectural concept, construction methods and decorative detail. Many more equally interesting homes remain - it is hoped they will be exhibited on future tours. It should also be mentioned that, in 1971, the Landmark Society received a grant from the New York State Council on The Arts to defray the publication costs for the 1971 Tour Guide. In the same year the Society was the recipient of the National Award of Merit of the American Association for State and Local History for, among other achievements, the accuracy of its research and the quality of its annual Tour Guides. Similarly, the cost of the 1972 Tour Guide was subsidized in part by a grant from the New York State Council on The Arts.



EAST ELEVATION OF THE WARREN WILKEY HOUSE
190 MAIN STREET ROSLYN, NEW YORK CIRCA 1865
SCALE 1/4" = 1'-0"
MEASURED AND DRAWN BY
G.L. FROST, AIA JAN. 1971

WARREN S. WILKEY HOUSE
190 Main Street
Roslyn, New York
Property of Roslyn Preservation Corporation

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

While Skillman's letter was not published until 1895 it apparently was written a good deal earlier as it described no events later than 1879. In addition, when he does list specific dates, they often are a decade or two after the fact. Anthony Wilkey's house, which was bought by Jonathan Conklin and moved, still stands at #208 East Broadway and belongs to Mr. and Mrs. Robert McCorkle. This house, shown as belonging to Jonathon Conklin, is indicated on the Beers Comstock Map (1873) so we may conclude that Warren Wilkey's house had been built by that date. The Walling Map (1859) shows a house standing on East Broadway at the same location as the Conklin house but does not indicate its owner. Could it possibly have been the Anthony Wilkey house? Possibly not, as the records of the Town of North Hempstead include three references to Anthony Wilkey in the year 1860, establishing that he was alive in that year and probably living in his house at its original Main Street location. Apparently Anthony Wilkey was alive as late as July 7, 1864, as on that date he conveyed his Main Street property to Ann Eliza Wilkey, wife of Warren S. Wilkey (Queens Co. Deeds, Liber 217, pg. 44). On this basis Anthony Wilkey owned the house for at least several years after Walling credited its ownership to Warren Wilkey. The only other mention of Anthony Wilkey in the Town records mentions his designation as "Overseer of Highways" at the Annual Meeting of The Town of North Hempstead on April 6,7, 1830.

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

Warren S. Wilkey was born in 1812-1813 and married Ann Eliza Thorp in New York City on September 28, 1840. He apparently continued to live and work in New York as the New York City Directory for 1852-53 describes his business address as 8 Ferry Street and his home at 92 Greene Street. His addresses remained the same until 1862, when he moved his home to 1 Varick Place, New York City. He continued to reside on Varick Place through the issue of 1867. From 1868 thru 1873 he is shown in the New York Directory, as being in the leather business in New York and residing in Roslyn, although in other years he is variously listed as "agent", "collector", and "lawyer". The earliest Curtin's "Directory of Long Island", for 1867-68, shows "Wilkes (sic), Warren, agent New York" as living in Roslyn and continued to show him in residence there until the last issue for 1878-1879. The foregoing probably establishes that the Anthony Wilkey house was moved and the Warren Wilkey house built between the years 1864 and 1867. Warren Wilkey is listed again in the

New York City Directory for 1880, although no home address is given. By 1882 his home address was listed as 302 Putnam Street, Brooklyn. In the 1887 Registry of Voters he is listed as having been a resident of Kings County for seven years and as being 74 years of age. His address is given as 190 Washington Ave., which was the residence of James Ryder. Apparently he was a boarder in the Ryder home. He may have maintained residences in both New York, or Brooklyn, as well as Roslyn, during this period. His date of death is not known.

A 20th Century deed to the Warren Wilkey property, long after it passed from Wilkey ownership, refers to the conveyance of the property from Anthony Wilkey to Ann Eliza (Mrs. Warren S.) Wilkey, as mentioned above, and establishes that she later gave or sold part of the holding to the Methodist Episcopal Church immediately to the north. While his parents were married in the Episcopal faith, Warren and his wife apparently were Methodists and in 1869 Warren was a member of the 5-man building committee charged with superintending the work of enlarging and renovating the church building, which had been completed in 1824 and which up to that time (1869) had been an "uncomfortable and uncouth affair". The 1869 alteration made the church 48' long and 25' wide.

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

During the final years of Rinas ownership the house deteriorated badly. The tin gutter lining rusted through producing extensive rot in the elaborate cornice and in some portions of the house framing. One of the porch columns rotted out and the porch roof collapsed. A temporary column and footing installed by the Landmark Society probably saved the porch for later restoration. The quality of the tenants deteriorated to the point that the house was permitted to stand empty. Almost immediately extensive and uncontrollable vandalism began and, as the result, all the windows and most of the sash were badly damaged. All of the shutters were damaged. Most of the door panels were knocked out to gain access from room to room and, in some places, holes were made in the walls to provide this access. The entire double stair rail leading from the third storey to the belvedere was removed and several of the large belvedere cornice brackets were stolen. During this period the house caught fire at least twice. The damage caused by an earlier fire to the south facade was repaired.

Notwithstanding the extensive vandalism, the worst threat to the house was that of landslide. During the building of the Chalet Apartments to the southwest, the foreman in charge of construction admitted to bulldozing large quantities of gravel over the hillside in the grading of the Chalet parking area. This act placed a serious overburden on the steep hillside behind the house and deposited several feet of gravel against the west facade of the house penetrating its sheathing and breaking studs in several places. The original back porch of the house was badly damaged and a later south porch, circa 1925, completely demolished. Finally, firm action on the part of the Incorporated Village of Roslyn, and the risk of litigation by Karl Rinas who was faced with the prospect of losing a firm sale of the property unless the west boundary line was stabilized, convinced the Chalet owners to agree to construct a rock retaining wall at the top of the hill, to control future gravel flow, and to remove the over-burden from the hillside below the wall. This work started during the summer of 1970. During the construction of the retaining wall a large water main

broke, washing even greater quantities of gravel against the house. The cellar was completely filled with gravel and the house inundated above the second storey window sills in some areas. Notwithstanding the tremendous impact of this final landslide, the house remained basically sound. The water main leak was repaired, the retaining wall was completed, the cellar was emptied of gravel and the hillside was cleared and seeded. Grass started to grow and the sale of the property by Karl Rinas to the Roslyn Preservation Corp. was consummated.

The first step in the restoration of the house was to assess the damage and deterioration which the house had endured as result of alteration, neglect and vandalism. Actually the house had suffered little damage from the landslides. It was the attitude of the Corporation that the house should be restored as it was locally important architecturally and its restoration would contribute significantly to the quality of the Main Street Historic District and to the stabilization and improvement of the south end of Main Street. Accordingly in January 1971, without heat and by the light of a flashlight, as all the windows had been boarded against vandals, the architect for the Corporation, Guy Ladd Frost, commenced a survey of the house to distinguish between the original fabric and later insertions. The data gathered during this study later was incorporated into a set of measured drawings one of which, of the principal (east) facade, has been reproduced in this Tour Guide. As the result of these studies it was established that the house was basically sound; that it could be restored; and that all the architectural components of the house were present in sufficient quantity to permit the complete accurate restoration of every part of the house except for the original front doorway. This had been removed when the house was divided into apartments in 1925 and, while the dimensions of the opening remained, no clues, photographic or otherwise, could be found which identified the precise configuration of the original principal doorway. On the basis of the Frost drawings the Corporation decided to proceed with the structural restoration of the house and with the complete and precise restoration of its exterior. It also planned to restore the original floorplan of the house as well as those interior components which might be difficult for the eventual purchaser to complete. These included the restoration of the fire places, all of which had been altered; the mantles, two of which had been removed in 1925 and two of which had been later damaged by vandals; as well as the interior doors and sash and shutters, all of which had been damaged by vandals. The major stair rail had been largely removed during the apartment conversion of 1925 and the belvedere stair rail had been removed by vandals. It was felt that these also should be restored. When this part of the restoration was completed the Corporation then planned to offer the house for sale for use as a private residence. The Corporation recognized there was great risk of financial loss in the implementation of this project but felt that the community benefits to be derived from the Wilkey house restoration justified this risk. Adam V. Brandt, of Greenvale, was retained as contractor in charge of the restoration.

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

The house rests upon a massive foundation which is rubble construction to the grade and brick

from the grade to the sills. The simple wooden water table utilizes a projecting square-edged cap. The foundation construction seems a bit retarded for a house built between 1864 and 1867 as by this time some local houses have entirely brick foundations. It is likely that the rubble foundation of Anthony Wilkey's early 19th century house was enlarged to serve for the present house. The foundation walls remain in near perfect condition despite the stresses to which the house has been subjected. There is a full cellar, paved with large bluestone slabs, which retains the original masonry components of its north and south cellar entries. There is an interesting coal chute in the east cellar wall which also is lined with large bluestone slabs. The three principal chimneys, two north, one south, are built of brick and include two flues each. They all rest upon the foundation tops and upon brick arches which may be seen in the cellar. One of these, the northwest, survives in its original form. The other two were infilled with brick about 1925 to provide furnace flues to the cellar. All three chimneys originally were decorated with two rows of paired, round-arched panels on their sides of maximum exposure. The east and west sides of the chimneys included matching single-arch panels. The south and northwest chimneys both had been rebuilt, somewhat shorter than they originally were, after 1925. In their rebuilding the arched panels were omitted. The original northeast chimney survived in a crumbling state until 1971 when it was rebuilt to its original panelled design utilizing its architectural remains and a 1925 photograph supplied by Karl Rinas. Unfortunately the mason worked on an unannounced Saturday and completed the chimney omitting the single short side panels before anyone was aware of his error. At the same time the northwest chimney was extended to its original height to conform to the restored northeast chimney. In addition to the three major chimneys there is a brick minor chimney, which rests upon a brick pier in the cellar, which was designed to provide a single flue for the third floor parlor stove. This chimney protrudes into the first and second storey hallways and against the interior of the south wall of the belvedere. The short exterior portion of the minor chimney was removed and roofed over, probably about 1925, and has not been replaced.

The house is sheathed with novelty siding, a type of clapboard bevelled along its upper edge and rabbetted along its lower, which permits the carpenter to install it without measuring the exposure of each clapboard. No one seems to know when novelty siding was first introduced and it is generally regarded as a recent form. However, the Zanetta Hotel, in San Juan Bautista, was sheathed with novelty siding in 1858 according to the California State Park Commission. If so, this type of siding certainly would have been available in Roslyn by the time the Wilkey house was built. Most of the Wilkey house windows are of the four-over-four type and are capped with moulded drip-boards. The exceptions are the belvedere and dormer windows which are of the two-over-two type and include slightly arched, upper sash. The dormer windows are capped by matching shallow-arched moulded roofs and are flanked by sawn scrolled trim. Also exceptions to the four-over-four windows glazing are the large ground floor windows of the east facade. These four employ four-over-six glazing and extend all the way from the interior ceiling to the floor. They appear to have been designed to permit the lower sash to be raised into pockets to provide direct access from the interior to the porch. However, the pockets were not provided for in the original construction. The two large windows south of the front doorway had been replaced with smaller windows, probably in 1925, when the ceiling inside was dropped. The original forms were replaced during the recent restoration. Because the rear of the house rests upon a high retaining wall at the foot of the steep hillside, the ground floor windows in the west facade are much smaller than the others. There are only three of these as originally windows were not installed south of the central hall. The central window of the second storey of the east facade consists of four-over-four paired sash to conform to the dimensions of the front doorway below. The first and second storey windows originally were fitted with louvered shutters. Most of these have survived although badly damaged by vandals. These have been restored so far as possible.

No trace of the original front doorway survived except for the opening in the framing and no photograph of the original could be found. On this basis it was decided to design an appropriate doorway which included side-lights and an over-door window to provide a maximum of light into

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

The long porch which extends completely across the front of the house has a low hipped roof supported by paired brackets which resemble those of the principal cornice but are smaller. The porch entablature rests upon columns which are rectangular in cross section. Each column is composed of a slender tapering upper section which rests upon a plinth. Both columns and plinths have chamfered corners and are terminated by moulded capitals. As mentioned earlier one of the columns was missing and required replacement and there was considerable rot damage to the porch cornice. All of this was corrected in 1971. The inner framing of the original porch roof has always been exposed and was permitted to remain so. Two of the wooden lattice grills beneath the porch floor survived and were reproduced to fill these openings. In 1971 the concrete steps at the ends and center of the porch which had been installed in 1925 were removed and appropriate wooden steps were constructed at the porch center.

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

INTERIOR: The interior floor plan utilizes a center hall arrangement, typical of its period, on the first two floors, and, in an unusual way, even on the third. On the ground floor which has a ceiling height of almost 11 feet, this plan consists of a large drawing room which extends the entire length of the house, to the south of the hall; the central hall which includes a single run stairway along its north wall, and the dining room and kitchen. There is a small pantry built at the expense of the kitchen but opening to the dining room. Its single exposed corner is rounded to prevent bruising. The second storey, which has a ceiling height of almost 10 feet, utilizes

much the same plan with two bedrooms having a range of closets between and connected by a short hallway through them to the south of the central hall, and the master bedroom with its dressing room, range of closets and bath to the north. The second storey hall is terminated at its east end by a small morning room lighted by the double windows immediately over the principal doorway and, at its opposite end, by the minor doorway which opens to the west porch. This door, and all the interior doors of the lower two floors, are of the four panel type and utilize rich protruding ogee mouldings. Their door surrounds are similar but vary somewhat from room to room. Those of the two principal bedrooms utilize complex protruding ogee mouldings as do the center hall, drawing room and dining room. The doorways of the kitchen and secondary rooms of the second storey are trimmed with simple cyma mouldings. The more important rooms of the first and second floors are panelled beneath their windows. The prominent baseboards are stepped and are capped by vigorous ogee mouldings. The dining room, drawing room, and ground floor hall all include gesso cornices and probably had chandelier medallions as well. The drawing room, dining room, and two principal east bedrooms all had fireplaces. Each had a simple marbled slate chimney piece, having a shaped mantel shelf, round arched opening, and central keystone boss. The dining room mantel was white marble. The drawing room chimney piece was slightly larger because of the size of the room but otherwise similar to the others. Each opening was fitted with a moulded cast iron surround suitable for a coal grate and designed to accommodate a pierced summer cover. The kitchen includes a stove embrasure capped by a massive granite lintel in the exposed brick chimney. In the front of the chimney there is a large bluestone hearth upon which the stove originally stood. As the result of rot the supports for this slab sagged and the slab split in two. For some reason or other the stove embrasure has been bricked in although at this time it is impossible to determine why or when this was done.

The principal stairway includes ogee moulded walnut grained panels between the lower two storeys and most of the area behind this panelled wall originally was devoted to closet space. The principal stair rail is walnut. The balusters employ top and bottom turnings and their unturned shafts are octagonal in cross section. The railing itself is oval in cross section and lightly tri-cusped along its upper surface. Originally the principal stair rail continued in an unbroken run from the first to the third storey.

The third storey which has a ceiling height of almost 12 feet is dominated by a large central area covered by a cove ceiling which follows the configuration of the hipped roof. This space is roughly that of an "L" as it occupies the northwest corner as well as the central area. The principal architectural feature of this space is the free-standing double-railed secondary stairway which extends to the belvedere. This stair rail was retarded in style and consisted of a pair of turned newel posts, similar to those in general use in Roslyn during the second quarter of the 19th century, and urn-turned balusters of the type in favor during the same period. The moulded stair-rail was almost flat on its upper surface. Most of this double stair-rail was destroyed by vandals although enough remains so that it can be precisely restored, hopefully with contemporary materials. The other features of this large central area are four massive simply bracketed, but otherwise undecorated, piers which support the belvedere. Three of these are original. The northeast pier was removed when this floor was converted to an apartment. It was replaced early in 1972.

In addition to the foregoing the free standing slightly angled brick chimney which was designed to accommodate a small parlor stove to heat this space and the termination of the principal stair rail which surrounds the stairwell also are contained in this room. The original purpose of this large space is unknown. All its exterior walls converge slightly toward the ceiling to accommodate to the shape of the mansard roof. There are several large wrought iron hooks let into the walls for some unknown purpose. Those in the vertical walls could have been installed for the large mirrors and portraits of the period. Obviously, the hooks in the sloping walls could not have been intended for this purpose. There are three small bedrooms on the third floor, two to the south of the central space and one in the northeast corner. All are entered through standard simple four-panelled ogee

moulded doors of the period, all of which were badly damaged by vandals. Their surrounds all are ogee moulded on their bedroom facings, but untrimmed on the facings opening to the central area. The southeast bedroom utilizes a small Gothicized, wooden mantle piece on its chimney. The function of this mantle is decorative only and it never has surrounded a fireplace.

1925 ALTERATION: The house was divided into three apartments about 1925. These included two two-storey apartments divided by a wall which extended down the center of the ground floor central hall, concealing the stairway panelling and depriving the principal stairway of its railing from its beginning to the start of its run from the second to the third storey. A collateral rightangle stairway was built from the first to the second floor requiring the relocation of the east wall of the southwest bedroom about two feet to the west and eliminating the closets of both south bedrooms. The chimney pieces were removed from the drawing room and dining room. Their fire boxes were enclosed and their flues utilized for furnaces in the cellar below. The mantle shelf of the drawing room chimney piece was not discarded and was found outside the house in 1970. The major part of the closet area beneath the principal stairway was converted to a cellar stairway. The drawing room was divided into two rooms by a wall inserted just to the west of the chimney. The smaller (west) room was converted to a kitchen with its own entry built into its south wall. The discarded drawing room mantel shelf survived as a step to this small porch which was demolished by the landslide of 1970. The mantel shelf, however, survived the slide, as did the marble dining room mantel shelf.

