

Roslyn Landmark Society
Annual House Tour Guide.



June 2, 1984
10:00-4:00

The Van Nostrand-Starkins House, ca. 1680

Cover Illustration by John Collins—1976.

The Van Nostrand-Starkins House

The Van Nostrand-Starkins House was built circa 1680 and probably is the earliest surviving house in Nassau County. Originally it was nine feet shorter, from front to back, than it is today and had symmetrical roof slopes. It also had an over-hang in its west gable-field. Early in the 18th century the house was extended to the north to its present dimension and the north roof slope was raised. At that time the west over-hang was removed and the present concave south roof projection was added. These changes were accomplished by a Dutch-oriented joiner, probably the same one who built the Robeson-Williams Grist Mill (TG 1976-77). The present 1½-storey east wing was added late in the 18th century. The Van Nostrand-Starkins House was restored by the Roslyn Landmark Society and is operated as a house museum. It is open to the public, for which admission is charged, from May through October.

***HOUSES ON TOUR**

MOTT-MAGEE-SKEWES HOUSE (Circa 1825 and Circa 1870)
51 East Broadway, Roslyn
Pages 118 to 125

JAMES K. DAVIS HOUSE (1877)
139 East Broadway, Roslyn
Pages 126 to 133

RAFFERTY-CRAFT HOUSE (Circa 1890)
165 East Broadway, Roslyn
Pages 134 to 139

EVANGELINE CRAFT CHARLICK HOUSE (1895)
207 East Broadway, Roslyn
Pages 140 to 147

WILKEY-CONKLIN HOUSE (1824 and Circa 1870)
208 East Broadway, Roslyn
Pages 148 to 158

“LOCUST HILL”—HENDRICKSON-ELY-BROWER HOUSE (1836)
110 Main Street, Roslyn
Pages 160 to 175

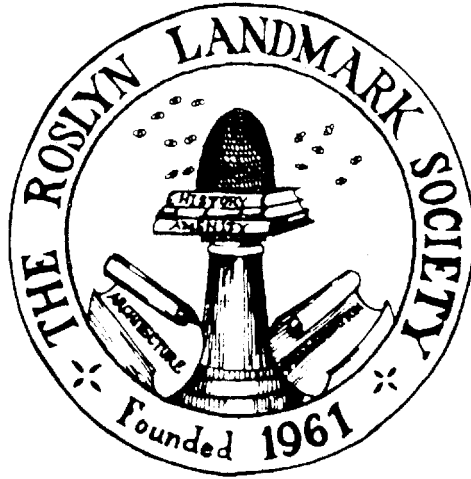
JAMES AND WILLIAM SMITH HOUSE (1836 and 1856)
106 Main Street, Roslyn
Pages 176 to 184

HENRY WESTERN EASTMAN DOWER COTTAGE (Circa 1865)
55 Main Street, Roslyn
Pages 186 to 193

HENRY O. MILLIKEN COTTAGE (1930)
1675 Northern Boulevard, Roslyn
Pages 194 to 197

***PLEASE**

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



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its sincere thanks to the Roslyn Savings
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THE CALEB KIRBY HOUSE
Circa 1850-October 5th, 1983

The Roslyn "Plain Dealer" for August 28, 1851 (Vol. 2, #7) carried the following advertisement:

"For Sale

The House and lot of the subscriber, pleasantly situated in the Village of Roslyn. The house is large and commodious, modern built and very convenient. The situation is delightful, with a fine prospect of the bay and surrounding scenery. There are some fine fruit trees growing on the lot, a flourishing grapevine in full-bearing, beautiful evergreens which are very thrifty, as well as other shrubs too numerous to mention. There is fine spring water in abundance at all seasons of the year, as well as many other valuable perquisites, all of which will be sold at a bargain. Apply to

Caleb Kirby, Roslyn"

The Caleb Kirby House was five bays wide by two bays deep, and was sheathed with clapboards. It had a gable-ended roof which enclosed an attic. The ridge extended from east to west, parallel to the highway. It was built in the late Greek Revival Style and was enclosed by an open porch on at least three, and possibly all, of its four sides, the roof of which was supported by a row of Doric columns. It had 4/4 window sash, a brick chimney at each gable peak and an elaborate belvedere which featured a low hipped roof having a shallow gable on each face and triple, round-headed Italianate windows in each facade.

Ultimately the Caleb Kirby farm, and farm house, were acquired by William Cullen Bryant; subsequently by General Lloyd Bryce; and then by Mr. and Mrs. Childs Frick. During the 1930's Mr. and Mrs. Frick retained Henry O. Milliken to alter the house in the Colonial Revival Style. In 1982 this part of the Frick estate was purchased by the Goldgrin Realty Corporation for development. The two surviving houses on the site, the Caleb Kirby House and the Milliken Cottage, were scheduled for demolition. Unsuccessful efforts were made by the Landmark Society and the Roslyn Preservation Corporation to convince the developers to restore both houses either on their own sites or in other locations within the development. A buyer was found for the Milliken Cottage who moved it to a nearby location. Unfortunately, no one could be found who was able to move the Caleb Kirby House, basically because no appropriate site could be found to move it to. It was demolished without the knowledge of the Landmark Society or the Roslyn Preservation Corporation on October 5th, 1983. Nothing survived but a pair of acorn-turned gate post finials donated to the Roslyn Preservation Corporation some time earlier. No interior photographs were taken. Measured drawings were not prepared. No architectural materials were salvaged from the house itself.

Sic transit gloria mundi.

REFERENCES

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

ARCHITECTURAL SOURCES:

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

MAPS:

- Walling, H.F.: *Topographical Map of the Counties of Kings and Queens, New York* (published by W.E. & A.A. Baker, New York, 1859). Includes insert map of Village of Roslyn.
Beers, Frederick W.: *Atlas of Long Island, New York* (Beers, Comstock & Cline, N.Y. 1873)
Belcher-Hyde, E.: *Atlas of Nassau County, Long Island, New York* (E. Belcher-Hyde, Brooklyn, 1906).
Sanborn Map Publishing Co., 117 and 119 Broadway, New York City: *Sanborn's Atlas of Roslyn* for 1886, 1893, 1902, 1908 and 1920.
Wolverton, Chester: *Atlas of Queens County, Long Island, N.Y., New York, 1891 Plate 26.*

BIOGRAPHICAL ACCOUNTS:

- Onderdonk, Benjamin Tredwell (Bishop): Holographic letter to Mrs. Eliza 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. For this reason copy errors should be suspected, i.e., "east" for "west" and vice versa. The letter describes life in Roslyn between 1829 and 1879. Additional Skillman material, mostly referring to the present Village of Roslyn Harbor, is available in the Bryant Library.
Chapman Publishing Co.: *Portrait & Biographical Records of Queens County, New York*, (New York & Chicago, 1896).

Hicks, Benjamin D.: *Records of the Town of Hempstead and South Hempstead*, Vol. 1 thru 8 (Published by the Town Board of North Hempstead, New York, 1896).

The Federal Census, published every decade, beginning in 1790.

NEWSPAPER ACCOUNTS:

The Plaindealer: Published in Roslyn by Leggett & Eastman, weekly, from July 12, 1850 thru July 9, 1852. All issues have been reviewed and relevant items abstracted.

Once-A-Week or *The Roslyn Tablet*: Published by the Keeler Brothers. Vol. I was published elsewhere and is unrelated to Roslyn. Vol. II commenced with the issue for Oct. 12, 1876, the first Roslyn issue, and continued (Vol. III) thru the issue for Oct. 19, 1877, at which time publication was suspended. All issues published in Roslyn have been reviewed and the relevant items abstracted.

The Roslyn News: Vol. I (1878) thru Vol. 18 (1896). Selected issues have been reviewed.

"*The Roslyn Sun*," a weekly published by A.C. Marvin & Co. of Roslyn. Only four issues of Vol. 1 have been seen. The Roslyn Sun started publication with the issue for April 22, 1898. Possibly it remained in publication for only one or two years

UNPUBLISHED HISTORIES:

Brewer, Clifton H. (Rev.): *The History of Trinity Church, Roslyn, 1785-1909* written circa 1910.

Radigan, John J.: *History of St. Mary's Church, Roslyn*, 1943 and 1948.

RECENT PUBLICATIONS:

Gerry, Peggy & Roger: *Old Roslyn I* (1953) and *II* (1954), published by Bryant Library, Roslyn.

Moger, Roy W.: *Roslyn—Then & Now* published by the Roslyn Public Schools, 1964.

Fahnestock, Catherine B.: *The Story of Sycamore Lodge*, published by C.B. Fahnestock, Port Washington, 1964.

Gerry, Roger: *The Roslyn Historic District*, The Nassau County Historical Society Quarterly, Vol. XXVIII, No. 1, Winter-Spring 1967.

Withey, H.F. & R.: *Biographical Dictionary of American Architects (deceased)*, (Published by Hennessey & Ingalls, Los Angeles, 1970).

Goddard, Conrad G.: *The Early History of Roslyn Harbor*, C.G. Goddard, 1972.

Genovese, C.; Rosebrock, E.F.; York, C.D.: *Historic Roslyn—A Book To Walk With*, published by the Roslyn Savings Bank, Roslyn, 1975.

Wanzor, Leonard, Jr.: *Patriots of the North Shore*, published by the author, 1976.

Gerry, Roger: "The Roslyn Preservation Corporation—A Village Revolving Fund," Preservation Notes, Society for The Preservation of Long Island Antiquities, October 1976 and June 1978.

Gerry, Roger: *Roslyn Saved*, published by the Roslyn Landmark Society, 1980.

ROSLYN ARCHITECTURAL HISTORY

Roslyn is of architectural interest because of the high survival of buildings dating from mid-19th century and earlier. A significant group of architecturally consequential buildings date from the second half of the 19th century. Apparently the earliest known published record identifying locations and owners is the Walling Map of 1859 which probably was surveyed a year or two earlier. A large percentage of the houses and commercial buildings found on this map still stand.

Historic knowledge concerning individual houses, originally quite sketchy, has been expanding as the result of recent research. Sufficient has been learned to accomplish the inclusion of the Main Street Historic District in the National Register of Historic Places in 1974, and the East Toll Gate House in 1977. The East Broadway Historic District together with Trinity Church and Parish House, the Roslyn National Bank & Trust Company, the Willet Titus House, the Roslyn Savings Bank, the Robeson-Williams Grist Mill, the Henry Western Eastman Tenant Cottage, the Hicks Lumber Company Store, the Samuel Adams Warner Chalet and the unregistered parts of Roslyn Park, including both mill ponds, should be admitted to the National Register in 1984. It also is expected that the George W. Denton House will be admitted to the Register in the current year. In addition, quite a lot has been learned about individual construction detail, largely as a result of exploratory and recording procedures used in the preparation of the Tour Guides (TG) as well as from stripping techniques used in the examination of the Van Nostrand-Starkins House (TG 1975-1976), the Valentine-Losee House (TG 1976), the Robeson-Williams Grist Mill (TG 1976-1977), the George Allen Tenant House (TG 1978), the Warren Wilkey House (TG 1978-79-80), the Pine-Onderdonk-Bogart House (1979), the Teamster's House (TG 1979), the George Allen Residence (TG 1978-79), the Leonard Thorne House (TG 1961-62) and the East Toll-Gate House (T.G. 1976, 1977 and 1982).

More than 70 structures 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 professional architectural historians as Daniel M.C. Hopping and John R. Stevens. In addition, much can be conjectured by evaluating architectural concepts, construction techniques, and decorative details of the houses already studied and applying these criteria to the examination of other houses. Careful historic investigation of one house, as the study into the origins of the Van Nostrand-Starkins house by genealogist Rosalie Fellowes Bailey, has revealed data concerning the histories of other houses. Careful review of the early newspapers, i.e., The Roslyn Plain Dealer, published 1851-52, and the Roslyn Tablet, 1876-1877, has disclosed much detailed information concerning individual local buildings. In addition, a letter written to Mrs. Eliza 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 (1895) 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 approximately half the buildings on each tour are being shown for the second time. One of the benefits of this system is that data brought to light after the first showing may be included in the description of the second showing.

The preparation of the 1976 Tour Guide produced at least two interesting conjectures of major consequence. It now seems obvious that Roslyn, long considered unique for its large content of early and mid-19th century houses, included at least four major Federal Houses, i.e., the Anderis Onderdonk House (TG 1970–1971) known to have been built between 1794 and 1797; the Federal part of the William M. Valentine House (TG 1963), which almost certainly was standing in 1801 and possibly even three or four years earlier; the fire-damaged Francis Skillman House, now the Blue Spruce Inn, and the Federal part of the Valentine Robbins House (TG 1976) which can at present be dated only architecturally but which certainly was built within a few years of the other three. It seems reasonable at the time of writing to assume the Onderdonk House was built first, then the Robbins House followed by the Valentine House although future investigation may alter this tentative sequence. What is more important is that it seems almost certain that all four were built by the same carpenter-builder whose identity at this time cannot be even conjectured. The gambrel-roofed Francis Skillman House seems to be the most recent of the group. Measured drawings of the Francis Skillman House have been prepared by Alex Herrera working under the aegis of the Landmark Society. During this procedure some fire-damaged moulded door facings were salvaged as trim samples. It had long been the hope of the Roslyn Preservation Corporation to dismantle the remains of the surviving original main block of the Skillman House and reconstruct it on a similar site, a wooded hillside off Glen Avenue on the west side of the Village. Actually, the oak framing of the house had survived with little rot and little fire damage except to the intermediary rafters. Enough of the original architectural detail and sheathing had survived to plan an extremely accurate restoration. Negotiations with the estate of the late Carl Werner, which owned the house, had gone on for several years but the executors were never willing to actually donate the house. These negotiations continued until February 12, 1981. Less than one week later, on February 18, 1981, the building burned once again, this time completely destroying the original Federal house. It is most unfortunate that this locally outstanding building for which all the facilities for restoration were available, should have met this end. The Roslyn Preservation Corporation is now faced with the decision of whether or not to reconstruct the house from its recorded drawings, a procedure long encouraged by John R. Stevens, the architectural historian for most of the Roslyn restorations. Actually, a six-panel, Federal interior door with its original Suffolk latch, a 2-panel shutter and a panelled cupboard front survived in a tiny cottage on the site. These were donated to the Roslyn Preservation Corporation by the Carl Werner estate and it is assumed that all came from the Skillman House. Both shutter and door have applied mouldings in the Federal style which are identical in cross-section with those on the 6-panel Federal interior doors of the William M. Valentine House and it is assumed they were made with the same moulding plane. The attorney for the Werner estate also has donated the original front door and a number of original porch columns which were removed when an early porch was demolished to convert the Skillman House to the Blue Spruce Inn. Present plans call for the preservation of this “Skillman Cottage,” originally a small utility building, perhaps a carriage shed or stable, near the proposed reconstruction site for the Francis Skillman House. In addition to the discovery of an unknown Federal carpenter-builder of talent we were amazed to identify the number of early buildings which included kitchen dependencies. It is now certain that a number of local houses at one time had kitchen dependencies and that a significant number of these have survived. Most of these appear to date from the first half of the 19th century although further study may establish that some are even earlier. The practice certainly continued as late as Vaux & Withers’ enlarge-

ment of "Montrose" (TG 1974-1975) in 1869. The Van Nostrand-Starkins House (TG 1976-1977) and William Hicks' original "Montrose" both had kitchen dependencies which no longer survive. The kitchen dependencies of the Valentine-Losee House (TG 1976), the John Rogers House (TG 1976-1977) and of the 1869 alteration of "Montrose" all are standing. While the existence of kitchen dependencies in other Long Island villages has not been studied, so far as we know it seems obvious that the local group was extremely large in comparison to the numbers in other places.

Apart from the large "summer seats" in Roslyn Harbor, only a few of the early Roslyn houses actually were designed by individual architects. Nevertheless, each house had an architectural concept which determined its appearance and function. The concept was frequently strongly influenced by the various published architectural works of the period, as Benjamin, Ranlett, Downing and Vaux, and, in other cases, was simply the result of a discussion between the owner and the carpenter-builder. Jacob C. Eastman may be the earliest identifiable local carpenter-builder. He is described in the article on Henry M.W. Eastman in "Portrait and Biographical Records of Queens County, N.Y." as born in New Hampshire and practicing in Roslyn before the birth of his son, Henry W., in 1826. It is possible he was earlier the builder of the group of early Federal houses described elsewhere in this article. Thomas Wood is another important early carpenter-builder. He probably was Roslyn's principal carpenter-builder between 1825-1865. An article in the Roslyn News for September 20, 1878, describing life in Roslyn fifty years earlier, states, "Probably no builder erected as many of the existing dwelling houses, barns, etc. in this town as Mr. Wood." Thomas Wood is indicated on the Walling Map as the then owner of the Williams-Wood House at 150 Main Street which he purchased in 1827, according to an interview with his grandson Monroe Wood which appeared in the Brooklyn Daily Eagle for Sunday, August 17, 1913. In all probability he built the later (1827) half of it, as well as several other local houses which seemed related to it. Later carpenter-builders were John S. Wood, Thomas' son, and Stephen Speedling. Both worked during the second half of the 19th century. Thomas Wood's account book for the year 1871 was donated to the Society in January 1977. Its analysis may establish Wood's connection with other Roslyn buildings. John S. Wood was Warren S. Wilkey's brother-in-law and almost certainly was the designer and builder of his house. It was learned recently (1983), from a pencilled sheathing inscription, that the George W. Denton House was built by John Dugan, who, almost certainly, was a brother of Samuel Dugan I, a mason. Two houses built by Stephen Speedling were exhibited in 1978-1979. These are the Presbyterian Parsonage (1887) and the Oscar Seaman House (1901). Speedling's carpentry shop still stands at No. 1374, Old Northern Boulevard.

Architectural concepts of Roslyn houses were usually quite reactionary as might be expected in a small country village. In general the more ambitious the house at the time of building, the more likely it was to have been built in a contemporary style. Less important houses, in which owners were more likely to be interested in shelter than flourishes, frequently reflected the designs of an earlier period. Even in the stylish houses, secondary rooms appear retarded stylistically. In some houses the upper story trim was added as much as 10 years after the main floor trim and obviously appears to be later work.

Construction techniques are another important device in the dating of homes. Workmen trained in a country village were likely to use techniques of their apprenticeships. In sufficiently isolated communities, a workman might continue in

techniques of the early working years of the elderly man who taught him. Reactionary techniques in one trade may appear side by side with relatively modern techniques in others, depending on the training of the man who did the work. In situations of this sort, the date of the house cannot be earlier than the introduction of the latest construction used, provided it may be accepted that the work is part of the original structure. In general, framing of Roslyn houses conforms to contemporary standards. However, the plastering techniques of clamshells and horsehair continued into the late 1800's even though these techniques had been discontinued in cities like Boston by 1750. Early masonry, also, was likely to be reactionary, but improved markedly after the arrival of Samuel Dugan I, an Irish-trained mason, circa 1855. The brickwork in at least one house built in the second quarter of the 19th century was laid in Flemish bond, a style which had disappeared elsewhere at least a century earlier. It is worthy of comment that prior to about 1860, foundations of Roslyn houses were built of large stones, arranged in such a manner that the exposed inside surfaces of the cellar were smooth while the outer surfaces, covered by earth below grade, were irregular and thereby bonded together by the earth back-fill. After about 1835 the exposed parts of foundations, i.e., from grade to sill, were brick. From about 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 moulding styles by many years. In such a case, the date of the house cannot be earlier than the date of the earliest appearance of the specific moulding style. Mouldings usually were stylish, probably because the presence of two lumber yards in the Village made it more convenient for carpenters to buy many mouldings ready-made. William Hicks started his sawmill in Roslyn Harbor in 1832 and may have operated another mill yard earlier. For the same reason mantels and door frames were usually in style and executed with contemporary detail. On the other hand, metal hardware frequently was retarded in style, a result of availability of out-of-date stock or re-use of earlier materials. "H" and "H-L" hinges and oval keyholes were used long after their use had been discontinued in metropolitan centers. Prior to about 1825 door locks were imported from England. After that date they were of local manufacture, some by A. Searing of Jamaica. Willowmere, a mid-18th century house, has locks installed circa 1830 made by Mackrell & Richardson of New York, and at least two more survive in the 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 carpenter-builders who, in some instances, worked from architectural pattern books. By the mid-19th century, the larger, more fashionable houses being built along the harbor were designed by architects, even though in some instances the quality of the building provides the only evidence for an architectural attribution. The earliest building designed by a known firm of professional architects was Christ Church Chapel (later the first Trinity Church, Roslyn) which was designed by McDonald & Clinton in 1862. An earlier suggestion had been made that the Roslyn Presbyterian

Church be designed by an architect but this proposal was not accepted by the congregation. The earliest known published work is Frederick Copley's design for the derelict Jerusha Dewey house built in 1862 by William Cullen Bryant and published in Woodward's *Country Houses* (published by the authors, George E. and F.W. Woodward, New York, 1865, Pg. 40). The Jerusha Dewey House, now a derelict, belongs to the County of Nassau. It is being restored by the Town of North Hempstead Historical Society. Measured drawings were completed by John Stevens in December 1981. Copley also published the design for Sycamore Lodge, still standing in Roslyn Harbor (TG 1961-62), in *The Horticulturist* Vol. XX, 1865 Pg. 7 to Pg. 11 and reprinted in Woodward's *Country Houses* as Design #30, p. 139. In addition, he may have designed the Gothic Mill at Cedarmere." Copley did not consider himself an architect but signed himself "artist." He is known to have painted at least one Roslyn landscape which returned to Roslyn in 1980. A larger, oil version of this landscape exists elsewhere but, unlike the smaller dated (1857) water color, this is unsigned and may not have been painted by Copley. The earliest major work by a prominent architect is Jacob Wrey Mould's design for Thomas Clapham's "Stonehouse," now "Wenlo," in 1868. A contemporary newspaper clipping in the possession of the present owner identifies Mould as the architect. Plate #61 of Bicknell's *Brick and Wood Architecture* (1875) illustrates a house very similar to "Stonehouse" in facade design and floor plan. Bicknell credits the design to J. Wrey Mould and identifies the owner as Thomas Clapham of Roslyn. Mould designed many churches in New York, including the All Souls' Unitarian Church and Parsonage (1853-1855). In 1859 he became Associate Architect of the New York City Department of Public Parks and, in 1870-1871, the Architect-in-chief. In these capacities he designed most of the buildings and other structures in Central Park including the bandstand (1862), the terrace (1858-1864) and the casino (1871). (See Van Zanten, David T.; "Jacob Wrey Mould, Echoes of Owen Jones and The High Victorian Styles in New York, 1853-1865," *Journal of the Society of Architectural Historians*, Vol XXVII, #1, March 1969, pgs. 41-57).

In 1869 Calvert Vaux, one of the most prominent architects of his day and the author of a number of books on architectural subjects, did the design for the enlargement of "Clovercroft" (now "Montrose") to the order of Mrs. Parke Godwin. The drawings and elevations for the Vaux design survive and bear the imprint of Vaux, Withers & Co., 110 Broadway, New York. In 1874 Thomas Wisedell, of New York, prepared drawings for the enlargement of "Cedar Mere" for William Cullen Bryant. Other buildings in Roslyn Harbor which must represent the work of competent professional architects are "Locust Knoll," now "Mayknoll" (1854-1855), the Gothic Mill at "Cedar Mere" which, apparently, was not included in the Wisedell design and St. Mary's Church (1871-1876). Samuel Adams Warner (1822-1897) (TG 1961-1962) was a New York architect who lived in Roslyn during the third quarter of the 19th century. A Swiss Cottage built on his estate circa 1875 survives on Railroad Avenue and almost certainly must have been built to Warner's design. A letter from Warner's great-grandson Captain Harry W. Baltazzi, USN, dated September 7, 1965 (Bryant Library) states "My father told me that his grandfather, S.A. Warner, had given land to the Long Island Railroad with the provision that the station was to be built upon it." Warner may have designed some of the Roslyn Harbor houses for which architectural attributions have not yet been made. Warner designed major buildings in New York. These include the Marble Collegiate College as well as a number of commercial buildings. 13 of these built between 1879 and 1895 survive in the "Soho Cast Iron District" of which all but one have cast iron fronts. The present Roslyn Railroad Station was

built in 1887 in the High Victorian style. Its train sheds were retrimmed and the interior modernized in 1922 at which time the exterior brick work was stuccoed, stimulating the conflict between Christopher Morley and the Long Island Rail Road in 1940. Copies of the original water-damaged drawings were donated to the Society by Robin H. H. Wilson, President of the Long Island Rail Road, in November 1981 and no signature could be found on the early set of drawings which have been redrawn by Bruce Gemmell of the School of Architecture of the New York Institute of Technology under the Landmark Society's sponsorship. The original Railroad Station design probably was done by an unknown Long Island Rail Road architect who designed a number of similar stations for the Line (TG 1982-1983).

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. Frick's architect was Sir Charles Allom who designed the re-decoration of the John Nash Rooms in Buckingham Palace for Queen Mary. He also was the interior designer for the major rooms of the Henry Clay Frick mansion on Fifth Avenue. The grounds at "Clayton," during the Frick ownership, were even more important than the house. During the 1920's and 1930's, landscape architects such as Marian Coffin, Dorothy Nichols and Bevin and Milliken superimposed formal landscape designs upon the existing Bryce parkland. In an effort to stimulate the restoration of Clayton's planned landscape, the Roslyn Landmark Society provided for the restoration of the Frick Rose Arbor by Robert Pape and the Jamaica Iron Works in 1981. In 1983, the Society was awarded a matching grant by the New York State Council on The Arts to prepare a restoration project plan for the superb trellis by Milliken & Nevin at the south end of the parterre. This study has been undertaken by John R. Stevens and Robert Jensen. 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 "Harbor Hill's" important buildings have been demolished, but the Stanford White gatehouse survives at the intersection of Harbor Hill and Roslyn Roads. The dairy house also survives. The same architects did the designs for Trinity Church Parish House (1905) and Trinity Church, Roslyn (1906).

