HISTORIC DISTRICT BOARD
OFFICE

Roslyn Landmark Society
Annual House Tour Guide.

29th Annual Tour

June 3, 1989
10:00–4:00

Cover Illustration by John Collins— 1976.
The Van Nostrand-Starkins House
The Van Nostrand-Starkins House was built circa 1680 and probably is the earliest surviving house in Nassau County. Originally it was nine feet shorter, from front to back, than it is today and had symetrical 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.

Peggy N. Gerry

29TH ANNUAL HOUSE TOUR

*HOUSES ON TOUR

ESTELLA M. SEAMAN HOUSE (1888)
15 Hicks Street, Roslyn
Pages 704 to 710

JOHN ROBESON-JEREMIAH WILLIAMS GRIST MILL (1715–1740)
Old Northern Boulevard, Roslyn
Pages 712 to 724

EUGENE AND HERBERT CONKLIN HOUSE (1889)
62 East Broadway, Roslyn
Pages 726 to 734

FLORENCE HAGEMAN CONKLIN HOUSE (ca. 1885)
65 East Broadway, Roslyn
Pages 736 to 740

JACOB SUTTON MOTT HOUSE (1831–1837)
East Broadway and Davis Lane, Roslyn
Pages 742 to 759

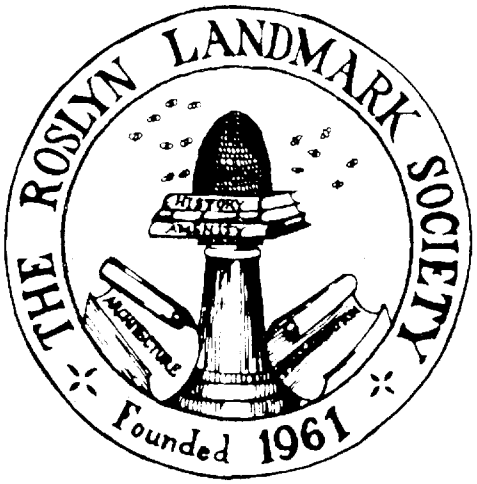
VAN NOSTRAND-STARKINS HOUSE (ca. 1680)
221 Main Street, Roslyn
Pages 760 to 776

WILLIAMS-WOOD HOUSE (ca. 1770 and 1828)
150 Main Street, Roslyn
Pages 778 to 785

THE ROSLYN ACADEMY AT LOCUST HILL (1847)
108 Main Street, Rosyln
Pages 786 to 795

"MONTROSE" (ca. 1830 and 1869)
410 Bryant Avenue, Roslyn Harbor
Pages 796 to 809

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



The Roslyn Landmark Society expresses its sincere thanks to the Roslyn Savings Bank whose substantial gift has made publication of this book possible.

REFERENCES

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

ARCHITECTURAL SOURCES:

Benjamin Asher: *The Practical House Carpenter* (Boston 1830; Pub. by DeCapo Press, New York, 1972).

Ranlett, William H.: *The Architect, vols. I & II, (De Witt & Davenport, New York 1849).*

Downing, Andrew J.: *The Architecture of Country Houses,* (D. Appleton & Co., New York, 1854).

Vaux, Calvert: *Villas & Cottages* (Harper & Brothers, New York, 1857).

Woodward, Geo. E. & F.W.: "Woodward's Country Homes" (The Horticulturist, New York, 1865)

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 and 1914).

Sanborn Map Publishing Co., 117 and 119 Broadway, New York City: *Sanborn's Atlas of Roslyn* for 1886, 1893, 1902, 1908, 1920, 1931 and 1941.

Skillman, Francis: Holographic map of Roslyn showing buildings. Probably 1895.

Wolverton, Chester: Atlas of Queens County, Long Island, N.Y., New York, 1891 Plate 26.

BIOGRAPHICAL ACCOUNTS:

Onderdonk, Benjamin Tredwell (Bishop): Holographic letter to Mrs. Eliza Seaman Leggett written on Feb. 3, 1851. The original manuscript is on file in the Morton Pennypacker Collection of the East Hampton Free Library and describes life in Roslyn between 1796 and 1811. Bishop Onderdonk's letter was printed in *The Roslyn News* for July 3, 1903.

Valentine, T.W.: *The Valentines in America: 1644–1874,* (Clark & Maynard, New York, 1874).

Munsell, W.W.: *History of Queens County, New York,* (W.W. Munsell & Co., New York, 1882).

Wilson, James G. & Fiske, John: *Appleton's Cyclopaedia of American Biography,* (D. Appleton & Co., New York, 1887).

Darlington, Oscar C.: "Diary of Eliza Seaman Leggett," written in the 1880's for her granddaughter, Ellarose A. Randall. Bryant Library Local History Department.

Skillman, Francis: Letter to *The Roslyn News* in 1895. We have had access to typescript copies only and have never seen either the original manuscript or the original printed text. For this reason copy errors should be suspected, i.e., "east" for "west" and vice versa. The letter describes life in Roslyn between 1829 and 1879. Additional Skillman material, mostly referring to the present Village of Roslyn Harbor, is available in the Bryant Library.