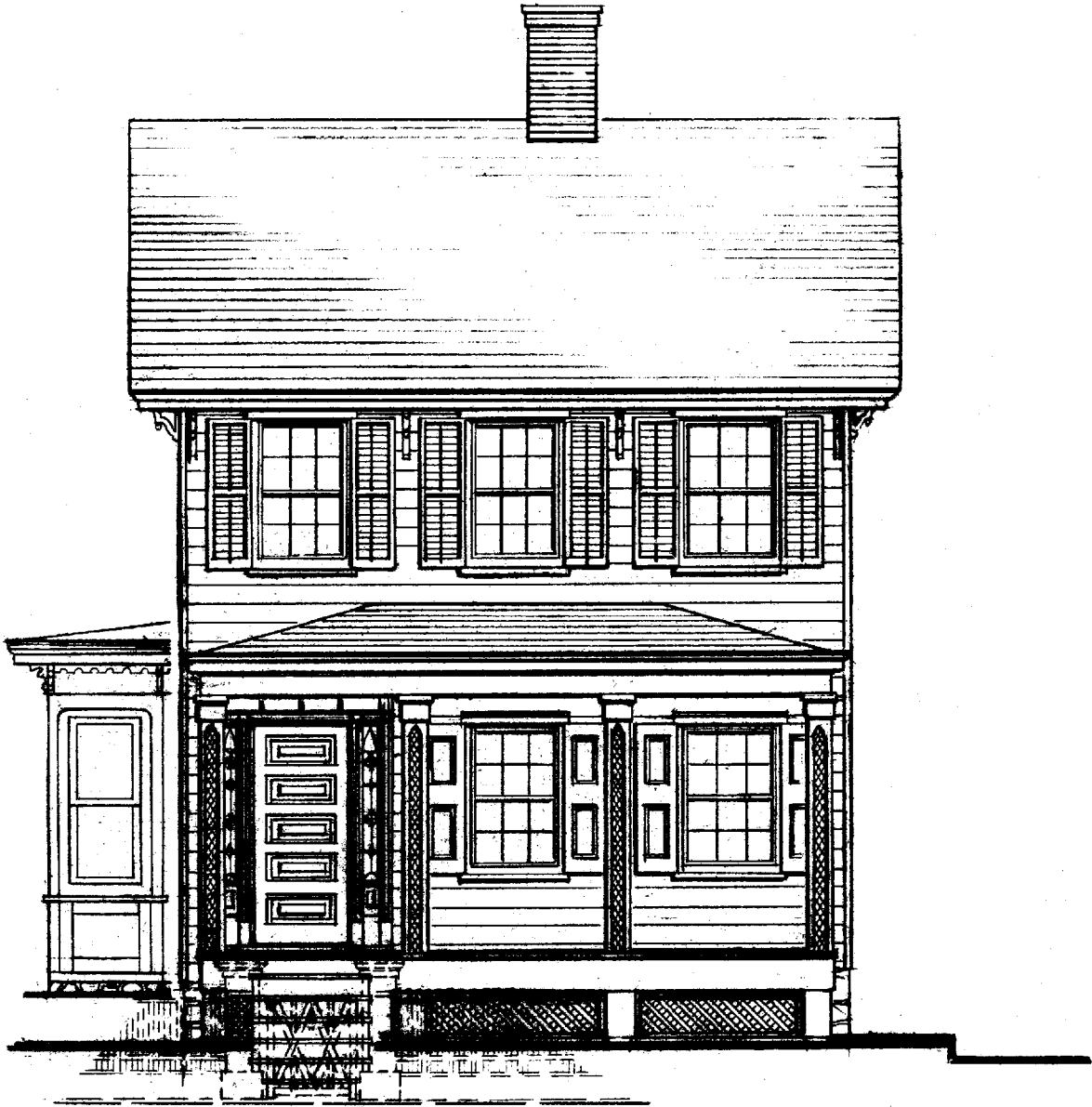
The larger of the two rooms survived as a living room. Its ceiling was dropped several feet for easier heating and its windows modified to accommodate to this change. The original wallpaper of this room has survived above the hung ceiling. The double doorway opening from the drawing room to the central hall was reduced in size to accommodate a smaller single door.

Both second storey chimney pieces survived the 1925 alteration, although both were later damaged by vandals. The closets serving the master bedroom suite, north of the central hall, had been demolished to provide a hallway for the north apartment.

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

EPILOGUE: The exterior restoration of the house during 1971 and early 1972 has been described above. All the interior work which was added in 1925 with the exception of the interior cellar stairway has been removed and the missing wall framing has been replaced to reestablish the original room dimensions. Parts of the original drawing room and kitchen floors were badly worn or were inadequately supported and these deficiencies have been corrected. The drawing room hall doorway was reopened to its original size. Conforming slate mantles have been procured for the drawing room and dining room and working fireplaces will be reestablished in the drawing room and both principal bedrooms. Elements of both missing stair rails are being sought and it is anticipated both of these can be restored utilizing period materials. Sufficient fragments of the ground floor gesso cornices survive for their feasible reproduction.

At this time it is anticipated that the house will be marketed with appropriate covenants to assure continued architectural control after the program outlined above has been completed, and the exterior of the house painted. In addition, two small early 19th century cottages from East Broadway, the Hegeman and Sexton houses, have been relocated at the extreme north and south ends of the property and are being restored. In the latter project, a small concrete block garage, circa 1925, on the south boundary of the site, is being retained.



JAMES & WILLIAM SMITH HOUSE, 1835
East elevation after 1856 alterations

THE JAMES & WILLIAM SMITH HOUSE
106 Main Street, Roslyn
(Under restoration by Dr. & Mrs. Roger Gerry)

Prior to 1835, Captain James W. Smith (1784-1879), "the fashionable tailor of the village and town", and his wife Ann had been living in a "little old looking story and attic" house immediately south of the present 106 Main Street, which had not then been built. Smith had commanded the Hempstead Harbor-Flower Hill Militia, and had served at Fort Greene in Brooklyn in 1814. As a tailor, he traveled with his apprentices to the houses and farms of his customers, making for them the garments that were not fabricated by the family.

On the first of April, 1835, John Willis, the hereditary owner of most of the land on the west side of Main Street, began to divide his property into building lots, one of which was that day purchased by Captain Smith. (Queens County, Liber K.K. of Deeds, pg. 134). At the time of purchase, the lot had a 67' frontage on the highway, and was over 200' deep. In addition, Smith owned the land upon which his old house stood. The original Willis to Smith conveyance mentions the existence of a barn, probably the center section of the present barn, at the top of the lane. No house then stood on the conveyed parcel. Still extant beneath a concrete slab in the north yard, is the important hillside spring known as the "Settling Spring (Great Spring)". Before the purchase of the property by Smith, John Willis had already deeded the spring overflow to William Valentine for the operation of his paper mill. The water flows under the road, emerging in the yard of the O. W. Valentine house (105 Main Street) and feeds a brook running through the garden of that house.

On April 30, 1836, James and Ann Smith took out a mortgage to finance their newly built house, and in January, 1837, they subdivided their landholdings, selling the old house together with a small Main Street lot, to Daniel Hegeman, a tinsmith. (Queens County, Liber Q.Q. of Deeds, pgs. 307-308); (Queens County, Liber C.C. of mortgages, pg. 390). The little house stood until around 1910. Francis Skillman describes the Smith house as having been built in 1836, an estimate which appears to be correct in this instance, although Skillman's attributions tend to be about one decade late.

Still unable to meet his obligations, Captain Smith declared bankruptcy in November of 1840, his land to be sold at public auction to satisfy his creditors. (Queens County, Liber 53 of Deeds, pg. 385). The auction took place on February 8, 1841, and the property was purchased by Smith's father-in-law, Jacob Dillingham, who had also been an apprentice of his. The Smiths continued to live in the house during Dillingham's ownership. (Queens County, Liber 64 of Deeds, pg. 391).

On the third of February, 1845, Dillingham sold the property, which was, in the language of the deed, then (still) occupied by James W. Smith as his residence, to Charles Baxter, a blacksmith. Baxter actually lived in the house, and assumed payment of Smith's mortgage to Dillingham, which was still outstanding.

In March of 1856, the house was purchased by William H. Smith (probably unrelated to James W. Smith), who made a number of immediate changes, and in whose family it remained for more than a century. (Queens County, Liber 142 of Deeds, pg. 5). Like Baxter, Smith was a blacksmith, and he bought, with the house, Baxter's wheelwright blacksmith shop on the mill dam (Old Northern Blvd.). William H. Smith died in the house in 1895.

On September 28, 1896, according to the terms of the will, the house came to public auction, arranged by Henry W. Eastman, Esq., son of William H. Smith, also a blacksmith, who had been living with his family in a house on Church Street, in the northern part of the Village. (Queens County, Liber 1129 of Deeds, pg. 349). The house at 106 Main Street has, since the death of William C. Smith in 1907, been owned by his wife Martha, and his daughter Jessie, the last of

the Smith family to live in it. It is now being restored by Captain and Mrs. Roger Gerry, who acquired it in 1971.

DESCRIPTION: The James and William Smith house is a side-hall, center chimney, two and a half storey pitched-roof clapboarded house; three bays wide with its roof ridge parallel to Main Street. The roof was originally shingled. The main block rests upon a rubble foundation which extends to the sills. There is a rubble walled root cellar which is not contiguous with any of the foundation walls. The chimney itself is based upon its own rubble foundation which is located between the east wall of the root cellar and the east foundation wall of the house. An unusual wooden door grill provides security to the root cellar inside its entry.

During several periods of ownership, an existing kitchen wing or ell was modified and rebuilt. Beyond this, the house reveals only slight alteration, and until the present restoration (1972-73), had no central heating and only a most rudimentary plumbing system which was contained within the ground floor of the kitchen wing.

The house as built in 1836 had clipped eaves and probably a very simple wooden front stoop, no trace of which survives today. Similarly there must have been a one storey kitchen wing, but no trace of this has survived either. In all likelihood the early wing followed the periphery of the present root cellar which extends well beneath the existing kitchen. After William H. Smith bought the house in 1856, he made many changes still visible today. A beautifully wrought bootscraper, attributed to William H. Smith by his granddaughter, Jessie Smith, but earlier in appearance, survives in use and attests to his skill as a blacksmith. Smith apparently extended the eaves of the main block which he then bracketed. He replaced the panelled shutters of the second storey windows with the movable louvered shutters which survive today. He added a large shed roof kitchen wing to the west facade which gave the entire house a "salt box" profile. Substantial elements of this wing survive. In addition, the first storey section of the original exterior west wall of the main block was relocated several feet further to the west at the expense of the kitchen wing, to increase the size of the back parlor. To "square off" the enlarged room, a small one-storey addition was constructed at the northwest corner of the room where the original main block was wider than the kitchen wing. A conforming six-over-six window, since removed, was inserted in the extended north wall. The aforementioned interior alteration can be established as a part of William H. Smith's 1856 modification, as a mid-19th century horizontally sheathed dado survives under later sheathing in the east wall of the present kitchen. In addition William Smith added a verandah which extended across the east front of the house. This was covered by a shallow hipped roof, supported by graceful piers, the framing of which formed pierced Gothic-arched panels filled by lattice. A photograph taken prior to 1870 shows the house in this form. A somewhat later photograph, probably circa 1890, shows this Gothic verandah in precise detail. It is assumed that these alterations were accomplished in 1856 or very shortly thereafter.

As mentioned earlier, the present central section of the barn seems to antedate the house. It is considered that Captain James Smith, a tailor, would not have required a larger barn and that the present east section was added either by William H. Smith, ca. 1856, or by Charles H. Baxter, also a blacksmith, between 1845-1856. An example of Baxter's work, an elaborate wrought gate latch, survives across the road at the entrance to the O.W. Valentine house (105 Main Street) and bears his stamped mark.

Late in the 19th century or possibly early in the 20th, after William C. Smith bought the house from his father's estate in 1896, the present two-storey gable-ended kitchen wing was constructed. This included a chimney for a kitchen range near its southwest corner. This wing is not entirely a new structure, but is really an enlargement and expansion of the mid-19th century wing.

Simultaneously with the enlargement of the kitchen wing, the hipped roof, lattice-pierced

verandah was replaced by a shed-roof, shingle-railed, glass-enclosed porch. At the same time, some of the discarded latticed piers were utilized in the construction of a small shed-roofed porch off the west kitchen entrance. This porch was later enclosed with shingles to provide space for a small utility room.

EXTERIOR: The exterior detail is Federal in character and simple in style, for the most part, and includes a plain water table, delicately beaded edge corner boards and six-over-six windows. The latter originally were flanked by two-panelled shutters utilizing fine Tuscan mouldings. On the second storey, these were replaced by louvered shutters as previously mentioned. Most of the clapboards have survived. These have an exposure of seven inches on the east and approximately nine inches on the other faces. Many clapboards are lightly chamfered along the lower edge and, presumably, are original to the house. The simple sawn curvilinear brackets with acorn drops were added when the roof was extended circa 1856 and may be seen in the 1870 photograph.

The original entrance was approached directly from the street and it was not until the enclosed porch was built that the steps were placed at the north end. The front doorway is strongly Federal in style and is the most important survival of its type in Roslyn. It includes sidelights and a transom window enclosed in delicately moulded major and minor surrounds marked by corner blocks at their intersections. The major pilasters are more richly moulded than the minor. The reveal panel mouldings match those of the major pilasters. The four-light transom window is untrimmed, but the five-light sidelights have delicately shaped and moulded wooden muntins decorated with lead ornaments in the shape of acanthus leaves. The raised panels beneath the sidelights are framed with conforming Federal-type mouldings. The door is composed of five horizontal raised panels surrounded by vigorous Tuscan mouldings on its exterior surface. It retains its original large labelled Carpenter's box-lock and its original rectangular cast iron knocker. The artificial oak graining probably dates from the late 19th century. The entire doorway represents a definite retention of the archaic Federal style at a time when pure Greek Revival mouldings were beginning to come into use. Five-panel doors are unusual and appear in only two other local houses, the Samuel Ely house, ca. 1835 (110 Main St.), almost immediately next door and the early (south) section of the Henry W. Eastman house, ca. 1830, which is almost opposite at 75 Main Street. All three may have been built by the same carpenter. All three are significantly more retarded stylistically than, for example, the very Greek O. W. Valentine house, ca. 1835, which stands opposite at 105 Main Street and was almost certainly built by Thomas Wood.

The late 19th century two-storey gable-ended wing includes a substantial portion of the remainder of the smaller mid-century shed roof wing. One of the corner boards of the latter survives in the south facade.

The bracketed 3-sided bay window in the south facade dates from about 1880 and is panelled beneath single-glazed, double-hung windows.

BARN: The center section of the three part barn is the earliest and, as mentioned above, appears to be earlier than the house. The second, or east section, probably dates from William H. Smith's mid-19th century alteration. Both are similar in their clapboarded construction, although the roof slope of the east section is eccentric and, as the result, the floor of its loft is higher than that of the center section. The west wing is the newest and dates from about 1880 when the bay window was built. It differs from the two earlier sections in that it is sheathed with vertical siding rather than clapboards and is a full two storeys in height to accommodate a pigeon loft. Most of the early ladder to this loft survives. Unlike the two earlier sections, the west section was built upon a brick retaining wall on two sides.

INTERIOR: The ground floor of the main block is entirely Federal. The principal moulding

is definitely Federal in character and similar examples have been found in the William M. Valentine house, ca. 1800, the "Miller's House", ca. 1800, and in the early 19th century wing of the Van Nostrand-Starkins house. The panelling under the stairs and all the door and window surrounds utilize the same mouldings. The understair panelling differs from that in other local houses in being divided into two sections at chair-rail height. None of the windows are panelled beneath the sills. Stepped baseboards appear in the stair hall and the front parlor. These utilize a larger version of the Federal panel mouldings. All the original first storey doors include five horizontal panels which are trimmed with the same Federal moulding described above. In the case of the front door, the exterior face of which is trimmed with Tuscan mouldings as mentioned above, the mouldings of the two surfaces appear to have been made a generation apart. This use of mouldings suggests strongly that in small villages the characteristics of declining and arising styles were not always well understood. This observation will be confirmed many times in connection with the James and William Smith house. The carpenter lock on the front door has been mentioned. Most of the interior doors retain their box locks of American manufacture as well as their associated hardware.

The ground floor of the main block retains its ten inch pine flooring except in the back parlor. The stepped baseboards in the stair hall and front parlor have been described. The stairrail is cherry wood and the rail itself circular in cross-section. The balusters are square in cross section and are placed diagonally on the treads. The simple newel also is square in cross section but vase-shaped vertically. The button in the newel-cap conceals the iron bolt which anchors the newel. Interestingly there are no curved stairrail segments and all the bends in the rail are simple mitred joints. There is no cornice in the hallway. The flat surround at the bottom of the stair fascia is moulded in the manner of the door surrounds in place of the simple bead which usually is encountered. The fascia itself is panelled and moulded in the Federal manner already described. This rich stairwell opening contrasts strongly with the primitive stairrail joinery.

The front parlor utilizes baseboards identical with those found in the hall and like it retains its original flooring. The front parlor mantel is something of a mystery and may have been extensively retrimmed. The Tuscan moulding around the opening appears to be the original as does the Federal moulded horizontal panel above it. The modillions under the breast appear to be out of period as do the strips of vertically placed reeds at each side. It is anticipated that the character of this mantel will be clarified when it is removed for the restoration of the chimney. The firebox is the original and includes converging cheeks with a slightly concave forward slanting back, all covered with a plaster wash. Two examples of early wallpaper survived in the chimney embrasure. The earliest, ca. 1830, is original to the house and was covered by mid-19th century wallpaper which presumably was installed by William H. Smith in 1856.

The rear parlor as already noted was originally several feet narrower in its east-west dimension. The location of the original west exterior wall is indicated by the large beam which separates the two ceiling levels. This exterior wall originally was replaced by a large 4" x 12" beam for which the present somewhat smaller steel "I" beam was substituted during the current restoration (1972-73). Until the recent restoration the entrance hall extended across the back parlor, probably to a rear door originally. The bay window, then in the rear hall, provided additional space in a small chamber. This wall was removed to permit levelling of the framing and has not been replaced. The back parlor fireplace is Federal in style and original to its present location. It never surrounded a fireplace but was intended to be used with a Franklin stove which utilized the front parlor flue. Originally there was no hearth and the stove stood upon bare flooring on a sheet of tin.

The back parlor baseboards are simple and capped only with a bead moulding. A simple chair rail, with Federal mouldings, surrounds the room and forms all the windowsills. Originally there was a six-over-six window in the northwest corner which was added when the back parlor was extended. This window was inserted in the south wall during the current restoration. All the back

parlor flooring was replaced at the same time. The original floor included a trap door which opened to the root cellar ladder.

The upper hall has stepped moulded baseboards two inches shallower than those seen below. All the second storey flooring has survived. The door at the rear of the upper hall is original and includes five horizontal panels. All other second and third storey doors are of board-and-batten construction as they are not visible from the ground floor hall. Most second floor door and window surrounds utilize Tuscan mouldings and incised panelled window sills in the Greek Revival manner. These are contemporary with the original house and conform with the exterior front door mouldings.

The front chamber firebox is similar to that in the parlor below and like it has always had a brick hearth. The mantel is late Federal and utilizes delicate Tuscan mouldings similar to those employed in the shutter panels. Early wallpaper survived in the chimney embrasure of this room also and in this case it dated from ca. 1875.

The rear chamber is a small room which retains its mantel. The latter is similar to that in the front chamber but less richly trimmed. As in the case of the back parlor below, this mantel was intended to surround a Franklin stove which opened to the front chamber fireplace flue. In this room, also, the stove stood upon the bare floor boards and not upon a hearth. The rear chamber includes its original row of storage cupboards and closets, all having Tuscan-moulded door surrounds. All retain their original hardware as does the chamber door itself and all are lined with delicately beaded horizontally placed white pine boards. The closet retains its original row of early cut nails for use as clothes hangers. The rear chamber retains its flooring and has simple beaded baseboards as found in the back parlor below. The window surround matches the others on this floor but does not include an incised, panelled windowsill.

Most local secondary bedchambers of this period were unheated. The presence of a stove and cupboards as well as an excellent north light suggests it may have been intended to serve as the workroom of James Smith, a tailor.

At the end of the upper stairhall beyond the five-panelled door is a very small rear hall, the north wall of which is sheathed with horizontally placed beaded panelling which actually represents the back wall of the rear chamber cupboards. A row of early clothes hooks survives in this wall.

There is a steep stairway to the garret which crosses in front of a single six-over-six window faced with Tuscan mouldings. The stairrail utilizes a simple flat tapering newel and a plain stair-rail without balusters.