Architects of national reputation continued to work in Roslyn almost until the present day. William Bunker Tubby, who was related to a prominent local family, did most of his important work in Brooklyn where he designed the Charles Pratt House, now known as the Bishop's House, in 1893, Wallabout Market and Tower, in

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

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

Most of the Queen Anne style houses were designed for a small, aesthetically advanced segment of the upper middle class. Stylistic elements were culled from the mid-17th century Dutch style, as embodied in the William and Mary Period, as well as from the Queen Anne rose-brick vernacular buildings. Design elements were found as well in Gothic, Jacobean and Tudor buildings. It began as an expression of revolt against the pretentiousness of the Italianate and Renaissance Revival and the enormous Gothic mansions of the mid-19th century postulating a return to a more domestic human scale and purely domestic comforts. The use of native and regional materials were, in the beginning, an important element of the philosophy of design.

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

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

Association for State and Local History for, among other achievements, the accuracy of its research and the quality of its annual Tour Guides.

New data concerning local buildings continues to be uncovered even after buildings have been carefully researched for inclusion in a Tour Guide. For example, it has long been known that the George W. Denton House (TG 1966 and 1967) was not indicated on the Beers-Comstock Map of 1873 and could not have been standing before that year although, stylistically, it must have been built very shortly thereafter. Recent discovery of the typescript "Journal of Leonice Marston Sampson Moulton, 1860-1883," in the New York Public Library, disclosed the following entry for Thursday, December 2, 1875: "Called on Mrs. Dr. Ely with the poet (William Cullen Bryant/R.G.G.), thence to the Denton House—a very pleasant air—clear." This entry establishes that the Denton house was standing and lived in by 1875. The Denton house changed owners during July 1983 and, during the subsequent refurbishing, a sheathed board was found behind the siding beneath the north second storey bay window which bears the pencilled legend "John Dugan/Carpenter & Builder/Dec. 20th 1875/Roslyn Long Island." Apparently the Denton House was not quite finished when Mrs. Moulton was given tea. "Ducan (sic), John, Carpenter" and "Ducan (sic), Samuel, Mason" are listed in the Roslyn Directories for 1867-68 and 1868-69.

Not all the new discoveries are based upon literary research. In the Tour Guide for 1977, 1978 the entry for the Augustus W. Leggett Tenant House describes the earliest part of the structure as a 1½ storey "copy-hold" house, 14 feet square. In 1979 the house was sold to Mr. & Mrs. James Shevlin who, late in that year and early in 1980, added extensively along the west front of the building which involved the destruction of most of its early west wall. During the alteration it was possible to locate the original south exterior doorway, the existence of which was only conjectured in the Tour Guide description. In addition, the original 10" wide yellow pine ground floor flooring was uncovered. More important, it was established that the original small building was sheathed in board-and-batten and retained its original ground floor horizontally boarded dado. The early framing included no studs but the plate, and roof framing above, were supported by heavy corner posts and intermediary center posts. Dove-tailed mortises, for tie-beams, had been cut into the plate above each of the corner posts and the center posts. Since the loft flooring dated from the late 19th century when the original structure was much enlarged, it may be accepted that originally these tie-beams established the ceiling height of the room below, which made for a structure which included only a single plastered room, 14 feet square and 10 feet high. The location for the original hearth along the north wall was indicated by a cut in the flooring and the framing for the chimney remained at the north end of the ridge in contact with the gable rafter. As usual in local houses of the period, there was no ridge member. The chimney was approximately 24 inches square and set on the diagonal as it passed through the roof creating the impression of a diamond-shaped chimney. So far as we know no other example of this type chimney construction survives in Roslyn. This elegant little building with its single large room may have included a plaster cornice and probably was Augustus W. Leggett's library. Most likely it was built 1845-1855. After "Hillside", the Leggett estate, changed hands the building probably was allowed to deteriorate as Map #2 of the Sanborn Map and Publishing Co., Ltd's Roslyn Atlas published March, 1886, indicates it only as a 1½ storey "shed."

The description of the George Allen Tenant House (TG 1978-79-80-81-82) states that the recently acquired Sanborn Atlas of Roslyn, published in 1886,

establishes in Map #2 the dimensions of that house in 1886. Reference to the same map indicates the site of the 2½-storey Caleb Valentine house, complete with its east veranda at the end of a flight of stairs off Main Street—which survives to this day. The Caleb Valentine House, which stood between #36 and #60 Main Street, burned in February, 1887. It was described in the Tour Guides for 1977 and 1978 as “Hillside” because of its connection with Augustus W. Leggett. At that time its precise location could not be established. The Sanborn Map establishes its location at the precise spot described in the Tour Guide, at the top of the surviving stone stairway.

For the most part 1983 was a “good year” for the Roslyn historic preservation movement. While the Caleb Kirby house was demolished, probably as the result of foggy thinking on the part of its owners, the Henry O. Milliken Cottage, destined for the same fate, has been relocated and saved. In addition, the local revolving restoration fund, the Roslyn Preservation Corporation, acquired, late in 1983, two long-derelict buildings, the Captain Jacob M. Kirby Office and Storehouse, circa 1845, and unaltered since about 1875, and the Italianate Henry Western Eastman Tenant House, circa 1870, and a “country hotel” and saloon bar called “The Roslyn Hotel,” first belonging to John Warmuth and later to his daughter Matilda Brown, at least as early as 1896. Restoration of “The Roslyn Hotel” began in November and is well under way. Measured drawings of the “Kirby Store” will be prepared in the spring and restoration of that building should begin during the coming summer.

Perhaps the most exciting architectural event of all has been the construction, or reconstruction, of three Victorian commercial buildings in the Business District. First to be completed was the conversion of a small, mid-20th century, nondescript, concrete-block structure, on Bryant Avenue, into a much larger, architecturally convincing, Victorian bakeshop named “Diane’s Desserts.” Next to be completed was the reconstruction of a mid-19th century harness shop, which had been enlarged and modernized at the turn of the century and, for many years, been operated as “Raymon’s Department Store.” Because of a serious foundation problem and to gain space, the new “Raymon’s” was rebuilt about ten feet to the west of its original location by the Roslyn Savings Bank. The reconstructed “Raymon’s” is almost a precise replica of the original and retains its original bracket system and much of the original shopfront. The third building, like “Diane’s,” is on Bryant Avenue. In this case, the entire Queen Anne Revival front of Dr. William Dohm’s veterinary hospital was applied to a newly constructed medical office building designed by Guy Ladd Frost, A.I.A., who, obviously, was strongly influenced by the design of Dr. Dohm’s front. This elaborate Queen Anne Revival shop front was added to the front of an unpretentious, 1½ storey, clapboarded building by Dr. Dohm, after World War I. Probably the architect of the original front was Henry Johanson, of Roslyn, who also was the architect of the Roslyn Rescue Hook & Ladder Company and probably of the Lincoln Building, both of which survive. On the basis of the foregoing, the most important architectural component of Dr. Dohm’s building has survived intact. Space prevents a more detailed description of all three buildings, here. However, a comprehensive account has been published on pages 7 and 20 of *The Roslyn News* for January 26th, 1984 (Vol. 106, #41). All three buildings enrich the Village substantially. It is hoped they will stimulate equally qualitative efforts by the owners of other commercial buildings. It is strongly recommended that participants in the House Tour visit all three buildings for the visual gratification of so doing and to see for themselves how each of the three has improved its surroundings.



Mott-Magee-Skewes House (Circa 1825 and Circa 1870)
Guy Ladd Frost

MOTT-MAGEE-SKEWES HOUSE
51 East Broadway (Circa 1825 and Circa 1870)
Residence of Mr. and Mrs. Wilson Skewes

HISTORICAL BACKGROUND

Both the Walling Map (1859) and the Beers-Comstock Map (1873) show a house on the site of the Mott-Magee-Skewes House and identify it as belonging to "J. Mott." The Beers-Comstock Map, which usually is quite accurate, indicates a street frontage of approximately 100 feet.

Local tradition has long suggested that the house, for many years known as "Auld House," was a schoolhouse in Glenwood Landing which was moved to the present site about 1870. This viewpoint is perhaps best described by Peggy and Roger Gerry in "Old Roslyn" which was published by the Bryant Library in 1953: "It is known that it was originally a house in Glenwood, a few miles north of Roslyn, and that it later became Glenwood's first "one-room" schoolhouse. It was moved to its present location in Roslyn by James Mott, of Glenwood, and was re-established as a residence. In 1889 it was sold to Jonathon Conklin, who had taught its classes when it was first opened as a school, and who, in it, established Glenwood's first Sunday School. Because of his associated memories, Mr. Conklin refused to sell the house during his lifetime, but in 1916 his heirs sold the place to Mrs. Samuel Miller (sic) Magee, the mother of the present owner. Mrs. Magee had been tenant in the house since 1874." The "present owner" at that time was Mrs. Edgar Skewes, nee Ella Mary Magee, who had supplied the data for the foregoing description following repeated, carefully questioned, discussions. Mrs. Skewes had been born in the house in 1891 and had lived there her entire life. She also was the source of information contained in an article by Virginia Starr on page 41 of the New York Sun for Saturday, May 25, 1940, which states, in part: "The central part of the house, estimated to be 150 years old, was a one-room schoolhouse, the first in Glenwood, which was bought by one of the Mott family and moved to its present location many years ago. Mr. Mott raised the roof and put in two small upper rooms, later adding a kitchen wing." Examination of the deed for the sale of the house by heirs of Jonathon Conklin to Mary Ester Magee, dated August 21, 1917, reveals that the property had been acquired by Jonathon Conklin from the estate of James Mott on November 20, 1889. The deed also discloses that the East Broadway frontage was 100 feet. Interestingly enough, the Wolverton Map (1891) shows the property as still belonging to James Mott and demonstrates the "hold-over" of these real estate atlases.

All the foregoing serves to establish that the property conveyed by the estate of James Mott to Jonathon Conklin and by the latter's estate to Mary E. McGee is the property indicated on both the Walling and Beers-Comstocks Maps as belonging to "J. Mott" and that a house was standing on the site as early as 1859. James Mott is listed in the Roslyn section of Curtin's Directory of Long Island for 1867-1868 and for 1868-1869. In the entries for both years he is described as the owner of a country store whose home was in Glenwood. While the location of the country store is not given, most likely it was the site of the Mott-Magee-Skewes House.

While houses frequently were moved, even early in the 19th century, it seems unlikely that anyone would demolish an existing house in order to re-locate another on its site, especially if the re-located house was so small that it required immediate addition of a second storey to provide adequate interior space. In addition, the house is situated on a steep slope above East Broadway and moving a structure to this site

probably would have been more difficult than building it from the ground up. Francis Skillman, in his letter to the Roslyn News written circa 1895, described the origins of many local houses and their alterations during the 19th century. However, he does not mention the Mott-Magee-Skewes House at all. He easily could have been guilty of this omission as the house was a small one, in his time, and he may not have been interested enough to mention it. However, he does mention other re-located houses, changes in the grade of East Broadway, etc., and it seems unlikely he would have failed to comment on a procedure as dramatic as the moving of a schoolhouse from Glenwood and its man-handling up a steep slope. In the writer's (R.G.G.) opinion, the existing house is the store which belonged to James Mott and which is indicated on the 1859 Walling Map, to which an upper storey and a lean-to have been added utilizing building materials obtained from the demolition of a school or other building. This reuse of earlier building materials may be the reason for its stylistically-retarded configuration for a house which was extensively rebuilt circa 1870.

Mr. Wilson Skewes, the present owner, is deeply convinced of the Glenwood Landing origin of the house. He points out that the story was well known in Roslyn during his boyhood and had been for many years before, and that Jonathon Conklin, the author of this attribution, was very highly regarded. He also points out that, if the history of the move from Glenwood was erroneous, the circumstances would have been made known to the Magees early during their tenancy in the house. Mr. Skewes agrees that moving the house up the steep grade would have been difficult and that extensive cribbing would have been required. He concurs that, probably, the Glenwood building was dismantled and reconstructed on its present site.

The dating and sequence of the aforementioned construction problems probably could have been resolved during the winter of 1968-1969 when the house was being renovated and the interior plaster had been removed. At that time it was observed that some of the framing consisted of early, adze-trimmed joists. These were considered to have been reused from an earlier building at the time the house was built. At that time it was not recognized that the James Mott store may still have been standing on the site and that this building may have dated from the early 19th century, or even earlier. If these possibilities had been recognized, then careful examination of the framing may have demonstrated in which way later architectural elements had been superimposed on the earlier structure. However, several important conditions were noted, as follows:

1. The adze-dressed joists were used only in the construction of the lower storey.
2. The upper storey was about four feet wider, from east to west, than the lower, because the upper east wall is based upon a rubble retaining wall while the lower is located about three feet to the west of the retaining wall. The primary, upper storey floor joists ran from east to west and extended from the west to the east framed walls. In addition, there were short floor joists which extended from the top of the present framed wall to the top of the retaining wall, to support that part of the upper storey which did not rest upon the primary joists. It is the writer's (R.G.G.) recollection that many, if not all, of the primary floor joists were adze-dressed, while all of the short, accessory joists were sawn. Both characteristics suggest strongly that the upper storey had been added, as, otherwise, the floor joists would have extended the entire width of the upper floor and would have been of the same material throughout.

3. The lower east wall, which was completely protected from the weather by the upper storey, nonetheless was clapboarded on what would have been its original exterior surface before the upper storey was added. On the basis of these details, as well as others which will follow, it appears there are three possibilities concerning the architectural history of this house:
 - (1) The entire house was built at one time during the second quarter of the 19th century, and structurally was of an even earlier type but included architectural details approaching the mid-century. This combination often occurred in Roslyn. However, the structural characteristics noted in the previous paragraph established that the upper storey was built at a later date than the lower;
 - (2) That an existing one-storey structure, either the James Mott Store or the Glenwood School, was rebuilt and enlarged employing new materials for the second storey and the lean-to. This does not seem feasible either, as many of the architectural characteristics of the upper storey seem to suggest an 1840–1850 date. There is nothing about any part of the house which suggests that a major rebuilding took place circa 1870;
 - (3) That an existing one-storey structure, either the James Mott Store or the Glenwood School, was rebuilt and enlarged employing materials from another building for the upper storey and lean-to. In this instance the re-location of the single-storey school building seems to be ruled out. Among other reasons for doing this is the fact that the house is built low to the ground and has a rubble foundation to the sills; both are early 18th century—early 19th century construction techniques. A house located on a new foundation, in 1870, would have had a brick, or partially brick, foundation and would have had much greater foundation exposure. Also, if the Glenwood School formed the lower storey, where were the used materials for the upper storey obtained? However, if the thesis is accepted that the James Mott Store provided the lower storey and that the materials obtained from an 1840–1850 schoolhouse were used for the upper storey and lean-to, then everything falls into place. The early framing is found in the lower storey. The doors, “eye-brow” windows, etc. of the second quarter of the 19th century, from the schoolhouse, were used for the additions and, in some instances, superimposed on the existing lower storey.

Notwithstanding the murkiness surrounding its early structure and history, the account of the house, since 1874, is amazingly clear as it is one of the very few local houses which has been lived in by the same family for a period extending back more than a century.

Samuel Miller Magee was born in North Ireland on January 20, 1847 and immigrated to the United States with his brothers; James, who was a minister, and Jonathon, a teacher. On April 3rd, 1871, he married Mary Ester Hutchings, who had been born on October 21, 1851. Their marriage license survives and establishes both as residents of Manhasset at the time of their wedding. Family history informs us that they moved into the house in 1874 and their descendants have resided there, continuously, until the present day. At that time the house still belonged to James Mott and by that time, whether or not the house had been moved en bloc from Glenwood, the upper storey, or more properly “half-storey,” had been added and the kitchen wing constructed, at the north end of the house. In connection with the

kitchen wing, the inscription "1871-D.N." is carved into one of the clapboards just north of the kitchen door. Family tradition credits these initials with being those of Daniel Noon, an early tenant, who actually may have built the wing. Daniel Noon is listed in the Roslyn directories for 1867–1868 and 1868–1869 as a wheelwright residing in Roslyn. He does not appear in the register for 1878–1879 but was replaced by his widow, Phoebe. Interestingly enough, Samuel Magee is not listed in the 1878–1879 directory either. However, on March 27, 1883, he was appointed "Special Deputy Sheriff to assist in preserving the public peace" by Sheriff Garrit Furman. Deputy Magee was assigned duty on the night watch and his night-stick still survives in his old house. Samuel and Mary Magee raised ten children in the house and an interesting photograph survives, taken prior to the turn of the century when the house was white-washed beneath the porch roof. This shows Mr. and Mrs. Magee and some of their children and the house as it appeared during the period 1871 to 1935. Not all the children survived but the house must have been crowded even so. Ella Mary Magee, the youngest, was born in the house in 1891 and resided there until her death on February 15, 1974. On January 30, 1909, she was married to Edgar Skewes who lived down the road in the 18th century John Rogers house, (TG 1976–1977). Edgar's father, Harry Skewes, master mason, had moved to Roslyn from Poughkeepsie in 1894 to take charge of the construction of the Ellen Ward Memorial Clock Tower. Mrs. Skewes had maintained a deep interest in the house and its history and has been the source of most of the data concerning it. Mrs. Skewes was an extraordinarily competent gardener during most of her life and her home was well known all over Long Island. For many years it was Mrs. Skewes' boast that something was in blossom during every month of the year but January. Her son, Wilson, the present owner of the house and a member of the third generation to live in it, has inherited his mother's interest as has his wife, Jacqueline Budde Skewes. The garden is still one of the most attractive small gardens on Long Island.

When Wilson Skewes was a young man, in 1934, he added the two-storey wing to the south end of the house. The small, gambrel-roofed wing was carefully related to the scale and original period of the house and is, esthetically, one of the most successful local additions. In 1968–1969 Mr. and Mrs. Skewes had the house completely renovated under the guidance of Gerald R. W. Watland. Mr. Watland, a prominent architectural historian, now deceased, also supervised the restoration of the William M. Valentine House (TG 1963) and the Wilson Williams House (TG 1967–68, 1975–76).

Christopher Morley was much interested in the house and its garden and at one time hoped to be able to arrange that the Village of Roslyn assume responsibility for the preservation and maintenance of the house and garden. He was unsuccessful in this effort, although the future of the house does seem assured. In 1918, he wrote a poem about the house which he later inscribed in Mrs. Skewes' scrapbook, and which is reprinted here as a memorial to his effort at historic preservation:

Song For A Little House

I'm glad our house is a little house
Not too tall nor too wide.
I'm glad the hovering butterflies
Feel free to come inside
Our little house is a friendly house,
It is not shy or vain;

It gossips with the talking trees
And makes friends with the rain.
And quick leaves cast a shimmer of green
Against our whited walls,
And in the phlox, the courteous bees
Are paying duty calls.

*Christopher Morley, 1918**

The early house, as it stands today, presents the general configuration of an early 19th century farmhouse with some later alterations. It does not resemble any other house in Roslyn, where most small houses fall into distinct categories. Its principal (west) facade includes four bays on the lower storey and three “eyebrow” windows on the upper. Its gable ends are located at right angles to the road. The early part of the house does not have a hall today and, so far as can be determined, has never had one. There is a large pent-roof kitchen lean-to at the north end of the house and a 1½ storey gambrel-roofed wing which has Dutch-type dormers at the south. It has been mentioned above that the latter was built by Wilson Skewes, the present owner of the house, in 1934. At that time Mr. Skewes applied split shingles to both gable walls so that only the principal facade retains its original clapboards. The term “original” in this context means that the west wall clapboards were applied after the kitchen lean-to had been built, circa 1870, as the clapboards, today, extend across the joining of the early house and the lean-to. Careful study of the late 19th century photograph mentioned above demonstrates that the west wall clapboards present today are the same as those depicted in the photograph and almost certainly are the same as those applied at the time the house was enlarged. These clapboards may have been re-used from the Glenwood School.

It has been mentioned above that the original east wall, which probably dated back to the original one-storey building, also was clapboarded on its exterior facing. This wall was removed during the renovation of 1968–1969. Two of the original 6/6 windows in the west facade retain early type single board-and-batten shutters which are wide enough to close completely across the window openings. These were present in the 19th century photograph and may date back to the James Mott store building. The window openings in the south wall are, for the most part, modern.

The original profile of the single storey building, which stood upon the site before the upper storey and kitchen lean-to were added, can no longer be conjectured. As mentioned above, it is not really possible today to estimate with certainty whether the original structure was a small country store which had been built early in the 19th century, or a small schoolhouse moved there from Glenwood by James Mott, circa 1870. For various reasons already cited, the writer favors the former conjecture.

The original house was built upon a small plateau well above the grade of the road. Because of the steep hillside behind the house, a rubble retaining wall was constructed about four feet east of the rear wall of the house, which was clapboarded on its exterior aspect. This arrangement created a sort of passageway which served to keep the house dry and free of rot. When the upper storey was added, circa 1870, the sill of its east wall was placed atop the retaining wall. Short joists, already

*Some confusion has been created because Mr. Morley, in 1917, also wrote a poem titled “To The Little Home” about his home on Albany Avenue in Queens Village. It is unfortunate that both poems have such similar titles. However, the texts of the two poems are entirely different.

mentioned, were then laid from the plate of the original east wall to the new upper storey still on the retaining wall. Thus, when the upper storey was completed, it provided a roof over the passageway. When the lean-to kitchen was built, a door was let in at each end of the now-covered passageway thus permitting access from the new kitchen to a woodshed, at the south end of the house where the gambrel-roofed wing now stands. Precisely the same technique of addition of an upper storey was employed by Samuel Dugan II in the enlargement of his carpentry shop about 1900 (see TG 1968–69). Construction of the east upper storey in this manner created an overhang which could not have continuous corner-posts. The upper corner-posts rest on the retaining wall and are supported by diagonal bracing. Fortunately, photographs of this structural detail were taken during the 1968–69 renovation when all the interior plaster had been removed.

The “eyebrow” windows in the Mott-Magee-Skewes House are triple-glazed and open on hinges. Originally they slid laterally, into wall pockets, and the partially opened windows may be seen in the late 19th century photograph previously mentioned. Since windows of this type could not have been found in an 1870 structure, the year in which the upper storey was added, it may be assumed that the “eyebrow” windows were re-used from the Glenwood schoolhouse. Actually, a one-room single-storey schoolhouse would not have had “eyebrow” windows, either, but local tradition, as described in “Old Roslyn” in 1953, mentions that originally it was a home which later became “Glenwood’s first one-room schoolhouse.” If the “home” had been built 1840–1850, it certainly could have had “eyebrow” windows of this type.

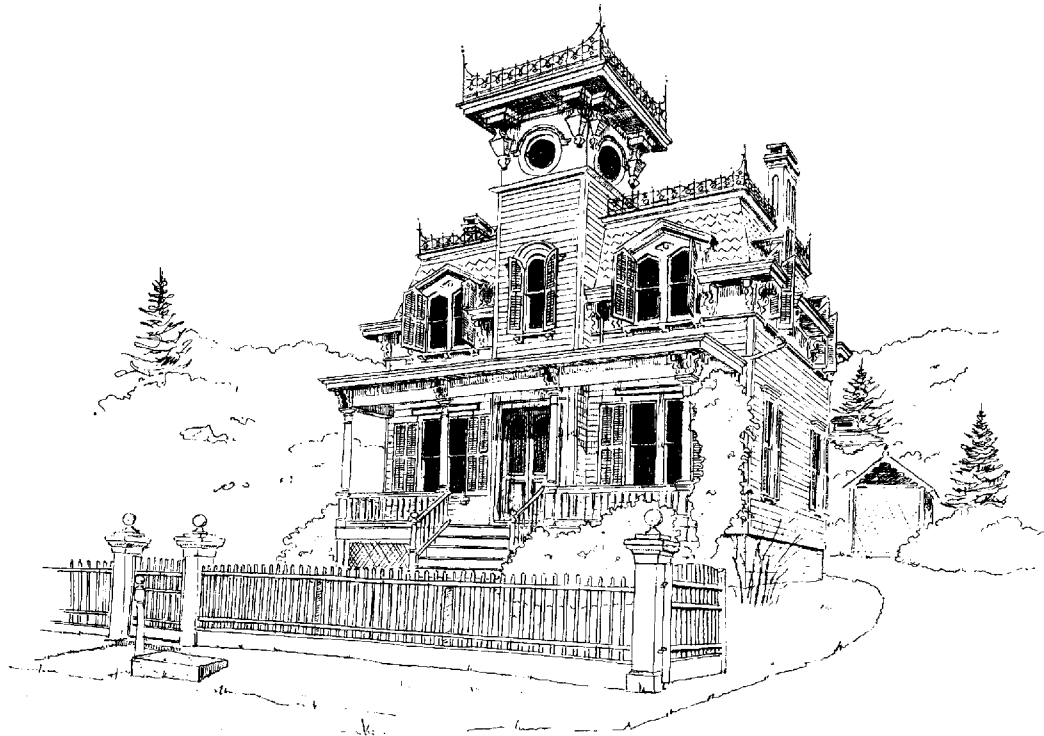
Little interior architectural detail is evident, primarily because of the fundamental simplicity of the house. The exterior faces of the two four-panel doors in the principal facade are trimmed with Tuscan mouldings which appear to have been made 1840–1850. Both doors probably came from the Glenwood schoolhouse as both are about the same date as the “eyebrow” windows already described. Both doors open to a simple porch which could not have been added until after the construction of the kitchen lean-to, circa 1870. Oddly enough, while the living room door is trimmed with matching Tuscan mouldings on its interior face, its fellow opening to the kitchen utilizes applied Federal mouldings in the style of a quarter century earlier. It is conjectured that these were used only because they were less expensive than the more stylish Tuscan mouldings. The kitchen door, it should be noted, retains its original wooden latch; probably the only example surviving in Roslyn. The living room mantel is a very late Federal style survival which includes projecting pilasters and a central panel over which the mouldings break in and out. The mouldings are primitive Tuscan in character and resemble the door mouldings somewhat. This mantel is a bit hard to pin down. Neither a schoolhouse nor a store would have been likely to have had either a fireplace or a mantel, and this one was made at the same time as the doors and “eyebrow” windows mentioned above. It must be assumed, therefore, that the mantel, also, came from the Glenwood schoolhouse and was re-used here at the time the one-storey early 19th century Mott store was enlarged. The lower storey flooring originally was laid on locust logs placed directly on the ground and, like all other local houses in which this method was followed, has rotted out and been replaced.