The attic is divided into a hall and two small chambers all of which originally were plastered and intended to be used as bedrooms. The north chamber is the largest and includes the chimney. Both chambers retain horizontal battens near the windows with hooks for hanging clothes. Both chambers retain their board-and-batten doors and original Norfolk latches, of the style of about 1830. The door and window surrounds all are simple boarding as are the baseboards. The original flooring has survived. During the current restoration a doorway was cut from the attic hallway into the attic of the kitchen wing to provide access to a large storage area. The shingle roof of the original house may be seen by entering this area.

At the end of the second storey back stair hall there is a four-panel ogee moulded door which opens to the stairway of the kitchen wing. Originally this space was a large hall chamber with a closed-tread stairway leading down to the kitchen. During the current restoration the bedroom portion of this space was walled off and divided into two bathrooms. This required the insertion of a

new six-over-six window in the south wall. During the stripping necessary for this alteration it was observed that the studs of the original west wall of the main block retained the early nail holes of the original clapboards. This observation established that the mid-19th century shed roof wing could not have been original to the house. In addition, the original northeast corner post of the shed roof wing also was exposed and had been added to, and was not a part of, the original framing. This feature also confirms that the shed roof wing was a later addition, probably by William H. Smith in 1856. The original north and south roof plates of this wing survive and were exposed.

The wall at the rear of this hallway represents the west end of the shed roof wing. The plainly trimmed bedroom beyond was created when the gable-ended wing of the late 19th century was built.

The stairway descends from the upper hall of the kitchen wing to the kitchen through a four-panel ogee moulded door like all the doors in the kitchen wing. The kitchen itself retains its original appearance. The stair wall is wainscotted as is the dado which surrounds the remainder of the room. The kitchen flooring was replaced during the recent restoration. The three-section, ogee moulded cupboard is original to the house and may date back to the shed-roof kitchen wing of 1856. The original four-panel ogee moulded (later glazed) door which originally led to the back porch survives. This porch itself was enclosed many years ago to serve as a utility room.

RESTORATION: The aim of the current project (1972-73) is to restore the appearance of the main block of the house to the way it looked about 1856, at the time William Smith bought it and added his lattice-columned verandah. The project started during the spring of 1972 with Guy Ladd Frost, AIA, as the architect and Adam V. Brandt as the carpenter. On this basis, the bracketed extended eaves added at the same time were retained. Consideration was given to the restoration of the original house circa 1835 with its small stoop and cropped eaves. The more conservative course was chosen, because it would damage the fabric of the existing house only minimally; would once again expose to view the superb Federal doorway; and would retain the mid-19th century over-hanging eaves with the protection to the early siding they provide.

The kitchen wing, however, was another matter. At the beginning of the restoration planning it was felt that late in the 19th century the present kitchen wing was standing concurrently with the lattice-columned verandah. This opinion is now open to question. However, the present kitchen wing has been standing for approximately three-fourths of a century and has a quality of its own. In addition, while it includes much of the mid-19th century shed roof wing, it would not have been possible to restore the latter without a great deal of demolition and guess work. In addition, the existing kitchen wing provides badly needed space and it was decided to retain it.

Other than the above the restoration was limited to the replacement of deteriorated fabric. The rubble foundation was in very poor repair and had caused the house to settle badly, to the extent that the front and back parlor floors resembled inverted "U's". The rotted sills and main floor joists were repaired and the house was jacked up to level. During this procedure an English penny, dated 1808, was found atop the north sill. Apparently it had been placed there by the carpenter who built the house. Once the house had been made level, the rubble foundation was removed and a concrete foundation excavated and poured below grade and the rubble foundation then replaced above it. As the result of sag and rot the back parlor and kitchen floors had deteriorated badly and were replaced. Salvagable early flooring was saved for patching elsewhere. The badly deteriorated central chimney, which no longer extended through the roof, was rebuilt and provided sufficient flue space to make three of the four original fireplaces operable. As mentioned above, the large four by twelve beam which marked the location of the original west exterior wall was removed and replaced with a smaller steel girder. The side wall of the original back hall was removed during the jacking arrangement and was not replaced simply because the wall had been so

much altered and the space so much improved by its absence.

Other than the above little was done except refurbishing. A few later doors were replaced and two later closets, in the front parlor and front bedchamber, removed. An entry was cut from the attic of the main block to the attic of the wing. Central heating and complete plumbing were installed in the house for the first time and two bathrooms were constructed on the second floor of the kitchen wing.

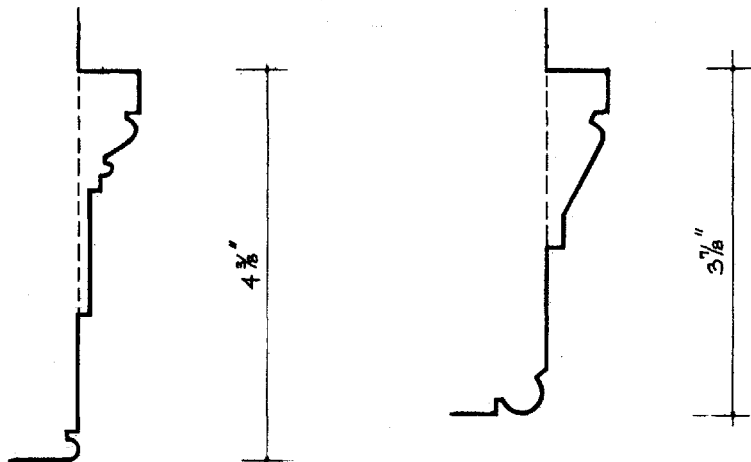
The barn, most of which never had a foundation of any sort, similarly was re-silled, jacked up and a foundation, in this instance concrete, provided. Rotted clapboards and framing were replaced and the roof scheduled to be resingled. The sheathing of the interior wall separating the center and east sections of the barn was removed to permit jacking and as a source of early lumber for rebuilding the doors. This sheathing is scheduled for replacement. The doors of the east barn section had been extensively altered during the early 20th century to permit its use as a garage. These were restored to their original appearance but no longer can be opened. A modern overhead garage door was inserted into the east wall of the east section to limit the extent of the driveway paving. The stairway to the west loft was restored to its original length.

The barn apparently had never been painted and, at the time of writing, a solution for this problem has not been formulated. Possibly all the sheathing will be dressed with wood preservative and the new clapboards stained to match the old.

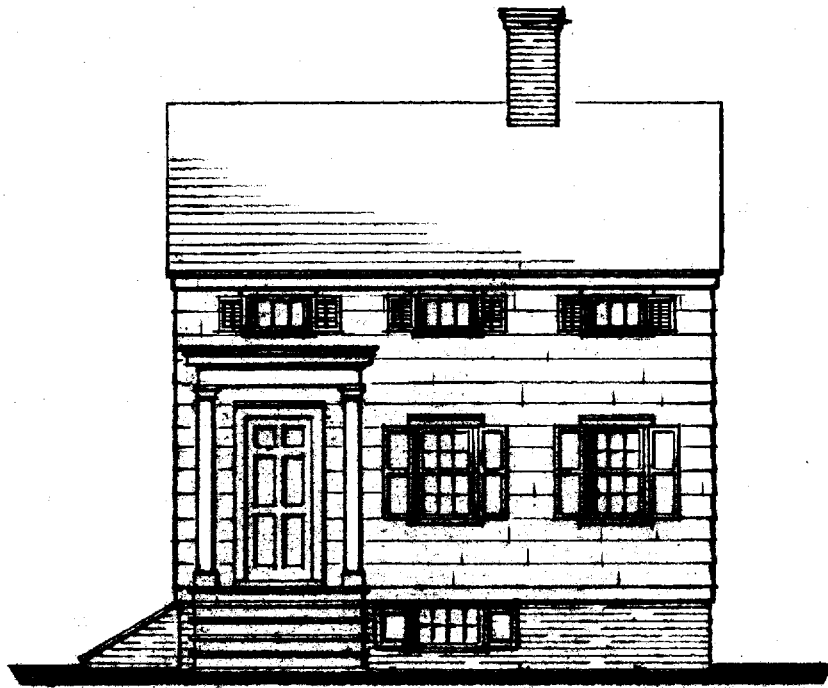
Most of the barn hardware has survived. Missing or later hinges were replaced with reproductions carefully made to match the surviving hardware on each pair of doors. They provide an interesting demonstration of changing styles in blacksmithing during the 19th century.

During the restoration of the house and barn a number of artifacts were found. The 1808 English penny has already been mentioned. A mid-19th century iron padlock in working condition and a large fragment of a wheel-cut wine glass made in Pittsburgh or Wheeling, ca. 1830, were excavated in the barn. Perhaps the most interesting item was a pair of early 19th century silver spectacle frames with extendable bows which almost certainly belonged to Capt. James Smith.

During the restoration the major rubble retaining wall, to the south and west of the house, was taken down and rebuilt several feet further from the house. It is felt that by so doing, drainage will be improved and future rot hazard eliminated.



First floor Federal door surround - Second floor Greek revival door surround
JAMES & WILLIAM SMITH HOUSE



EPENETUS OAKLEY HOUSE, 1835
East elevation

EPENETUS OAKLEY HOUSE
(Oakley - Field - Bogart House)
76 Main Street, Roslyn, New York
(Residence of Mr. and Mrs. Todd Fischer)

At the General Meeting of the Town of North Hempstead in April, 1679, a "hundred akers" of land on the west side of the harbor was granted to Thomas Willis, in whose family it descended for some time. In 1743, John Pine established a farm on the Willis tract, building the house north of the head of Main Street which remains as the Washington Manor Restaurant. A later occupant of the house and property was Hendrick Onderdonk, who, according to Francis Skillman, owned all of the land on the west side of Main Street as far south as the south boundary of No. 110. It was not until the 1830's that this segment of the Willis tract, then owned by John Willis, one of the operators of the Grist Mill, was improved and developed. Willis straightened and widened Main Street from its northern end to at least the south line of No. 110, then known as "cider mill hollow", and, in 1835, began to sell building lots carved from his hillside property, conveying the land upon which No. 76 and No. 72 now stand to Epenetus Oakley, a wheelwright, who built the original section of the house now No. 76. (Queens County, Liber T.T. of Deeds, p. 274, 1 May 1835). On the same day in May, Willis transferred at least two other Main Street building lots, with a third following in the next year.

Dr. Furman Field, a local physician, purchased the house and lot in 1855 from Henry W. Eastman, (Queens Co. Liber 131 of Deeds, p. 346) who lived across the street at No. 75. It is not known when Eastman acquired the place, or how long he held it. Furman Field's family occupied the house for nearly thirty years, although Dr. Field himself had to be admitted to the Utica Insane Asylum in 1877, "financial reverses" said to have been responsible for his troubles. Field died before the end of 1878.

In August of 1882, Mrs. Field was making repairs to the house (Roslyn News, 8 August 1882), and in 1884 she sold it to Daniel Bogart, who had operated a general store in the village and had been instrumental in founding the Roslyn Savings Bank. Bogart was also involved in the early stages of planning for the establishment of the Roslyn Presbyterian Church, acting as first Clerk of the Presbyterian Association from September 1850. In February 1884 Bogart contracted with Stephen Speedling, then the foremost carpenter-builder in Roslyn, to make an addition onto the south side of the house. Early in April the Roslyn News commented that "the carpenters have quite transformed the residence...the improvement is noticeable".. It is likely that Bogart intended the new wing to be an apartment for himself, enabling him to rent the remainder of the house to a tenant, being 64 years old at the time he purchased the building from Mrs. Field. The wing probably was not quite finished in April, as two more items appeared about its improvement: on June 28 "Mr. Daniel Bogart's new house begins to wear a new finished look", and on July 5, "Mr. Daniel Bogart has moved out of the old house into the new". (A private survey made for Bogart, dated 5 June, 1884 shows the dimensions of the south wing). At about the same time, in 1884, John McPherson, a butcher, moved into 76 Main Street as a tenant.

Daniel Bogart died in 1896, and in August 1899 Oscar Seaman, proprietor of the Roslyn Hotel, purchased the house and property from Bogart's heirs. In December, 1899, Seaman sold the southerly portion of the property, containing the dwelling house, to Walter F. Weeks reserving the northern portion of the lot containing the barn, for his own use. (Unregistered handwritten agreement, Donaldson Collection of Local History, Bryant Library).

Walter Weeks took title to the house on January 10, 1900 (Nassau Co., Liber 8 of Deeds, p. 47). and on January 14 Stephen Speedling and his apprentices began working on it once again, continuing the job in several periods until mid-June, when Speedling marked its completion in his journal. During this same period, Speedling's journal indicates that work was being done for Oscar Seaman, probably on the house he was building on the reserved lot north of the one sold to Weeks (No. 72).

On the fourth of February, 1900, Walter Weeks was married to Susey, Stephen Speedling's daughter, and the couple lived in the house at 76 Main Street for the rest of their lives, (1950). For the two decades following the end of the Weeks' ownership, the house was owned successively by the Juliskis and the Brugnonis. In April, 1972, it was acquired by Mr. and Mrs. Todd Fischer, the present owners.

EXTERIOR: The Epenetus Oakley house is a 1-1/2 storey gable-ended, side-hall structure, three bays wide by two bays deep, with its roof ridge parallel to the road. The house has a rubble foundation to the grade, with brick laid in common bond from the grade to the sills. Along the principal (east) front this brick foundation wall is almost three feet in height and, if originally exposed as seems likely, is suggestive of the high podium characteristic of Greek Revival houses even though the exterior of this one is not strongly classical in flavor. The rubble walled root cellar is continuous only at the south and east exterior foundation walls and includes an early wooden food storage closet. The exterior rubble-walled cellar entry and the base of the central chimney both remain in their original location; the entry in the south foundation wall and the chimney base atop the west root cellar wall. Both stairway and chimney have been extensively rebuilt.

The main block of the house retains its original shingles, having ten inch exposures on all exterior walls except the west. The latter originally was clapboarded, the bead-edged clapboards having nine inch exposures. These may still be seen along the northern end of the west wall which is not concealed behind the wing. Use of bead-edged clapboards usually is considered to have died out very early in the 19th century and these probably were used in the least important facade because they were inexpensive at the time the house was built. It can be conjectured that originally a verandah extended across the west front of the house. Use of different sheathing under early porch roofs was commonly practiced in the early 19th century as in the case of the 1827 addition to the Wilson Williams House (150 Main Street). However, in this instance the grade is so high in relation to the sills it is unlikely there ever was a verandah in this location. The west wall clapboards are separated from the shingled north wall by the original six inch wide plain cornerboard. Presumably the junction with the south facade, now concealed behind a later wing, was delineated in the same way. The two remaining corners, i.e. the north and south-east, do not have cornerboards as might be expected in a shingled house. The entire foundation is capped by a plain water table, the outer face of which is flush with the lowest course of shingles. It has long been assumed that the Epenetus Oakley House originally was clapboarded and shingled later and this conjecture is supported by the surviving clapboarding of the west facade; by the fact that the water table does not project beyond the shingling; and because it has always been assumed that the frieze in which the "eyebrow" windows are inserted had been shingled over. Notwithstanding these very valid observations, the north and south gable-field structures can be readily examined in the attic and while shingles and shingle lathe are easily perceptible there is no evidence whatever of surviving clapboards. As usual in Roslyn houses of this period the attic framing does not include a ridge-timber although the roof structure is strengthened by the presence of three or four purlins (roof shingle lath) nailed side by side on each slope of the ridge.

Most of the windows of the original house are the usual six-over-six with plain surrounds and capped by plain drip boards. Originally they were flanked by two-panel shutters, trimmed with fine Tuscan mouldings, of which only two pairs have survived. The cellar window in the east facade utilizes eight-light glazing, which is not uncommon in local masonry-surrounded window openings (O.W. Valentine House, 105 Main Street and Methodist Parsonage, 180 Main Street). For the usual symmetrical effect one would expect two windows in the east foundation wall but the root cellar does not extend sufficiently far to the north to permit this. However, this window (34") is wider than the first floor window above it (30") to give it a greater degree of prominence. In any case this single cellar window probably was flanked by panelled shutters before the present verandah was built. The three-light clerestory ("eyebrow") windows in the east facade are set in the shingled wall and, as previously mentioned, have never been delineated by a formal frieze. These "eyebrow"

windows, incidentally, raise upward into pockets and do not slide sideways as they do in slightly later houses. The two-over-two dormer windows above the clerestory windows are later and probably date from 1884 when the present two-storey south wing was built and the main block eaves extended and bracketed. Presumably the east verandah with its turned posts, chalet rail, and shaped brackets was constructed at the same time and replaced a smaller porch. Possibly the three-sided, shingled bay window in the north wall of the house was installed at the same time. The trim of the present front doorway is very simple but differs from the plain exterior window surrounds in being trimmed with the fine Tuscan moulding used frequently in the interior of the house. It includes neither transom window nor sidelights. The door, however, is later and dates from the late 19th century.

The present two-storey, two-bay square, gable-ended wing at the south end of the house was built in 1884 by Stephen Speedling for Daniel Bogart. It has no cellar but rests upon a brick foundation which is not protected by a watertable. However, since the shingled walls, having six inch exposures, project substantially beyond the foundation face, adequate drip protection is provided. The present wing replaces (possibly incorporating some elements of) an earlier one-storey kitchen wing which stood upon the same site. This early wing is indicated on the Beers-Comstock Map (1873). The present wing has six-over-six windows matching those in the main block, extended eaves with simple curvilinear sawn brackets, and a matching front door which matches the door at the front entrance, opening to its own utility porch. As mentioned above most of these architectural details were applied to the main block in 1884 when the wing was constructed. In a further effort to achieve harmony with the main block the east slopes of the main and wing roofs are continuous although the wing ridge is slightly lower.

There is a small addition at the south end of the wing which has a very flat gable-ended roof and a brick foundation. It is understood that an original rubble foundation here was later replaced by the brick foundation wall. It probably dates from Stephen Speedling's early 20th century project. There are two additional pent-roof wings along the west faces of the wing and the main block. Both of these are built upon concrete foundations and date from later in the present century. There is a large gable-ended dormer window built into the west roof slope of the main block which continues the original west facade upward to full two-storey height. This is neatly constructed, sheathed with shingles having six inch exposures, and trimmed with cornerboards. It probably dates from Stephen Speedling's 20th century alteration for Walter Weeks.

BARN: It has been previously mentioned that the present barn is not the original which was sold at the time the Oscar Seaman house next door (72 Main Street) was built in 1901. The present two-section barn probably dates from that year and is sheathed with vertical board siding which never utilized battens and which resembles the last (west) section of the barn of the James and William Smith house (106 Main Street), which probably was built a few years earlier. The steep gable-ended roof has its ridge placed at right angles to the road. Each of the two barn sections is entered through large, paired, sliding doors. The east pair has been rebuilt but retains its original hardware. The west pair of doors may be original.

INTERIOR: The house retains its nine to ten inch pine flooring throughout the interior of all the early part of the house, much of which was stripped of later flooring and restored by the current owners. As in the case of most Roslyn houses of the second quarter of the 19th century the interior is stylistically most ambitious in the vicinity of the entrance and the architectural details become increasingly simplified as one proceeds further within. The doorway to the parlor from the hall has a stepped surround trimmed with fine Tuscan mouldings even though the front door surround is not stepped. The hall window surround is stepped and moulded, but none of the windows are panelled beneath the sills. The doorway to the dining room from the hall is similarly moulded with the fine Tuscan mouldings which seem to be universal throughout the house, but, unlike the parlor doorway, it is not stepped. Both parlor and dining room doorways include 2-1/2 panel doors whose mouldings

match those of their surrounds. As mentioned above, the original front door is missing but its late 19th century replacement retains the original Carpenter lock imported from England which bears the excise stamp of William IV (1830-1837), as does the door which enters the parlor. The entrance hall baseboards are stepped and capped with a very simple cyma moulding as are the parlor baseboards.

The stairway is panelled beneath and the panels trimmed with the same characteristic fine Tuscan mouldings. Unusually, the same moulding is used beneath the stair-treads in place of a conventional cove moulding.

The mahogany newel post is the same turned late Sheraton type usually employed in Roslyn during the second quarter of the 19th century but has a slender and more refined character than most of the others. The mahogany stair railing is circular in cross section and the balusters are simple tapering mahogany rods. At the rear of the hall and traversing it from north to south, there is an exposed ceiling beam beaded at both lower corners. This is a structural member which continues the bearing wall between the living room and parlor and supports the east-west oriented second storey floor joists.

The beaded cellar entry is located under the stairway and has a simple board-and-batten door. The doorway to the 1884 wing is trimmed with the same fine Tuscan mouldings found elsewhere and probably is the doorway to the original single storey kitchen wing which was indicated on the Beers-Comstock Atlas. The door to the later wing is a two-panel board-and-batten door, in the Dutch manner, trimmed with the same fine Tuscan mouldings and bears the marks of early strap hinges. An identical door survives in the 1884 wing to provide access to the present kitchen, part of which is in the original house and part of which dates from the 20th century. Because of their heavy construction and utilization of strap hinges these doors may represent the exterior doors of the original kitchen wing. An identical two-panel board-and-batten door was recently exposed in the west end of the lower hall and provided access to a small room which was the kitchen or larder of the original house. A similar two-panel board-and-batten door survives in the late 18th century wing of the Van Nostrand-Starkins house (221 Main Street) and similar but no longer surviving doors were found in the demolished "Miller's House" (circa 1800) on Old Northern Boulevard.

The parlor door and window surrounds are not stepped, but otherwise recapitulate those in the entrance hall as do the parlor baseboards, although the parlor window mouldings are later copies. The late Federal mantel is entirely appropriate and was copied recently from the rear parlor mantel of the James and William Smith house to replace a no longer existing mantel which was discarded when the fireplace was bricked up early in the 20th century. Unfortunate chimney repairs made at that time, or subsequently, reduced the flue size and necessitated reduction of the firebox opening when the fireplace recently was made operable. Originally there was a small parlor stove or Franklin stove in the dining room which also functioned through this flue.

The double doorway between the parlor and dining room has the same surround as that entering the dining room from the hall and, like it, is not stepped. The doorstop beads of this double doorway are much coarser than those found elsewhere in the house but the doorway is structurally correct and in period with the house. The dining room chair-rail is a later insertion. The dining room baseboards are not stepped. The three-sided angular bay window at the north end of the dining room dates from the late 19th century and is lined with the narrow wainscoting of that era. The central six-over-six window is the original from this site reused in the bay window.

The ground floor of the 1884 wing is, as already mentioned, on the site of the earlier one-storey kitchen wing. The chimney which survives in the present room may include elements of the early kitchen chimney. The six-over-six windows appear to be earlier than the present wing and possibly were taken from the original wing. The single storey profile of the early kitchen wing is established by the outline of a window, now filled in, on the stairwall at the second storey level.

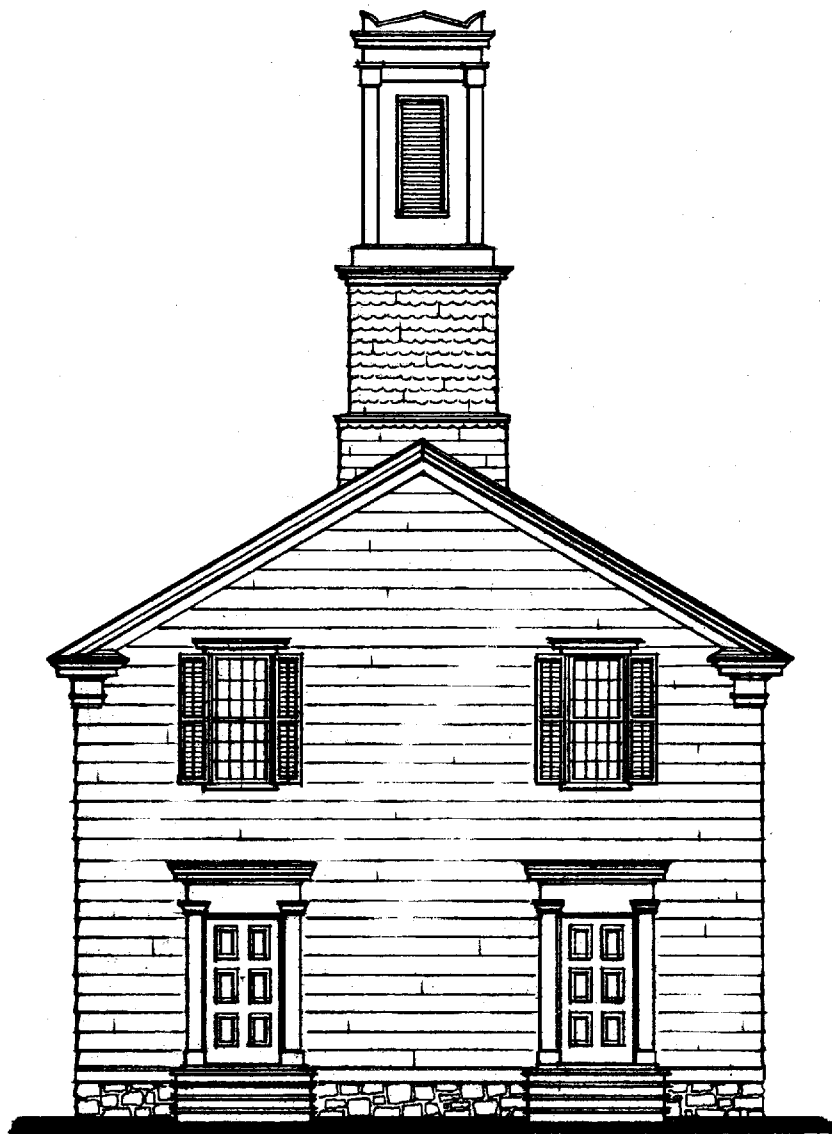
Originally the upper stair hall utilized the same floor plan as the lower and the rail surrounded the stairwell. The hall has been shortened at its east end and a portion of the stairrail surrounding the stairwell removed to enlarge the dimensions of the present southeast chamber. This unfortunate alteration was accomplished only a year or two before the present owners bought the house. The removed section of stairrail and associated balusters have been reused in the Jacob Kirby Cottage (221A Main Street). The low first floor ceiling height has made possible a shorter stairway, which provides additional space on the floor above.

Like the lower floor, the second storey retains its original flooring and baseboards which, in this case, are simple wood skirtings having standard inverted Tuscan moulded caps. Unusually, there is a collateral north-south hallway. This hall includes a curved west wall designed for convenience in a narrow passage. A similar wall survives in the Warren Wilkey House (190 Main Street) kitchen.

There are four small chambers in the main block, all having sloping ceilings and all of which retain their simple board-and-batten doors with fine 1/8 inch beaded edges and their original Norfolk latches and simple untrimmed surrounds. The southwest chamber is now used as a bath and storeroom. The doorway to the southeast chamber was relocated when the hall was reduced in size as already mentioned. The "eyebrow" windows survive in the two east chambers. The dormer windows above them date from the 1884 alteration. The "eyebrow" windows are decorated with simple horizontal panels below, and, as previously mentioned, open by sliding upward. The northeast and northwest chambers retain a group of original back-to-back closets, two in the northwest and one in the northeast chambers. These have delicately beaded board-and-batten doors, the small brass knobs of which appear to be original. The closets are lined with the same beaded edge, vertical boarding as are the similar second storey closets in the James and William Smith house. The rear wall boarding is, of course, common to the closets in both chambers. The ogee-moulded trim extending above the closets in the northwest chamber probably was applied later in the 19th century when the sloping ceiling of this room was raised by the insertion of the large dormer window. The original low point of the ceiling height can be identified by the survival of the roof plate which projects into the room.

The master bedroom at the extreme south end of the house occupies the upper storey of the 1884 wing.

EPILOGUE: The present owners bought the house late in April 1972. At that time the house was sound structurally but had been much altered, in some instances unpleasantly, as in the case of the modified chimney and reduced stairrail already mentioned. Some of the changes, as the 1884 verandah and wing, represent the normal domestic evolution of the house and should be retained. Some of the others, as mentioned above, should not have taken place but would be so difficult to correct that efforts to do so would be unfeasible. Based on this very sound philosophy, the present owners are attempting to correct as many of the undesirable alterations as possible and, at the same time, are endeavoring to achieve as visually pleasant and harmonious domestic fabric as possible. On this basis they have painted the exterior of the house and have replaced the missing parlor mantel with an architecturally appropriate one which was carefully scaled to conform to the diminished fireplace opening which had been reduced to achieve an adequate draft. They also have removed all the later hardwood flooring to expose the early pine flooring beneath. In addition they have removed the lath and plaster at the west end of the early hall to expose an original board-and-batten door. Additional plans call for the replacement of inappropriate "sand plaster", elimination of unsuitable lighting fixtures and possible replacement of the late 19th century front door. In all likelihood some of these improvements will have been accomplished in time for the 1973 House Tour. In addition to the foregoing the new owners have enriched the house with an imposing group of early furniture and decorative objects with the very gratifying result that it is now, for the first time in many years, a significant asset in the Roslyn historic community.



Original PRESBYTERIAN CHURCH, 1851
West elevation

ROSLYN PRESBYTERIAN CHURCH
The Original Roslyn Presbyterian Church
35 East Broadway, Roslyn, New York
Residence of Mr. and Mrs. Richard D. Ponemon

HISTORICAL BACKGROUND: There was no Presbyterian congregation in Roslyn until 1849, when at the instigation of Mrs. James W. Losee, steps were taken to form one. On October 26, 1849, the Reverend Franklin Merrill, who was in charge of a Presbyterian church in a town about ten miles distant, gave the first sermon at the Locust Hill Academy, (110 Main Street), lent for the purpose by Henry W. Eastman, who was then conducting a school there. Reverend Graves, the Congregational minister from Hempstead, shared the ministerial responsibilities until 1850, when Merrill became the sole pastor.

There was no formal organization until January 24, 1850, when, at a Thursday evening service, the gathering formed itself into the Roslyn Presbyterian Association, and elected its first trustees, who were James Losee, Stephen A. Ketcham, James W. Smith (James & William Smith House, 106 Main Street, Tour Guide 1973), Joseph J. Hegeman and Franklin Merrill. On August 2, 1850, Daniel Bogart, who later owned the Epenetus Oakley House (Oakley-Field-Bogart, No. 76 Main Street, Tour Guide 1973), was appointed Clerk of the Association (Roslyn Plain Dealer, 9 August 1850).

The small Association continued to meet at the Academy and elsewhere, but plans for building their own church were already being formulated. Subscriptions were taken up for the purpose of building, but they were resolved not to begin actual procedures until \$1000 had been collected. The mark was reached in July of 1850. (Manuscript Records, Roslyn Presbyterian Church. Made available by the Rev. Stark Jones, Pastor).

On August 2, a committee consisting of Daniel Hegeman, James Losee and Franklin Merrill was appointed to consider the building of the church (Roslyn Plain Dealer, 9 August 1850). They worked quickly, and eight days later submitted their report to the Association. They recommended a structure 34 feet in width and 40 feet long, 18 feet from the sills to the top of the outer walls. The cost of framing and enclosing the building, installing the doors and window sash, laying the floors and painting, was estimated between \$950 and \$1000. (Report of the Building Committee, 10 August 1850).

About this time, during the summer of 1850, a serious disagreement arose within the Association over the specifics of building operations. One side was reflected in a letter to the editor of the Roslyn Plain Dealer, printed on August 30th, in which the writer, who signed himself "One of the Contributors", expressed a decided wish to have the specifications advertised in village, county and New York City newspapers, and to invite prospective architects or contractors to make proposals for carrying out the construction. "I take it for granted, he wrote, that the usual and, I might say, almost invariable mode of erecting public buildings - whether they are for religious or civil purposes - will certainly not be departed from in this case..."

The church records themselves offer some explanation of the problem, which is recorded as the "disaffection" of several of the first families involved with the church organization, during the summer of 1850. Apparently the trustees had refused to accede to the ultimatum of "one domineering rich man" (unidentified) who wanted to award the building contract to a professional architect who would design and supervise the project, providing the materials and the craftsmen himself. The others thought that it would be wiser (especially economically) to employ "a trustworthy carpenter" (possibly Thomas Wood (Wilson Williams House, 150 Main St., Tour Guides 1967/68), who is known to have built the Methodist parsonage, 180 Main Street, in 1843, and to whom a number of Roslyn buildings of this period have been attributed on stylistic grounds). The carpenter would work by the

day, with the aid of volunteer labor by the members of the Association, neighbors and friends. According to this method, materials would be provided by the Association.

Because of the firmness of the trustees on the issue, the protester, along with several of his family, withdrew from the Association, thereby creating still another difficulty. One of the members of his family had promised to donate the land for the church building "which later had to be bought and graded for two hundred dollars". (Manuscript Records, Roslyn Presbyterian Church). The church was located on a sixty by one hundred foot lot of land on the west side of East Broadway, purchased from John R. Schenck. (The transfer of land, though obviously settled long before, was recorded 17 October 1853. Referred to in Queens County Liber 113 of Deeds, pg. 77, 22 December 1853).

The matter of the building contract settled, work was begun during the fall, with the digging of the foundation, but once again trouble intervened. The timber which had been ordered for the framing was delayed in shipment and was not received until winter had begun. Disappointment for the Presbyterians soon became annoyance for the community, expressed by the Roslyn Plain Dealer's editorial on September 13, "We are frequently asked what is doing about that Presbyterian Church. Will somebody please inform us what is the matter, and why the work is not proceeded with? Delay is worse than useless."

Late in January of 1851, the Association, presumably to be closer to their building site, removed their meeting place from the Academy to a room offered them by Mr. Pinkney, (DeGrauw, 1859), in "Pinkney Hall" on the west side of East Broadway, south of the church site. (Munsell, W.W. & Co., History of Queens County, N.Y. 1882, pg. 427; Van Zanten, The Rev. J.W., "The One Hundredth Anniversary of the Roslyn Presbyterian Church" 1951).

On March 12, 1851, with appropriate ceremony, the cornerstone was laid. A box of papers was sealed within the cornerstone, among which is a copy of the Roslyn Plain Dealer. By this time it was certainly known to the building committee that the enterprise was not going to be completed with the funds estimated and collected before work had begun. During the cornerstone ceremony, a considerable amount was collected for the continuing of construction, which then began in earnest. The building was framed and closed quickly, then there was a delay of a few weeks for lack of funds, (Manuscript Records, Roslyn Presbyterian Church) but afterwards the work proceeded regularly. One dour note in the Roslyn Plain Dealer on September 9th illuminates a further fiscal problem: "Presbyterian Church two thirds finished. No Funds". The winter affording some necessary abatement of building activity, it is probable that final monies were gathered, the remaining work finished, and on the 16th of March, 1852, the dedicatory exercises were held, with a visiting minister, the Rev. Dr. Goldsmith, giving the sermon.

At the final calculation, the entire cost of the building and the lot was \$1,900 - about twice the original estimate. In addition to the thousand dollars subscribed in Roslyn and vicinity and the collection made at the cornerstone ceremony, donations were received from the Presbyteries of New York and Long Island, the churches of Newtown, Jamaica, Hempstead, Babylon, Huntington, Sag Harbor, East Hampton and Southampton. (Munsell, pg. 427). After the building was finished a service organization formed of Roslyn women, raised an additional \$170 for the purchase of a bell.

On May 18, 1851, a committee of the Presbytery of Long Island met at Roslyn for the purpose of creating a Presbyterian Church with formal ecclesiastical organization. Because of stormy weather, the business was put forward to the 25th, at which time the Reverend Merrill proceeded to complete the organization. There were four members received that day; James W. Smith, Maria Losee, Elizabeth Ketcham and Elizabeth Losee. The new trustees were James Losee, Daniel Brinckerhoff, Stephen A. Ketcham, Joseph J. Hegeman, Henry W. Eastman and Caleb Kirby. James Smith was elected and ordained ruling elder, a responsibility he retained until his death in January 1879.

(Manuscript Records of the Roslyn Presbyterian Church).

Reverend Franklin Merrill continued as pastor until June of 1853, after which time the pulpit was filled by visiting ministers until May of 1854, when the Reverend Samuel Rose Ely became stated supply, holding the office without salary until 1870.

Ely was one of the most distinguished residents of Roslyn during the 19th century. He was born in Springfield, Mass., in 1803, and died in Roslyn in 1873. He was educated at Williams and Princeton, receiving the Doctor of Divinity degree from Columbia in 1865, while serving in Roslyn. (Appleton's Cyclopedia of American Biography, New York 1889). In 1859 he owned the house at 110 Main Street, formerly Eastman's Locust Hill Academy, and during his residence there it became one of the most attractive and socially active houses in the village. Before coming to Roslyn, Ely had served large congregations in New York, East Hampton and Brooklyn. (Van Zanten, "One Hundredth Anniversary...") and his broad experience is reflected in the course of this distinguished period in the history of the Presbyterian church.

It was during his pastorate that William Cullen Bryant became associated with the church, where he was a "trustee, constant attendant and one of the larger contributors to its maintenance" (Bryant, William Cullen: American Men of Letters, author John Bigelow, 1890). Although brought up as a Presbyterian, Bryant may not have become a church member in Roslyn, for although his wife was baptized in August of 1858, it is not known that Bryant received the sacrament. (In fact, a Boston minister claimed to have baptized him later). Membership in the congregation is not required for trusteeship (The Rev. Stark Jones). Bryant's daughter wrote that "...he communed there because Dr. Ely was a liberal man and always invited all members of other churches and denominations who might be present to join in the communion service".

Bryant himself was responsible for the occasional visits to the congregation of his friend, the Reverend Dr. Orville Dewey, to whom he wrote of Roslyn and the church on July 9, 1860: "...The church has been got ready for you - renovated, as the Italians say: the ceiling, as the country newspaper described it the other day, "painted in water colors" - that is to say, endued with a fresh coat of whitewash - the walls neatly painted and floors neatly carpeted...Have no apprehensions concerning the second sermon - (the congregation) tolerates but one on a Sunday...Here in Roslyn we cannot all of us read and yet we wear beards as long as anybody..."

In 1870, after Ely's retirement, the pulpit was supplied for a little over a year by the Reverend William Wallace Kirby, a Roslyn resident who probably had another occupation in addition to his ministerial duties, and who continued as trustee after he was replaced by other ministers. From 1871, a series of installed pastors have served the Roslyn Presbyterian Church. In 1881 the Roslyn News (April 23) announced the forthcoming publication of a history of the Roslyn Presbyterian Church written by J. Browne, Jr. of which, unfortunately, no copies are known. In 1887 a parsonage was built at No. 115 Main Street by carpenter Stephen Speedling, and in December, 1892, a new pipe organ was installed in the church building.