During the 1968–1969 renovation the principal alteration was the removal of the deteriorating east framed lower storey wall and its replacement with a moisture-proof concrete block wall applied directly against the early rubble retaining wall. This modification eliminated the enclosed passageway and increased

the width of the living room by almost two feet. Even so, the upper storey of the house still is almost two feet wider than the lower, as its east sill rests on top of the original retaining wall. This increase in the width of the living room required the use of longer joists to bridge the new dimension and the original beams were replaced with modern timbers. It should be recalled that the original, adze-trimmed joists extended to the east framed wall only and that the enclosed passageway incorporated separate, short, sawn joists. However, the early, upper storey flooring may still be seen between the new joists. In addition to the aforementioned alterations, the living room fireplace was rebricked and its chimney rebuilt. In this connection, the original fireplace in the kitchen was closed so that the space could be utilized to provide an adequately fire-resistant back wall for the living room fireplace. The early "step ladder" stairway, which occupied the space between the chimney structure and the east framed wall also has been removed. This probably dated from the 1870 enlargement. Other than the foregoing, the house has been replastered throughout.

Apart from the added 1934 gambrel-roofed wing, the house today looks very much as it did in the late 19th century photograph and, probably, very much as it did a century ago. In all likelihood it bears a very strong resemblance to the demolished Glenwood schoolhouse, which provided so much of its fabric. It has already been mentioned that the doors, "eyebrow" windows and mantel from the Glenwood house have been re-used in the Mott-Magee-Skewes House. Probably, the Glenwood clapboards also were re-used and their lengths, together with the use of the Glenwood "eyebrow" windows, would have assured the development of a 1½-storey clapboarded dwelling with a large lean-to at one end. It is this resemblance to the original Glenwood house which probably prompted Jonathon Conklin's nostalgic attachment to a structure so deeply related to his early career.

Several examples of early Magee memorabilia remain in the house. Sheriff Magee's night-stick has been mentioned previously. The most important is a mahogany drop-leaf table which has heavily reeded legs in the late Empire manner. This table appears to have been made in New York, circa 1850. Since it antedates the Magee's marriage it may have been brought here by Mary Ester Hutchings from her home in Manhasset. Also in the living room is a Victorian, open pedestal base, oval top table which dates from about 1880. This table was used by Samuel Magee as his reading table. Above this oval-topped table hangs a cased, pendulum wall clock which is credited with being a wedding gift to Samuel Magee and Mary Hutchings. In the kitchen there is a three-slat, rush seat, side chair, which dates from the mid-19th century, and a low-back Windsor arm chair, of the type popularly called "Captain's chair", which dates from the 1870's. Appropriately enough, this chair was given Samuel Magee by a tugboat captain.



JOHN COLLINS
3/04

James K. Davis House as it appeared when built (1877)
John Collins.

JAMES K. DAVIS HOUSE
139 East Broadway (1877)
Residence of Mr. and Mrs. Stephen F. Schindel

HISTORY AND EXTERIOR

The James K. Davis House appears on neither the Walling (1859) nor the Beers-Comstock (1873) Maps as it was not built until after their publication. The *Roslyn Tablet* for October 19, 1876, notes "Mr. James Davis is erecting a very fine cottage on the other side of the harbor." The November 10th issue is a bit more specific and notes that the house is situated on "the east side of the harbor next to the residence of Mr. W. Losee," and that the house "is nearly completed and presents a fine appearance." The house must have been completed by March 16th, 1877, as the issue of that date observes "James K. Davis' house is a model of artistic beauty, and contains all the modern improvements necessary for comfort and convenience." The May 11th, 1877, issue closes with the following philosophic observation: "Mr. Jas. K. Davis has erected a new picket fence enclosing his residence, and he now has without any exception, the prettiest place in Roslyn. It is better to be born lucky than rich."

According to biographical data furnished by Jean Davis Chapman, James K. Davis' granddaughter, and Grace Wiley Krukowski, daughter of Mr. and Mrs. Edward Wiley, James K. Davis died on September 6, 1923. In accordance with the terms of his will, dated at Roslyn, 15th May 1917, he left the house to his daughters Eugenia Vreeland Davis and Ellen Pierson Davis. Between 1923 and the sale of the house in 1939 there were periods during which the house stood empty. During a part of this period the house was loaned to the local chapter of the Masonic Order. In

James K. Davis (1 Nov. 1844–6 Sept 1923) was born at Wheatly, town of Oyster Bay, one of eight children of Samuel James Davis (1809–1873) and Mary Seaman Davis (1817–1892). Samuel J. Davis was a stone mason/plasterer/farmer. There are indications that there were five unrelated Davis families on Long Island in the 17th century, having come from either England, Scotland, or Wales. Family tradition indicates that James K. Davis ancestors came from Wales and had settled in the town of Oyster Bay by the late 1600's. James K., at age 14, was working in the store of William Valentine of Roslyn and then, at age 16, entered upon an apprenticeship to the carpenter's trade. At 21 he began to work at his trade. He married, October 24, 1876, Eliza Charlick, daughter of John Charlick and his first wife, Ruth Smith, descendant of the Smith/Raynor families who founded Freeport and Merrick. John Charlick was the proprietor of the Mansion House Hotel in Roslyn. He was a member of the first Roslyn School District Board of Education, from 1864 to 1874, serving as President from 1864 to 1872. He was also elected secretary of the Roslyn Hook & Ladder Fire Department at its organizational meeting held on Nov. 1, 1852, at the Roslyn Hotel. Eliza Charlick Davis died Dec. 2, 1880, leaving one surviving son, Frederick Coles Davis (17 Sept 1877–5 June 1953). James K. married, second, Sarah Day Hegeman, daughter of Robert Hegeman of Roslyn, whose home stood in the vicinity of the present Roslyn Savings Bank. By his second marriage, there were six surviving children: Eugenia, Ellen, Bruce, Marjorie, Lois, Mary. Sarah Hegeman Davis died in 1898.

James K. Davis was the contractor for the Bryce House, now the quarters for the Nassau County Fine Arts Museum; for the North Hempstead Town Hall, in Manhasset, and was one of the contractors for the Mackay Estate in Roslyn. He was a director (1907–1914) of the Bank of Hempstead Harbor (founded in 1906), now the Bank of North America. He owned an ice house south of Main Street in Roslyn, a blacksmith shop in Manhasset; a meat market on Willow Avenue in Roslyn; was elected Collector of Taxes for the Town of North Hempstead, in 1892, on the Democratic ticket, and re-elected the following term; was appointed Postmaster of Roslyn in 1893, under President Cleveland; was a member of the Roslyn Benevolent Association; a member of the Roslyn Board of Education from 1879–1895, serving as President from 1892–1895; life member of the Roslyn Hook & Ladder Co.; member of Masonic Glencove Lodge No. 580. His son Frederick remembered him as a quiet disciplinarian, busy with his work and caring for his seven children—and, for relaxation, participating in the trotting races at the old Mineola Fair Grounds.

January, 1938, the house was sold by the Davis sisters to Mr. and Mrs. Edward Wiley who, in turn, sold it to Mr. and Mrs. Ronald R. Galione in 1965. During the period of Galione ownership, the James K. Davis House was exhibited on the Landmark Society Tour in 1968. Shortly thereafter the house was purchased by Mr. and Mrs. Eugene Milbauer who, in turn, sold it to the present owners in early 1979.

Two excellent photographs survive which show the house as it appeared shortly after it was built. Another, taken circa 1905, shows the house after it was enlarged by James K. Davis. It remains almost unaltered since that time, apart from a small enclosure at the south end of the porch which is lighted by a single 1/1 sash on its west front and paired 1/1 sash on its south.

The original house incorporated elements of the Italianate and the French Second Empire. It is most accurately described as "Victorian Eclectic." The original house was sheathed with clapboards having an exposure of 5" to the weather. It rested upon a brick foundation, laid in common bond, from the cellar floor to the sills. It was five bays wide and two bays deep. There was only a single room on each side of the center hall. The window sash were all 1/1. These were elaborately trimmed with ogee-moulded, cross-topped surrounds capped by extended, pedimented, moulded drip-caps on the front windows of the first floor. The first floor side windows were only slightly less rich in that their drip-caps lacked the extended pediments. The principal cornice brackets were based upon a flush-boarded frieze which was moulded along its lower edge. The shaped brackets consisted of three vertical layers with the inner layer slightly recessed and the outer layers panelled on their sides. The cornice brackets were terminated at their fronts with turned rondels. The principal cornice supported a mansard roof, the slopes of which were sheathed with slates arranged in a diamond pattern. The moulded mansard cap was trimmed with a delicate cast-iron cresting. The second storey windows also included 1/1 sash of which the upper sash were pointed. The sash were set in pairs in shallow, gable-ended dormers, which were based upon the lower frieze mouldings and projected upward into the slopes of the mansard. For decoration, horizontally set, recessed, diamond-shaped panels were placed between the inner slopes of the upper sash. The most important architectural feature of the house was a square tower over the front doorway, which projected a full storey above the mansard roof. The tower, in the "Italian Style," included a circular window, at the third storey level, in each of its four walls. The west front of the tower includes a round-headed window at the second storey level, which has an elaborate projecting drip-cap. The tower terminated with a very low hipped roof which appears to be flat and which incorporates projecting eaves which rest upon massive, shaped modillions. The single second-storey tower window faced the street and is "round-headed" in the Venetian manner. All but the circular tower windows, on both floors, were protected by louvered shutters. There were brick chimneys at the centers of the north and south facades. The south chimney was completely enclosed. The back of the first floor portion of the north chimney was exposed through the siding, probably so that the fireplace could be submerged further into the wall on the interior. Both chimneys had slab-type weather caps. Both also were panelled on their east, west and outer faces. The north chimney had flat-topped panels, the south pointed arches. The original porch extended only across the principal (west) front of the house. The overhang of the porch roof was supported by paired brackets identical to the cornice brackets, but smaller. Each pair of brackets rests upon a turned column. Each of the four original porch columns was based upon a square moulded plinth which formed a part of the porch railing.

One of the earliest photographs shows the two first floor south windows, the square picket fence, with its massive gate-posts having spherical finials, which strongly resembles the fence of the Smith-Valentine House next door (TG 1964). The same photograph also shows a splendid post-lantern near the south end of the fence; a small gable-roofed building with shaped vergeboards which served as a well house, behind the southeast corner of the house, and, behind this small building, the corner of a much larger structure which was the stable and carriage house. James K. Davis' workshop was located on the second floor of this building. All this is gone today. The south windows are covered with a later enclosed porch; the picket fence about which the *Roslyn Tablet* enthused was replaced with a stone retaining wall when the level of East Broadway was lowered, ca. 1898; the small well-house and the stable have disappeared. However, all the other architectural characteristics described above have survived. The Davis house did have some later additions, as described below. However, these changes involved only very minor changes to the original house.

The third photograph, taken about 1905, shows four young girls and a dog standing in front of the house. The youngest girl, Mary Parker Davis, appears to have been about eight years old. She was born in 1898. The other girls are, from left to right, Majorie Carlton Davis, Ellen Pierson Davis and a cousin, Dorothy Jones. The principal changes shown in the photograph are the extension of the front porch around the north and south ends of the house. The north end forms a right angle. The south end is curved. A small single-storey wing has been added to the south end of the house. This is entirely contained within the new south porch and has a doorway opening to it. This new wing is two bays in depth and replaces the easternmost of the two first floor south windows. The small addition was built to function as James K. Davis' office. In addition to this office, a two-storey addition was constructed at the rear of the house. This projected north of the original north front and was terminated at its south end by a large bay window. The large, center bay window sash is 2/2, one of three sash in the house which departs from the 1/1 sash found elsewhere. This addition provided space for two additional ground floor rooms as well as additional second storey bedrooms. A two-storey kitchen wing was placed east of the new east addition. It is not possible to say whether this was new work completed before the 1905 photograph or was an original kitchen wing relocated from the 1877 house. There is only a crawl-space beneath this wing today. However, it is obvious that the visible diagonal sub-flooring and floor joists are quite modern. This floor was installed by the Wileys shortly after they bought the house in 1938. In addition, the visible part of the kitchen wing foundation is a melange of rubble, brick and Portland cement. This probably also represents a 1938 repair. These structural changes make it difficult to decide, today, whether the kitchen wing was built in 1877 or approximately 20 years later. The kitchen wing also includes two small 2/2 windows along the south front at the first floor level. These also could date from either of the two construction periods. In addition to the changes mentioned, the picket fence and the post-lantern had been removed by the time of the 1905 photograph. The fence has been replaced by a fine ashlar retaining wall having cast stone copings which survives today. The diamond patterned slates in the mansard survived in the 1905 photograph, but the cast iron cresting above it had been removed. The original lacy cresting was found in the attic by Dorothy Schindel and was replaced in 1982. The well house with the shaped verge-boards had been removed by the time of the 1905 photograph but the barn behind it has survived, although we are unable to say whether the 1877 structure and the 1905 structure are the same building. A single storey, gable-roofed synthetic sided garage

stands on this site today. The Wiley family did not build it but it was standing by the time of the Galione purchase. Examination of its interior shows some mortise-and-tenon joinery, diagonal wind-bracing, etc. The floor of the present loft obviously was built in two sections as the floor joists of the north and south sections run at right angles to each other. Obviously at least part of the present garage survives from the original barn which may have been built in two parts. Much of the remainder has been fashioned from salvaged materials. The Wileys "repaired the garage" and may have removed part of, or otherwise altered, the early barn.

The present house is identical to the one in the 1905 photograph except that the diamond-patterned mansard slates have been replaced with asphalt strip shingles. It has been mentioned above that the original lacy, cast-iron roof cresting has been replaced. The principal change has been the construction of a small addition at the west end of the south porch. This addition has a paired 1/1 sash along its south exterior wall. This small addition does not open directly to the porch through a doorway. There is, however, a small 1/1 window in its west wall. This small addition was in place when the Wileys bought the house. Since the Davis family had not lived in the house for a number of years prior to the Wiley purchase and, during a part of this period, the house was loaned to the Masons, it seems likely that this addition had been completed prior to James K. Davis' death in 1923.

INTERIOR

The house is entered through its original paired doors which include "round-headed" glazing above and square panels below. Both glass and panels are vigorously moulded.

Hallway. The center hall is located immediately inside the paired front doors and extends back through the entire 1877 house and, originally, opened to the early kitchen. Stylistically it is typical of its period and employs vigorously moulded stepped door surrounds which enclose four-panel doors which are moulded on both faces. Most of the original porcelain door fittings, i.e., knobs, rosettes and keyhole covers, have survived throughout the house. The stair-rail originates at an octagonal newel which includes an ogee-moulded panel on each face. Each recessed panel is veneered with burl walnut. The newel itself, and the triple-cusped massive railing also are walnut. In all likelihood, the heavy, turned balusters are walnut but now are covered with paint obscuring the character of the wood. The panelled wall beneath the stairway is ogee-moulded. One of the taller panels forms the door of a closet. Beyond the stairway, just above floor level, is a small cupboard. Originally this was the location of a safe. Just above the safe cupboard is a shelf which, today, has no opening. Originally this provided access to a small pantry which opened to the original dining room. According to Jean Davis Chapman, all the wooden hallway trim, apart from the walnut stair-rail, was wood-grained. All this is covered with paint today. The original plaster cornice and chandelier medallion have survived. The original 5" yellow pine flooring was covered with the present flooring by the Milbauers. The original pine flooring was carpeted and included the large grill for the "ductless" hot-air furnace below.

Front Parlor. In the original house, this room was the "parlor" as no rear parlor existed at that time. This room, like the entrance hall, dates from the original house and utilizes the same prominently stepped baseboard with moulded capping. The moulded gesso cornice in the front parlor is even more elaborate than that in the hallway as it includes a secondary moulded gesso panel inside the primary cornice.

The elaborate gesso chandelier medallion is executed in the pure Eastlake Style. The window surrounds employ the same mouldings as the doorways. At this point it should be noted that the wooden decorative trim of the three original principal ground floor rooms, i.e., the entrance hall, dining room and parlor, is all identical and was grained originally. However, the ceiling cornices and chandelier medallions differ in each of the three rooms.

The windows are tall and narrow and mostly paired in the manner of the period. All the windows are ogee-panelled beneath the sash. The typically Victorian slate mantelpiece is now painted to match the remaining trim, but was marbellized originally. The round-headed fireplace opening, with its moulded cast-iron surround and pierced "summer-cover" are original to the house.

Library. The room behind the original parlor is part of the late 19th century addition. The entrance to this room suggests this difference in period with its shallow, keystone arch resting on clustered, panelled piers and having a barred grille within the arch itself. The room behind the original parlor was built to serve as a library. It is used as a music room, today. It, like the present dining room, is stylistically much simpler than the original, major, ground floor rooms. The door and window mouldings consist of a torus, cove and ogee and are also found in all the second storey rooms, regardless of date. These mouldings probably were copied from those in the original bedrooms. The windows are not panelled beneath, but are finished with conventional sills and stools. The bow-window in the east wall is a relatively recent alteration. The baseboards all are plain and have ogee caps. These, also, are the same as those of the second storey. The library has its own exit to the north porch, which was extended to this point at the time the house was enlarged. The upper $\frac{2}{3}$ of the narrow porch door is glazed. The lower $\frac{1}{3}$ includes an ogee-moulded panel.

Later Dining Room. The second, and present, dining room is entered from the library through a rectangular opening with chamfered corners. This was installed by the Wileys. In the original enlargement the dining room could be entered from the center hall, or from the original dining room. The Wileys used this room as a kitchen. After the contemporary kitchen, to the east, was made usable, by reconstructing the floor and foundation, the Wileys had two kitchens. The later dining room trim is the same as that in the library. The large bay-window, at the south end of the room, includes canted sides and is contemporary with the room. The large central window of the bay includes 2/2 sash. The window latches are embossed cast-iron and are contemporary with the room. The same latches were installed, at the same time, on the windows of the original rooms which, however, have embossed brass sash handles which date from 1877. The door hardware, however, of the rooms in the addition, differs from the porcelain hardware of the original rooms. The later doors have rectangular plates on both faces for the knobs and keyholes.

Early Dining Room. The dining room, one of the three original ground floor rooms in the original house, was replaced by the present dining room after the house was enlarged. Subsequently it has served as an informal sitting room. The gesso cornice and chandelier medallion are more elaborate than those of the center hall; less so than those of the original parlor. The Victorian slate mantel was marbellized originally. It is similar, but not identical, to the front parlor mantel. The moulded, round-headed cast-iron fireplace surround is original to the room. Its summer cover now is stored in the cellar and the fireplace opening filled by a modern coal stove.

When the house was enlarged and the porch extended on the south front, that part of the porch behind the fireplace wall was enclosed to serve as a small office for James Davis, a mason-contractor. This office survives with Mr. Davis' built-in work shelf facing a small east window. There is a large blueprint drawer beneath the work surface. The stool also survives. James Davis' massive, oak, roll-top desk stood at the north side of the room. At the west end of the office there is a doorway which originally opened to the south porch but now opens to a later south porch enclosure which serves as a sort of bay window to the original dining room. The exterior doorway is, therefore, now indoors. Its elaborate door includes an etched glass panel which includes a central figure of a deer surrounded by stylized designs of leaves and flowers. The door includes moulded panels above and below the glazing. The small panels immediately beneath the glass are decorated with moulded gesso swags.

The closet located in the northeast corner of the original dining room is an early pantry. Originally there was a "pass-through" window above the surviving wooden shelf, mentioned in the description of the center hall. This opening provided access to the original kitchen which was a very short distance away. The pantry is very similar to that in the Warren Wilkey House (TG 1973-1978-79-80-81). All its original drawers and shelving, some of which is removable, has survived.

Kitchen. The two-storey kitchen ell, which includes a vertically-boarded enclosed stairway to a housekeeper's room, upstairs, survives. It cannot be determined if this wing is an 1877 kitchen wing which was relocated at the time of the alteration or if it actually was constructed at the time the house was enlarged. The writer (RGG) favors the relocation concept. The staircase sheathing is about 4" between the beads, a type of sheathing which had been replaced by 1900. The Norfolk latch on the board-and-batten door at the bottom of the staircase is a type which came into use at the time of the Civil War. The window facings have ogee-moulded, back-banded surrounds. As mentioned above, the south windows include 2/2 sash. These are quite short, probably to permit a working area beneath. The present sink area replaces the original zinc sink which had an indoor water pump connected to the well just outside the south entrance. The plain baseboards are 4" in height. A cast-iron coal stove and the early sink survived until 1968. Shortly thereafter the Galiones restyled the kitchen removing most of its early character. Only the stone hearth survives to indicate the site of the stove. Two interesting details survive in relation to the kitchen. The cast-iron pump survives immediately outside the south kitchen entrance. To the north may be seen the ivy-covered remains of a concrete privy foundation.

SECOND STOREY

The most interesting feature of the second storey is the Italianate tower, which may be entered from the front end of the second floor hallway via a ladder. While the interior of the tower is plastered and an early right-angled bench survives for the comfort of viewers of distant prospects, the main purpose of the tower was to control the summer heat by permitting the exhausting of rising hot air through its open windows.

The second storey trim is less elegant than that of the major, early rooms below. The mouldings consist of combined torus, cove and ogee mouldings identical to those of the later first floor rooms. The mouldings of these, as well as those of the later bedrooms, probably were copied from the early second storey trim. The four-panel bedchamber doors are ogee moulded on both faces. All retain their original porcelain door fittings. The original 5" wide yellow pine flooring survives throughout

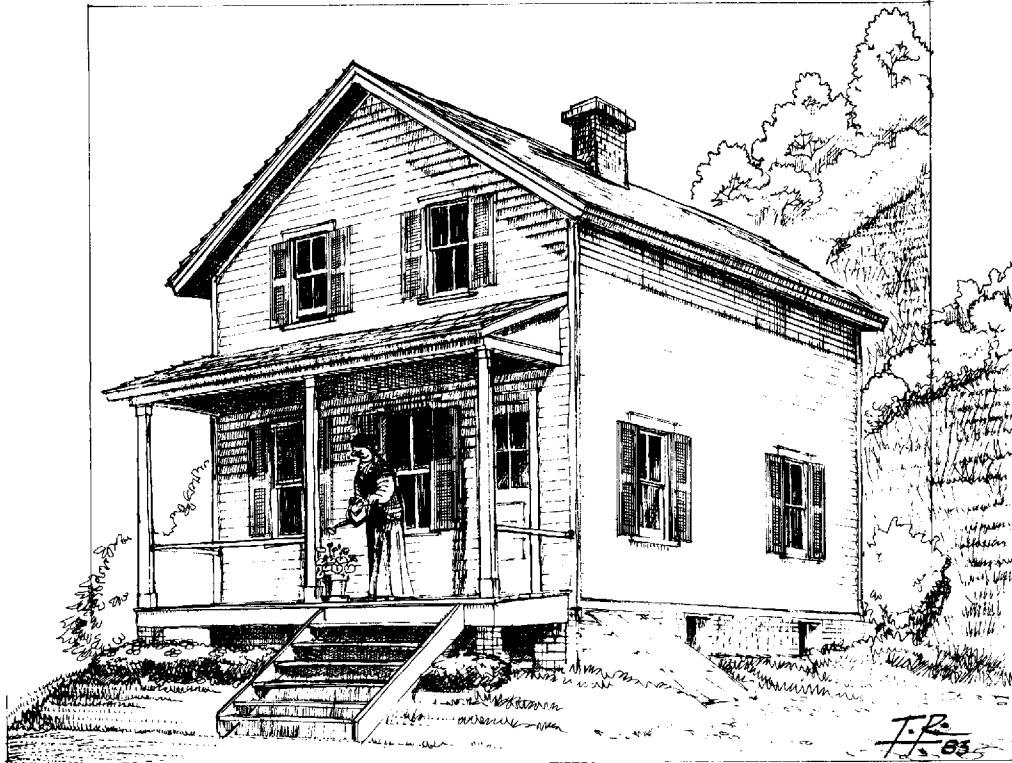
the second storey. The plain baseboards are ogee capped. The southwest chamber has two doorways and, originally, was two rooms.

At the rear of the hallway there is a short flight of stairs which descends to the second storey of the ell. In the original house a large linen closet was located on the north wall at the bottom of these steps, with entrance to the wainscotted bath directly opposite. It should be recalled that the original hallway was two bedrooms shorter and that this stairway was placed considerably closer to the front of the house.

CELLAR

The cellar of the house is large and commodious with brick walls extending from the cellar floor to the sills, except for the area under the kitchen which has only a crawl space and which has already been described. The hearths of both fireplaces rest upon arched brick supports. The two front cellar rooms have brick dividing walls which, with their ceilings, were plastered originally. Some of this plaster survives. These two rooms are located immediately beneath the original parlor and dining room. Between the two, beneath the entrance hall, there is a small room which served as a furnace room for an early, ductless, hot air furnace, which exhausted to a large grill (now covered with later flooring) in the floor of the center hall above. Part of this space served as a coal bin, as a coal chute survives which opens in the north cellar wall. This chute, obviously, dates from the original house as its entrance was covered and it became useless after the porch was extended along the north side of the house. At the east end of the early north cellar room there is the upper section of a very large corner cupboard which dates from the first half of the 18th century. This is bonded into the wall and has a barrel-staved back. The front of the cupboard is best seen from the other side of the brick dividing wall. The cupboard retains its shaped interior shelving and is very large. It measures 56" in width and this section is 56" tall. This suggests that the original corner cupboard was at least eight feet in height. The floor joists of the early cellar run from north to south. These are sawn, are 3 × 9", and are set on 20" centers except for two heavier, 4 × 9" beams at the center, which are set on 30" centers. The walls of the early part of the house are filled with brick nogging between the framing members. This is an early, and mostly unsuccessful, attempt at insulation. Similar brick nogging survives in the Jerusha Dewey House (TG 1982-83) and at Locust Knoll (TG 1969-70).