By around 1920 the increasing congregation began to outgrow the small building which had to serve as church and Sunday School. A report dated March 5, 1922, prepared as required by the Presbytery of Brooklyn - Nassau, discussed the deplorable condition of the building and stated that a new edifice had been considered for "many years". There existed a "strong sentiment and desire" for such a new church building, and those feelings had "caused an indifference to upkeep and a consequent neglect of the present structure and its interior furnishings...The condition of the building is a constant source of discomfort and shame to ourselves and our would-be friends...". The most substantial complaints, however, were not structural at all, but dealt with "faded, stained and peeling wall paper", incessant dust arising from worn-out carpets too fragile for cleaning, and general disrepair resulting from overuse.

This appeal must have had its effect, for in November, 1922, the church bought the site of their present building on the west side of East Broadway from the Roslyn Neighborhood Association (Records, Roslyn Presbyterian Church); plans were drawn in 1924, and after a hiatus of four years, the cornerstone was laid in May, 1928, and the building completed in July.

On November 27, 1928, the Presbyterian Church deeded the old building to the Roslyn Council No. 38, Junior Order of United American Mechanics, who were the first non-ecclesiastical occupants. Later, after a period of vacancy, two Sea Cliff artists bought the building, repaired the walls, replaced numerous broken windows and repainted it prior to opening the Roslyn Studios, where there was a gallery and evening art classes. Another artist group known as the "Church Mice" occupied the building similarly. This use was not without precedent in the building's history, as a news item of 1882 informed the village that there was an "Art Gallery at the Presbyterian Church and a Festival at the Hall", probably in reference to a summer social or fund-raising event. (Roslyn News, 17 June, 1882).

Since its gallery days, the Presbyterian Church has served as private residence for two families. Mr. and Mrs. Robert Archer (Mr. Archer was a "Church Mouse") modified the building for domestic purposes. The present owners, Mr. and Mrs. Richard Ponemon, have involved themselves in a restoration which is based on the creation of a dramatically open living space within, and a careful restoration of the exterior features of the church.

EXTERIOR: The original Roslyn Presbyterian Church was designed in the Greek Revival Style and is the earliest surviving church edifice in Roslyn. The building has a rubble foundation to the sills and originally had no cellar of any sort. The rubble foundation has been patched extensively with concrete all around and is exposed only along the north face. The main block is sheathed on all four sides with shingles having twelve inch exposures. Originally there was a plain water-table, having a chamfered upper edge, on all four faces of the building, but this has been lost on the south and west aspects as result of the raising of the grade.

The gable-ended roof has its ridge at right angles to the road and preserves its original overhanging eaves, except on the least consequential east facade over which the eaves have always been clipped. On the other three sides there is a moulded cornice beneath the eaves and, below this, a broad, stepped frieze along the north and south facades. The north and south eave cornices and friezes both turn their respective west corners and return against the west front. There is a stepped gable fascia which matches the north and south friezes and which extends beneath the eaves of the west gable field. The north and south friezes and the west gable fascia all are trimmed with a large Tuscan moulding beneath the eaves. The friezes, but not the gable fascia, have a smaller Tuscan moulding which runs above the step and parallel to it. In addition a thumb nail moulding surmounted by a fillet extends immediately beneath the roof shingle and returns with the eave cornices. The entire entablature composition resembles the work of Thomas Wood who probably was the carpenter-builder of the edifice.

There are three very large six-over-six windows in the north and south walls which are the most striking architectural feature of the building today, although the steeple originally dominated the composition. These are trimmed with narrow, bead-edged surrounds capped by projecting dripboards. The windows had louvered shutters divided into equal upper and lower sections.

The east (rear) facade of the church is very plain and is trimmed only with a narrow stepped fascia beneath the clipped gable eaves. There is a small, six-over-six window in the east gable-field which is located above the interior ceiling line. All other windows in the east face are new (1972). The north and south friezes terminate just short of the east corners and the eave cornices return at each of the east corners. The church originally had two interior chimneys midway between

the ridge and corners of the east facade which provided flues for a pair of large interior stoves. Both chimneys were removed in 1972.

The principal (west) facade is now partially concealed behind a later (circa 1870), single storey, enclosed porch. Two small windows appear at the second storey (choir) level above the original exterior doorways. These originally had twelve-over-twelve glazing although the lower sash has been changed. Their surrounds are the same as those of the larger north and south windows except for the wider crosstetted top facings which are trimmed with Tuscan mouldings. These mouldings are, in turn, surmounted by projecting hood-moulds, trimmed with Tuscan-ogee transitional mouldings, which may have been added at the time the enclosed porch was built.

The early exterior paired doorways are now concealed inside the enclosed porch. These are flanked by plain pilasters having stepped and transitionally moulded capitals in the Greek Revival manner. The simple pilaster bases are chamfered along their upper edges in the manner of the water-table. The plain doorway entablatures are capped by prominent Tuscan mouldings and projecting hood-moulds. The original large, six-panel, double-faced doors both survive. These are trimmed with standard Tuscan mouldings on both faces and retain their original butt hinges and porcelain and silver-plated fittings.

Originally the church had a typical country Greek Revival steeple. According to photographs the steeple was built in three diminishing sections, all of which were square in cross-section and which were separated from each other by mouldings. The lowest section projected only slightly above the ridge and provided a platform for the upper sections. Both lower sections were shingled; the lowest with square-butt shingles and the middle (according to the earliest available photograph, circa 1910) with round-butt shingles. The latter may represent re-shingling in the Queen Ann Revival style of the early 20th century. The upper steeple segment was the tallest and most elaborate and served as the belfry. Each face of the upper segment was filled almost completely with a large rectangular louvered panel, and its four faces divided from each other by corner-boards, possibly in the shape of pilasters. The upper segment was capped by a projecting cornice, a low hipped roof, and a simple shaped parapet, the corners of which were in the form of stylized anthemions. The steeple was taken down, circa 1930, by the Junior Order of United American Mechanics, the first secular occupants of the building, under the impression it was unsound. During the dismantling procedure it was established that the steeple was structurally intact - although by that time it was too late to stop the demolition (Pio Teolis/oral communication). The enclosed, single storey, board and batten, shallow, shed-roofed porch along the principal (west) front of the church is a later addition. However it was built only shortly after the church was completed as it is present in a photograph of Roslyn taken prior to the publication of the Beers-Comstock Map (1873). So far as is known there is no record of how the original church steps looked. There could have been an open platform which extended across the west front or, more likely, a simple platform outside each doorway, approached by open tread steps. The existing enclosed porch originally had a rubble foundation to the sills, but this had deteriorated badly and was extensively repaired with concrete in 1972. The present water-table matches that of the main block of the church. However, this form is only conjectural as the entire porch siding had been sheathed over with asbestos shingles requiring the removal of the original projecting battens and water-table to achieve a smooth surface. When this later sheathing was removed in 1972, the water-table was matched to that surviving on the edifice and the battens reconstructed from the paint outlines along the lower edge of the surviving two board high, stepped roof fascia. Early photographs indicate there originally was a third horizontal member, above the roof line, which formed a low parapet, and all three horizontal members were moulded to form an architecturally appropriate cornice. The principal porch doorway obviously was strongly influenced by the original exterior doorways. Like them, the porch doorway is strongly classic in concept and has a prominent entablature, projecting cornice and plain pilasters. The latter have simple stepped and vigorous ogee-moulded capitals and bases compatible with the water-table. The original paired porch doors were discarded only recently, shortly before the present owners purchased the church,

and were replaced with multi-panel doors of Spanish influence. These were discarded in 1972 when the present pair of three-panel ogee-moulded doors were installed, in the same style as the original doors and with appropriate porcelain knobs. The interior stairway leading up to the edifice floor level has been removed and the present doors cannot be opened.

The principal porch doorway is flanked by a pair of tall, narrow, eight-over-six windows which were considered appropriate to a church. Their surrounds are simplifications of the earlier, twelve-over-eight, second storey windows in the same facade and, like them, have simple, crossetted surrounds. These windows are capped by projecting hood moulds which are identical to those of the earlier twelve-over-eight windows. Actually, both sets of marquees may have been inserted at the time the porch was built.

Originally there were similar windows at the north and south ends of the porch, both of which utilized plain drip-boards instead of crossetted caps. During the 1972 program, the south window, later made a doorway with glazed door, was moved into the position of the north window. The four-panel door with projecting ogee-mouldings comes from the Willet Titus House (1441 Old Northern Blvd. - Tour Guides 1972/73) where it led to a second storey porch which was demolished in 1969.

GARAGE: The entire garage was designed in 1972 by Guy Ladd Frost, A.I.A., and stands upon the site of the northern half of the early carriage shed which was removed many years ago. The southern half survives in modified form and serves as the garage for the Mott-Magee Skewes House next door (No. 51 East Broadway - Tour Guides 1970/71). The present board-and-batten structure has a facade gable parallel to the road and was constructed in 1972. It is sympathetic in concept to the church porch and provides space for a workshop and roof-top terrace as well as a garage. The workshop is entered thru a small, four-panel, round-headed, ogee-moulded door, circa 1870, from the Landmark Society's architectural stockpile.

INTERIOR: The original church had a two aisle, hall plan and included neither transept nor apse. The side pews butted directly into the north and south walls. Two original church benches survive. One remains in the church. The other is in the William M. Valentine House (1 Paper Mill Road). Both, when found, had only a single end, i.e., flat, sawn leg and arm. The other end originally had been inserted into the dado for support. New ends have been added to both benches so they may be used free standing.

The original door and window surrounds in the hall are typically Greek Revival in design and have stepped, crossetted surrounds trimmed with standard Tuscan mouldings. The twelve-over-eight gallery window surrounds are finished in the same manner as the large hall windows except they are not crossetted. The hall windows have small, wooden, leaf-shaped devices on each side of the frames which serve as window latches. Similar devices, having fish-tail ends, serve to lock the gallery windows in the open position.

There is a horizontally boarded dado of window-sill height which surrounds the hall on three (originally on four) sides. This is capped by a square-edged, projecting lip which forms the window sills. The dado presumably has been much altered as no scars remain of the side-aisle bench insertions. Much of the dado boarding was replaced in 1972. However, in a closet of about the same period as the enclosed porch, located beneath the choir stairway, a section of the original, intact, artificially-grained dado remains. Except for the artificial graining this is identical to the exposed portion of the dado in the hall. This closet also includes a few fragments of mid-19th century, grisaille, architectural wall-paper which presumably dates from the early days of the church. A similar, but larger, closet under the opposite end of the gallery, was installed in 1972 and houses the new cellar stairway.

The interior of the church is enhanced by a Greek Revival gesso cornice on three sides. The

north and south sections are original. The west end of the ceiling, partially concealed by the choir loft, never had a cornice. The cornice at the east end of the room was installed in 1972. Originally, there was a similar cornice, further east, over the sanctuary. This broke in and out around the paired chimneys mentioned earlier and formed an impressive setting for the reredos. Originally, also, there was a large gesso central chandelier medallion which matched the cornice mouldings. This fell down and shattered during the 1972 restoration. A segment has been salvaged and preserved. Much of the early yellow pine flooring has survived, although damaged sections were replaced in 1972. The choir also survives although it may have had a different configuration originally. The present choir is supported by two iron tie-rods which extend down from the roof framing. According to Wilson Skewes, who grew up next door (Mott-Magee-Skewes House, No. 51 East Broadway - Tour Guides 1970/71), these were inserted by the Junior Order of United American Mechanics about 1930. Prior to that time the gallery was supported by a pair of cast-iron fluted columns, the bases of which were decorated with acanthus leaves. The original column capitals have long disappeared, but the shafts and bases survive as cellar lally columns in the Mott-Magee-Skewes house. Square wooden patches in the floor, directly beneath the tie-rod ends, indicated the original locations of the columns. A pair of identical square wooden patches, about four feet to the east of the set just described, apparently indicated the locations of another pair of columns. If this conjecture is correct there was another, earlier gallery which projected further to the east and which extended across the west pair of hall windows. Both pairs of patches, incidentally, were removed when the floor was repaired in 1972.

The present choir projects forward and is enclosed behind a three section, panelled railing, which consists of two short, angled side panels and a larger central panel, all framed with rudimentary Tuscan mouldings. The projecting, square-edged railing cap rests upon a standard Tuscan moulding. The projecting choir floor-nosing is based upon a fascia reminiscent of an inverted, stepped base-board capped by a massive Tuscan-ogee transitional moulding which probably is contemporary with the enclosed porch and suggests the present gallery dates from the same period.

The choir stairway is sheathed with plain vertical boarding and reverses upon itself before attaining the choir floor. The newel is San Domingo mahogany and is the standard late Sheraton turned type found in Roslyn during the second quarter of the 19th century, but is somewhat larger in diameter than those usually encountered. The San Domingo mahogany stair-rail is circular in cross section. The original balusters all are missing and have been replaced with wooden dowels. The closet beneath the stairway is faced with beaded vertical sheathing and is contemporary with the enclosed porch. This is the closet which retains the original section of early dado and the fragment of early wallpaper. All this suggests that the choir stairway once was free-standing. However, its under surface has never been finished and it is unlikely it would have been exposed to public view in this condition. The outside wall of the stairway is sheathed with wide horizontal boarding which, at the choir level, continues on to form a dado which matches that in the hall. Much of this dado was replaced in 1972. As in the case of the hall dado, the square-edged projecting cap of the choir dado forms the window-sills. The choir floor originally was stepped and included an organ pit. The original top step remains but the lower steps have been raised (1972) to form a level floor. The iron railing was installed at that time.

The new (1972) east wall and balcony is two storeys in height and divides off approximately one-third of the original hall. It obviously reflects the choir design and provides space for bedrooms and other residential requirements.

The original enclosed porch probably was intended to provide space for convenience and protection from the weather. Apparently the positions of the interior walls have been changed at least twice. The window surrounds, trimmed with transitional mouldings, are original as is part of the beaded-edge board ceiling and interior sheathing in the foyer (the porch is now divided into a

kitchen and small foyer). All the interior door surrounds have been matched to those of the surviving windows. The doors are the four-panel, ogee-moulded type of the period and came from the Landmark Society's architectural stockpile.

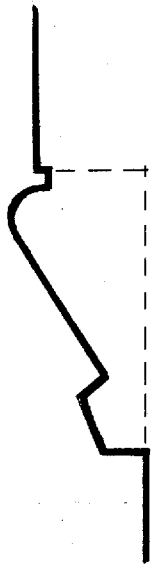
EPILOGUE: Little is known of the structural architectural history of the early Roslyn Presbyterian Church. No drawings or photographs have been found which show the appearance of the church prior to the construction of the enclosed porch, circa 1870. It is likely that the present choir was inserted at the time, replacing an earlier one. While there is considerable newspaper data concerning the building of the church and the minutes of the congregation establish that no architect was retained, no statement has been found which indicates who the carpenter-builder was although in all likelihood he was Thomas Wood. A significant effort has been made to find interior photographs of the church, but none have come to hand prior to those taken in connection with the 1972 restoration project.

After the building was no longer used for religious purposes it was acquired by the Junior Order of United American Mechanics who, as has been mentioned above, removed the steeple and replaced the gallery columns with overhead tie-bars. In all likelihood they also removed the surviving pews and made good the resultant damage to the dado. Subsequently, after use as an artists' studio by a group known as the "Church Mice", the building was modified by Mr. and Mrs. Robert Archer for use as a residence. The Archers re-sheathed the enclosed porch with asbestos shingles, as mentioned above, and constructed a two storey interior wall which extended the east-west length of the hall and divided off the south one-third. The upper storey bedrooms, behind the new wall, were served by a very large stairway which extended further into the hall. The floor level of the new upper storey is marked by a missing section of Tuscan moulding trimming the southwest window surround. The Archer modification also included the demolition of the southern one-third of the choir railing which was amputated by the new wall.

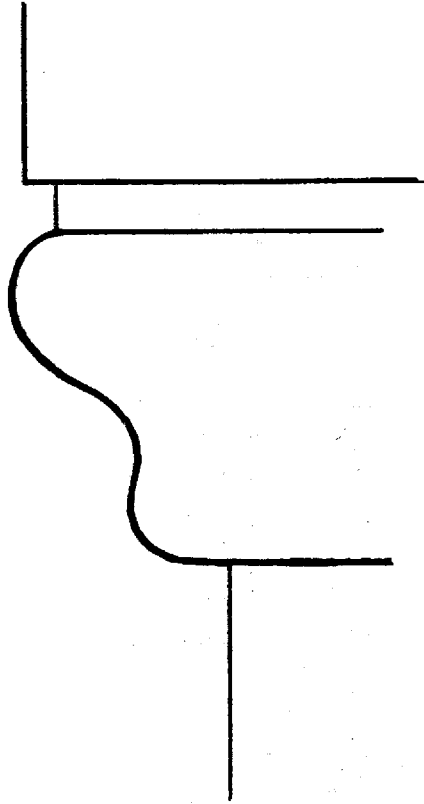
When the present owners, Mr. and Mrs. Richard D. Ponemon, purchased the church in 1972, they retained Guy Ladd Frost, A.I.A., as architect and Bertram D. Stone as carpenter. Most of the specific details of the Ponemon restoration have already been described. In general, they replaced all deteriorated fabric of the building. In addition, they removed the two storey Archer wall, making possible the restoration of the entire choir, and exposed to view, once again, two of the large windows in the south facade. To provide space for their own domestic accommodations they built the present, north-south oriented wall near the east end of the hall.