The new part of the cellar, beneath the library and new dining room, also has brick walls from floor to sills. These also, with their ceilings, were plastered originally. The south bay window also has a full foundation, which includes a small window in each of the three faces. The floor joists in the "new" cellar are 2½ × 8" and run from east to west. They are set on 16" centers and are cross-braced at regular intervals. Diagonal sub-flooring may be seen between the floor joists which provides some indication concerning the earliest use of this technique. It is not known whether or not brick nogging was used in the walls of the new section of the house.



Rafferty-Craft House (Ca. 1890)
As it appeared Ca. 1915.
Thomas Hauck

THE RAFFERTY-CRAFT HOUSE
165 East Broadway (Circa 1890)
Residence of Dr. & Mrs. Thomas Loeb

HISTORICAL BACKGROUND

Widow Rafferty's house on East Broadway is not shown on the Walling Map (1859), the Beers-Comstock Map (1873) or the Wolverton Map (1891). It could have been built as early as 1888-1889 as most real estate atlases took two or three years to prepare and publish. It is located on a part of East Broadway which is not shown on the very detailed Sanborn Maps. According to Arnold Craft (born 1891), who, with his widow, Ann, owned the house from 1944 until 1981, and who were interviewed by a team from the Bryant Library on June 14, 1972, Rudolph Dugan, who lived in the Samuel Dugan II house (T.G. 1968-1969) nearby, told him of the origins of the house. According to Mr. Dugan, a man named Rafferty was shot and killed by a constable on "Bunker Hill," the area around the Roslyn Railroad Station. Apparently the villagers felt very badly about this and built Widow Rafferty a tiny house at 165 East Broadway on a lot barely larger than the house. A reason for the very small site was the very steep hillside which no longer survives. As the land south and east of the Rafferty cottage was "mined" for sand and gravel, it became flat enough to build a large blacksmith shop immediately to the south. The gravel mining operation was probably just one more burden added to the many Widow Rafferty was forced to bear. Mrs. Arnold Craft, in a typescript describing her taped interview, quotes Grace Charlick Noble, who was born in the William A. Craft house at 199 East Broadway in January 1880. Subsequently Mrs. Noble lived at 207 East Broadway, which was built for Evangeline Craft Charlick, her mother, for about twenty years. Mrs. Noble, who is a good reporter, described how Mrs. Rafferty and Mary McCormick lived together in the Rafferty house when Mrs. Noble was a little girl. They took in laundry which they washed in the basement. Since the house had no central heating, running water or other conveniences, they carried the water from springs across East Broadway, in today's Roslyn Park, which they heated on an iron stove in the basement. The same stove served for heat and cooking and to heat the irons. Mrs. Rafferty's daughter, Jennie, married Frank Connolly, who owned the blacksmith shop immediately south of the Rafferty residence. In 1925, Arnold Craft, an automobile and aviation mechanic, whose ancestors had lived in Roslyn since the 18th century, bought the blacksmith shop from Frank and Jennie Connolly and established Craft Motors, an automobile repair shop and Chevrolet sales agency in the building. In 1944, he bought the Rafferty house from Stanley Krukowski because his (former Connolly) land surrounded it on two sides. He described the house as a "mere shell" of no use to anyone but to him. He improved the house by installing central heating, plumbing, new flooring, windows and insulation (asbestos shingles) and rented it to a variety of tenants, the most permanent of whom was Arthur Speedling, who lived there from March 1946 to November 1955, the time of his death. Subsequently, Mr. Craft completed additional improvements to the house and he and Mrs. Craft resided there until his death on September 12, 1974. Mrs. Craft continued to live in the house until it was sold to Mary Ann and Barry Wolf in September 1981. In November of that year it was sold to Thomas and Patricia Loeb, the present owners.

Little is known of Mrs. Rafferty and daughter, Jennie. A review of John Radigan's "History of St. Mary's, Roslyn" (1943) does not mention either a Rafferty or a Connolly among the original St. Mary's parishioners (1871) or among

the Catholics living on Bunker Hill (1873), although both could have come to Roslyn after these dates. A "Miss Jennie Raftery (sic)" contributed \$20 toward the purchase of the Stations of the Cross for St. Mary's in 1902. This may be a typographical error and "Jennie Raftery" may be the "Jennie Rafferty" who married Frank Connolly, the blacksmith. Finally, there is an entry, in a list of burials between 1901 and 1929, that Mary Raferty died on August 2, 1901 at the age of 72. Probably she was too old to have been the Widow Rafferty for whom the house at 165 East Broadway was built. So far as Mary McCormick is concerned, Radigan lists a "Patrick McCormack" among St. Mary's original parishioners. He may have been a relative. In any event he died on October 8, 1901 at the age of 75.

Five generations of Crafts have resided in Roslyn beginning with Robert Craft, Arnold's great grandfather, who was employed in the pre-Revolutionary Onderdonk-Remsen-Gaine Paper Mill (1773). The family included Arnold's older brother, Charles, who was mayor of Roslyn during the mid-1950's. John Langley Craft, Arnold's grandfather, was a carpenter who built the John L. Craft house at 199 East Broadway and the Evangeline Craft Charlick house at 207 East Broadway. John Langley Craft was one of the founders of the Roslyn Hook and Ladder Company in 1852. John's son, William A., was Arnold's father. He and his son operated the local butcher shop from 1863 to 1947. After William's death, his son, John, reopened the shop in 1948. Arnold's mother, Abbe Anne Verity, grew up in a large house at the beginning of West Shore Road on the site of the present Roslyn Art Center. Abbe Anne attended school in the small building which originally was Rev. Wallace Kirby's study (T.G. 1979-1980). Her mother, Jane Verity, owned most of the land which is now Roslyn Pines. Jane Verity also operated the West Toll-Gate from her home. Abbe Anne's father, Joseph, was a shipbuilder in Seaford. He walked home to Roslyn on weekends.

Arnold Craft was born in 1891 in the Verity homestead on West Shore Road. In 1912, he worked as a machinist for the New York Motor Car Company on West 40th Street. He left there in 1914 to work for the Brewster Company in Long Island City, an organization which did special coach-work for early motor cars. During the following year, he opened his own garage in Staffordville, New York. He enlisted in 1917 and was assigned to aviation mechanics. In 1918, he was assigned to Bolling Field in Washington, D.C. and remained there as a civilian after the war ended. He left there to work for the Nebraska Aircraft Corp. in Lincoln, where he met Charles A. Lindbergh. After his return to Long Island to work at Roosevelt Field he checked out Lindbergh's plane, "The Spirit of St. Louis", before its transatlantic flight. He left Mitchell Field to return to automotive repairs and sales, first at the Sagamore Garage in Oyster Bay and, subsequently, at his own shop on East Broadway. While working on East Broadway he formed a connection with Anton E. ("Tony") Walbridge, a broker on Wall Street, who was mayor of Roslyn from 1935 to 1937. Mr. Walbridge was seriously interested in yachting and Craft gave up his business to become Walbridge's captain, motor mechanic and general companion, a relationship which survived until "Tony" Walbridge's death twenty-one years later.

ARCHITECTURE

Exterior:

The house is a small cottage, having a gable-ended roof, the ridge of which extends from east to west, at right angles to the road. The eave soffits are closed and the house is trimmed with plain corner-boards, which completely cover the corners,

a plain water-table and plain door and window-facings and drip caps. The door- and window-facings are relatively wide, $3\frac{3}{4}$ ", in a manner of the late 19th century. The house is three bays wide by two bays deep. The original sash was larger than today's and was 2/2 or 4/4. The present, mid-20th century horizontally glazed sash were introduced by Arnold Craft who fitted them to the original openings by means of wooden inserts, thus preserving the dimensions and trim of the original openings. The original windows were, of course, fitted with louvered shutters. There are 2 upper storey sash in each of the east and west gable fields. These are slightly indented to accommodate to the more confined space. There are no upper storey sash in the north and south walls. The original first floor sash at the east ends of these walls were replaced with double windows of the mid-20th century by Mr. Craft. However, the filled in outlines of the original openings are easily seen in the clapboards. The ogee moulded 4-panel front door was provided by the Roslyn Preservation Corporation to replace a flush door installed by Mr. Craft. The present door is entirely in keeping with the design and period of the house. Most of the original clapboards survive. These have exposures of $4\frac{1}{2}$ " on the east and west fronts and 4" on the north and south. In all likelihood this difference was unintended. All the clapboarding was covered with asbestos shingles by Arnold Craft. These were removed by the present owners in 1982. The west and south wall clapboards have been carefully cleaned, repaired and painted. Those on the north and east walls require further work. Some of the original medium-gray paint survives on the east wall. The north wall is badly weathered and medium-gray paint with traces of green over it are still visible.

The brick foundation is laid in American bond all the way down to the basement floor, with the exception of a small area in the southeast corner at which the lower part of the foundation is constructed of rubble. It is not known why this was done. Because of the slope of the site, much more of the west foundation wall was visible above grade than of the east. Originally, there were two basement windows in each of the walls except on the east. The basement windows were located immediately beneath the first floor window openings. The west openings have been bricked in. The original sash, having two vertical panes, survive in their openings in the north and south basement walls. These appear to be smaller than the sash in the now closed up west openings. The original chimney at the center of the ridge is missing. The exterior chimney at the east end of the house is a Craft innovation. The original rubble cellar bulkhead survives at the west end of the south wall. This has been extensively reworked. The enclosed porch at the east end of the house dates from the mid-20th century and later.

A photograph of the Rafferty-Craft house survives in the Bryant Library archives. This shows the west and south facades. While it appears to be very early, it probably dates from some time after Arnold Craft bought the house in 1944. By the time it was taken the original central chimney had been removed and the present exterior chimney built at the east end. The rubble cellar bulkhead, which had not yet been stuccoed, was in its present position; however, its stonework is so coarse it is assumed to have been reconstructed after the house was built. Early 2/2 sash were in position in the original window openings except for the east opening in the south wall where the original window had been replaced with smaller, paired 6/1 sash. However, the patch over the original, larger opening is clearly visible. Presumably, the same situation prevailed on the north side of the house. No shutters are in evidence although a few shutter pintles can be seen. Overhead electric and telephone connections are clearly visible in the photograph. Since Mr. Craft stated in his taped

interview that the house had no electricity when he bought it in 1944, it is obvious that the photograph must have been taken after that date. Finally, there is a single storey, pent-roof porch in the photograph which extended across the entire west front of the house. The porch roof is supported by three solid, square wooden piers which have simple bases and capitals. The pipe railing had no balusters. There is no porch stairway in the photograph. This was located opposite the front door where there is no railing. It is not known whether or not this front porch is original to the house. During the restoration of the west front, in 1982, there was no evidence of porch framing members extending through either the water table or the clapboards. However, the west water table has been replaced and clapboard repairs to the west front also have been made. It is unlikely that this determination can be made unless an earlier photograph of the house is found or the appropriate stud and sill area actually exposed. In any event, Mr. Craft removed this porch and replaced it with a small concrete stoop having a small gable-ended roof. During the summer of 1982, the concrete steps and platform were removed and replaced with architecturally more appropriate wooden steps and platform. The pitched roof was retained, and a pair of large Eastlake-style brackets, circa 1890, were added to provide decoration and support.

Interior

The house originally probably had a side-hall plan, although this division is missing today. The original 7" yellow pine flooring survives on the first floor and marks in the flooring suggest there once was an interior wall which extended from west to east about 5' from the south wall of the house. At present, there are only two rooms on the first floor, a parlor and a kitchen-dining room. A heating grill dating from the early 20th century, but probably installed by Mr. Craft after 1944, also survives. Mr. Craft almost certainly installed the 5½" beam which extends from east to west across the house to support the second storey floor joists. Most of the early trim in the parlor and kitchen was removed by Mr. Craft. Much of this was replaced in 1982 using simple, beaded facings appropriate to the house. The 4-panel, ogee-moulded doors leading to the basement, and in the east kitchen wall were inserted in 1982 but are stylistically appropriate to the house.

The stairway to the second floor is the most interesting architectural feature of the interior. The stair-case is original to the house and retains its original stringer which is 7" high and beaded. The fine San Domingo mahogany stair-rail dates from the second quarter of the 19th century. The stair-rail features a finely turned newel, a railing which is circular in cross-section and slender urn-turned balusters. Six of the balusters do not match the others and probably are replacements. The railing passes across the stair-well fascia and terminates with the second storey flooring, which also terminates the upper balusters. While it is obvious that the stair-rail dates from the building of the house, it also is obvious that it was re-used at the time of building. The railing is slightly too long and, as a result, the newel tilts very slightly toward the west. There are filled-in baluster drill holes on the lower side of the railing which have no relationship to the present stairway. It is tempting to think that the stair-rail might have been re-used from the Caleb Valentine house on Main Street (T.G. 1977-78) which burned in 1887. However, according to Francis Skillman, the Caleb Valentine house was built 1800-1810 and could not have had a stair-rail in this style.

The second floor retains its original flooring over which mid-20th century hardwood flooring was laid by Mr. Craft. The door and window facings also date

from the mid-20th century. The plain, un moulded baseboards may be the original but could date from the mid-20th century. The original tie-beams remain exposed. These bear no evidence of plaster lath, a finding which suggests strongly that originally the second storey was not plastered.

The basement originally was intended for use as a working and living area and has substantial windows above grade on three sides. It has been already mentioned that the larger west windows have been bricked in. The walls are entirely brick except for a small area of rubble near the floor at the east end of the south wall. Originally the walls were plastered directly on the brick. It is not known why the projection at the grade level of the west and a part of the north wall were laid in the original brickwork. It may have been for added support as more of the foundation was above grade in these areas. The 2" x 8" first floor joists are now exposed and run from north to south on 23" centers. Marks of plaster lath on their lower surfaces are clearly visible. Originally, the entire basement was plastered which substantiates the tradition that it was the principally used space in the house. The original doorway to the cellar bulkhead survives. It includes a fine, circa 1830, board-and-batten door made up of 10" wide boards having 1/4" beads. It has been added to on both sides so that it would fit the door case. Like the stair-rail, it is an earlier architectural feature which has been re-used from another building. Like the stair-rail, it may have been in its present location since the house was built.

RESTORATION

The house was acquired by the present owners in November 1981. Almost immediately they embarked upon a program of restoring the house to its original appearance so far as is known. John Stevens, who has worked extensively in Roslyn, was retained to plan the restoration which mostly consisted of removing alterations made by Arnold Craft. The asbestos shingles were removed and rotted clapboards repaired or replaced. Mr. Craft's concrete stoop was removed and an appropriate wooden replacement fabricated. Late 19th Century decorative brackets were added to support the gable-ended porch roof. On the interior, later flooring was removed from the first floor and inappropriate trim was removed and replaced with suitable substitutes. The horizontally glazed mid-20th Century window sash still await replacement. Paul Czarnecki was the carpenter who has completed this project so far as it has gone. It also should be noted that much of the work was accomplished by Dr. and Mrs. Loeb.



Evangeline Craft Charlick House (1895)
Thomas Hauck

EVANGELINE CRAFT CHARLICK HOUSE
207 East Broadway, Roslyn (ca. 1895)
Residence of Mrs. Joshua J. Nasaw

HISTORICAL BACKGROUND

The Evangeline Craft Charlick House does not appear on the Walling Map (1859), the Beers-Comstock Map (1893) or the Wolverton Map (1891). According to an interview with Mrs. Arnold Craft (see Rafferty-Craft House, TG 1983-84), John Langley Craft (1818-1902), who lived at 197 East Broadway, "built a house located next to his, at 207 East Broadway, Roslyn, for his daughter around 1875, Evangeline Craft Charlick, cost \$1700.00 to build (land and house). Mr. Charlick was a builder." According to a letter to Jean Davis Chapman (James K. Davis' granddaughter (TG 1984)), from Evangeline Craft Charlick's granddaughter, Constance Charlick Terrell, "the house was built in 1880, not in 1875." Mrs. Terrell further commented, "It was not built by my great-grandfather John L. Craft for his daughter Evangeline Charlick (Baldwin). "She was a widow with three children and she had it built herself for \$2500.00 and paid it off by dressmaking." In a conversation with the writers (PNG and RGG), early in 1951, Warren Terrell (husband of Constance Terrell) said the house was built between 1890 and 1895. Since Evangeline's husband, John Charlick, died November 17, 1879, Warren Terrell's estimate probably was fairly accurate. Constance Terrell has donated a number of documents relating to the house to the Landmark Society. These indicate that the site was assembled from two parcels of land. The larger, a lot approximately 50 x 85', was conveyed by "John Craft (widower)" to Evangeline Charlick, widow of John Charlick, owner of the Mansion House, for the sum of \$200.00 on 6/29/1895 (Queens County Liber 1073 of Deeds, pg. 175, 7/2/1895). The second, a land-locked parcel to the east of the first, approximately 25' x 50', was purchased by Evangeline Charlick from W. Wallace Kirby for \$75.00 on 10/7/1895. No recording reference was specified. Mrs. Charlick paid Mr. Kirby \$50.00 at the time of closing and the balance (\$25.00) on 5/18/1896. On 10/29/1895 Evangeline Charlick obtained a mortgage of \$500.00 from Elizabeth R. Hewlett, using the parcel of land she had acquired from her father for \$200.00 as security. This mortgage was recorded in Queens County Liber 713 of Mortgages, pg. 435, on 11/15/1895 and was satisfied on 9/30/1901. The proceeds of the mortgage probably were used to defray at least part of the cost of building the house.

The foregoing does not satisfy the question of who actually constructed the house, although it probably does establish that it was built circa 1895-1896. It could have been built by John Langley Craft, even though his granddaughter, Constance Charlick Terrell, wrote that he did not. If he did build the house he would have been 77 at the time of its construction. He did, however, survive for another five or six years after the house was built. Regardless of who built the house, Evangeline Craft Charlick was surely the driving force behind its construction.

On 7/16/1932, Evangeline Baldwin (formerly Evangeline Craft Charlick), sold the combined properties (and the house) to her granddaughter, Constance Charlick Terrell, for a purchase money mortgage of \$2000.00 plus \$1.00 "and other good and valuable considerations." This deed was recorded in the Nassau County Liber 1685 of Deeds, pg. 231, on 7/18/1932. In 1951 Constance Charlick Terrell sold the house to Peggy and Roger Gerry who, in turn, sold it to Ethel Huff in April, 1956. In September, 1966, Ethel Huff Burkhard sold the house to Mr. and Mrs.

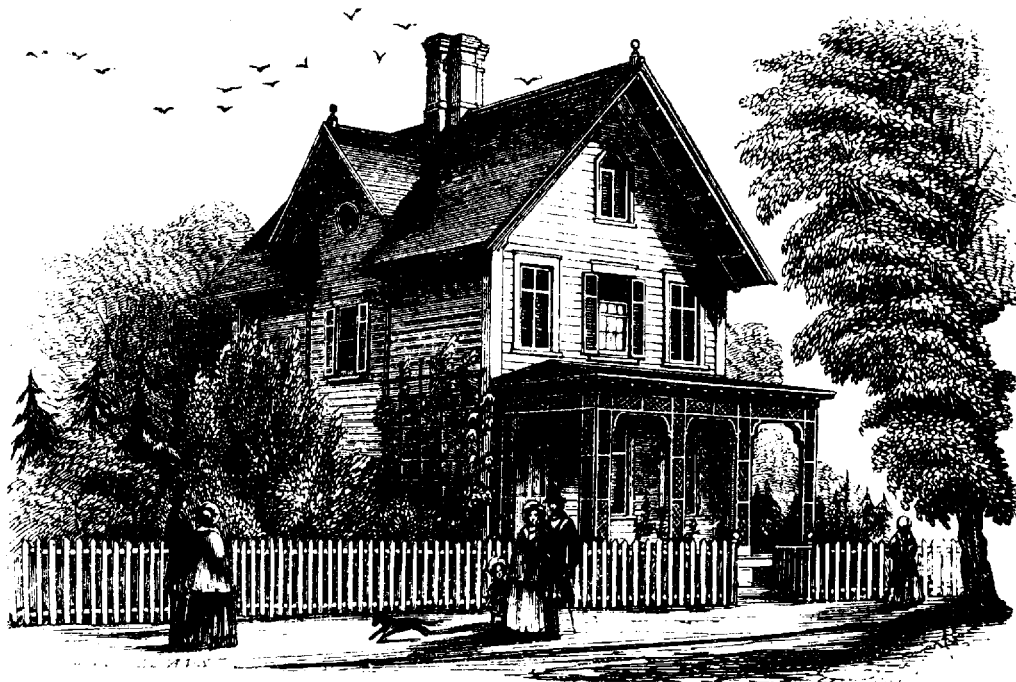
Walter Jankowski. Subsequently, about 1972, the house was bought by Alexander and Susan Prisant who sold it to its present owner, Mrs. Joshua J. Nasaw, in 1974.

EXTERIOR

The house is three bays wide by 2 bays deep and is built in a sidehall plan. It has a gable-ended roof, the ridge of which runs east and west, at right angles to the road. There is a two-storey wing, at the east end of the north front, which was designed to include the kitchen and a bed chamber over it. There is a commodious, pent-roofed porch which extends across the front of the house and along the north front to end at the kitchen wing. This, with its shaped, scrollwork brackets, turned posts and chinoiserie fretwork railing, is one of the most important architectural features of the house. The aforementioned characteristics have produced a house which is very similar to Design #1 in Calvert Vaux' "Villas and Cottages" which was published in 1857. The original design was produced by the firm of Vaux and Withers some time earlier.

This design, which could be produced very cheaply because of the availability of machine-made nails and the resultant balloon frame by the mid-19th century, made possible the construction of a vast number of similar houses during the next half century. A similar house, the Oscar Seaman House (TG 1967-68-1978-79) was built as recently as 1904. The English architectural historian Osbert Lancaster calls these houses "American Basic" (A Cartoon History of Architecture, Ed II,

DESIGN No. 1.—(V. & W.)



PERSPECTIVE VIEW.

Design #1, Calvert Vaux, "Villas & Cottages," N.Y. 1857
J. N. C. Williams

John Murray, Lond, 1975) and feels that they can absorb infinite levels of alteration without real damage. He suggests that the adaptability of these houses to the requirements of their residents was responsible for much of the great accomplishment of America during the second half of the 19th century.

Because of its steep hillside location the house is sited almost a full storey above the street. The presence of a full storey grade along its principal (west) front makes its elaborate front porch even more prominent. The space beneath the front porch is screened with an exterior lattice wall laid in a checkerboard pattern which is entered through a full-sized door of the same material. Inside this lattice screen the brick-walled basement may be entered through a board-and-batten door. There are two full-sized 2/2 windows beneath the porch. According to Constance Charlick Terrell, these windows (and the doorway) were included in the plan by Evangeline Charlick so that she would be able to live in the basement if economic circumstances ever forced her to rent the main part of the house. This need never eventuated.

The house is built upon a brick foundation laid in common bond, which extends all the way from the sills to the floor of a full cellar. There are two chimneys, one set at the ridge of the main roof, the other at the ridge of the north wing. The main chimney is larger and somewhat more elaborate than the wing chimney. The latter rises straight from the roof and has a projecting two-course cap laid two courses beneath the chimney top. The principal chimney is based upon a stepped brick plinth and has a three-course cap, of which the upper course projects more than the lower two, set two courses beneath the chimney top. The house is sheathed in shingles, probably the original, having an exposure of 6" to the weather. This probably reflects the influence of the "Shingle Style" of the late 19th century upon a house of earlier design. The roof also was shingled originally, also with an exposure of 6" to the weather. The roof is not bracketed but has a substantial overhang. The eave facings are moulded with ogee mouldings and the closed soffits are sheathed with beaded wainscot. The exterior window facings all have drip caps and all are trimmed with back-banded ogee mouldings. All the original sash are 2/2. The house originally had louvered shutters for each window opening.

The principal (west) gable field includes a 2/2 pointed ("pine tree") window flanked by a pair of conforming shutters. The gable field's lower dimension is delineated by a broad wooden belt which also is present in both other gable fields, although the latter two include conventional, rectangular, 2/2 sash in the east gable and a smaller, 4-light sash in the north. Above these gable field belts the lower course of shingles projects slightly, for chiarascuro effect and to help control dripping. In all three gable fields the course of shingles closest to the eaves are laid diagonally. There is a similar broad belt course which extends completely around the house immediately above the first floor drip caps. In this case, also, the course of shingles above the belt course projects slightly. The impressive porch has been described, in part, above. It should be added that its pediment is a continuation of the belt course described above. The porch roof eaves also project substantially as in the principal roof and the porch eaves are ogee-moulded in the same manner. The porch ceiling and soffits are lined with beaded wainscot. The single porch roof gable half also is moulded and sheathed with beaded wainscot. The turned porch posts include integral plinths which are square in cross section, upon which the fretted railing is based. The major (south) staircase to the porch has a much simpler, square-balustered stairrail terminated by a pair of hollow, box-type newels. These match the railings of the north porch staircase. Both, probably, are later replacements.

On the south front of the house there is a three-sided canted bay window with 2/2 sash in each side. It rests upon its own brick foundation laid in common bond which is lined at its inner aspect by the principal foundation. The bay window foundation includes a square, 4-light sash in its west and a 3-light horizontal sash in its south faces. The bay window has plain facings and a pitched roof which rests upon a pediment continuous with the belt course. The bay window roof trim is identical to that of the primary porch.

Today there is an elaborate, enclosed porch along the east front of the house. Almost all of this is recent addition and will not be described, for the most part. Near the north end of this porch, beyond the massive later sash, there is a break in the roof-line which delineates a part of the pent roof of the original back porch. The porch roof, originally, was supported by plain 4 × 4" posts, and was sheathed with vertical boarding only at its north end. Its east-west dimension was the same as the small area of surviving porch roof. Its north-south dimension may be ascertained, inside the later enclosed porch, by the survival of the southeast corner post.

The original porch survives along the west half of the north front. There is no first floor north window under the porch roof as the interior stairway runs along this wall. There was a 2/2 window at the first floor level in the north wall of the kitchen wing. This has been replaced by a large, modern bay window.