1 3/4"



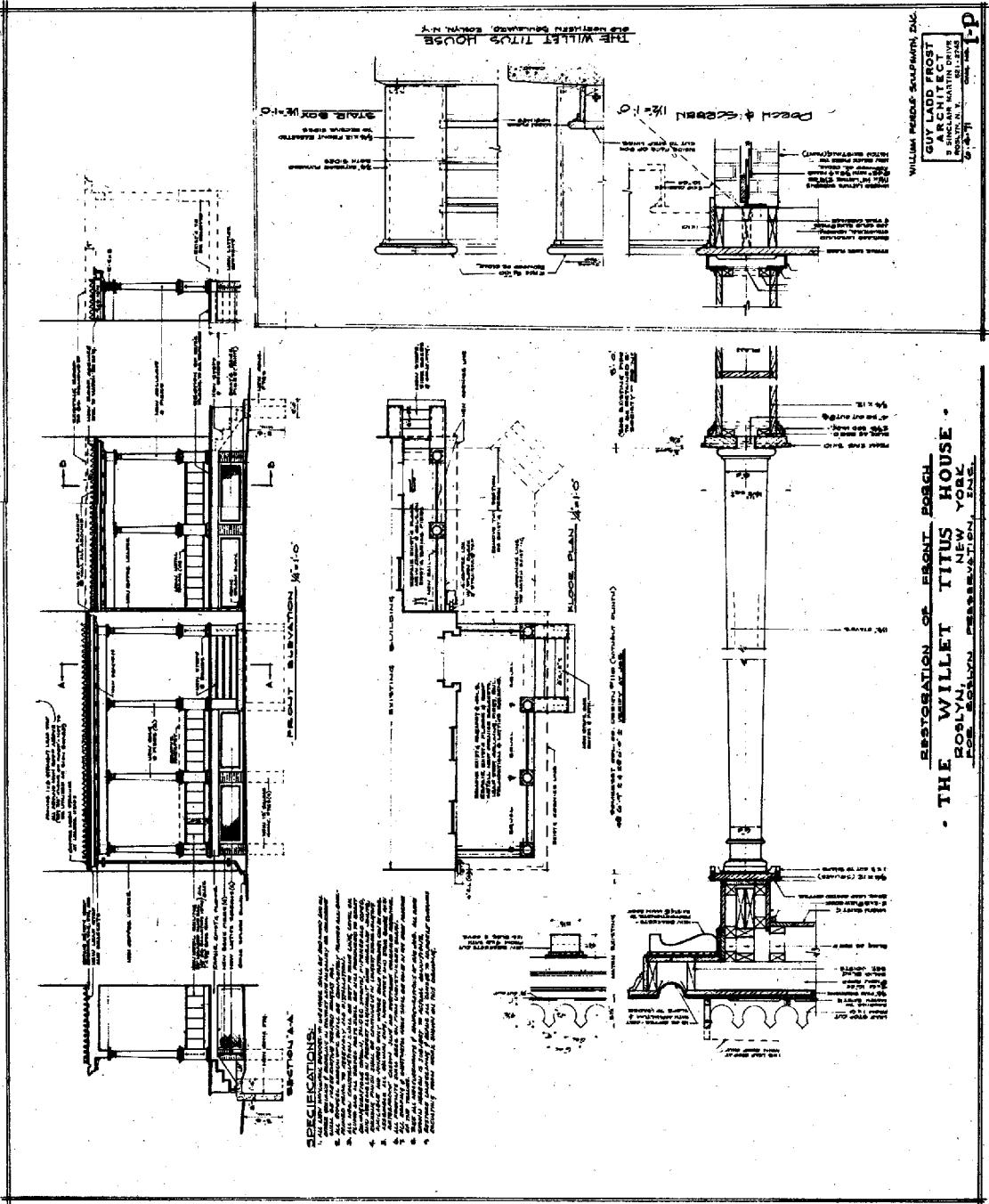
2 3/8"



Tuscan moulding of original exterior door panel

Transitional moulding on pilaster cap of original exterior doorway

OLD PRESBYTERIAN CHURCH (Ponemon), 33 East Broadway



WILLIAM WAREHOSE SOLUTIONS, INC.
 GUY LADD FROST
 ARCHITECT
 25 SINGLETON MARTIN DRIVE
 GREENWICH, N.Y. 10309
 TEL: 516-433-1100
 FAX: 516-433-1101

RESTORATION OF FRONT PORCH
 - THE WILLET TITUS HOUSE -
 25 SINGLETON MARTIN DRIVE
 GREENWICH, N.Y. 10309

THE WILLET TITUS HOUSE
 25 SINGLETON MARTIN DRIVE
 GREENWICH, N.Y. 10309

SPECIFICATIONS:
 1. All work shall be in accordance with the specifications of the New York State Building Code, 2010 Edition, and the International Building Code, 2012 Edition.
 2. All materials shall be of the highest quality and shall be approved by the architect.
 3. All work shall be completed within the specified time frame.
 4. The contractor shall be responsible for obtaining all necessary permits.
 5. The contractor shall maintain the site in a safe and clean condition at all times.
 6. The contractor shall provide a detailed schedule of work and a list of subcontractors.
 7. The contractor shall provide a list of all materials to be used in the project.
 8. The contractor shall provide a list of all equipment to be used in the project.
 9. The contractor shall provide a list of all laborers to be used in the project.
 10. The contractor shall provide a list of all subcontractors to be used in the project.

WILLET TITUS HOUSE
1441 Old Northern Boulevard
Roslyn, New York
Studio and Residence of Mr. William Friedle
Restoration by Covenant with The Roslyn Preservation Corporation

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 1850, 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 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 local 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 and owns some furniture which was used in the house from its early years.

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 a result of an injury for several years before his death and the Falger alterations preceded it by several years. In any event, they appear to have been made in 1904 as some of the shingles recently removed bear that date.

These alterations consisted of substantial changes to the porches, conversion of the basement dining room into a workshop, conversion of the back parlor into a dining room, and the construction of 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 facade. Bathrooms probably were installed at the same time, and the entire house shingled over the original clapboard. In addition, a two-storey workshop, with garage or carriage space, was built in the rear. Central heating and electricity probably were installed at this time. Apart from these few changes, the house survived in virtually original condition and retains its original floors, doors, hinges, and porcelain knobbed door and window hardware.

The Falgers continued to reside in this house until 1957. When Mrs. Falger became ill her sister, Ada Titus Conklin, returned to the house to care for her. After her death Ada Conklin stayed on as housekeeper to Mr. Falger who died intestate on September 6, 1957, at the age of 80. For many years the wing was rented as a separate apartment. Dr. Everett C. Jessup, a well-known Roslyn internist, had his first office there. The wing continued to be occupied as a residence until the early 1960's.

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 6th 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. In addition, 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 6th Precinct Headquarters in a more central location and the Titus House became excess property. Negotiations between the County and Roslyn Preservation Corporation 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.

Shortly after its purchase by the Roslyn Preservation Corp., it was sold to Bess Roistacher Interiors under the provisions of the carefully covenanted deed, by the terms of which the Roslyn Preservation Corporation retained architectural control of the restoration. The deed also specified that the early 20th century shingles be removed; that the enlarged front (east) porch of the wing be reduced to its original dimensions and that both front porches be restored to their original configurations. Architect Guy Frost's plan for the restoration of the porches is appended to this chapter. The deed also provided for the removal of the badly decayed, early 20th century (west) porches and for the careful restoration of the front and rear parlors and hall of the street (second) storey of the main block of the house.

All the aforementioned exterior work, as well as the rebuilding of the early 20th century west wing, was accomplished by the Roistachers who also refurbished and operated an antique shop in the early 20th century carriage house. However, they failed to undertake badly needed major structural restorations or to provide the house with utilities. Most important of all, they failed to resolve the problem of surface seepage which had converted much of the ground into a bog. In 1971 the Roistachers sold the house to William Friedle, the present owner, a sculptor. Since his purchase, Mr. Friedle has virtually completed the restoration project. Only minor restoration of decorative cornice details and the replacement of the original front door grills, which survive, remain to be completed.

The Willet Titus house was exhibited in the 1969 Landmark Society house tour, at which time its restoration procedure had barely begun. The Roslyn Landmark Society may take much pride in this accomplishment as without its active intercession the house would not have survived to be restored.

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. 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, all of which survive. 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 panels no longer remain. Exterior walls are brick lined for insulation.

Originally both main block and wing had porches on their principal, or east, facade. 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 more dramatic facade and a suggestion of privacy. The original porches included modillioned cornices, employing modillions identical to those of the roof cornice but smaller. Both porches were trimmed above their cornices with "Hamburg edging", a series of Gothic style projections sawn in a strip of wood. The original porch columns were slender turned posts, resting upon square moulded wooden plinths.

During the Falger alteration the porch of the wing was brought forward to accommodate to the full width of the principal porch, thus creating a single large porch. A shingled railing was built across the front of the continuous porch and the original columns replaced with "Colonial Revival" turned columns which rested on top of the shingled railing. Because the new entablature of the extended wing porch lacked modillions, all of those which remained in sight were stripped from both porches.

During the recent restoration the Falger porch of the early 20th century was restored to the configurations of the original major and minor porches described above. Much of the data for this restoration was provided from an excellent photograph circa 1875 in the Landmark Society's collection. However, substantial supporting data was found on the site. The ceiling of the extended minor porch utilized narrower sheathing than the original, thus establishing the original depth of the minor porch. This dimension was confirmed by the survival of the original footings beneath the extended minor porch. One of the original porch column plinths was found in the carriage house and served as a model for the restoration. Several of the original porch cornice modillions were found attached to the original minor porch entablature which was concealed within the fabric of the extended minor porch roof.

The restored porch today is identical to the original with one possible exception. The "Hamburg edging" above the cornice has not been restored at the time of writing. It is hoped it will be in position by the day of the house tour.

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-4 so that the lower sash can be raised into pockets 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 drip-boards. 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 pilasters capped by Corinthian capitals trimmed with carved acanthus leaves. These may be the only examples of the Corinthian order used in Roslyn. During the Falger renovation of 1904 the doorway pilasters were shingled but this sheathing was removed during the 1969 restoration. The paired doors each include a single moulded panel beneath. Above the panels belong a pair of elegant cast iron grills identical to those in the George W. Denton house (see Tour Guide of 1966 and 1967) but flat topped instead of round headed. These grills have been removed temporarily for cleaning and restoration of their early antique green finish but eventually will be replaced. Behind the grills are a pair of six-light windows which may be opened for ventilation. The glazing originally was etched but had become badly cracked and was replaced during the recent restoration. The door-surround is crossetted and trimmed with ogee moulding in the manner of the interior doorways.

The original purpose of the north wing can only be conjectured. It may have been designed as a completely independent unit, having its own porch, interior stairway, and kitchen. It even is possible that it may have been built shortly after the original main block of the house as, during the recent restoration, (1971) it was established that the wall dividing the main block and the wing includes bricked in-filling, usually a characteristic of exterior walls. As a matter of fact all the outside walls of the wing, as well as the main block, are brick filled. However, the main block and the wing are so much of a piece it is likely that both were built simultaneously and that the wing was designed as a service wing. On the other hand, since the wing could have been completely independent, the possibility that it may have been built as a "rental" unit cannot be ruled out.

INTERIOR:

Basement: This floor originally was divided into four rooms, two each in the main block and the north wing. The smaller front room of the main block, the furnace room since 1971, provides an excellent opportunity for the examination of the rubble foundation wall and the brick arch chimney support which rests upon two brick piers. Since, originally, this room did not have a flue and was below the base of the chimney, it could not have served as the original kitchen. Apparently it never had a wooden floor. Since it has extremely small windows because of the grade level and these located beneath the porch it is hard to think it could have been used for any domestic purpose, other than that of food storage.

The remaining basement rooms all were "finished" originally and included yellow pine flooring and plastered walls and ceilings. All the ceilings are eight and a half feet in height. 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. It is possible that this room may have been designed as the original kitchen, in which case a coal range would have been placed in this location. If the latter conjecture is correct one would expect to find a large bluestone slab upon which the range was placed. There is no evidence that any such slab was ever located in front of the chimney embrasure. At present there is a very simple, almost crude, wooden mantle placed in front of the chimney embrasure to make it appear to be a fireplace. This modification was completed in 1971. The mantle itself was removed from the basement of the wing. During the present century this room was used by Mr. Falger as his office and as a part of his plumbing shop, necessitating the removal of the dining room to the second floor and the construction of the west wing to provide additional space for the ground floor plumbing shop and for a second storey kitchen. This room retains its original flooring and a chair rail height, vertically placed, beaded-edge, board dado placed atop a simple skirting. The stairway from this room remains behind its original vertical sheathing. However, the treads and risers were changed in 1971 to provide a less precipitous stairway pitch. This modification lengthened the stairway which now makes a right angled turn into the room.

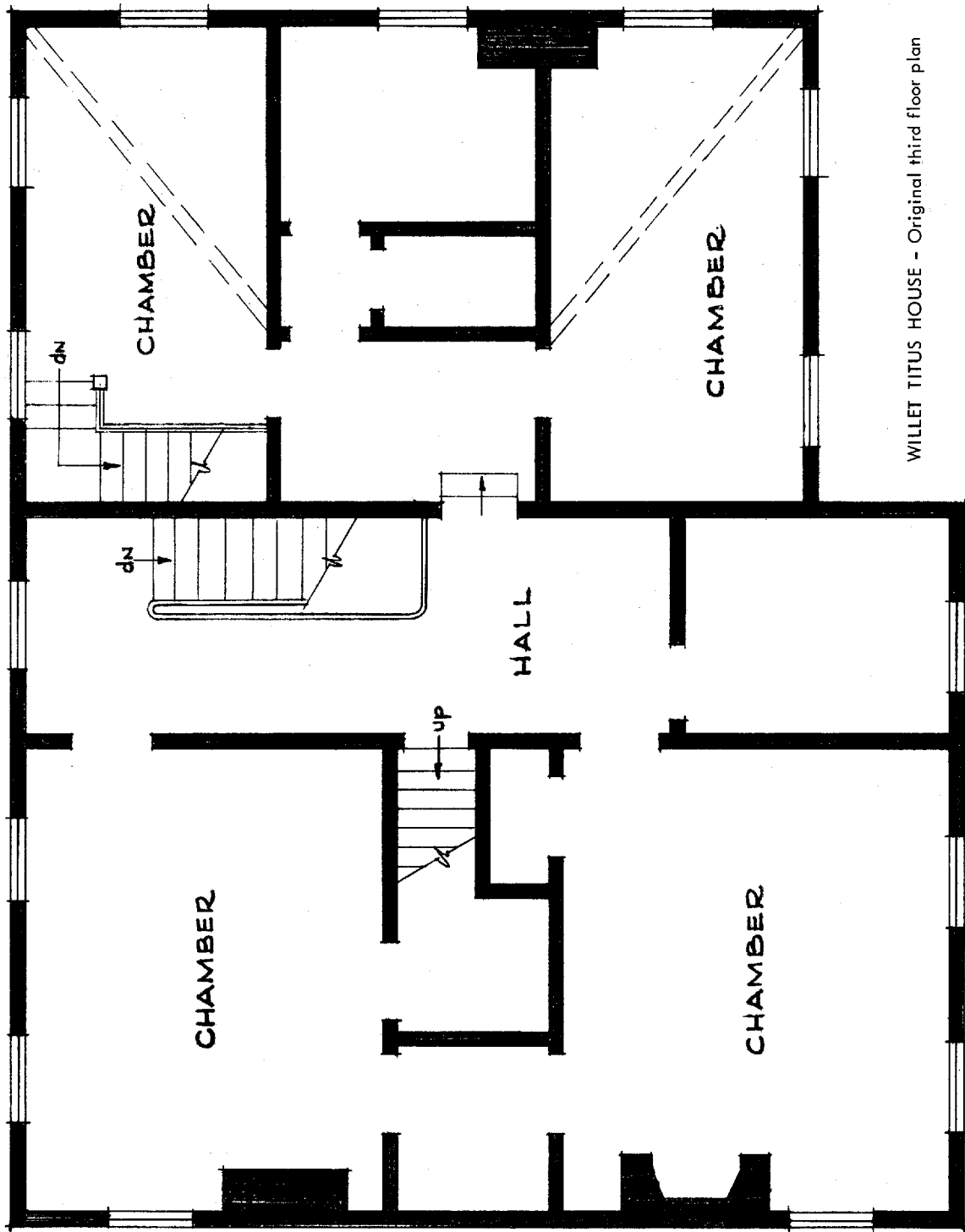
The basement of the wing originally was divided into two rooms. The larger of the two appears to have been an original kitchen for either the entire house or merely for the north wing. This observation is supported by the fact that its chimney extends all the way down to the top of the rubble foundation, providing a flue for a coal or wood range, which stood in front of the chimney. The simple mantle now located in the large basement room of the main block was removed from this place but never surrounded a fireplace. Apparently it had been placed there originally for decoration and the convenience of a mantle shelf. The present mantle is only slightly more elegant than the original, but retains some rudimentary Greek Revival flavor. This was relocated from the wing living room in 1971. The smaller of the original basement rooms, at the west end of the wing, probably was the original laundry. Its stairway to the floor above was installed in 1971. However, it replaces the original stairway, in the same location, which was removed by the Roistachers in 1969.

During the 1969 restoration the dividing wall between the two wing rooms was removed creating a single large room and, because of the deteriorated condition of the original flooring, a new floor was laid. Both of the original basement wing rooms included dados of vertically placed beaded edge sheathing above the skirting. The dado in the larger east room was of chair rail height while that in the west, or "laundry", room was a full five feet. Both original dados have been removed to permit wall repairs.

Street Floor: As mentioned earlier, the second, or street floor is the principal storey. Its ceiling height is 10-1/2'. The doorways are all crosstetted 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 the entire east-west dimension of the house and creates the impression of a center hall because of the presence of the wing doorway in its north wall. Until recently the hall retained its original moulded gesso cornice and lantern medallion. However, these fell during recent replastering (January 1972) and have been replaced with precise duplicates utilizing a matching grant from the Landmark Society. The stairway includes a flat, moulded rail supported by turned, urn-shaped balusters and terminated by a mahogany-veneered octagonal newel post having a flat turned cap. The stair rail and balusters are San Domingo mahogany. The stairway is decorated beneath its treads with flat scrolled brackets which continue along the wooden stairwell fascia. The panelled wall beneath the stairway is trimmed with conventional ogee moulding. The stairway to the basement dining room descends behind this panelling. As mentioned above, the pitch of the basement stairway was modified in 1971. The stair panelling, stairwell fascia, stair risers, baseboards and door surrounds all were rosewood grained originally. Much of this artificial graining has survived, covered by later paint and the present owner has salvaged the original rosewood graining of the stairway panelling and fascia. The principal (east) doorway has been described above. Until recently there was a rear (west) doorway which was identical to the interior doorways except that it was capped by a small 2-light over door window. With the recent (1969) removal of the decayed, early 20th century back porch the rear doorway became functionless. It was removed in 1971 and replaced by a six-over-six window, panelled beneath, which matches the parlor windows.

Front Parlor: This room is trimmed in the same manner as the hall. The window frames are identical to the doorways, but taller and not crosstetted. 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 Obadiah Washington Valentine House. 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 in-



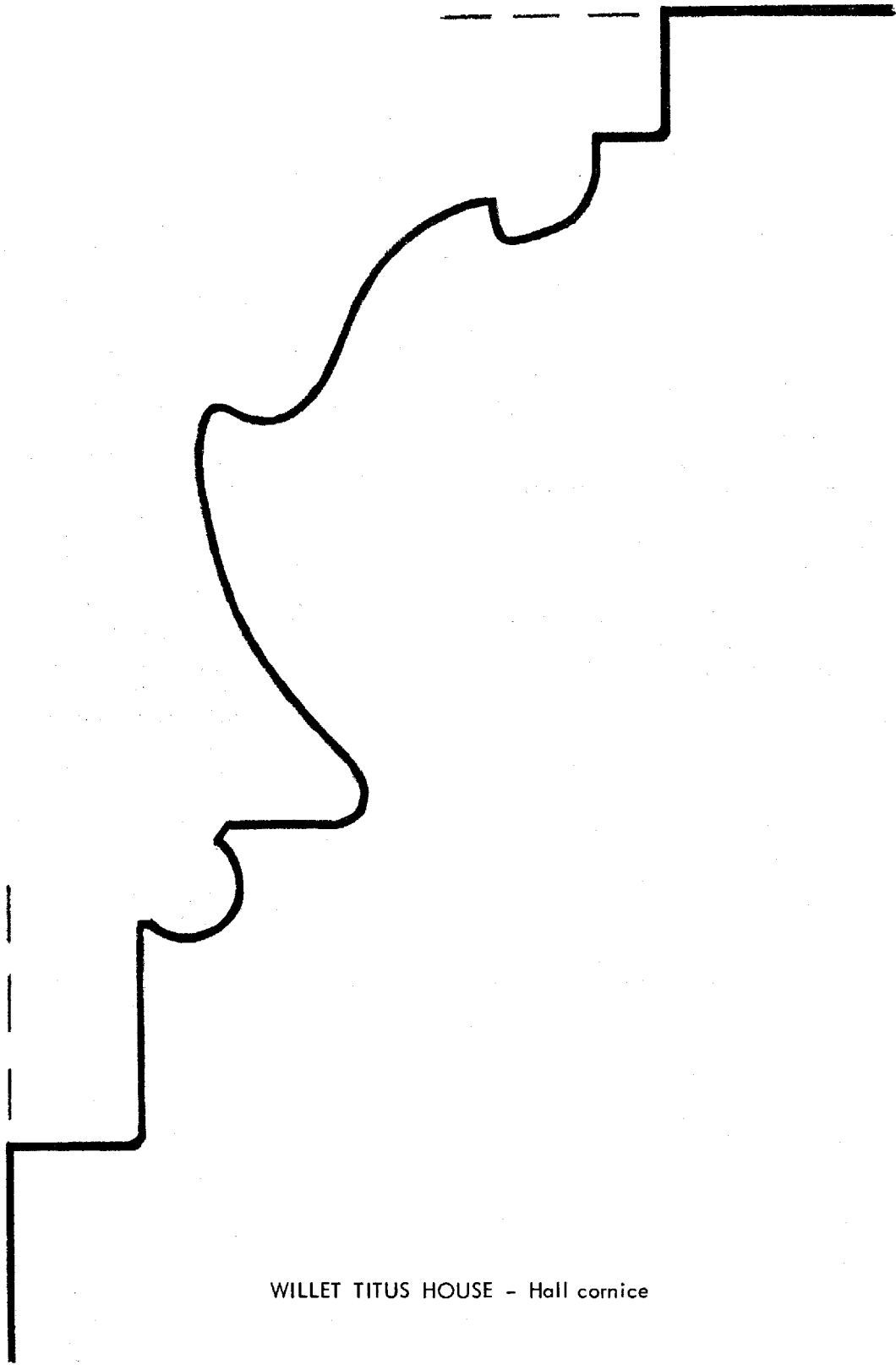
cludes a shaped shelf and round-arched opening. The ceiling originally included a gesso-cornice, but this has been removed, probably during the Falger renovation of 1904.