The front doorway, like all the doorway and window facings, is trimmed with back-banded ogee mouldings. The two 2/2 windows on the front porch have floor length louvered shutters today and are panelled beneath the windows. Originally these windows were flanked by shutters which closed into the window openings. The larger shutters and panels are recent changes. The front door includes a moulded, glazed rectangle below which is a moulded horizontal panel which has a pair of identically moulded vertical panels beneath it. The door retains its original hardware including an embossed brass rectangular keyhole and knob plate which is fitted for two keys for greater security. The embossed brass door knob also survives. The wrought iron grille which protects the glazed part of the front door was brought from New Orleans by the Gerrys in 1953.

INTERIOR

The original 4½" yellow pine flooring survives throughout the house as does almost all of the interior door hardware consisting of rectangular keyhole and knob plates with black stoneware knobs. All the first and second storey ceilings originally were, and probably still are, plastered. The moulded ceiling panels which are seen today were installed during the 1930's when the cracked plaster was covered with early plaster board. The intervening mouldings were a device to avoid spackling.

The cellar retains its original brick arched chimney supports. The first floor joists run north and south. They are 2 × 8" in cross-section and are set on 20" centers.

The enclosed attic staircase retains its original plastered walls. Both chimneys are canted so that they exit at the roof ridge. The rafters are full 2 × 4" yellow pine set on 24" centers. The original shingle lathe also survives. These are 1¼" × 2" and are set on 6" centers. The attic flooring is 8" yellow pine. The gable fields are framed separately above the roof plates. The gable field studs are 2 × 4" in cross-section and are set on 18" centers. The wall studs are 3 × 4" set on 24" centers. In both cases the

studs are sheathed with 9" yellow pine boards to which the wall shingles were applied.

The entrance hall retains its original flooring. The doorways all are trimmed with manufactured triple-reeded facings of the late 19th century. These are fitted with rondel-turned corner blocks. The door facings rest on plain, square plinths which are the height of the baseboards which, in turn, are plain boards capped with modified ogee mouldings. The four-panel interior doors all are fitted with ogee mouldings on both facings. The interior of the front door has the same panel arrangement as its exterior face. However, the interior panels are trimmed with ogee mouldings. The original staircase survives. Originally the wall beneath the staircase was sheathed with beaded wainscot, the interior section of which can be seen inside the enclosed cellar staircase beneath the principal stairway. The stairrail with its turned mahogany-stained white wood "block-and-ball" newel and "bread loaf" moulded rail survives in its original form. The original painted urn-turned balusters also survive. These could have been turned in 1830 and are found in Roslyn houses throughout much of the 19th century.

The Parlor trim is the same as that in the hall and, for that matter, throughout the rest of the house. The window cases are based upon standard torus-moulded sills set upon reeded stools. The fireplace, today, has brick facings. The plain wood mantel has a prominent moulded shelf above. The wooden mantel surrounds are the backboards of the original mantel. The moulded shelf was installed by Warren Terrell in the 1940's. The hearth area has been reduced in length as indicated by the inserted flooring at both ends. Originally there was a plastered embrasure alongside the parlor fireplace. The present shelves and cupboard are quite recent. Originally, also, there was a wall separating the parlor from the dining room. This was fitted with paired, four-panel, ogee moulded sliding doors. *The dining room*, with its commodious bay window, has always been the most important room in the house. The mantel is the original but never surrounded a fireplace. Instead, a coal stove stood in front and shared the single flue with the kitchen stove. The cast-iron fireplace surround, with its pierced summer cover, was installed by Roger Gerry in 1951. The doorway which leads to the enclosed porch replaces an original 2/2 window identical to the others which have survived in the house. Originally, the doorways leading to the hall and to the kitchen were fitted with four-panel, ogee moulded doors. *The kitchen* has been changed considerably. The doorway from the kitchen to the top of the cellar stairs has been closed over. Part of its original surround may be seen off the hallway. The exterior doorway in the kitchen, which leads to the front porch, is early although its stepped, back-banded facings are unique in the house. This doorway may be a later insertion, installed shortly after the house was built. The four-light door with ogee-moulded panels beneath originally was a four-panel, ogee-moulded door. The doorway to the enclosed back porch, from the kitchen, is original and conforms to the others in the house. The small window beside it also is original. The exposed beams and large bay-window both are recent alterations. *The enclosed east porch*, off the kitchen and dining room, is almost all recent construction, apart from the small lavatory at its north end which indicates the width of the original "back porch." The free-standing porch post nearby, which retains its screen battens was the southeast corner post of the original porch and indicates its original length.

The second storey originally consisted of a small hallway, which led to the enclosed attic stairway, and three bed chambers, all of which had the same flooring and trim as the principal rooms below. The *northeast chamber* has been divided in half to create space for a bathroom. For many years, one had to cross the bathroom

to enter the small sewing room, or study, behind. *The southwest chamber* is the only one of the three which remains entirely in its original form and which still retains its closet beneath the attic staircase. *The southeast chamber* has been substantially altered. It now includes that part of the northeast chamber which was not included in the bathroom. It appears as a wing off the southeast chamber. The site of the original wall dividing the two bedrooms survives as a beam painted to match the ceiling. The triple window in the east wall is new as are the closets flanking the original south window.

ALTERATIONS:

In the effort to describe the interior of the house as it first was built, many of the changes which have taken place have not been mentioned. In addition, a few of the alterations were altered again later. On this basis, the significant alterations not already mentioned in the text will be itemized below:

1. Early in the history of the house hot air heating was installed and the northeast chamber was divided into a bathroom and a small sewing room or study. These changes almost certainly were made by Evangeline Charlick Baldwin prior to 1932.

2. During the period 1932–1950 Warren Terrell revised the heating system and removed all the porch brackets but the single northeast bracket, and removed all the louvered shutters. He also substantially altered the parlor mantel and perhaps even the fireplace.

3. 1951–1956. During this period, Peggy and Roger Gerry installed a new bathroom. They also changed the color of the shingle stain from dark brown to the present medium gray. They copied the single surviving scrollwork porch bracket and refitted the new brackets to all the porch posts, as originally. They also acquired appropriate louvered shutters and refitted all the windows. With the exception of the altered parlor mantel and the divided northeast chamber these changes returned the house to its original configuration. They extended the original east shed-roofed porch across the entire east, first floor front and enclosed it with removable screens. No part of this porch has survived. They installed bookcases in the parlor fireplace embrasure which have not survived.

4. 1956–1966. During this period Donald Burkhard and Ethel Huff Burkhard removed the sliding doors and wall which separated the living room and the dining room. They also substituted a doorway for the dining room window which opened to the east porch. They removed the shutters from the first storey west porch windows and replaced them with full-length shutters. They installed moulded panels beneath the exterior window sills to fit the new shutters.

5. 1966–1972. Mr. and Mrs. Walter Jankowski rebuilt the back (east) porch to its present dimensions. They also added the powder room at the north end of the present, enclosed porch. They constructed the large kitchen bay window, installed the exposed beams in the kitchen, closed the doorway between the kitchen and the cellar stairway and, probably, removed the doors from two of the dining room door-cases. In addition, they covered the original sheathing beneath the principal stairway with modern moulded vertical panelling. They also partially sheathed the walls in the parlor and dining room with the same sheathing. They installed the triple window in the east wall of the southeast chamber and established the present second storey floor plan.

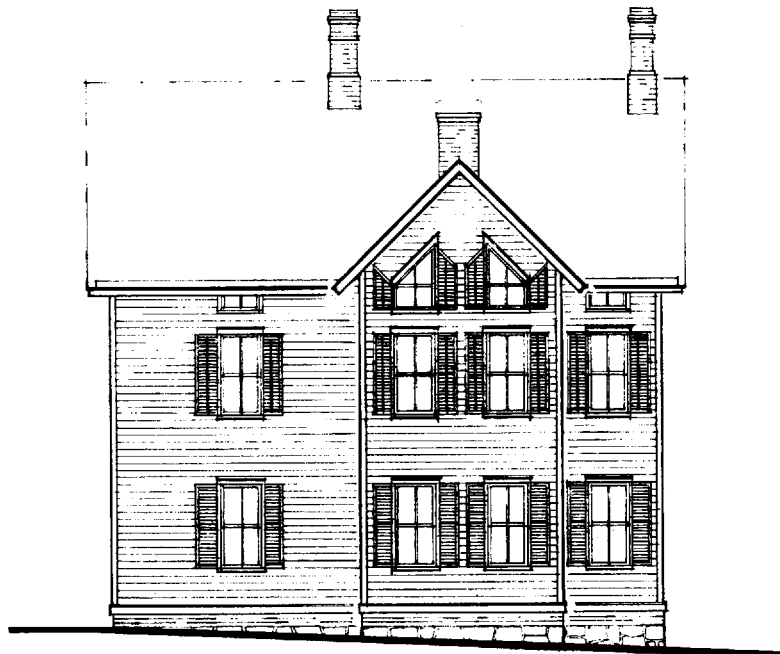
No significant changes have taken place since 1972.

GAZEBO

The small, square, hipped-roof rustic gazebo was built by Warren Terrell circa 1945. The construction date originally was marked on the framing inside. However, this had disappeared by 1950. The gazebo had a copper pinnacle which had been salvaged from the Mackay mansion at Harbor Hill during its demolition. This was removed, recently, when the gazebo roof was resheathed and has not been re-installed.



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



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

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

HISTORICAL BACKGROUND

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." (We are unable to find "Mrs. Cordaman's" on any map. The Beers-Comstock Map (1873) shows a small house on the East Broadway site which is identified as belonging to J. Conklin. The Wolverton Map (1891) simply indicates an unidentified small house.) "Then his son Warren built the new large house on the land. The next house south was Joseph Starkins (221 Main St.), the blacksmith at the fork in the road."

While Skillman's letter was not published until 1895 it apparently was written a good deal earlier as it described no events later than 1879. In addition, when he does list specific dates, they often are a decade or two after the fact. The Anthony Wilkey house still stands at #208 East Broadway. This house, shown as belonging to Jonathan Conklin, is indicated on the Beers Comstock Map (1873) so we may assume that it had been moved by that date. An early photograph in the Society's collection shows a pitched roof house south of the Warren Wilkey house near the present site of the Daniel Hegeman house. This almost certainly is the Anthony Wilkey house prior to its relocation on East Broadway prior to 1873. The records of the Town of North Hempstead include three references to Anthony Wilkey in the year 1860, establishing that he was alive in that year and probably living in his house at its original Main Street location. Apparently Anthony Wilkey was alive as late as July 7, 1864, as on that date he conveyed his Main Street property to Ann Eliza Wilkey, wife of Warren S. Wilkey (Queens Co. Deeds, Liber 217, pg. 44). The only other mention of Anthony Wilkey in the Town records mentions his designation as "Overseer of Highways" at the Annual Meeting of the Town of North Hempstead on April 6, 7, 1830.

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

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

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

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

The photograph, mentioned above, of the Anthony Wilkey house, on its original site, is hard to date. Almost certainly it was taken after the Civil War. However, there are no overhead telephone wires so it must have been taken prior to 1887. The front stoep of the Jacob Kirby Tenant House (TG 1979-1980) had not yet been roofed. The photograph shows the south end of the Anthony Wilkey house with the Warren Wilkey House standing beyond it. Both of the Wilkey houses are in the background of this panoramic photograph so they do not show very clearly. The Anthony Wilkey house seems, in the photograph, to be a house in the Federal style, 3 bays wide along its east front and built on a side hall plan. The shutters of two upper storey windows can be seen. The south end is more clearly visible. The house has a pitched roof, the ridge of which extends from north to south, parallel to the road. There are two small attic windows in the gable-field. No second storey windows are evident, but there is a simple, accessory doorway near the east corner. Near this is the exposed back of a ground floor fireplace although it cannot be determined whether the masonry is stone or brick. Neither can it be determined whether the house was shingled or clapboarded. If it is assumed that the south doorway mentioned is 32" wide, the south facade measures 13½ or 14' from east to west along its south front. If the doorway was 36" in width, the house would have been approximately 18' in depth. The problem we have today is to determine just how a house of this size was fitted into the Wilkey-Conklin house as it stands today on its East Broadway site. The Anthony Wilkey house has gone through at least three, and probably four, major alterations since it left its original Main Street site.

STAGE I

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

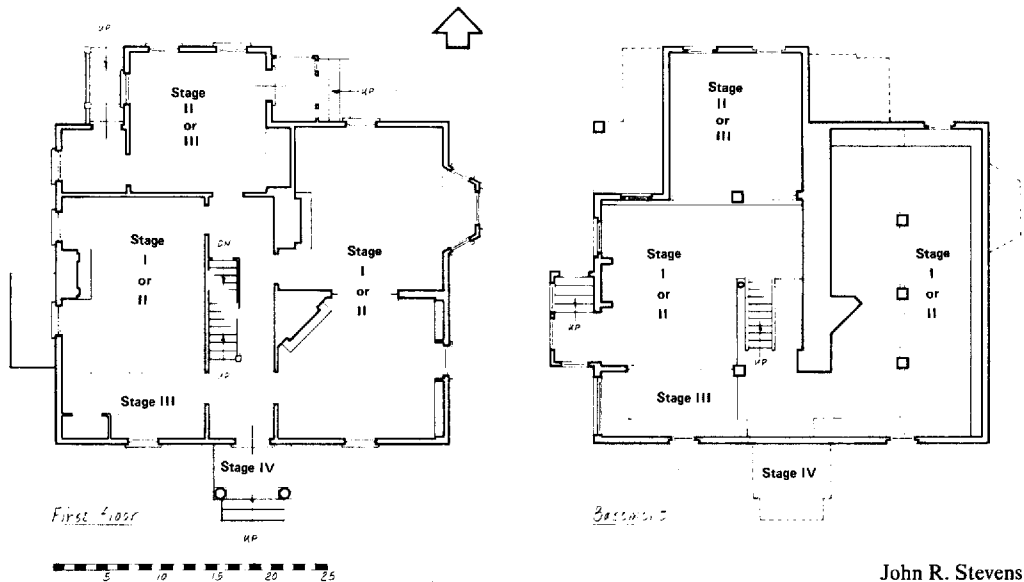
STAGE II

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

STAGE III

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

The photograph, taken from the northeast, shows a 2 $\frac{1}{2}$ -storey wing which occupies the west half of the north front. This is two bays wide and has a shallow pitched roof. At the attic level there are two windows, the tops of which are canted to follow the roof slope. The louvered shutters are fashioned to fit these unusual window openings. There also are single windows at the first and second storey levels in the east wall of the north projecting wing. All of the wing windows are of the 2/2 type. The other windows all appear to be 1/1. There are attic level clerestory windows in the east wall of the north wing and above the second storey north main



Wilkey-Conklin House development plan showing periods of construction

block window. The north wing has a chimney at its ridge, just inside the north gable field sheathing. The photograph is not sufficiently clear to describe its configuration. The east facade has a two-storey bay window with canted sides. The eaves are extended and the eave soffits obviously are closed.

STAGE IV

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

EXTERIOR

The house today has a "clipped" eave, pitched roof with its ridge running from east to west. There is a plain frieze and simple cornice along the south front. It is three bays wide by 2 bays deep and faces south. Almost all of the sash are 6/6 dating from the Colonial Revival alteration. The windows all have plain facings and plain drip caps. Most of the window openings are flanked by louvered shutters each of which has two different types of shutter fasteners. Most likely the blade type fasteners were applied to existing louvered shutters during the Colonial Revival

alteration. The house is sheathed with clapboards having a 5" exposure to the weather and with moulded cornerboards which are 3" wide along each face. There is a plain water table which is 5" in height. The small porch serving the front entrance has a gable-ended roof supported by heavy, unfluted Doric columns. This dates from the Colonial Revival alteration. The six-panel front door is even more recent.

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

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

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

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

INTERIOR

Cellar. The cellar is extremely interesting and most of the information gained concerning the dating and construction sequence of the house was acquired here. The east side of the cellar was built as a single unit. It has rubble walls to the grade with several courses of brick on top which represents the visible exterior space between the grade and the sills. All four walls of the east cellar remain, including an opening in the south end of the west wall which now communicates with the west cellar but which originally opened to an areaway. There is a step, about one foot high, inside all four cellar walls which indicates that the original cellar was deepened. The west interior wall is about three feet thick and is finished with either brick or concrete on its west side. This suggests that originally this was an exterior wall and that the west surface, which was covered with backfill originally, had been supported and covered with masonry when the house was enlarged. The triangular brick foundation for the south chimney is based on the west cellar wall. The north chimney foundation actually rests on top of this wall. The east cellar has interior dimensions of 13' × 24'. Considering that the dimensions of a frame structure would be about two feet greater in each direction, i.e. 15' × 26', this could have been the cellar of the original Anthony Wilkey house after it was moved. The structure of the cellar certainly conforms to those built in Roslyn during the period 1825–1875. In other words, this could have been an existing early 19th century foundation which happened to be the right size for the Anthony Wilkey house or, more likely, could have been built for it ca. 1870–1880. However, no other evidence of an early 19th century house on this site is visible. The floor joists are mass-produced, sawn, 9½" × 2" pine which extend from east to west, set on 16" centers. These could date from 1870 or 1880 but they are not original to the circa 1820 Anthony Wilkey house. The ground floor level may have been reframed when the house was moved to increase the ceiling height of the first floor rooms. The possibility also exists that when Francis Skillman wrote, "His house was lately sold to Jonathan Conklin and moved to the east side of the swamp," he actually may have meant that Jonathan Conklin dismantled the Anthony Wilkey house and used its fabric, together with new material, to build a new house on East Broadway. One of the writers (RGG) is of the opinion that Jonathan Conklin actually did this in the case of the Mott-Magee-Skewes House (TG 1970–71, 1983–84). A more definitive evaluation concerning how much, if any, of the early 19th century Anthony Wilkey house exists awaits a "stripping" procedure to part of an exterior wall so that the framing above the sills may be evaluated.

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

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

The north end of the cellar was added next, probably during Stage II and

certainly by Stage III, and may be recognized by the fact that its floor level is about one foot higher. It measures 13' from north to south. The interior east rubble wall is sheathed with brick at this end. The floor joists are 2" × 8", run from east to west and are set on 22" centers. The flooring above is only 4½" wide, later than the center section flooring.

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

Attic. The attic also is obviously divided into east and west halves, the dividing line extending from north to south just east of the stairwell. The attic staircase is now boxed in but originally was an extension of the principal stairway below. The mortises for the paired newels survive at the south end of the stairwell. The flooring strip in which the baluster dovetails were cut is missing. When the roof pitch was shallower and the north and south gables, with their windows, were still present, the attic was a usable residential floor. Lathe marks for plaster survive on all the walls. The rafters all are covered with insulation. However, they are 2" wide and set on 22" centers on both sides of the dividing line. Since the roof was reconstructed at the beginning of Stage IV this unity is to be expected. The east side flooring all is 5" yellow pine which runs from north to south. At the west border of the east half are two chimneys which pierce the roof individually. During Stage III, and probably earlier, these were united by an arch which pierced the ridge of a single central chimney. When the roof was lowered there was no longer room for the ridge. The remains of a Stage III interior wall frame also survives just west of the chimneys in the east half.

As might be expected, the flooring of the west side of the attic conforms to its three separate construction periods, all Stage III or earlier. The flooring of the 16' square central west section is 6" wide and runs from east to west. In both cellar and attic, the impression gained is that this section actually may be slightly earlier than the visible east side of the house. For example, the west flooring in the central area is 1½" thick, while that of the east half is only 1" thick. The flooring at the north end of the west attic half is 5½" wide and runs from north to south. This is part of the remains of the Stage II or Stage III north wing. The flooring at the south end of the west side runs from north to south, and is 5¼" wide. This section dates from Stage III when the south facade was made continuous and a facade gable in this area created adequate head room. The part of the chimney in the west gable field which extends from the attic floor upwards was constructed in Stage IV and is larger than the Stage III chimney in this location.

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

FIRST FLOOR

The first floor center hall runs back to the kitchen which occupies the ground floor of the Stage II or Stage III north wing. The kitchen has plain baseboards and

plain door and window trim. The kitchen sash are all 2/2. A kitchen cupboard dating from 1880–1910 survives. The first floor center hall has ogee-capped baseboards, four-panel, ogee-moulded doors and back-banded ogee-moulded door facings. It has new strip flooring which conceals the different flooring installed at the south end when the south facade was made continuous, in Stage III. The stairrail has a modified “block-and-ball” principal newel with a pair of matching smaller newels at the second storey end to create the stairrail return. Similar paired newels were located in the attic in Stage III. The railing is moulded and the balusters urn-turned, of the type found in Roslyn from 1830–1890. It is conjectured that the stairrail and staircase date from Stage III.

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

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

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

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

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

the other east rooms and, as in the others, the rondels in the corner-blocks are turned to match the facings. As in the other rooms the door facings are based on simple square plinths of baseboard height. Unlike the other east rooms, the windows are not panelled beneath the sash but are fitted with standard torus-moulded sills and triple-reebed stools as in the Charlick House (TG 1984) across the street.

Second Storey Hall. The architectural detail of the upstairs center hall is identical to that of the principal hall, below, and, like it, is definitely a part of the west side of the house. The back-banded ogee-moulded door facings are not based upon plinths, and extend all the way to the floor, which is later 3½" wide yellow pine strip flooring applied over earlier flooring. The window sills are torus-moulded and rest upon plain stools. The stairrail to the attic, now enclosed, originally was an extension of the surviving principal stairway and took its present form when the roof was reframed during the Colonial Revival alteration. The northern end of the upper hallway is partially enclosed and is reached through a narrow rectangular opening. This represents the end of this part of the house until the Stage II or Stage III two-storey north wing was constructed. Since the projecting part of the second storey of this wing was removed during the Colonial Revival alteration, the area beyond this opening represents all that remains of the second storey of the north wing.

West Chamber. The west chamber occupies most of the second storey of the west part of the house. The door and window facings, back-banded and ogee-moulded, are the same as those in the hall. The plain baseboards have skimpy moulded caps. All this probably dates from Stage III. The closets at the north and south ends of the room have ogee-moulded facings but no backbands and probably date from the Colonial Revival alteration. Since this room has two doorways to the hall it originally formed two chambers. The intervening wall was removed during the Colonial Revival alteration. The 5½" yellow pine flooring in this room runs from east to west, except for the six feet at the south end of the room at which 5" yellow pine flooring runs from north to south. This was installed during the Stage III alteration when the south facade of the house was made continuous. There is a built-in Stage III cupboard, fitted with drawers, in the north chimney embrasure.

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

decorated with cast palmetto leaves. This feature is later than the mantel and probably dates from Stage III or IV. It is related to the "Heat-o-Later" system, the grill for which may be seen above the mantel, near the ceiling. There is a built-in window seat in the chimney embrasure which is fitted with drawers and a firewood storage bin. This is Stage III.

OUTBUILDINGS

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

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



“Locust Hill”
Hendrickson-Ely-Brower House (1836)
As it appeared Ca. 1875. (Staircase is conjectural)
Guy Ladd Frost

"LOCUST HILL"
HENDRICKSON-ELY-BROWER HOUSE
110 Main Street (1836)
Residence of Mr. and Mrs. Robert Hansen

HISTORICAL BACKGROUND

The Hendrickson-Ely-Brower House is shown on both the Walling (1859) and Beers-Comstock (1873) Maps of Roslyn as belonging to Samuel Rose Ely. It is shown on the Wolverton Map (1891) as belonging to "S. R. Ely" although, in this instance, the owner probably was Samuel Rose Ely, Jr. Francis Skillman states that the house was built in 1836 on land which had formerly belonged to Hendrik Onderdonk which had extended as far south as the southern boundary of the Hendrickson-Ely-Brower holdings ("Cider Mill Hollow"). Nothing is known of John Hendrickson. It is not even known whether or not he actually lived in the house. The house was exhibited on the Roslyn Landmark Society's House Tours in 1962 and 1963. Considerable information is available concerning Samuel Rose Ely. There is an excellent family genealogy, "The Records of the Descendants of Nathaniel Ely", by Heman Ely of Elyria, Ohio, which was published by Short and Forman of Cleveland in 1885. In addition, Samuel Rose Ely is one of the very few Roslynians whose biography was published in Appleton's "Cyclopedia of American Biography", N.Y., 1887. In any event, Samuel Rose Ely was born in Westfield, Mass. on December 29, 1803. He attended Westfield Academy and was graduated from Williams College in 1830. He studied theology at Princeton and subsequently held Presbyterian pastorates in Carmel, N.Y., East Hampton and Brooklyn. On October 10, 1834, he married Mary Van Gilder (born 6/3/1799), the daughter of Abraham Van Gilder of New York City. In 1846 Samuel Ely's health started to deteriorate and, in 1853, "seeking repose and the quiet of country life" he bought a house in Roslyn. Within a year his health had improved sufficiently for him to assume the pastorate of the recently-built (1851) Roslyn Presbyterian Church (TG 1973-74). He was awarded the Doctor of Divinity degree by Columbia College in 1865. He retired from his pastorate in 1871, and died, in Roslyn, on May 11, 1873. His widow continued to live in the house at least until the publication of the Ely family genealogy in 1885, although by that time she was 86 years old. A son, Samuel Rose Ely, Jr., lived at home with her. Since he was born on May 1, 1837, he would have been 74 years old in 1911 when the Browsers bought "Locust Hill." However, the Belcher-Hyde Map (1906) shows the property belonging to "Mrs. Phebe A. Cornell", so there was at least one intermediary owner between the Elys and the Browsers.

Sometime after the purchase of his Roslyn house, probably in 1854, or shortly thereafter, Dr. Ely built and operated a local school, the building for which still survives slightly relocated from its original site, a short distance to the west of the house. The school was called the "Locust Hill Academy", and, obviously, was named for the house. Henry W. Eastman, a young lawyer, taught in the school and later became a partner, (TG 1977-78). On November 1, 1853, a young student, Joseph H. Bogart, who lived in the Pine-Onderdonk-Bogart House, was given a Bible as a prize for "Punctual Attendance and Good Behaviour at the Roslyn Presbyterian Sunday School by his affectionate teacher, S. R. Ely, Jr." Samuel Rose Ely, Jr. was only 16½ years old at the time he made this award. Years later, Joseph H. Bogart, who had become a physician, attended Dr. Ely in his declining years. In 1879, six years after Dr. Ely's death, Dr. Bogart was given a silver teapot made, circa 1825, by Gerardus Boyce of New York, by Dr. Ely's heirs. The teapot

bears the engraved cipher "M. V. G." (Mary Van Gilder), and survives, appropriately enough, in the collection of the Roslyn Landmark Society. Both Dr. Bogart's Bible and the teapot were donated to the Society by Mrs. Bogart Seaman.

Early in the 20th century the house was purchased by Ernest Cuyler Brower and his wife Marion Willetts Brower, who were married in 1909. Mrs. Brower told two of the authors of this article (P.N.G./R.G.G.) that she and her new husband decided to buy a country house in 1911 and took the Oyster Bay branch until they reached open country. They detoured in a pretty village they later identified as Roslyn. They found a house they liked, "Locust Hill", and eventually bought it. The Browsers both were descendants of distinguished Brooklyn families. Ernest Cuyler Brower (born 1/8/1877) died in 1925. After his death his widow married his brother, George Ellsworth Brower (born 1/22/1875), on October 9, 1926. During the period of their ownership the Browsers made substantial changes to the house, the most consequential of which were designed by Bradley Delehanty, an architect who specialized in the design of Long Island mansions and in the conversion of country houses into appropriate residences for their fashionable owners. Mr. Delehanty's role in the future development of the house was most important. Basically he was converting a late-Federal house into a Colonial Revival one. While he really did not understand Late-Federal or Greek-Revival detail, the areas we know he designed, i.e., the drawing room, dining room and second and third floor north chambers, are extremely well executed. In some places we do not know which work was his and which work was original. Actually, if he started work earlier than we think, prior to 1926, it may be assumed that much of the present finish of the house represents his design.

"Locust Hill" remained in Brower ownership for 66 years. After the death of Mrs. Brower it was bought by Dr. and Mrs. Roger Gerry who lived across the road (TG 1971-72) and were anxious to protect it. To do this they retained the services of Robert Zion, president of the firm of Zion and Breen Associates, to survey the wooded, hilly site and develop a plan which would assure its survival. In accordance with Mr. Zion's recommendations, scenic easements were donated to the Incorporated Village of Roslyn covering the wooded hillside south of the driveway and the land east of the house extending to Main Street. The two easements comprise approximately three acres and the easements provide that no structure can ever be built upon them. In June and July, 1978, the services of Steve Tlockowski and Edward Soukup were retained to restore the badly rotting dentillated east cornice of the house. On July 8, 1980, the Gerrys sold the house to Mary Ann and Barry Wolf. The contract of sale provided for the perpetuation of the two scenic easements and limited the total residences on the property to three, i.e. the already existing residence and the Locust Hill Academy which had been converted to serve as a garage by the Browsers, plus one additional residence which could be built or moved there. All three houses were protected by architectural covenants. In addition, the Gerrys retained ownership of slightly more than one acre of the property which approached an abandoned section of Glen Avenue, which originally extended from Old Northern Boulevard to Willis Avenue. During their period of ownership Mr. and Mrs. Wolf retained the services of John Stevens, to prepare a floor plan and to explore the fabric in selected areas in order to be able to establish construction data. In 1982 the Wolfs divided the property, selling the old Locust Hill Academy and about an acre of land to Patricia Maloney, and the remaining five acres and the residence to Robert and Janice Hansen. In completing the arrangements for these

transactions, all rights for the construction or re-location of a third residence were waived by all parties.

The residence only will be the subject of this article.

Since buying the house the Hansens have had it painted and have modernized the kitchen. They have made no other alterations and none are contemplated, at this time.

ARCHITECTURAL HISTORY

The house, as built, was five bays wide and had a pitched roof, the ridge of which extended from north to south, parallel to the road. Stylistically it was built in the Roslyn, late-Federal style, along with a number of other local houses, of which group it is the largest survivor. It was 2½ storeys in height and was sheathed with shingles. The eave soffits were closed. It had a full cellar which was rubble below grade and brick, laid in American bond, above the exposed east foundation wall which extended high enough above the grade to permit the use of 6/3 basement windows along the principal (east) front. The first and second storey windows all were of the 6/6 type, except for an elaborate three-part window over the front door, which included a 6/6 central window flanked by 2/2 vertically placed sash. The third storey, 3-light clerestory, or "eye-brow" windows were set in a flush-boarded frieze below a dentillated cornice, which turned the corners and returned into the north and south walls. The 6/6 first floor windows were fitted with 3-panel, Tuscan-moulded shutters. The 6/3 basement sash were fitted with similar 2-panel shutters. The 6/6 second storey windows probably originally were fitted with panelled shutters matching those on the first floor. The clerestory windows never were fitted with shutters. A photograph survives, taken about 1920 during the Brower ownership, which confirms all of the foregoing. By the time this photograph was taken the house had been fitted with a two-storey-and-basement, flat-roofed service wing, at its south end, together with a large, wood-shingled, hip-roofed, open porch fitted with an outdoor chimney and fireplace, at its north. These were the indications that the house was owned by a fashionable family which employed trained servants who lived in the house and who had the leisure to relax on a large, isolated verandah. Most of the remainder of this article will be an assessment of those features which had been added or changed by the time the photograph was taken; which original features are not identifiable in the photograph and those modifications which have been completed since the photograph was taken.

Two rectangular brick chimneys are shown in the photograph, both placed in the east roof slope, off the ridge and inside the north and south exterior walls. Both have some type of masonry rain-caps. It is almost certain that both chimneys are original, but modernized by the date of the photograph. Modernization consisted of re-pointing above the roof line; removal of the original decorative chimney caps and placement of the masonry rain-caps. Almost certainly in the original house there were two similarly placed chimneys in the west roof slope, a total of four in all. No readily found evidence of the southwest chimney survives. Since the original north wall of the house is missing, no trace remains of either the actual northeast or the conjectural northwest chimneys. The photograph also shows an externally-placed brick chimney outside the south wall of the new service wing. Obviously, this could not have been built until the construction of the service wing itself. This chimney still survives and serves the new kitchen. The photograph also shows a hipped-roof porch

structure having two massive tapering piers which support its roof. This entrance porch survives today although the present brick porch staircase is set directly east, in front of the porch platform. In the photograph a much less impressive staircase provides access to the north side of the porch. For reasons which will be described later, this is almost certainly not the original porch, although its masonry foundation appears to be quite early and may date from the original house. Since the first floor door-sill is at least five feet above grade, some type of staircase has always been essential.

The house today is seven bays in length, two bays longer than it was when built, and the north wall is constructed of brick laid in American bond. In her later years, Mrs. Brower told one of the writers (P.N.G.) that, "many years ago we had a chimney fire which did considerable damage to the north end of the house. We retained Bradley Delehanty to lengthen the house and to construct a brick wall at the north end for the new fireplace." A new porch was built north of the new brick wall beneath which was placed a large wine cellar and food storage area. A card tacked to the inside of the wine cellar door is dated "December 5, 1926" and lists the wine cellar contents on that date. Obviously the enlargement of the house had been completed by that time. During the spring of 1980, in the course of clearing out the contents of the loft of the Locust Hill Academy, Bradley Delehanty's elevations for the improvement of the dining room were found. These were dated 4/23/1930. On the basis of the foregoing we may assume that Bradley Delehanty's connection with the alterations to the house began some time prior to 1926 and continued into the early 1930's. If Delehanty's work started before the north addition, i.e., before the photograph was taken, and he was the designer of the service wing, it may be assumed that much of the exterior detail is his work. This problem may never be resolved.

In all likelihood, when the Browers bought the house in 1911 it had been changed little, or not at all, at least on the exterior, since the time of its construction. Soon after they acquired the house they added the two-storey south service wing and the north porch. By adding the service wing they were able to relocate the kitchen from its original location in the basement to its present location on the first floor of the service wing. They also probably made some changes to the front porch, although these are difficult to date. Probably they made some interior changes to provide space for bathrooms, etc. Among these, they seem to have "straightened out" the south wall of the second storey center hall. In the early photograph the shutter is closed over the south section of the second-storey, central, east triple window. Today the south wall of the center hallway, now in a bathroom, ends at the site of this window and the shutter is kept closed to conceal the alteration. Obviously it was kept closed for the same reason when the photograph was taken. Similarly, the east window in the second floor of the service wing was a working window when the photograph was taken. Today this window is completely "walled over" on its interior and its shutters are kept closed. Some time after this first round of alterations to make the house an appropriate summer residence for the Browers, the fire in the north wall occurred and, as mentioned above, Bradley Delehanty was retained to enlarge the house to the north; build a new north brick wall and to make certain other improvements.

After the 1962 Landmark Society House Tour in which the house was exhibited and described, it caught fire again. This fire took place on January 27, 1963. The fire started in the master bedroom which occupied most of the second storey south of the central hallway, and destroyed that room, the south stair-wall,

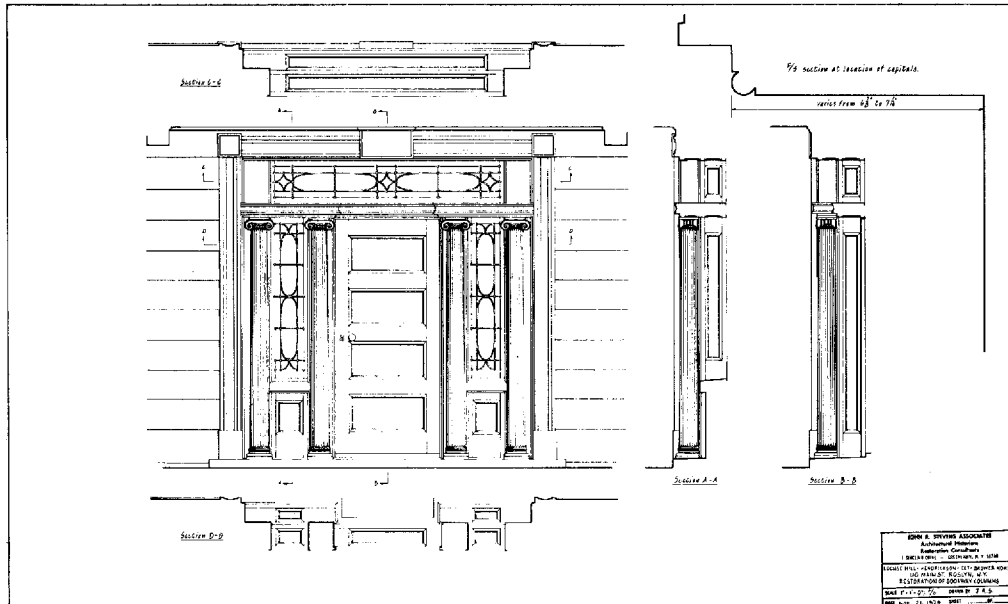
the maid's room over the master bedroom and a considerable part of the roof. For some months there was considerable local concern over the possible demolition of the house and division of the property as Mrs. Brower was elderly and the house much larger than she required. Finally, after several months of decision-making, the roof was closed in and the repairs of the fire damage completed.

EXTERIOR

East Front

The high brick foundation, which is rubble below grade, has been described above. It includes 6/3 sash which are not fitted with drip-caps. The 6/6 windows all have plain drip-caps and plain, narrow facings. The house retains most of its original shingles which have an exposure to the weather of 9" to 10". There are no corner boards at the end, where shingled walls meet. At the north end there is a flat corner board set on the brick wall. Only the edge of this is visible from the east. The basement and first storey windows retain their original panelled shutters for the most part. The louvered second storey shutters cannot have been installed prior to Dr. Ely's purchase (1853). They probably replaced panelled shutters, as those of the first floor, or else original louvered shutters, made on the job, which could not be adjusted. The water-table consists of a plain board covering the top of the brick foundation, which has a projecting right-angled course upon which the lowest level of shingle butts are based. The southeast chimney remains as in the photograph, as does the exterior chimney at the south front of the service wing. The chimney at the north end of the house is part of Bradley Delehanty's enlargement of the house in 1926 or earlier.

There is an impressive dentillated cornice along the east front. The dentils are rectangular in cross-section. This extends around the north and south corners and returns into the end walls. The north two bays of this cornice are part of Bradley Delehanty's enlargement. However, the basic cornice and its dentils are original to the house. This finding was established during the cornice repairs of 1978 by the presence of square cut nails, etc. The cornice is supported by original wrought-iron brackets, in the same manner as the principal (east) cornice of the George Allen Residence (TG 1980-81-82). The clerestory windows, in the flush-boarded frieze, are separated by applied, moulded diamonds which extend on to the north and south returns. These are evident in the photograph taken before the north extension was built, as similar frieze does not exist in Roslyn. If Bradley Delehanty was responsible for the addition of the service wing and the other exterior changes, shown in the above-mentioned photograph, it is likely that he is responsible for the applied diamonds. If he was not involved in the early Brower alterations, it is most likely that the diamonds are original. It should be mentioned that two of the authors (P.N.G. and R.G.G.) felt that the major dentils represented Delehanty's work, until some of them were removed in 1978. Beneath the panelled diamonds, at the bottom of the frieze, there is a double, moulded string course which follows the frieze. There is a row of minor dentils dependent from the upper string course moulding. The minor dentils are themselves moulded utilizing a filleted torus moulding, identical to the battens of the Henry Western Eastman Dower Cottage (TG 1983). No other use of this moulding is known of in Roslyn. While the Hendrickson-Ely-Brower House is at least a quarter of a century earlier than the Dower Cottage, mouldings did remain fashionable for this long a period. If Bradley Delehanty applied the moulded frieze diamonds, he probably applied the minor course also.



John R. Stevens

"Locust Hill"
 Hendrickson-Ely-Brower House (1836)
 Front (east) doorway
 (Ionic columns are conjectural)

The front (east) porch has a hipped roof and stands upon a rubble foundation which is brick above grade. The foundation brickwork appears to be early, if not original. The foundation ends are closed on the south exterior by part of a fine, beaded, flush-panelled door which retains an early 19th century keyhole-shaped spring latch on its interior, and, on the north, by an early window. The porch platform is concealed by canvas above and 20th century tongue-and-groove below and is not visible for examination. The present brick porch stairway with its wrought-iron railing is not visible in the early photograph although it may be concealed behind shrubbery. The staircase brickwork is much later than that of the porch foundation and the staircase, itself, probably dates from after World War I. The porch entablature rests upon two massive, square, tapering piers which are untrimmed except for simple, Tuscan-moulded capitals. The pier corners are not mitered. The piers appear to be those shown in the early photograph but probably date from the 20th century. The beaded porch ceiling appears to be earlier. The upper course of rectangular dentils, beneath the porch cornice, recapitulate the rectangular dentils of the principal cornice but are much smaller. A moulded strip separates the upper dentils from a projecting moulded string course which runs above the lower dentillated course. The lower filleted torus dentils are precisely the same as the minor dentils of the principal cornice.

The principal (east) doorway includes sidelights and an over-door transom. The panes are separated by traditional muntins. These are set in the Regency Style by which the muntins are so placed they provide for a narrow glass border around the wider, centrally placed panes. So far as we (P.N.G. and R.G.G.) know, this is the only Regency Style glazing arrangement to survive in Roslyn. The sidelights and transom are further embellished by the use of curved, moulded bentwood strips

which further divide them into large, paired, flat ovals. The bentwood strips are further decorated at their crossings with small, cast-lead ornaments. Similar use of moulded bentwood strips to enhance sidelights and transoms have survived in the Onderdonk-Bogart House which stands at the north end of Main Street, and the James and William Smith House (TG 1973-74). The use of both the elaborate Regency glazing plan together with the bentwood designs seems almost like too much of a good thing. There is a temptation to attribute this to Bradley Delehanty. However, this would be a mistake as the work is all unquestionably in period. The bentwood designs conform to the glazing bars and the entire concept simply is the effort of a local carpenter-builder to get the most stylish effect he could achieve. The side-lights are placed over Tuscan-moulded panels. The frames and side-lights surround a Tuscan-moulded, back-banded door having four horizontal panels. The door retains its original hardware including a massive wrought-iron rimlock. Only the outside knob and rosette are missing. The doorway reveals are decorated with Tuscan-moulded panels. The doorway is encased by stepped pilasters and a matching lintel. The pilasters have plain bases and join the lintel at paired, plain corner blocks. There is a rectangular panel at the center of the lintel which is fashioned in the same manner as the corner-blocks but in the form of a rectangle. Beneath the transom, and separating it from the door and side-lights, there is a prominent moulded transom-bar which breaks in over the door. The lateral projecting portions of the transom bar originally were supported by pairs of free-standing columns, one on either side of each side-light. These columns have been missing for many years. In November, 1979, Peggy and Roger Gerry retained John Stevens to design columns appropriate to the doorway. Using New York City prototypes Mr. Stevens selected round, fluted columns having Ionic capitals. Drawings were prepared for this work but the columns were not installed as the house was sold before the work was undertaken. It is interesting to speculate why the columns are missing. They may not have been available at the time of building. Limited paint removal was undertaken by Mary Ann Wolf but no "paint ghosts" were found. Complete paint removal was not undertaken. The original columns may have rotted and been removed or they may have been removed by Bradley Delehanty because he did not understand their role and thought them ornate, pretentious, or even "Victorian." For whatever reason, the columns are missing. This very fine doorway misses them and they should be replaced.

Over the east doorway there is a triple window, consisting of standard 6/6 sash in the center, flanked by a pair of narrow, 2/2 vertical sash. The side-windows are fitted with louvered shutters, of which the south is permanently closed. It is not known whether there is sash behind this shutter today although there was originally. Actually re-location of an interior wall has blocked up this narrow window. This alteration probably took place prior to the Delehanty alteration since the shutter is closed in the early photograph. The triple sash are delineated by four flat, untrimmed pilasters which have plain, flaring capitals. The latter support a flat, projecting shelf, like a mantel shelf, which serves as a drip cap. It should be recalled that even though the original fascia ornamentation continues over the north two bay sections of the house, that this addition was completed by Bradley Delehanty in 1925 or 1926.

North Facade

The entire north end of the house was completed by Bradley Delehanty ca. 1925. The entire north wall is constructed of brick, laid in American bond, probably

as a safety feature following the earlier chimney fire. The plain north chimney including its rain cover is contemporary with the north wall. The chimney includes a fireplace which opens to the north porch, which is served by a projecting flue which is corbelled into the north wall at the third storey level. The entire east cornice frieze returns around the northeast corner, which has a flat corner-board to terminate the east shingling. The cornice and double line of dentils on the frieze continue along the gable end beneath the eave line although the fascia is narrower than on the east front. The third storey windows in the gable field consist of a central round-headed window flanked by two quadrant windows. The same feature exists in the 1797 Anderis Onderdonk House (TG 1970–71) and this may be a Delehanty copy of the earlier work. The first and second storey sash are standard 6/6. At the north end of the house there is a large Adirondack Mountain porch built of locust logs retaining their bark. Adirondack Mountain camps were popular among the most fashionable families during the early 20th century. If one could not have a camp, the next best was a porch. There was an earlier large porch at the north end of the house in the early photograph. However, the present porch probably dates from the time the house was extended to the north. Beneath the porch there is a large wine cellar and food storage vault which is entered from the basement.

West Facade

This front apparently has always been the “carriage entrance.” The driveways end there today. Apparently, in the 19th century, there also was a carriage drive, from Glen Avenue, which crossed the present tennis court and ended at the west front. However, the west facade has always been simpler, architecturally, than the east front which faced the street. Basically this facade is the same as the east except for a few details, the most important of which is an original, five-bay, pent-roofed porch which extends along the entire west front of the house. The porch roof is supported by plain, turned, solid columns which have Tuscan capitals and no bases. Most of these are original. The wall of the house is flush-boarded beneath the porch roof. When Mr. Delehanty extended the house to the north he, mistakenly, extended the flush-boarding. There is a string-course across the top of the Delehanty flush-boarding to separate it from the shingles, above. This consists of a quarter-round moulding having a flat board beneath. This band continues around the porch roof. This probably is all Delehanty as it crosses the beaded fascia beneath the roof of the porch gable-field. The porch ceiling is beaded and probably most of it is original. The porch floor is brick today and may always have been. The large, projecting, canted-side bay window replaces the two original first floor windows south of the doorway. This dates from the Bradley Delehanty dining room alteration of 1930. Also dating from the Delehanty alterations, or later, were two low, shed-type dormer windows inserted in the west roof slope. A photograph survives which shows these in place after the house had been extended to the north. There was a triple window over the two windows north of the west doorway and a single dormer window over the windows just south of the west doorway. Both dormer windows were remarkably deforming. Fortunately they were destroyed by the fire of January 27th, 1963, and have not been replaced. The doorway has plain facings trimmed with back-banded Tuscan mouldings. The drip cap also is plain. The louvered, semi-elliptical, fan over the doorway is in period but an insertion from elsewhere. It could have been installed at any time. The five-panel, Tuscan-moulded door probably is original to this house, as early 19th century horizontally panelled doors are found in Roslyn only in this house; in the early part of the Oakley-Eastman

House (TG 1977-78); and the James and William Smith House (TG 1973-74). However, this door has been much shortened to fit the opening and probably originated in another opening.

The west entablature is less impressive than the east. There is an original projecting cornice supported by wrought-iron brackets as in the George Allen Residence (TG 1980-81-82). The frieze is flush-boarded and is trimmed with moulded applied diamonds between the clerestory windows. There is a moulded string course at the lower edge of the frieze. However, the west entablature lacks the major and minor dentils of the east. The west entablature, like the east, continues around the corner, and returns against the north and south walls of the house. There is a one-storey wing at the south end of the west wall which projects furthest to the west. The north wall of this wing is faced with flush, beaded boards all the way down to its floor. A narrow strip of porch, matching the original, but having 20th century segmental columns, extends along the north face of this wing. This actually is a Delehanty addition to the earlier two-storey service wing which attempts to replicate the original west porch in 20th century materials. This addition ends with the narrow kitchen stoep which is sheltered by a pitched roof supported by 20th century segmental columns. This addition is faced with board-and-batten sheathing along its west end. At the lower level there is a greenhouse and potting shed. This is entered by a round-headed west doorway. Sunlight is admitted to the area by way of a large, round-headed south window.

South Facade

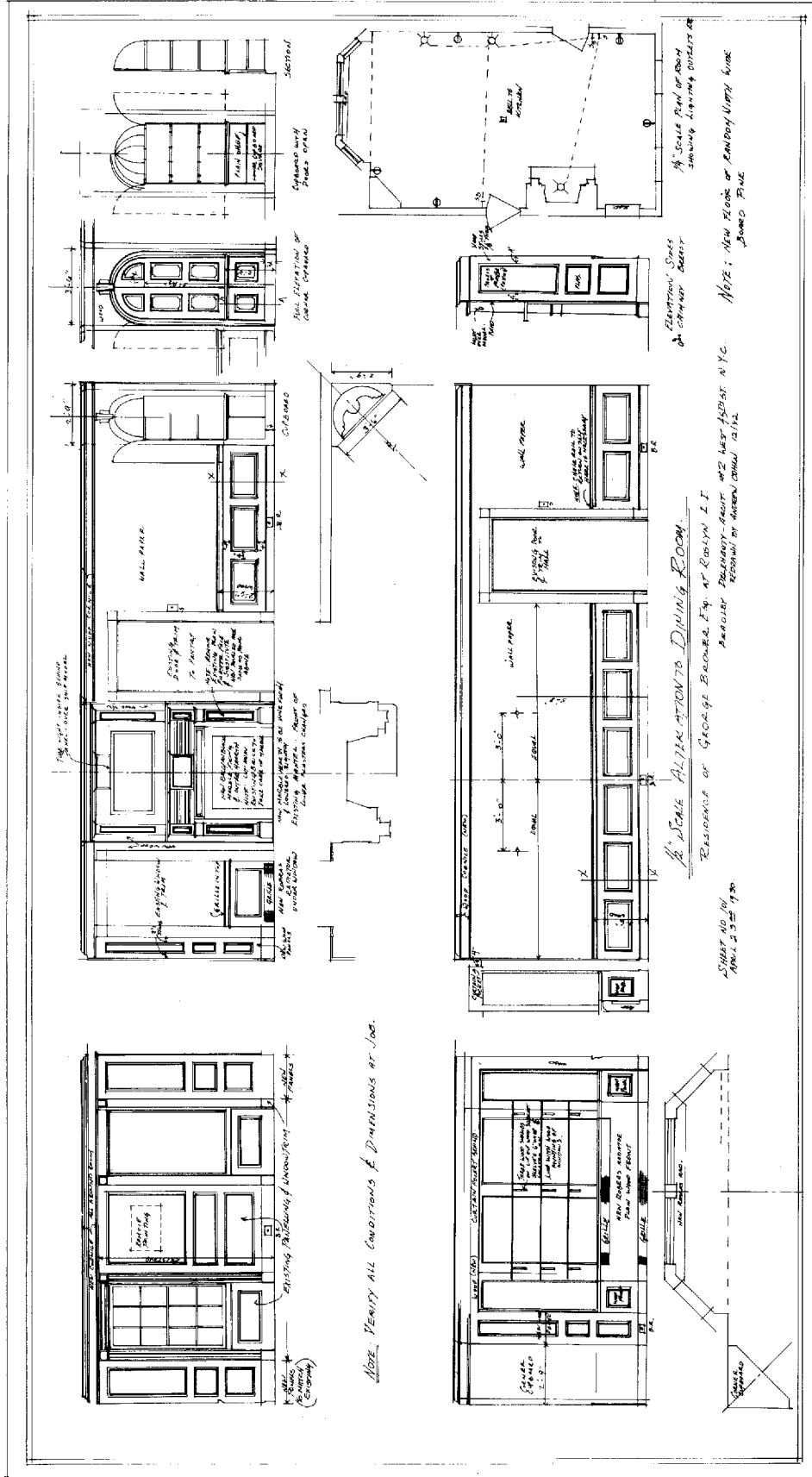
Originally this was sheathed with shingles and had fenestration similar to the rest of the house, apart from an 8/4 south basement window. The east and west entablatures both return against the south front. The gable fascia resembles the west frieze in that there are no dentils. As in the north gable-field, there is a central round-headed third storey window flanked by two quadrant windows. The sash in these are modern although the casings may be original.