Back Parlor: This room is smaller than the front, but includes an identical mantle. One of the original windows was converted to a doorway during the Falger alteration to provide access to the kitchen in the new wing. It is identical to the other doorway in the room, but shorter due to the lower ceiling height of the new kitchen. This room also included a gesso cornice originally.

Wing (Street Floor): The street level floor of the wing originally consisted of two small rooms of which only the front (east) room had a fireplace. The west room had been drastically altered, probably during the 1930's, to provide space for a kitchen so that the street and basement levels of the wing could be rented as an apartment. The rear (west) room also included a "boxed in" stairway which provided access to the upper and lower floors. It is not known when the upper part of this stairway was removed but evidence of the tread and riser notches was found in the surviving stringers during the recent restoration (1971). The lower part of this stairway was removed by the Roistachers in 1969. This lower stairway was replaced in its original location with some modification by the present owner in 1971-1972. With the exception of its newel post, the railing elements are mid-19th century but unassociated with this house. In 1971 also the wall dividing the two rooms was removed. The present larger room utilizes less elegant trim than that in the principal rooms across the hall. The mouldings all are of the late-Tuscan type and the original front parlor mantle was wooden and very simple late Greek Revival in style. As mentioned above, the original mantle has been relocated in the room below. This type of trim was based primarily on economy as the materials used were uncomplicated and old fashioned and not as costly as the more stylish trim of the principal rooms. Similarly, on the basis of economy, the ceiling height was only 9' compared with 10-1/2' in the main block, and the standard 6-over-6 windows are not panelled beneath the sash. The lower ceiling also permitted more headroom in the somewhat cramped rooms above. The present mantle has the same location as the original and is a little more stylish. This was removed from the master bedroom on the third floor. This relocation was suggested because of widening of the chimney breast to accommodate heating ducts in 1971. On the basis of the greater space a larger mantle seemed appropriate. Neither of the street level wing rooms originally had a chair rail. The present chair rail and vertical sheathing beneath it were installed in 1972. It is interesting to note that this dado utilizes a "V" joint between the boards in place of the single bead of the mid-19th century work on the floor below.

Third Floor: The third floor plan of both the main block and wing was drastically altered in 1971 to convert this area into an apartment for the use of the present owner. For this reason most of the description of this part of the house will be more or less a restatement of the description in the 1969 Tour Guide. Those portions of the description taken from that Guide are indicated in quotations. Much of the original architectural detail remains and can readily be identified from the following description.

There was a small room at the east end of the hall which was part of the original floor plan. The stair rail terminated in the north wall of the house alongside the doorway to the wing. A wall was inserted across the hallway in 1971 replacing a small part of the stair rail and separating the wing doorway from the original hallway. "There are two bedrooms in the main block with a closet wall and the attic stairway between. The main block bedroom door and window surrounds are trimmed with Tuscan mouldings. There are no panels beneath the windows. 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 was heated by means of a stove. One of the three flues passing thru it connects with the fireplace in the rear parlor. Another served a parlor stove in the dining room. The third connects with a stove-pipe opening in this room. As mentioned earlier, the front bedroom windows utilize 2-over-2 glazing



WILLET TITUS HOUSE - Hall cornice

divided by a wide reeded central muntin, to convey the impression of french windows and to conform to the more important porch windows below." Both the rear windows have been replaced by modern french windows which open to a deck atop the Falger early 20th century wing.

"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, was built during the early 20th century Falger 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 type 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 was tinned originally by Edward Falger. However, the tin had rusted and was replaced in 1969 with the present roof material. The carriage house was used by the Roistachers as a shop, from 1969 to 1971.

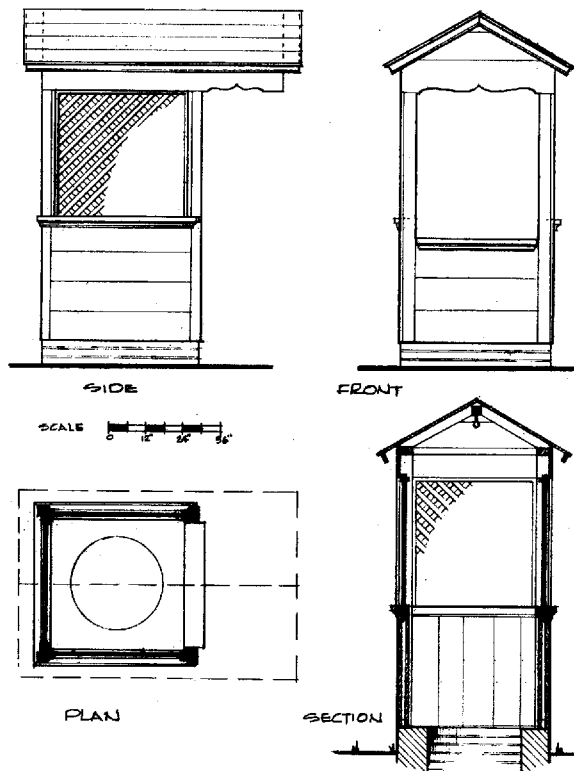
EPILOGUE: The restoration of the Willet Titus house is an excellent example of "restoration for use". Its principal (east) facade, as well as the north and south facades, have been carefully restored to their original appearances. The rear (west) facade has been altered from its original appearance but most of this alteration was completed during the early 20th century. During the present restoration (1969-1972) there has been no change in the original exterior fabric of the house apart from the conversion of a second storey doorway in the west facade to a window. Since the early 20th century porch it led to was badly decayed and required removal, retention of this doorway would have served no useful purpose.

So far as the interior is concerned, the rooms of greatest architectural merit, i.e., the street level front and rear parlors and hall of the main block, retain their precise original appearances with the exception of the parlor cornices which had been removed in 1904. The remainder of the interior has been altered, possibly substantially, especially in floor plan. But these changes were made so the house would function more efficiently as a commercial building and it must be remembered that its future use will be in this direction. Even with the changes in these minor rooms most of the original architectural detail has been retained or sympathetically replaced so that even the altered rooms preserve their mid-19th century feeling of space and quality. The Willet Titus house today is surely a significant asset to the Village of Roslyn and its restoration will not only make its surrounding area more immune to further decay but will almost certainly stimulate restoration and refurbishment of other buildings in this part of Roslyn.





CAPT. JAMES MUTTEE HOUSE, 1856 - Original west facade



CAPT. JAMES MUTTEE WELLHOUSE, ca. 1856 (Conjectured elevation)

ST. MARY'S CHURCH
Bryant and Summit Avenues
Roslyn Harbor
RECTORY
Capt. James Muttee House

HISTORICAL BACKGROUND: 1971 is the Centennial of the laying of the cornerstone of St. Mary's Parish Church which was completed in 1878. The history of St. Mary's is completely described in an unpublished manuscript by John J. Radigan. Born in 1869, he knew most of the early parishioners personally. His manuscript covers the history of St. Mary's through 1948. It has been the principal reference in the preparation of this article.

Irish Catholics emigrated to New York during the colonial period and, after American independence, in increasing numbers through "the years of the potato rot" of 1846-1848, and for a number of years thereafter. By the beginning of the Civil War there were about 15 Catholic families and over 50 single persons of the Roman Catholic faith living in Roslyn. Most lived in the district called Round Hill, in the vicinity of the present intersection of Round Hill and Roslyn Roads. Many of the small houses, built by Henry W. Eastman, and still standing along Orchard Street, Lincoln Avenue, and Locust Street, were originally rented or owned by Irish Catholics.

The religious needs of these early settlers were met by travelling priests at widely separated intervals. By 1854, there was a Mission Church at Manhasset; and Roslyn Catholics went there for Mass. Shortly after the Civil War, Bishop Loughlin of the Diocese of Brooklyn, was petitioned to assign a priest so that Mass might be celebrated in Roslyn every Sunday. Thomas Boyle, the local dockmaster, when the steamship "Sewanhaka" was making daily trips between Roslyn and New York, was the leader of this group of petitioners. They agreed that the petition should include not only the signatures of all local Catholics, but also of non-Catholics who employed Catholic labor. The signatures of the latter group were important as an indication of permanence of employment opportunities for Catholics in Roslyn. Dennis O'Leary, coachman to Henry W. Eastman, offered the services of his employer in the drafting of this petition. Mr. Eastman, the most prominent of the local lawyers during the third quarter of the 19th century, was co-publisher of "The Plain-dealer" during the years of its existence (1850-1852); and was an extensive land owner whose real estate development at "Round Hill" was described above. He also was to become one of the founders of the Roslyn Savings Bank.

As a result of the petition submitted to Bishop Loughlin, Father McEnroe, or "Father James" as he was popularly called, agreed to celebrate Mass in Roslyn on alternate Sundays. The first Mass was celebrated in the home of Mr. McGann in 1866. Thereafter Mass was said at the home of John Campbell, which still stands at 1439 Old Northern Blvd. Unfortunately no records of these early meetings have survived.

During this period Thomas Boyle offered the use of his property, at the intersection of Summit and Bryant Avenues, for construction of a temporary chapel, with the understanding the congregation would purchase the land when it decided to build a permanent church. This chapel, built by Thomas Gorman (the only Catholic carpenter in Roslyn) was completed in 1867. Sited close to the road so a permanent church might be built behind it when the time came, the chapel was a small gable-ended, wooden structure having a cross at its gable-peak. It was built upon locust posts and sheathed with vertical siding. Its interior was not plastered, and there were no seats. After the permanent church was built, this chapel was sold to Patrick Cashman for \$50 and moved to the southwest corner of Roslyn Road and Lincoln Avenue for use as a barn. It was not demolished until 1948.

By 1869, arrangements for the purchase of the property were made with Mr. Boyle. The sub-

scription list included the names of a number of non-Catholics. Those who contributed sums of \$100, or more, included Henry W. Eastman, William Cullen Bryant, Parke Godwin, Thomas Clapham, Samuel Adams Warner, Stephen Taber, "A New England Protestant Lady", and "Benjamin D. Hicks of Old Westbury". A petition was presented to Bishop Loughlin by Colonel McNally, a prominent local Catholic, requesting the assignment of a resident pastor who would take charge of building a permanent church. As a result of this petition, Father William O'Donnell, a young man in his twenties, was appointed.

The question of the architect of St. Mary's has long been a mystery. Radigan points out that "much of the preliminaries to the construction of the church had been taken care of by Thomas Gorman". A few sentences later he wrote "In a sketch drawn by the architect of the new church and distributed to the parishioners, the sketch showed the lower church built of stone with the upper church finished with brick, topped with a tower and a spire rising from the roof". Radigan and all other sources make no reference to an architect. So far as is known none of the architect's sketches "distributed to the parishioners" have survived; an unfortunate occurrence since the architect's name could be learned from these drawings. While the inference may easily be made from reading Radigan that Thomas Gorman was the architect, this can hardly be the case. Radigan describes Gorman as, at that time, "the only Catholic carpenter for miles around Roslyn, skilled in every line of work required to build a small home from the cellar to the chimney top, making his doors, frames and sash" . . . "Another sideline Tom was a master hand at was sheep shearing". Nowhere does Radigan indicate that Thomas Gorman was a man sufficiently trained in architecture to design a masonry structure of the sophistication of St. Mary's.

For some years a number of historians have shared the opinion that Samuel Adams Warner was the architect of St. Mary's and there is considerable support for this conjecture. Warner was a trained architect thoroughly familiar with church design. He designed the Marble Collegiate Church (1854) in New York and a little later designed a chapel for Old Trinity at Broad and Wall Streets. Warner was living in Roslyn when St. Mary's was built and apparently was a man of sufficient inclination and leisure to take on a project of this sort. Family tradition credits him with donating the land for the Roslyn Railroad station. If this belief is correct he probably designed the station which was intended to be the showplace of the Oyster Bay branch. A contemporary cottage in the Swiss style survives on the grounds of his former estate (see Aalund House, Tour Guide 1961-62). This is such a sophisticated structure it may be assumed to have been Warner's design. The rough ashlar, brick quoined construction of its high basement strongly resembles the basement construction of St. Mary's although this resemblance may be a result of similar styling or even the work of the same mason. In addition, Warner was interested in St. Mary's, being one of the "non-Catholics" who donated \$100.00 or more for its construction, no mean sum in the depression that followed "Black Friday" in 1869.

The principal reason to doubt that Warner was the architect is simply the fact Radigan does not say he was. Radigan obviously was intensely proud of the interest of many local Protestants in the building of St. Mary's. He carefully provided personal credits for all acts relating to the founding of the congregation and the building of the church, especially in the case of prominent non-Catholics. There can be no doubt that if the architect of one of the foremost churches in America had designed St. Mary's, Radigan would have written about it.

A third choice remains in the assignment of architectural credit. Radigan includes in his history, which carries some general data related to Catholicism but not to St. Mary's, a clipping dated March 1, 1947 from "The Tablet", a Catholic newspaper published in Brooklyn. The article, titled "Story of Achievement", relates to the work of Patrick Charles Keely (1816-1896) whom Radigan identifies in a marginal note as "builder of many churches". Keely, born in Ireland and trained under his father in Kilkenny, was an architect who specialized in church design. He emigrated to Brooklyn in 1841 but could not at first find work as an architect. In 1843 he won the com-

petition for the design of a new altar for St. James Pro-Cathedral in Brooklyn and later worked on the reconstruction of that edifice after it was destroyed by fire. Subsequently he designed several hundred Catholic churches in the United States and Canada, including fifteen cathedrals. Withey credits him with having designed more than 500 churches in New York State alone exclusive of New York City. On this basis, it seems likely that many churches designed by Keely and his organization were simply submitted in the form of plans, elevations and specifications and that little or no on-site supervision was provided. St. Mary's could have been one of the many country churches designed by the Keely firm. If this were the case, there would have been little or no personal involvement with the architects, and Radigan and most of the parishioners may well have been unaware of them.

Construction started in 1871. Volunteers were available to excavate the foundation and grade all the ground. Some non-Catholic employers of Catholic men permitted them to work for several days on the project. Others, Catholic and non-Catholic, loaned teams of horses and excavating equipment. There were so many volunteers, each working a ten hour day, that most had to donate only two or three days labor. As in the case of many Roslyn excavation projects a large spring was uncovered and had to be diverted.

The mason in charge, a Mr. Hayes, was a professional who moved to Roslyn for this job. He was assisted by his brother. The rough stone used below grade was local, much of it found on the site. Additional rough stone as required was donated by William Cullen Bryant.

The cornerstone was laid in October 1871. During the following year Father O'Donnell was stricken with smallpox and died on November 5, 1872, at the age of 29. The church still owns his oil stock which he used in ministering to the sick.

Father O'Donnell's successor was Father Patrick F. Sheridan, S.J. a Jesuit. Under Father Sheridan's direction the brick work, roof and basement were completed. The first Mass was celebrated in the basement in July 1873 and services continued there until June 29, 1878. During Father Sheridan's pastorate the original ten stained glass windows were installed, gifts of Mrs. Thomas Boyle, Thomas Coffee, John Hennessey, Dennis O'Leary, Sara Gillespie, Mrs. Patrick Cashman, Thomas Gorman, Miss Glenney, "A Child of Mary" and Peter and Thomas Lynch, all parishioners. There were a number of complaints concerning the pretentiousness of St. Mary's, some of them, apparently, from parishioners. In the December 22, 1876, issue of the Roslyn Tablet, Ann Cooney commented about the elaborate stained glass windows. An editorial in the January 5, 1877, issue of the same newspaper seemed to end the discussion: "Only in the Mother of Churches can the same strong emotional devotions prevail. Let the Roslyn church be finished in all elegance possible, and may her sons and daughters worship in the full liberty of a free country".

Father Sheridan was transferred to Great Neck in February 1876. Father Mortimer C. Brennan, his successor and an enthusiastic fund raiser, completed the church and furnished its interior. St. Mary's Church was dedicated on June 29, 1878. The dedication ceremony was fully described in the Roslyn News for June 29, 1878. The account mentions that Dr. Edward McGlynn, one of the most famous priests of his period, preached the sermon. The account also mentioned that a full length painting of the Savior and the Stations of the Cross were presented by Mrs. Doden of New York.

At the time of dedication, the church had seating for 400 people; the choir loft was usable although not completed; the small dignified altar was placed forward in the apse permitting the space behind to be used as a vestry. The latter was very simple and included drawers for vestment storage. In the absence of a confessional, confessions were heard at the altar rail. The floor was covered with a red carpet. At this time there was no provision for heating the upper church and Mass continued to be held in the basement during cold weather.

On March 25, 1879, Father Brennan procured the Certificate of Incorporation for St. Mary's. However, because of the depressed state of the national economy, and in spite of Father Brennan's energetic fund raising, contributions were slow in coming and little could be done to reduce the mortgage or complete the finishing touches of the interior.