Apart from these few early details, most of the south end of the house is occupied by a large, two-storey-plus-basement, flat-roofed, service wing. The box for the service staircase projects through the roof and there is a contemporary exterior chimney outside the new south wall. The chimney has a "waist" at the first storey eave line. Below this there is a "hound's tooth" panel. This appears to be pre-Delehanty as it shows in the early photograph. However, it certainly dates from the 20th century. It is only one bay wide from north to south. The second storey 6/6 east window is walled over on its interior today, but was a "working window" when the photograph was taken. The service wing projects farther to the south at the first storey and basement levels. This modification probably was completed at the same time as the west extension of the service wing which already has been described. The upper storey of the wing is shingled. The first floor is sheathed with board-and-batten. The basement level is a continuation of the potting shed at the west end and, like it, has arched openings at the east end. In this case the arches are pointed and infilled with lattice. The intervening south, basement-level, side wall is sheathed in novelty siding. The round-headed kitchen windows, at the first floor level, are the most interesting architectural feature of the new wing. Local tradition credits these with coming from the first Trinity Church (TG 1969-70) which was demolished in 1906-1907. It is likely, however, that they were new at the time this portion of the service wing was constructed.

INTERIOR

While the exterior of the house gives the impression of a large Late-Federal residence having a few modifications, the changes are far more evident in the interior. In general, the main floor central hallway and staircase are the least altered, although the present closet is a later intrusion. The dining room and drawing room are pure Delehanty although some features of the original interior trim are included in the Colonial Revival plan. The south wall of the second floor center hall originally followed the plan of the wall below it. However, this has been straightened to "square off" the master bedroom and has effected the blockage of a tall, narrow east side-window, as mentioned above. Also, the second storey floor plan has been altered to create space for a hallway to Delehanty's north chamber. This work seems to be poorly thought out and appears to date from the pre-Delehanty alteration shown in the early photograph. Probably it is the result of an early 20th century effort to create space for bath rooms. Similar modifications have taken place on the third floor.

Originally both first and second floors had four rooms, two on either side of the central hall. There probably was a small room at the east end of the second floor hall which included the triple east window. The third floor plan probably was similar to that of the second. The original kitchen was at the south end of the basement. This still includes the original bake-oven flanking the fireplace and the back and part of the cheeks of the early fireplace. The fittings for the large crane survive also. Today the ground floor center hall survives as built except for later flooring and an added closet. Its principal features include the interior faces of the east and west doorways; the stepped baseboards having Tuscan-moulded caps and the impressive staircase which crosses the hall at its west end. This has a San Domingo mahogany railing which includes a hand-rail, which is circular in cross section, and slender urn-turned balusters. The newel is the usual Roslyn newel of the 1830's. Three of the original interior doorways to the center hall survive, i.e., to the present dining room, to the present drawing room and to the present lavatory. The interior trim of the lavatory doorway is the same as in the present dining room and it is tempting to think that it originally represented the north end of a large rectangular room. When he stripped the walls of the lavatory in late 1980, John Stevens could not find evidence of this. If there were two rooms north of the stairway, the western room had to be entered under the west end of the stairway, which now provides access to the basement. The door cases are all faced with opposed, back-banded, Tuscan-moulded facings terminated by plain corner blocks, which are embellished by a simple, strip fillet. The Tuscan-moulded five-panel doors are all original. The present dining room originally had a north-south dividing wall west of the present pantry doorway. The door and window facings are original, except for the pantry doorway and the bay window. These have stepped surrounds with plain corner blocks. The original windows have Tuscan-moulded panels beneath. The mantel is original below the shelf except for the Tuscan-moulded piers which replace earlier turned columns, as in the Wilson Williams House (TG 1975-76) and the James and William Smith House (TG 1973-74). The over-mantel panel was designed by Bradley Delehanty as was the elaborate, dentilled cornice. The elaborate round-headed corner cupboard may have been made by Judge George Ellsworth Brower, who was a talented cabinet-maker. Delehanty's drawings for the dining room labelled "Sheet #101/ April 23rd, 1930" were found in the loft of the Locust Hill Academy in 1979. Unfortunately the original work which survives, and that which was removed, are not indicated.



NOTE: VERIFY ALL CONDITIONS & DIMENSIONS AT JOB.

"Locust Hill"
 Hendrickson-Ely-Brower House (1836)
 Floor plan and elevation for dining room alteration by Bradley Delehanty, dated April 23rd, 1930.

The pantry and kitchen are in the 20th century service wing. The kitchen stairway originally was enclosed and leads to two dressing rooms on the second floor and servants' bedrooms on the third. Earlier there was a small staff dining room at the west end of the kitchen. The dividing cabinets were removed during the refurbishing of 1982–1983. One of the kitchen cabinets includes glazed doors having pointed arches with carved mouldings. According to the late Marion W. Brower these came from the first Trinity Church.

The present drawing room originally included only two bays on the east and west. It almost certainly also was divided into east and west connecting rooms. The Tuscan-moulded, stepped baseboards and the Tuscan-moulded door and window surrounds at the early end of the room all are original. These are fitted with original corner blocks having interior fillets. The window cases include Tuscan-moulded panels beneath. All this has been reproduced by Bradley Delehanty to complete the north half of the present room. The present cornice and raised, moulded panels between the windows, and the dado, all were designed by Bradley Delehanty who obviously did not understand the inconsistency of using raised panels with mouldings of the Greek Revival Era. The massive north-south piers and lintel also were designed by Delehanty. This structure provides support to the floor above. It also provides for a library and "gentlemen's smoking area", a fashionable late 19th–early 20th century arrangement. The master bedroom at the south end of the second floor was created early in the Brower ownership by removing a wall which divided two chambers (east and west) and by relocating the north wall, east of the stairway to the north to create a rectangular bedroom. The shuttered south side-light of the triple window is at the south end of this wall. The fire of 1963 started in the master bedroom and no early architectural detail has survived. There are a pair of dressing rooms south of the master bedroom, in the service wing. The east window of the east dressing room has been closed over on the interior, but remains, with its shutters closed, on the exterior. Originally there also were two chambers north of the center hall and, probably, a small room at the east end of the hall, inside the triple window. All these have disappeared to create a hallway leading to Bradley Delehanty's north chamber. However, the hallway and small rooms created utilize a variety of 20th century detail dating from the early 20th century and after the 1963 fire and probably were the result of an effort to provide bathrooms early in the Brower ownership. Some of the doors employed are 6-panel Federal doors having applied narrow Tuscan mouldings. These were re-used from this floor. The small east chamber has incised, panelled window stools which are original to the house. The stepped window casings also are original. The doorway to Bradley Delehanty's north chamber is at the end of the hall. This room occupies the entire second storey north end of the 1925–1926 addition. All architectural details date from then except for the mantel which is early and which probably was relocated from elsewhere in the house. This is a second quarter of the 19th century provincial type having a straight-edged shelf with rounded corners. The mantel breast is moulded, and the square piers which support the shelf are panelled but not moulded. The pier capitals include simple, raised panels, an unusual use in Roslyn. The only other use of raised panels with contemporary late Federal detail occurs in the George Allen Residence (TG 1980–81–82) in which both parlor mantel breasts include simple, raised panels. Actually, the use of raised panels in this vernacular group of mantels seems less of a mistake than Delehanty's misuse of raised wall panels in the highly sophisticated Locust Hill drawing room.

The principal stairway to the third floor is a continuation of the lower staircase and, like it, retains its original tread and landing flooring. All the flooring in the

house originally was like that exposed on the landings today. The stepped baseboards and stair-stringer continue in the upper staircase but the cap is a torus moulding having a small cavetto moulding on top ("nose-and-cove"). Actually this baseboard moulding is also used in the second and third storey hallways and some of the small chambers. At the top of the stairway, at the third floor level, the stepped baseboard turns down to terminate in the floor while the moulded cap continues on to butt into a door surround. On the north side of the stair-wall the torus and cavetto baseboard moulding turns down to meet the floor in the same manner.

The third floor includes two maid's rooms, two baths, a cedar closet and a small bedroom on the west side of the hall which was Judge George E. Brower's workshop. It has been mentioned above that he was an accomplished cabinet maker. The detail, for the most part, is 20th century, although one of the south rooms includes an early 19th century board-and-batten door in its original case. The linen closet also includes an early board-and-batten door, in this instance in a later case. Both doors almost certainly originated on this floor of the house.

The major third floor room is Bradley Delehanty's dramatic bedroom which extends across the entire width of the house. This includes the round-headed and quadrant windows already mentioned as well as an early Franklin stove which is plastered into the chimney.

The rubble basement extends beneath the entire house. Actually, the east wall is brick above grade. The original kitchen, in the southeast corner, has already been described. Delehanty's wine cellar is at the north end of the house, beneath the Adirondack Mountain porch. The inner aspect of its doorway bears a list of its contents, dated December 5, 1926. The construction date of the Delehanty north addition has been estimated from this date. Near its doorway there is a large room, mostly having 20th century concrete walls, which probably functioned as a "servant's hall." The doorway to the space beneath the east (front) porch is fitted with a fine board-and-batten door, in its original casing, which retains its original Norfolk latch. Inside the food storage area beneath the porch there is the remains of a fine early flush-panelled door which closes the south end. This retains its early keyhole-shaped latch. It probably is earlier than the house, circa 1810, and its original source is not known.

ACCESSORY BUILDINGS

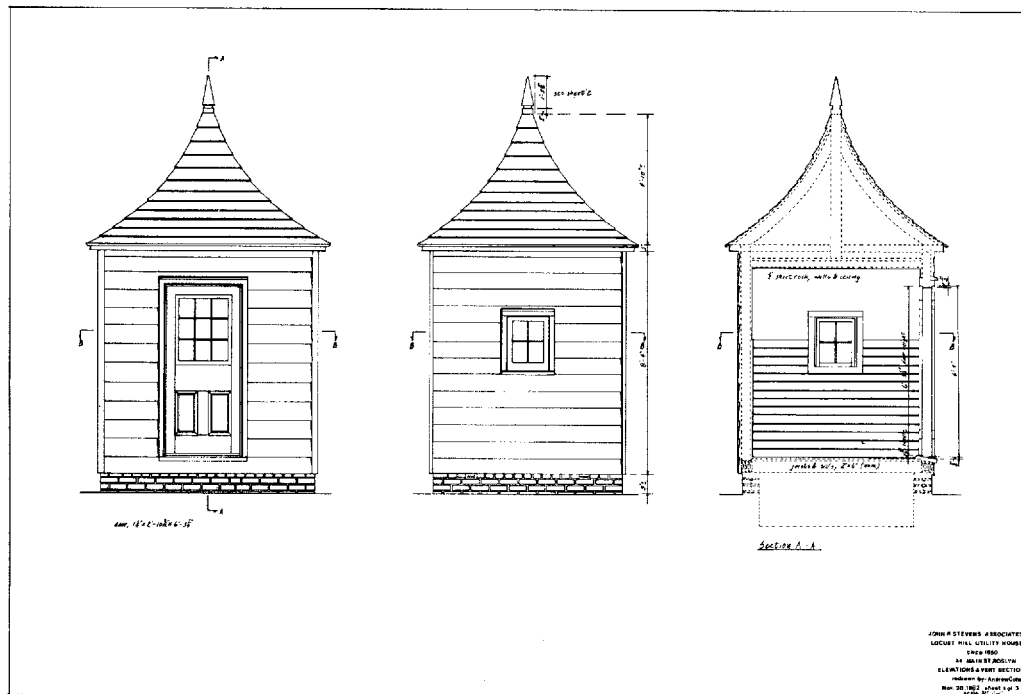
The Locust Hill Academy was built by Dr. Ely in 1854-1855. It is approximately 25' x 40'; 1½ storeys high and has a pitched roof, the ridge of which extends from east to west. It is situated about 160 feet west of the main house. The building is clapboarded and obviously has been extensively reworked. According to John Pisarski, the gardener and maintenance man employed by the Browsers, who worked on the place from 1927 until his death in 1980, and who lived in an apartment on the main floor of the building during most of this period, the Locust Hill Academy originally stood a short distance to the north of its present location. About 1930 Pisarski and Judge Brower re-located it to its present site, at the edge of a rise, so that a three-car garage could be constructed beneath. Most of the alterations to the Locust Hill Academy were completed at that time. The building is undergoing extensive alterations so it may be used as a private residence.

The Locust Hill Utility House was observed south of the present parking area by Peggy and Roger Gerry in 1977. It had deteriorated badly and had no footings which suggested that it had been re-located to that site. One of the writers (R.G.G.)

questioned John Pisarski who said he had built it for the Brower children. Obviously he meant he had re-built it as it probably antedates the Locust Hill Academy. Most likely it was built in 1853. In any event, when the property was sold in 1980 it was understood by both parties to the sale that it was an important small building and it was agreed that if the purchasers did not restore it within a year of closing, the sellers could remove it to another location for restoration. Actually, Mary Ann Wolf retained John Stevens to prepare measured drawings of the building but no actual restoration was undertaken. Finally, after two years, during the summer of 1982, it was dismantled by John Bugsch and reconstructed at its present site just south of the George Allen Tenant House. During the relocation the east and west walls were transposed, intentionally, so that the window would be visible from the street. This disclosed a small, framed opening, for a clean-out door, and established the fact that the building had originally been constructed as a privy. This early framing, which is now at the north end of the west wall, is now in the wrong position and has been sheathed over. However, an appropriate opening has been constructed at the south end of the west wall. Prior to the use of "indoor plumbing," at about the time of the Civil War, privies were important buildings and their architectural quality reflected upon the prestige of their owners in much the same way that house-owners, today, build elaborate bathrooms. The Locust Hill Utility House is almost identical to one in Claverack, which is illustrated on page 138 of "A Visible Heritage—Columbia County, N.Y.," by Ruth Piwonka and Roderic M. Blackburn. When "indoor plumbing" became available, those who could afford to installed it. Those who could not built privies which were as unobtrusive as possible.

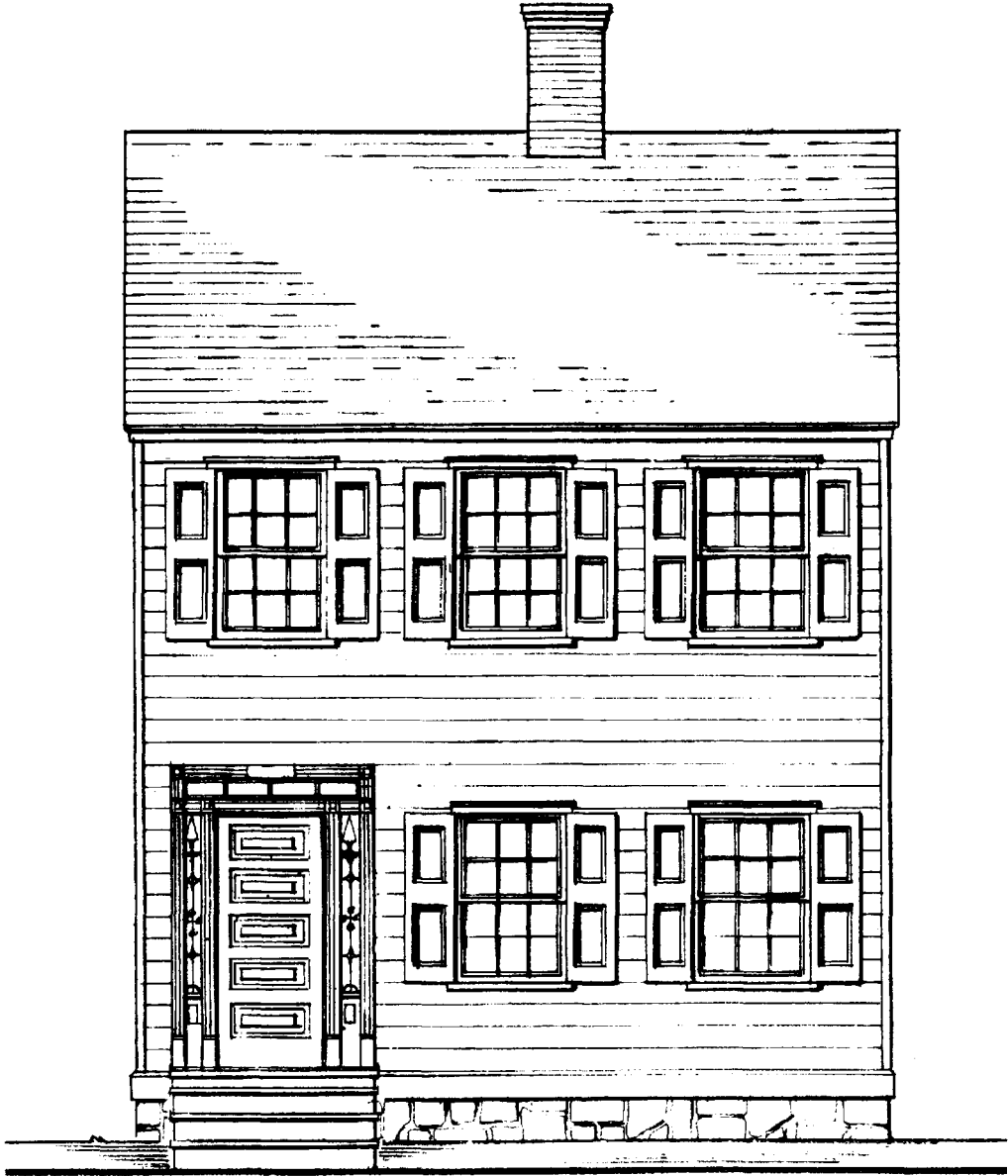
The Locust Hill Privy measures 8'3" x 7'3". It was fitted with a single doorway and a small window, both of which retain their narrow, beaded facings and simple dripcaps. Otherwise its only opening was the "clean-out" door already mentioned. The building was clapboarded originally and it retains most of its original clapboards which have an exposure to the weather of 8½". The privy has always had cornerboards. These face north and south and are 3" wide. The building has a plain water-table. It stands upon a brick foundation, today, but on its unknown original site probably stood on locust posts.

The building's most important architectural feature is its tall, concave, hipped roof. This is shingled today but probably was sheathed in terne-metal originally. This conclusion was made because of the difficulty of shingling without ridge shingles. Probably all concave roofs had metal sheathing. Spaces have been left between the interior sheathing boards so that the shingles may dry. Originally these were set close together. The privy originally had a pinnacle. Although this had rotted away, Mr. Stevens duplicated a cone-shaped pinnacle from the Henry Eastman Tenant House (Mott Avenue at West Shore Road) to replace the missing original. This pinnacle is the only conjectural detail in the building. The eave soffits are closed. Paint analysis of the exterior was completed by Frank Welch and the clapboards have been painted buff as they were originally. The original trim was reddish-brown but, to date, it has not been possible to match this. The white trim color is a protective priming. The original studs clearly showed lathe marks, so the interior was plastered during the restoration even though all the original lathe and plaster had been replaced with wainscoting and plasterboard by John Pisarski. There is a louvered trap-door in the plastered ceiling which was not present in the original building. This modification was made for ventilation and so that visitors could examine the "King-post" construction of the roof.



John R. Stevens

“Locust Hill” Utility House (1850–1860)
 Showing “King-post” roof framing. Door and pinnacle are conjectural.
 Interior horizontal sheathing, Ca. 1930, has been removed.



James & William Smith House, 1836 prior, to alteration of 1856
Guy Ladd Frost

THE JAMES & WILLIAM SMITH HOUSE
106 Main Street, Roslyn (1836 and 1856)
Residence of Miss Mary Ann and Miss Elizabeth Brandl

HISTORICAL BACKGROUND

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 land holdings, 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. It was bought then by William C. Smith, 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 had, 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 was restored during 1972–1973 by Captain and Mrs. Roger Gerry, who had purchased it from the estate of Jessie Smith in 1971. It was exhibited in the Landmark Society's House Tours in 1973 and 1974 and was sold to Mr. and Mrs. Charles Rosebrock in 1974. On June 6th, 1977, the house was purchased by Ms. Catherine Morrison who, in turn, sold it to the present owners, Miss Mary Ann and Miss Elizabeth Brandl, in September, 1981. During the present restoration, the interior and exterior of the house have been repainted and the roof surface replaced.

DESCRIPTION

The James & William Smith House is a side-hall, center chimney, 2½-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 restoration of 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 stoep, 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 M. 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 also 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 6/6 window, since removed, was inserted in the extended north wall. The aforementioned interior alterations can be established as a part of William H. Smith's 1856 modification, as a mid-19th century, horizontally sheathed, dado survived under later sheathing at 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 the Gothic verandah in precise detail. It is assumed that these alterations were accomplished in 1856 or very shortly thereafter.

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 6/6 windows. The latter originally were flanked by two-panel 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 facades. 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 of the porch. The front doorway is strongly Federal in style and is the most intact survival of its type in Roslyn. Similar fretted doorways appear in "Locust Hill" (TG 1983-84) and the Pine-Onderdonk-Bogart House (now the "George Washington Manor"). The doorway of the James & William Smith House 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-style mouldings. The door is composed of five horizontal raised panels surrounded by vigorous Tuscan mouldings on its exterior surface. It retains its original large labeled 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 "Locust Hill" (TG 1983-84), ca. 1835 (110 Main Street), 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 Revival 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.

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, the Francis Skillman 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 moulding. The under-stair 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. The window stools in the first floor hallway and in the front parlor have beaded edges. No similar examples have been seen in Roslyn.

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 "Carpenter-type" lock in the door at the west end of the hall was added during the 1972-1973 restoration and is of American manufacture. The door itself was relocated from the hall entrance to the back parlor in 1982.

The ground floor of the main block retains its 10" 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 is 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 mitered 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 was extensively retrimmed as the result of a fire. The Tuscan moulding around

the opening is the original as is the Federal moulded horizontal panel above it and the strips of vertically-placed reeds at each side. The "triple-reed" shelf moulding was restored in 1973 from cross-section ghosts in the original paint. The Doric columns and the concavo-convex panel were duplicated from the mantel in the 1827 dining room of the Williams-Wood house (TG 1967-68; 1975-76). The firebox is the original and includes converging cheeks with a slightly concave, forward-sloping back, all covered with a lime mortar wash. Two examples of early wall paper survived in the chimney embrasure. The earliest, ca. 1830, is original to the house. This was covered with mid-19th century paper which probably 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 1972-73 restoration. Before this restoration the entrance hall extended across the back parlor, probably to a rear door. The bay window, then in the rear hall, provided additional space in a small chamber. This wall was removed to permit leveling 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 utilizes 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 window sills. Originally there was a 6/6 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 of the first and second periods of the house (1836/1856) 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 window stools in the upstairs hall and in the east chamber are incised in rectangular patterns. Similarly carved stools have been found in secondary rooms, as here, in "Locust Hill" (TG 1983-84) and in the George Allen Residence (TG 1980-81-82) and in the parlor of the Tappan-Johnson house (TG 1981-82).

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 window stool. 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-panel 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 6/6 window faced with Tuscan mouldings but having no window stool. The stairrail utilizes a simple flat tapering newel and a plain stairrail without balusters.

The attic is divided into a hall and two small chambers, both 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 1972-73 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. The original roof shingles had an exposure of eight inches to the weather.

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 1972-1973 restoration the bedroom portion of this space was walled off and divided into two bathrooms. This required the insertion of a new 6/6 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 doors in this late 19th century alteration are of the four-panel, ogee-moulded type.

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 1972-73 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. The porch itself was enclosed many years ago to serve as a utility room.

RESTORATION

The aim of the 1972–73 restoration was 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, A.I.A., as the architect and the late 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, ca. 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 overhanging eaves with the protection they provided to the early siding.

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 almost 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. Besides, the existing kitchen wing provided badly needed space so 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 elimination.

Other than the above little else 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.

BARN

The center section of the three-part barn is the earliest and 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 added to the house. 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 survived. Unlike the two earlier sections, the west section was built upon a brick retaining wall on two sides.

RESTORATION

The barn, most of which never had a foundation of any sort, was re-silled, jacked up and a concrete foundation provided. Rotted clapboards and framing were replaced and the roof reshingled in cedar. The sheathing of the interior wall separating the center from the east section of the barn was removed to facilitate leveling and as a source of early lumber for rebuilding the doors. This wall has been replaced partially by psuedo-feedbins, open on their east sides, to accomodate the front ends of two automobiles, so the east section of the barn may be used as a garage. For this reason, the doors of the east barn section had been extensively altered during the early 20th century to permit its use as a garage. These barn doors 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. The stairway to the west loft was restored to its original length and a new stairway installed, in the original location, in the center section.

The barn apparently had never been painted. New clapboards were stained to replicate the color of the surviving originals and the roof shingles and the sheathing painted with a weather-proof, mildew-resistant dressing. The result has been extremely satisfactory with the passing of time.

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 Captain 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.



Henry Western Eastman Dower Cottage (Circa 1865)
John Collins

HENRY WESTERN EASTMAN DOWER COTTAGE
55 Main Street (Circa 1865)
Property of Mr. and Mrs. Floyd Lyon

HISTORICAL BACKGROUND

Henry Western Eastman was the most prominent of the local lawyers during the second half of the 19th century. His house, which he bought in 1854 and enlarged considerably subsequently, was included in the Landmark Society's House Tours of 1967 and 1968, and again in 1977 and 1978. A biographical description of Mr. Eastman, together with an account of the accumulation of his Main Street estate, is provided in the 1977 and 1978 Tour Guides. In short, Henry Western Eastman was born in Hempstead Harbour in 1826 and started his law practice in Roslyn in 1847. To supplement the income from his practice he also taught at the Locust Hill Academy, which was founded by Samuel Rose Ely, D.D., circa 1850. The academy still stands behind Dr. Ely's home, "Locust Hill", (Hendrickson-Ely-Brower House (TG 1962 and 1983). In 1850, Eastman founded the "Roslyn Plaindealer" with Augustus William Leggett. The "Plaindealer" survived in Roslyn until 1852 when it was moved to Glen Cove. Eastman sold his interest in the Locust Hill Adademy to E.H. Hyde and concentrated on his law practice. He had a long and distinguished career and, at his death in 1888, was President of the Bar Association of Queens County which he had helped found in 1876. With other prominent citizens he founded the Roslyn Savings Bank in 1878 which operated in his law office (TG 1979-80) until it moved to new quarters, on the site of its present building, in 1905.