In 1886 Father Brennan was transferred to St. Agnes in Greenport. He was replaced by Father Nicholas Doran. The total indebtedness at St. Mary's on Father Doran's arrival was about \$12,000. At this time, however, wages were improving and a number of wealthy Catholics had moved into the Parish. These included William R. Grace, Burke Corcoran, Mrs. W. Butler and the Duncan, McDonald and O'Gorman families, all of Sands Point, as well as John Gallagher who mined gravel extensively along Hempstead Harbor. In 1888 Father Doran held a fair in the church basement and raised over \$1600.00. By 1893 he had raised enough money to pay off all the church indebtedness and to install a primitive hot air heating system. Father Doran's principal accomplishment after the elimination of the church indebtedness was the purchase of the Captain James Muttee house just north of St. Mary's for use as a rectory. According to the Muttee family records the sale took place on February 14, 1889, although it was not recorded until February 19, 1896 (Liber 1104, pg 467, Queens County deeds). Prior to this purchase the pastors of St. Mary's lived in private homes or rented houses. Descendants of Captain James Muttee reside in Glen Cove and have made available their data concerning this house. Captain Muttee was the commanding officer of the steamship "Idlewild" which made daily trips from New York to Roslyn. He served on this route for 35 years until he suffered a stroke just after leaving Peck's Slip in September 1886. Captain Muttee, a descendant of an old Long Island family, was the son of Baruck and Fanny Lewis Muttee. He was born January 1822, married Phebe Ann Hoogland in 1846 and died June 2, 1893. Captain Muttee purchased the property in three increments as follows: 1. From John and Rachel P. Tatterson a lot 75x100 feet for \$375. on March 17, 1856 (Liber 140, pg 204, Queens Co. deeds); 2. From John Tatterson, a lot 25x100 lying directly to the east of the first lot for \$137.50 on November 29, 1856 (Liber 160, pg 1330, Queens Co. deeds); 3. A lot 75x100 at the rear of the original property for \$125. from Steven and Sarah Mott on May 11, 1860 (Liber 182, pg 13, Queens Co. Deeds). These transactions suggest that the house could not have been built prior to 1856. Captain Muttee transferred the title of his Bryant Avenue house to his children William, Peter and James on November 7, 1877 (Liber 515, pg 17, Queens Co. Deeds) and, as already mentioned, it was sold to St. Mary's on February 14, 1889.

In 1893, Father Doran announced he had accepted a transfer to St. Finbar's in Brooklyn. However, he had become so popular with the parishioners that a committee called on the Bishop and requested that Father Doran's assignment to St. Mary's be extended. Father Doran continued for an additional five years during which the congregation increased substantially. In 1898 he was transferred to St. Stephen's in Brooklyn and replaced by Father Martin J. Hogan. Father Hogan was a dedicated scholar, more interested in education than parish duties. He was the first pastor to equip and occupy the rectory. In 1899 he joined a pilgrimage to Rome and, in his absence, was replaced by Father Louis N. Martel. In 1901 Father Martel was appointed permanent pastor of St. Mary's, taking over a parish free of debt. At the beginning of his tenure Clarence Mackay gave the church an organ made by Reuben Widmer and Son, Brooklyn, in memory of his brother, John William Mackay. Mr. Mackay also agreed to pay the salary of an organist. The first, Mr. Roy, remained only a few months. He was followed by Alexander Monestel who served from 1904-1910, and then by Mr. Monestel's son, Albert Monestel, who served from 1910 to 1947.

Father Martel was popular with his parishioners and with the entire Roslyn community. During his 30-year tenure he was able to accomplish many improvements and changes. In 1925 he started a fund drive for a parochial school in Roslyn. The first step was the purchase of the Willis House, (later the North Shore Neuropsychiatric Clinic, destroyed by fire in 1970), on Church Street, Roslyn Harbor. Sufficient funds were raised but Bishop Thomas E. Molloy would not permit the use

of a wooden building for a school and the project had to be abandoned. During the final years of Father Martel's tenure he was assisted by Father John F. O'Hare (1928-29). Father Martel died on September 7, 1930. He was followed by Father Edward C. McManus (1929-1934); Father Patrick F. Feely (1934-1937) and Father Francis R. Ryan (1937-1969). Father Thomas Minogue, the present pastor of St. Mary's, arrived in 1969.

EXTERIOR: St. Mary's is a rectangular hall Church, 90 x 45 feet, in the Anglo-Norman style. The Church has a polygonal (semi-octagonal) apse at its east end and a projecting gable-ended porch at its west. It is fronted by a square tower over its entrance which is, in turn, topped by an octagonal belfry surmounted by a wooden cross. Originally this was to have been the base of an octagonal spire which was never built. The square tower has a low hipped roof placed upon an ornamental brick frieze. The high foundation is of roughly-dressed, random Greenwich ashlar and includes brick-quoined Tudor flat-arched door and window openings. Each opening includes a pair of flat-arch Tudor surrounds which enclose two-over-two sash. The bonding originally was delineated with inscribed white lines but the paint, for the most part, has long since disappeared. The foundation is capped by a simple stone water-table having a chamfered upper edge. The upper part of the church as well as the square tower and belfry all are constructed of brick laid in American bond. There are five large painted Gothic window openings ranged along the north and south facades. Each includes a pair of cusped Gothic windows capped by a single quatrefoil window in the English late medieval style. Almost all the original stained glass was removed from these windows by Father Ryan during the 1960's and only the century-old glazing in the quatrefoils has survived. A similar window arrangement is included within the west wall of the projecting square tower. The roof structure intrudes upon the other three facades of the tower and only the springings and apices of the Gothic arch openings have been included. There are louvered lancet openings in the octagonal belfry, above. A granite belt course surrounds the church just beneath the moulded stone window sills. A similar, parallel belt-course traverses the wall at the level of the window arch-springings. At these intersections, the granite belt turns upward to outline the upper part of each opening. The tower window openings are trimmed in an identical manner. This alternate use of gray stone and red brick must have been most impressive during the early years of the church. Unfortunately, the brick work has been painted white since 1901 and only the patterned rust and gray slate roof remains to indicate the original, carefully selected colors. The north slope retains its original "snow-birds". They are missing on the south slope and the slates beneath them have been replaced. The entire church is trimmed with a moulded metal cornice under the eaves which conceals the gutters along the north and south walls. This cornice rests upon a simple flat projecting brick band which follows the eave line around the building.

The east gable peak of the church is terminated by a decorative, octagonal, double-flued clustered brick chimney. Beneath this may be seen the roof and cornice of the original, semi-octagonal, apse. Most of the apse, however, is concealed behind the walls of the 1907 vestry which is a continuation of the north and south walls of the church. The vestry was designed to harmonize with the construction details of the original church, and utilizes a similar random rough ashlar foundation, matching brick walls and moulded stone window sills and retains the stone string course below the window sills, but the paired windows and cornice are entirely unrelated to those of the original building.

The original granite cornerstone of 1871 survives at the southwest corner of the church. Originally it bore no inscription and was decorated only with an incised cross. The cornerstone was removed in March 1972 because of the possibility of finding documents relating to the origins of the church, especially a copy of the original architectural drawings. However, only an 1861 quarter and an 1853 half dollar, and a bit of crumpled paper were found. Prior to the replacement of the cornerstone the Centennial dates were incised.

The basement entry survives in its entirety. The doorway opening is brick quoined to match the basement window openings, and the flat-arched moulded surround includes a pair of four-panel

ogee-moulded doors. The small low-pitched gabled roof porch which protects the entry is later work. It is not present in a photograph of this entry taken during the late 19th century.

According to Radigan the principal (west) facade was extensively modified by Father Doran in 1888. In addition, Radigan credits Father Martel with having replaced the original wooden steps with a concrete "stoop" in 1902. Apart from the steps which obviously are recent, the principal facade is so much of a piece today it is hard to accept that Father Doran's alteration could have been very extensive.

The Landmark Society's collection of photographs includes four glass negatives which had been donated to St. Mary's by the Cornelius family. These were taken prior to 1900 by a member of the Cornelius family and show the west front of the church as it looks today except for the later white paint and the change in the entrance stairway. The stairway shown in these late 19th century photographs is wooden and utilizes a Gothic arch balustrade. This stairway descended to the north and south from the entrance landing to a pair of lower landings and then turned west to descend in paired flights to the grade below. The Society also owns a photograph taken about 1918 which shows troops in World War I uniforms entering the church. They are using the same wooden stairway as that shown in the late 19th century picture. In other words, while the stairway shown in both the late 19th century and World War I photographs could have been installed by Father Doran in 1888, although this seems unlikely, it could not possibly have been replaced with a concrete stairway by Father Martel in 1902. A concrete stairway was installed by Father Martel, but apparently a number of years after 1902. Father Martel's stairway was roughly semi-circular in shape and divided into three short steep tiers of steps. Five simple handrails provided for the safety of the parishioners. The present ornamented brick stairway was installed about 1935 and is the third stairway to be constructed. Like the original, it includes short paired flights which descend in stages from the entrance landing.

The square tower projects slightly beyond the west face of the church and includes the tall pointed Gothic window which has been described above. The large window is flanked by two smaller lancet windows placed to each side of the projecting tower. The gable-roofed porch is situated in the base of the tower and projects slightly. It is capped by a small cross at its gable peak. The entrance doorway also employs the shape of a pointed Gothic arch. The wooden surround is only lightly moulded but the wooden over-door is decorated by a pair of vigorously moulded panels capped by a large moulded quatrefoil panel above and based upon a row of small moulded quatrefoils beneath. The paired doors each utilize paired pointed stained glass leaded windows separated by a pair of wooden Ionic columns. Beneath the glazing is a row of moulded, cusped, pointed panels which surmount a large moulded quatrefoil set in a moulded circle.

INTERIOR: The square vestibule contains a moulded doorway for double doors and has a stained glass transom above the doorways in both its north and south walls. The doors are now missing, but opened originally to the paired aisles of the first floor plan. There also is a doorway in the east wall of the vestibule which retains its doors. This is a later insertion which is less ornate than the earlier side doorways and lacks the stained glass transom. It opens to the present center aisle which was introduced by Father Martel in 1902.

The interior of the church has a hung ceiling which is supported by four massive tie-beams which are a part of the roof framing. Those sections of the heavy rafters which are visible beneath the ceiling are decorated in polychrome. The lower ends of the rafters appear to rest upon polychromed wall posts and consoles. However, the latter are purely decorative and the rafter ends actually terminate on the tops of the brick walls. The only other structural members visible from inside the church are the polychromed diagonal braces which extend from the mid-points of the tie beams obliquely downward to terminate at their junctions with the rafters. These are matched by

similar, but more acutely angled, diagonal braces above the hung ceiling. Also above the ceiling are vertical members which extend from the tie beams to the ridge of the steeply pitched roof. All this massive framing provides for a rigid roof structure which prevents lateral stresses upon the brick side-walls and eliminates the need for buttresses. The two ornamental ceiling metal grills, in painted polychrome surrounds, are parts of the early ventilation system.

The present floor plan utilizes a center aisle with two accessory side aisles immediately adjacent to the walls. The arrangement of the pews was introduced by Father Martel in 1902. The present pews represent the third set to be used in the church. Most of the interior decorative details have been altered substantially. The original walls were white - they are now a simulated stone pattern laid in a brick bond. Radigan mentions that Father Martel decorated the interior of the church in blue and gold trimmed with brown in 1902. This color plan has not survived and the present trim was artificially grained to resemble golden oak in 1965. Originally the floors were covered with red carpeting, no longer there. The Stations of The Cross, donated by Mrs. Doden in 1878, were replaced with the present Stations of The Cross in 1902. The present confessionals were installed in the same year. The present high altar and paired side altars were installed by Father Doran prior to 1893 and most of the major artifacts of the Sanctuary date from that period. These include the circular painting of "The Nativity", donated by Mrs. Thomas Clapham, and the statues of "St. Joseph" and "The Blessed Virgin" which are in their original locations atop the accessory altars. It should be noted that the latter both have been lowered and that the original chair-rail notches are now several inches too low. The altar rail was installed in 1965, in a style vaguely suggestive of Art Nouveau. The apse retains its semi-octagonal configuration on its interior. The outline of an early exterior doorway may still be seen in its north wall. The ceiling of the apse is somewhat unusual in that it is located well up in the arch opening, instead of the conventional arrangement in which the ceiling is placed at the arch springing.

The original choir loft was extended in 1902 and again in 1908. This balcony is supported, in part, by four clustered collonettes having cherub-head capitals. It is not known whether these date from the original loft or from a later addition. The balcony pews were donated in 1908 by Clarence H. Mackay. He also contributed the cost of extending the balcony in the same year.

The basement apparently has survived in a largely original state. The windows are set in deep embrasures over a sill-height dado of beaded vertical boarding. The double row of simple round columns, which support the major floor beams, forms a central east-west aisle. These are decorated only with simple Tuscan mouldings which serve as the capitals. The perforated round tin plates on the walls are remnants of the early heating system. There is a small vestibule in the southwest corner of the basement which includes the small, partly enclosed stairway which descends from the upper church. The vestibule connects with the basement hall thru a double doorway, the surround of which is trimmed with a simple cyma moulding identical to the one employed in the secondary rooms of the Warren Wilkey house. The paired doors utilize ogee moulded panels below. The upper parts of the doors have four light glazing, the upper pair of which are round-headed and highly unusual in Roslyn. The unaltered ashlar foundation of the apse may be seen beyond the east wall of the basement hall, beneath the 1907 vestry.

RECTORY

Capt. James Muttee House

The Capt. James Muttee house is a two storey, presently shingled but originally clapboarded, dwelling three bays wide with a one and a half storey wing, three bays wide, at its South end. The wing has "eyebrow" windows in the east and west facades of its upper storey. All other windows are of the conventional six-over-six type. The house apparently was built in 1856 and includes elements of both Victorian and very late Greek Revival detail. In many Roslyn houses early architectural concepts have survived, executed in later mouldings. In the Muttee house the opposite

is found and many Victorian concepts are executed with the Tuscan mouldings usually associated with Greek Revival houses. The wing seems to have been built at the same time as the principal block. The gable-ends of both the main house and the wing are at right angles to the road. Both main block and wing are built upon rubble foundations to the grade with brick construction from grade to sills. In 1905 the grade was raised around the wing and some of the originally exposed brickwork is now underground. The main block has always had a full cellar which includes two wooden gridded window openings under the porch. The wing foundation, however, originally included only a crawl space which has been partially excavated to provide additional cellar space today. The brick piers which support the northwest chimney and hearth survive in the principal cellar. The northeast chimney has been re-built, in part, for central heating and its hearth supports have been removed. There is an additional chimney at the south end of the wing which probably was intended originally for a kitchen range. The exterior components of all three chimneys are the original.

Originally there were verandahs on the west fronts of the main house and the wing. The principal porch extended along the entire front of the main house. The wing porch, a smaller matching covered platform, was built in front of an entry which has been replaced by a bay window. There are two excellent photographs of the house, taken circa 1900, which show that both porches were fitted with matching trellis-type columns of the mid-19th century. The principal porch has been enclosed and extended to the north to provide office space. The original bracket system, under the eaves of both main house and wing, survive unaltered.

Like the exterior, the interior of the James Muttee house has been modified to provide for its use as a rectory. The entrance doorway survives in original condition. The surround includes major and minor flat pilasters having Tuscan moulded capitals. The major pilasters utilize flat panels. There is a four-light over-door window and five-light sidelights which extend all the way to the floor. This arrangement also survives in the John Wood House (140 Main Street) of the same date and John Wood probably was the carpenter for both houses. The interior of the doorway is unpanelled and is trimmed with Tuscan mouldings. The exterior face of the four-panel door combines half-round and Tuscan mouldings to provide a vigorous, although inconsistent, moulding in the Victorian manner. The inner panels of the front door are trimmed with simple Tuscan mouldings as are all the surviving interior doors, as well as the exterior door at the east end of the side hall. All the interior door surrounds are simply trimmed with Tuscan mouldings. The rear doorway is identical to the surviving interior doorways. The stepped, Tuscan-capped baseboards survive in the side hall as does the original stairway which utilizes a flat rail, slender, urn-turned balusters and the usual turned mahogany newel post in general use in Roslyn during the second quarter of the 19th century. The panelling beneath the stairway, like the interior doors and doorways, is simply trimmed with Tuscan mouldings. Apart from the later parquet flooring, which was installed over the original ten-inch yellow pine flooring throughout the house during the 20th century, the side hall has survived in virtually original condition.

The front parlor is now an office but survives in original condition in large part. Its baseboards and trim are identical to those in use in the side hall and there are conforming Tuscan-moulded panels beneath the windows. The fireplace has been relined and reduced in size and its black marble hearth and facings may be later modifications. However, its original Gothic mantle, inconsistently trimmed with Tuscan mouldings, has survived in original condition. The rear parlor also is used as an office but has been changed somewhat more extensively than the front. Originally there was a connecting doorway between the two which no longer survives. The fireplace and mantle have been removed although the internal chimney projection survives. As in the case of the front parlor, the window surrounds are trimmed with Tuscan mouldings and panelled beneath.

The interior of the wing has been altered extensively and will not be described. The ground

floor space has been divided into a dining room and kitchen.

The upstairs side hall is a continuation of the lower and is similarly trimmed. The window at the top of the stairway is panelled beneath. The small room at the opposite end of the hall probably is original as its window is not so elegantly trimmed. The door to this room was kept closed and its window was not seen by visitors.

The front chamber resembles the front parlor immediately below and is trimmed in much the same way. The fireplace has been modified and is hard to evaluate. The black Belgian marble hearth and facings appear to be the original. However, the mantle has been extensively altered and, probably, only the free-standing Ionic columns are original. The rear chamber is more simply trimmed and window panelling was not utilized.

The stairway to the attic is enclosed in its early sheathing. The attic has been modified to serve as living quarters for the curate and the original framing may be seen only in the triangular crawl-spaces adjacent to the east and west eave lines.

THE WELL-HOUSE: There is a small, semi-derelict well-house at the rear of the Muttee wing, adjacent to the church. This is covered with 20th century shingles and much of its construction details are concealed. Originally it was faced with board sheathing with latticed openings beneath its projecting, gable-ended roof. There is a carefully shaped, sawn fascia beneath the projecting portion of the roof, the exterior of which is covered by later shingles. The foundation and well lining both are brick. The well-house appears to date from the mid-19th century and, almost certainly, is contemporary with the Muttee House. It is the only surviving early well-house in Roslyn and is scheduled for restoration during 1973.

ADDENDUM: While this issue of the Tour Guide was in press, additional information came to light which may relate to the origins of the architectural design for St. Mary's. None of these data provides the basis for a definite attribution but, nevertheless, they are considered worthy of inclusion here so that future investigators will not have to repeat work which we have already done.

A privately printed biography of Patrick Charles Keely, written by Francis W. Kervick in 1952, was discovered in the library of St. John's University, by Fr. Thomas Minogue. In his foreword, the author, who is now deceased, mentions that Keely's architectural records are stored in the tower of an unmentioned church in Brooklyn. Hopefully, we will be able to identify this church, find drawings related to St. Mary's, and thus establish Keely as its architect. In a later work by the same author, "Architects in America of Catholic Tradition", Tuttle, Rutland, Vt., 1962, he comments that Keely "for fifty years had almost all the work of the Irish parishes", which lends support to our thesis that Keely was the architect of St. Mary's.

Another very rare book has been found in the Rare Book Room of the New York State Library, at Albany, and the Library of The Metropolitan Museum of Art, by Charles Sholl, titled "Working Designs for Ten Catholic Churches", Sadlier, N.Y. 1869. In this work, the author provides sufficient data for each church to be built by a contractor, without the services of an architect. It was hoped this work would include the original plans, elevations and specifications for St. Mary's. "Design D - Design for a Brick Church" and "Design E - Design for a Stone Church" could have been combined by a very talented contractor into something resembling the design for St. Mary's. None of the people described earlier, who were involved in the construction of St. Mary's seem to have had the qualifications for an architectural adaption of this magnitude.