In 1863 William M. Valentine sold Henry Eastman a lot, immediately to the north of his house lot, for \$1,000.00. It had 36'8" of street frontage (Queens County Liber 204 of Deeds, Pg. 124, 4/28/1863). The high price suggests that a building was already on the lot. If so, the building was #65 Main Street, the Henry Western Eastman law office.

At the time it was built the Dower Cottage was sited between the Henry Eastman Residence (#75 Main Street) and the Henry Eastman law office, but to the rear of both so that its principal (west) front formed the east boundary of a small court. Originally this courtyard was much larger than it is today as the northern section of the Eastman Residence was not built until about 1890 and later. The space was further encroached upon by a small wing which was demolished in 1967. The 1977-78 Tour Guides describe the conveyance of the Henry Eastman Residence, Law Office and Dower Cottage by Helena Guillemin Moskowitz to Ann Blum and William Crain (Nassau County Liber 7527 of Deeds, Pg. 89, 8/18/1965). During the following year (1966) the new owners divided the property, selling the Eastman Residence to one buyer and the Eastman Law Office and Dower Cottage to another (Robert Bromley). Subsequently the Law Office and Dower Cottage were acquired by Charles Solomon who sold them to Floyd and Dorothy Lyon in 1977. The Lyons carefully restored the Law Office (TG1979-80) and then turned their attention to the Dower Cottage. Because of the reduction of the courtyard west of the Dower Cottage by late 19th century and later construction, and because of its location within a few inches of the new boundary line created in 1966, Floyd and Dorothy Lyon decided that the long range survival potential of the Dower Cottage, as well as its consequence to the Main Street Historic District, would be enhanced if the Dower Cottage was moved to the north of the Eastman Law Office and then westerly so that the fronts of the two buildings were in the same plane. The

relocation of the Dower Cottage was accomplished in 1979. The restoration has been in progress, intermittently, since that time and is now (March 1983) almost complete. The carpenter for the restoration of the Dower Cottage as well as for Henry Eastman's Law Office (TG 1979-80) and the Tappan Johnson House (TG 1982-83) is Edward Ojaste.

Actually the circumstances for the relocation were excellent. In its original location the first floor of the west front of the Dower Cottage was concealed behind a rubble retaining wall. The retaining wall upon which the west front of the Law Office rested continued for some distance to the north. This circumstance made it possible to site the Dower Cottage in such a way that its relationship to the topography was the same in its new location as it was in its original.

The Dower Cottage does not appear on the Walling Map (1859). It is shown on the Beers-Comstock Map (1873). It seems quite obvious that it was built sometime during the period between 1863, when Henry W. Eastman acquired the site, and 1873, when it was published on a map. Since it is an extremely stylish building it seems likely it was built closer to 1863 than to 1873. Probably it was built at about the same time as the "Civil War Era", two-bay north addition to the Henry Eastman Residence (TF 1977-78). It is called the Henry Eastman Dower Cottage because local tradition suggests that Henry Eastman built it to provide accommodation for his mother, Mrs. Jacob C. Eastman, and the mother of his wife Lydia, Mrs. Frederick H. Macy. Its nicely finished interior suggests that it was built for a more important purpose than as a landscape ornament.

EXTERIOR

The original building was two bays by two bays and had a hipped roof which was pierced at its apex by the chimney. All this has survived, except that the original chimney was removed before the move and was carefully reconstructed after the move under the direction of Colonel Frederic N. Whitley, Jr. The elaborate Victorian chimney cap is a replica of the one which was replaced. The chimney is 2½ bricks from north to south by four bricks, east to west. The upper three courses form the cap. Subsequent to its relocation, the Cottage was extended one bay to the east. The new addition is centered on the original building but is about two feet narrower from north to south to provide a visual record of this addition. The 2/2 east windows from the original east wall were inserted into the new east wall at both floor levels. The Cottage is two storeys in height and faces west. Like most of the houses along the east side of Main Street its main entrance is at the second storey (street) level. The second storey is board-and-batten on all sides. The first storey is clapboarded on all sides but the west which is brick above grade and rests upon a rubble retaining wall below. All other sides of the ground floor are totally above grade. The first floor rests upon a concrete foundation which is brick above the grade on the north, east and south fronts. All this masonry was completed after the relocation of the Cottage but, as with the chimney, replicates the original construction.

Second Storey

The second storey is the most important architecturally. The battens are moulded and consist, in cross section, of a torus with a projecting square fillet extending from both sides of the base. The mouldings are based upon a chain of wooden triangles, which extend completely around the house above the water-table.

These triangles obviously are drawn from those of the Jerusha Dewey House and the Gothic Mill at Cedarmere. However, in those cases, the flat chamfered-edge battens actually pierce opposing right angle triangles and continue to the water-tables. The water-table at the second storey level is a flat board which is canted outward at an angle of 45 degrees. This continues completely around the building although it rests upon masonry only along the west front. Almost all of the windows are the original 2/2 sash although there is a double window in the west front which retains its original 1/1 sash. The window sills continue around the building to form a string course. There are no drip caps as the windows are protected by the prominent eaves which have closed soffits. The door and window facings are plain. The window facings are 4" in width except for the wider facing strip between the double west windows which is the same width as the original door facings. The horizontal facing strips, above the door and windows, continue around the building to form a flat string course. The window facings continue, below the window sills, to the water-table, forming panels below the window sills. These are filled with crossed diagonals to form a flat, raised "X" in each panel. The corner boards also are plain and continue through the string course to the water-table. The front door is the original and consists of upper rectangular and lower square flat panels which are delineated with vigorous protruding ogee mouldings.

First Storey

The first storey is almost invisible from the street. As noted above, it is constructed of brick, above grade, on the west front. The small west, first storey, window was introduced during the restoration. The simple stoop platform was designed by John Stevens. The first storey north, south and east walls all are clapboarded. There are flat corner boards at the west ends of the north and south fronts which separate the clapboarding from the bricks. Those at the east ends are continuations of the second storey corner boards. The first floor water-table is identical to that of the second floor except that it does not extend across the west facade. The second storey water-table serves as the drip-caps for the first storey windows. The first floor door-and-window facings are the same as those of the second, except that the facings are back-banded. During the Rosewood Nursing Home era (1946–1965) a small wing having a very large chimney was added to the north side of the Dower Cottage. This provided space for a second-storey bath in the Dower Cottage and for a heating plant for the Dower Cottage and the Eastman Residence. Both wing and chimney were removed during the relocation. A window replaces the second storey doorway and a new doorway to the exterior, at the first floor level, replaces the doorway to the furnace room. The most important architectural element of the first floor is the enclosed porch along the south front. This had been modified, possibly during the Nursing Home era, and only the roof with its gable-field has survived the move. The restoration of the porch structure was planned by John Stevens. The ridge of the pitched-roof porch extends from north to south and is roofed, as is the principal roof, with bands of pointed shingles stained red, and bands of square-butt shingles stained grey. The gable field is divided into four triangles by two diagonal and one vertical strips. Each of the four triangles is pierced with drill holes for decorative effect. The eave fascia is moulded above a flat facing strip, from which wooden triangles extend with their apexes downward, in a manner opposite to the triangles upon which the second storey facade battens are based. The porch siding is board-and-batten and matches that of the second storey. Its water-table matches the original first floor water-table and articulates with it.

There is a single, small, 1/1 window whose sill is extended to form a string course. A similar string course springs from the top door and window facing strips. The porch door resembles the front (second storey) door and, like it, has a square, moulded panel below. However, above, a four-light window replaces the upper rectangular panel of the front door. This glazing appears to be original to the door and not a modification to admit more light.

Roof

The roof, as in the case of most Gothic-style buildings, is the most important architectural feature and will be treated separately. When the later asphalt strip roofing was removed, after the house was moved, the original wooden shingles were found beneath. These were found to have been laid in a specific pattern to resemble slates. This consisted of four rows of square-butt shingles at the roof perimeter above which were three rows of pointed shingles. Above these were four courses of square-butt shingles, followed by two courses of pointed. Above this band the upper part of the roof was laid entirely in square-butt shingles. Paint analysis of the original shingles, by Frank Welch, disclosed that the pointed shingles all had been stained red originally; the square butts grey. These patterns and colors were replicated during the restoration. The roof slope is extended over the front doorway and over the north windows to form hoods. The hoods, in turn, are supported by a chamfered, lambs-tongued bracket on each side of each roof extension. The front doorway brackets are much larger and heavier than the north window brackets and have bisecting right-angled supports. Apart from the area of the roof extensions a strip of scalloped fascia ("Hamburg Edging") extends completely around the roof edge. This is finished at the eave line, including the roof extensions, with an ogee moulding. The "Hamburg Edging" is an obvious attempt to provide a substitute for the verge- ("barge") boards of pitched roof houses of the same period. There are turned wooden drops which project downward from each corner formed by the "Hamburg Edging". The overhanging eave soffits are lined with beaded boards. There are facade gables over all the second storey windows which are not protected by roof extensions. The largest and most elaborate is placed above the double 1/1 window in the west front. Smaller facade gables cap the window openings of the south and east fronts. Those in the new addition date from its construction but the new east facade gables replace those of the original east wall. The principal (west) facade gable, like the south porch gable-field, is divided into four triangles by flat strips which resemble "half-timbered" construction. Each of the triangles is infilled with decorative scroll-work in designs of central circles, flanked by triangles. The upper sides of the facade gables, as in the south porch, are trimmed with applied wooden triangles having their bases upward. The smaller facade gables of the south and east fronts are divided into only two triangles by flat, vertical facings. The two triangles thus formed in each gablet are treated in the same manner as the more numerous triangles in the largest (west) facade gable.

Shutters

One would expect a house of this configuration and period to have been fitted with louvered shutters. If this had been the case, none have survived nor is there any evidence of "paint ghosts" of shutter hinge pontils although these may have survived under later paint. The window openings are rabbetted which, in pre-screen and storm-sash days, suggest exterior shuttering.

Paint Colors

Microscopic paint analysis of the exterior sheathing and trim were completed by Frank Welch during the restoration. At the same time samples of the interior trim were taken. The present paint colors, i.e., beige siding with brown trim and chocolate brown door mouldings, are based upon Mr. Welch's findings. A special effort was made to assure that the siding and battens were painted in the same beige color.

West Fence

The fence was reconstructed from a late 19th century photograph of the Henry Eastman Law Office (TG 1979-80) and from an actual surviving gate found by Lee Blum in the Eastman Dower Cottage and now installed at the lower porch level of the Samuel Dugan II House (TG 1978-79). The fence consists of a series of massive square gate posts (12" x 12" in cross section) having chamfered corners with lamb's tongues and smaller, intermediary sectional posts 3" x 4" in cross section. The gate posts have large ball finials. All the timbers except the chamfered water-table and ground rail are set on the diagonal. There are horizontal top and intermediary rails which have widely spaced vertical pickets set between them. The pickets are arranged to form continuous squares, set on their upper and lower corner angles, between the intermediate rail and the water-table. The gates also consist of three horizontal rails placed on the diagonal. The pickets are arranged to form two large "X's" set side by side with their exterior faces flush with the gate frame. In the surviving original gate all the components have lamb's tongued chamfers on their exterior (street) surfaces. This fence, of course, originally ran along the street, as it does today, and was a considerable distance from the Dower Cottage.

INTERIOR

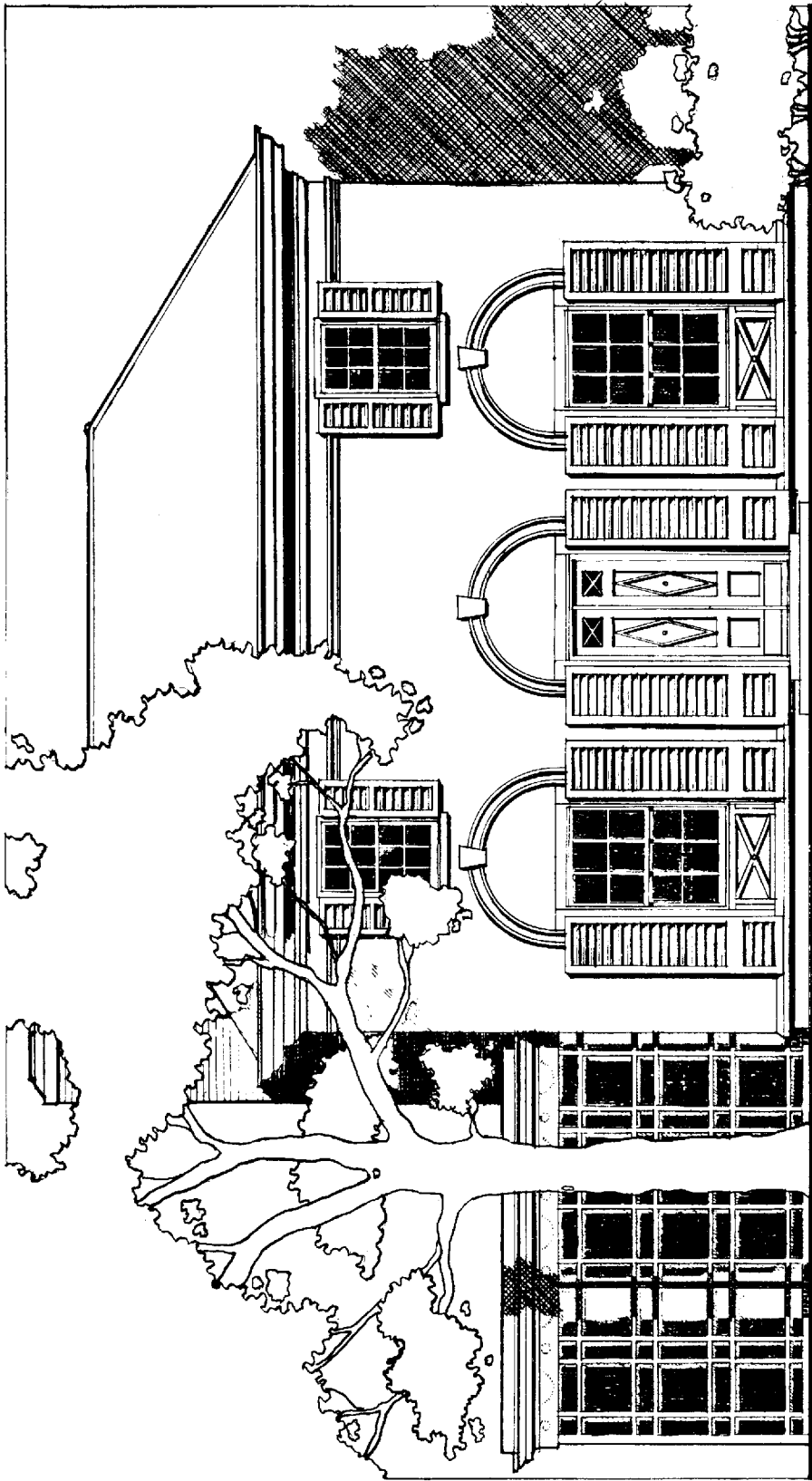
The Cottage is entered from the street to a small second storey hallway which retains its original 5" wide yellow pine flooring, as does most of the remainder of this floor. The baseboards are stepped and have an elaborate ogee-moulded cap. A section on the north (left) is a replacement, closing the doorway to the Nursing Home era bathroom, now removed. The same baseboard continues around to form the stringer for the stairway to the first floor. The doorway to the south and the inner casing to the front door both have vigorous ogee-mouldings and are back-banded. The inner panels of the front door also are ogee-moulded as is the four-panel door leading (south) to the small parlor. Both doors retain their original rectangular cast-iron rim-locks. The parlor side of the hallway door; the closet door; the double windows (west) and the 2/2 window (south) all are faced with ogee-moulded back-banded trim. The window trim continues to the floor to form simple torus-moulded panels beneath the sash. The four-panel ogee-moulded closet door also retains its original rim-lock. The window sash retain their original porcelain-knobbed latches. The parlor baseboards, like the entrance hall, are stepped and capped by vigorous ogee mouldings. Originally there was a doorway on the south side of the chimney. This was closed up during the recent restoration. The chimney originally was fitted with a parlor stove. There was no fireplace in this location. On the whole the entrance hall and parlor trim are richer than one might expect in a small cottage which could have been built as a garden ornament. This finding confirms the local legend that the cottage was intended for the occupancy of two elderly ladies in comfortable circumstances.

The original floor plan is changed beyond the east parlor wall. The east-west wall, on the south of the new hallway, is original. The hallway itself, together with the new bath and closet on its north, originally was a small chamber. The four-panel ogee-moulded bath and closet doors are appropriate but were inserted during the recent restoration. The baseboard of the surviving original hall wall is plain, and is capped by a filleted torus moulding which is identical to the exterior sheathing battens. Apart from the entrance hall and parlor all the surviving original baseboards are of this type. Interestingly enough, filleted torus mouldings of the same configuration were used as minor dentils along the frieze of the Hendrickson-Ely-Brower House which is about three decades earlier. The original 5" wide yellow pine floorboards also survive in the hallway and the small chamber to its south. This chamber is entered through a new (1983) hall doorway in which an original four-panel, ogee-moulded door has been re-used. Apart from this change, and the reconstruction of the original chimney, this south chamber is very largely original. It has plain baseboards with filleted torus caps and plain door and window facings with torus-moulded window sills. Originally it was entered south of the chimney, from the parlor. The closet, in which the chimney has been reconstructed, is original.

The new (1982) chamber at the east end of the house is entered via the new hallway. Its door and window facings, baseboard and flooring, conform to the original secondary rooms of this floor. The two 2/2 east windows have been relocated from the original east wall, which is now an interior wall. The exterior wall studs in this wall are 3" x 4" set on 17½" centers. Originally there was brick nogging, as an early form of insulation, between the studs. This new east room extends the full length of the house, from north to south.

To reach the first floor it is necessary to return to the front hallway and descend the original stairway, which is completely enclosed. The stair stringer on the north is a continuation of the entrance hall stepped, ogee-moulded baseboard. The south stair enclosure, below the floor level, is made of beaded boards, 4½" wide. The original doorway, at the lower end of the stairway, survives, although the original door is missing. The stairway terminates opposite a new (1982) lavatory. The room opposite is in an early room. It retains its early plain baseboards with filleted torus-moulded caps and its plain faced doorway, on the south, which opens to the restored, enclosed porch. The door in this doorway is the usual, mid-19th century, ogee-moulded type in that there is a lower, ogee-moulded square panel. The original flooring, which is 7½" wide yellow pine, survives beneath later flooring. The small fireplace in the new chimney is itself new. The original room included both hallway and lavatory and ran completely across the east front of the original house. The kitchen is another original room which is entered alongside the chimney. This room was completely re-trimmed during the restoration. During the Nursing Home era it was sealed up. When Ann Blum acquired the house her husband found the original fence gate stored there. The small west window in this room dates from the restoration. There also is a north doorway which opened to the Nursing Home furnace room, which now opens to the exterior. The new cellar stairway also is entered from this room. In it the under surfaces of the original 7½" pine flooring may be seen as well as 3" x 7½" sawn floor joists set on 24" centers. The new east room runs completely across the house from north to south. The trim replicates the original trim of the house. As in the new room above it, the two east 2/2 windows are the originals which have been relocated from the original east exterior wall which is now the interior west wall of this wing.

In the description of the exterior it was mentioned that it could not be established with certainty whether or not the house originally was fitted with exterior louvered shutters. Similarly, all the interior window stops have been changed so it can no longer be determined whether interior shutters had been fitted originally. Obviously the house must have been provided with one or the other. Interior paint analysis also has been completed and the interior trim will be painted in accordance with these determinations.



Jensen

Henry O. Milliken Cottage (Circa 1930) Robert Jensen

HENRY O. MILLIKEN COTTAGE
1675 Northern Blvd., Roslyn (1930)
Residence of Mr. and Mrs. Mark Feinberg

HISTORICAL BACKGROUND

The Henry O. Milliken House is named for its architect rather than by the usual convention of naming a house for its first or most prominent owner. It was constructed circa 1930 as the chauffeur's quarters of "Clayton," then the estate of Childs Frick. Frick had earlier improved his estate with extensive new gardens by landscape architects such as Marian Coffin and Dorothy Nicholas, and by the New York architectural firm of Milliken and Bevin. It was this latter Milliken who designed the house.

Henry O. Milliken was born January 3, 1884, in Stamford, Connecticut; was educated in New York City and attended Princeton University, from which he graduated in 1905. Prior to World War I he completed four years of architectural study at the Ecole des Beaux Arts in Paris. This was then the most prestigious architectural school in the world, as it had been in the 1850's when Richard Morris Hunt and Henry Hobson Richardson were the first American-born architects to seek training there. Milliken began his practice in Chicago with David Adler and Robert Work, but returned to New York City in 1919. In the early 1920's he formed a partnership with Newton P. Bevin, with offices at 154 East 61st Street, and continued to practice under the firm's name until 1942 when he retired.

Principally a residential architect, Milliken designed houses in sixteen states, Bermuda, Puerto Rico and Hawaii. Milliken and Bevin are responsible for the large garden trellis, designed in 1933 but not constructed until 1936, now on the grounds of the Nassau County Museum of Fine Arts (formerly the Frick Estate). With its four 19' Ionic columns and a total height of 27 feet, this teak trellis may be the largest such garden structure remaining in the United States. Restoration drawings are now underway, sponsored by the Roslyn Landmark Society.

Henry Oothout Milliken was also the author, with Philip Goodwin, of *French Provincial Architecture*, a large and beautifully illustrated book published in 1924. His interest in French architecture is well illustrated by the frame (chauffeur's) cottage for the Frick estate; the proportions and detailing of this small house can be seen—at a vastly altered scale, of course—in such late 17th century monuments as the Chateau at Versailles. In fact this small house, in addition to its role as a residence, was intended to serve as a specimen of garden sculpture, a focal point at the end of a vista.

EXTERIOR

The Milliken House was moved in September of 1983 from its original location on a level site at the easterly end of the Frick grounds. Its new site is a steeply sloping property overlooking Northern Boulevard, about 500 yards from the original location of the house. Precise restoration of the house in its new location was important to the present owners, Mark and Pamela Feinberg, but some changes to the house were required by the new site.

The Milliken House has a slate roof which is original, and a single large chimney 5' 10" by 2' 8" at its base. Because of the slope of the site, the chimney has been extended with new brick about two feet below its original termination because of the lower grade. The exterior siding is clear hard pine, flush and shiplapped at

both the upper and lower horizontal edges. These siding boards are about 7" wide and are beveled at 45 degrees where they meet at the corners of the house. This siding was rotted on several areas of the Milliken House, and deteriorated pieces have been replaced by new pine boarding of the same dimension and configuration as the old siding.

Because of poor drying flush siding has a greater tendency to mildew and rot than does clapboarding or board-and-batten siding. Moisture, either from condensation or from direct penetration, can become trapped under flush boarding because there is no free circulation of air between siding and underlayment, as with clapboarding. Also, shiplapped flush boarding has little room for expansion due to changes in temperature; it can buckle away from its underlying structure.

Never-the-less, flush siding is used in the United States, sometimes extensively, for the same reason it was used on the Milliken House. With its neutral surface flush siding resembles stone, or at least it is not immediately apparent that these smoothly finished houses are made of wood. Since French Renaissance architecture is stone architecture, flush boarding was an important esthetic requirement, here. Apart from the Milliken House, the most familiar local building in the style of the French Renaissance, is New York's City Hall (1802-1811, Mangin & McComb, architects), and indeed, City Hall exhibits a mixture of flush and rusticated stone finishes on its exterior. A more striking similarity are the round arches with keystone accents which dominate both the exterior of City Hall and all of the ground floor openings of the Milliken House. These arched window and door openings are an important architectural feature of this house, as is the large and finely proportioned roof cornice, almost three feet deep and projecting two feet beyond the wall plane.

The half-round arches over all the lower floor windows are made of wood and are nailed to the surface of the flush boarding rather than to the wood structure beneath the siding. The "keystone" of each arch is also of wood, built up in several layers to achieve the desired thickness. There are eight of these arch-and-keystone decorations around the house, each with a radius of three feet. Other applied wood decorative features are the typically French "X" moldings under the ground floor windows and the two diamond patterns with round medallions on the front doors.

The attached screened porch shown here in the drawing was original to the house, but could not be accommodated on the sloping site after the house was moved. The owners have saved the roof of this porch, which has incised decoration on its fascia board, and are searching for ways to reuse this roof. The best place might be at the lower level on the south front. New flush boarding has been added to the east wall of the house where the screened porch was once attached. Without this porch the exterior of the house is now 31' 8" wide and 22' 5" deep.

The operable window and door shutters which are a prominent feature of the exterior have been carefully restored, and are original. They have been cleaned of old paint and repainted their initial deep green color. The house proper was always painted white; the old coats of paint were removed before the present white paint was applied.

INTERIOR

The original simple interior trim survives throughout the house. A central hall and stairway divide the Milliken house into two equal parts. An 11' by 21' 6" living room occupies all of the eastern half of the first floor, while a bedroom of the same

dimensions occupies the eastern portion of the second floor. To the west of the entry vestibule and stairway on the first floor is a 9' 6" by 12' kitchen and a dining room that is nearly a perfect square, 11' 8" by 12'. To the west on the second floor is the bathroom and a smaller bedroom 13' by 15'. Originally there was a cellar under only half of the house but at the new location a much larger basement has been installed, considerably enlarging the interior. The house now encloses about 1870 square feet of space.

The new owners describe the interiors as having been in excellent condition. All bathroom fixtures are original. Wallpaper was removed from the rooms and the original plaster is now primed and painted. There is a new tile floor in the bathroom. A wood fireplace is a feature of the living room but there is no fireplace in the bedroom above.

The foundations of the original house were concrete block. The new foundations are steel reinforced concrete with window and door openings where none existed before since this "basement" is now above grade on the south side of the house.

Internal framing of the house consists of wooden studs and joists on 16" centers and, from evidence of the nailing pattern on the siding, the house is probably a balloon frame construction rather than the more common platform framing used today. The nails attaching the siding to the studs remain in line from the sill plate at the ground to the top of the second storey cornice. Only in balloon framing do the studs pass through both floors like this, without interruption.

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