Chapman Publishing Co.: *Portrait & Biographical Records of Queens County, New York,* (New York & Chicago, 1896).

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

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

NEWSPAPER ACCOUNTS:

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

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

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

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

UNPUBLISHED HISTORIES:

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

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

RECENT PUBLICATIONS:

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

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

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

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

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

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

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

Wanzor, Leonard, Jr.: *Patriots of the North Shore,* published by the author, 1976.
Gerry, Roger: "The Roslyn Preservation Corporation—A Village Revolving Fund," Preservation Notes, Society for The Preservation of Long Island Antiquities, October 1976 and June 1978.
Gerry, Roger: *Roslyn Saved,* published by the Roslyn Landmark Society, 1980.

ROSLYN'S 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 research connected with the publication of these annual Tour Guides. Sufficient has been learned to accomplish the inclusion of the Main Street Historic District in the National Register of Historic Places in 1974, and the East Toll Gate House in 1977. The East Broadway Historic District together with Trinity Church and Parish House, the Roslyn National Bank & Trust Company, the Willet Titus House, the Roslyn Savings Bank, the Robeson-Williams Grist Mill, the Henry Western Eastman Tenant Cottage, the Hicks Lumber Company Store, the Samuel Adams Warner Chalet and the unregistered parts of Roslyn Park, including both mill ponds, were admitted to the National Register in 1986. Altogether, more than 100 structures in Roslyn Village have been included in the National Register of Historic Places. In addition, the Society, together with the Incorporated Village of Roslyn Harbor, has sponsored the nomination of a number of buildings in Roslyn Harbor for inclusion in the National Register. These include the "Summit Avenue Historic District" which includes ten buildings including St. Mary's Church and its Rectory, the Captain James Muttee House. The Roslyn Harbor National Register group also includes a number of individual nominations including "Clifton," "Montrose," the "Thomas Pearsall House," the "Henry A. Tailer Estate," and "Thomas Clapham Estate," William Cullen Bryant's "Stone House," the "Arthur Williams House," and the "Michael & Daniel Mudge Farmhouse." Data for the nomination of John Warmuth's "The Roslyn House," in Roslyn Heights, was assembled in 1985, in which year the "George Washington Denton House," in Flower Hill, actually was admitted to the National Register of Historic Places. In addition, data concerning several structures in East Hills, all connected with Clarence Mackay's "Harbor Hill," have been submitted for nomination. In addition, quite a lot has been learned about individual construction detail, largely as a result of exploratory and recording procedures used in the preparation of the Tour Guides (TG) as well as from stripping techniques used in the examination of the Van Nostrand-Starkins House (TG 1976–1977), 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), the East Toll-Gate House (T.G. 1976, 1977 and 1982), the Captain Jacob Mott Kirby Storehouse (T.G. 1986–87), and in the demolition of the Arthur Duffett Building (TG 1987).

The 1989 Tour is the 29th Tour of local buildings presented by the Society. More than 90 structures exhibited since 1961 have been examined carefully and much useful architectural information has been gained. Some of this study has been conducted under the direction of professional architectural historians as Daniel M.C. Hopping and John R. Stevens. In addition, much can be conjectured by evaluating architectural concepts, construction techniques, and decorative details of

the houses already studied and applying these criteria to the examination of other houses. Careful historic investigation of one house, as the study into the origins of the Van Nostrand-Starkins house by genealogist Rosalie Fellowes Bailey, has revealed data concerning the histories of other houses. Careful review of the early newspapers, i.e., The Roslyn Plain Dealer, published 1851–52, and the Roslyn Tablet, 1876–1877, has disclosed much detailed information concerning individual local buildings. In addition, a letter written to Mrs. Eliza Seaman Leggett in 1851 by Bishop Benjamin Treadwell Onderdonk, describing his boyhood in Roslyn during the late 18th and early 19th centuries, has been most useful in identifying structures standing at that time. Eliza Seaman Leggett, in her turn, wrote a notebook of her own, in the 1880's, for her granddaughter, Ellarose A. Randall. In a similar manner a letter written by Francis Skillman to the Roslyn News (1895) describes the history of many houses standing in Roslyn during the period 1829–1879. Skillman also prepared a holographic map to illustrate the location of buildings described in his letter. In general, each building or house is exhibited for two consecutive years with the result that approximately half the buildings on each tour are being shown for the second time. One of the benefits of this system is that data brought to light after the first showing may be included in the description of the second showing.

The preparation of the 1976 Tour Guide produced at least two interesting conjectures of major consequence. It now seems obvious that Roslyn, long considered unique for its large content of early and mid-19th century houses, included at least four major Federal Houses, i.e., the Anderis Onderdonk House (TG 1970–1971) known to have been built between 1794 and 1797; the Federal part of the William M. Valentine House (TG 1963), which almost certainly was standing in 1801 and possibly even three or four years earlier; the fire-damaged Francis Skillman House, later the Blue Spruce Inn, and the Federal part of the Valentine Robbins House (TG 1976) which can at present be dated only architecturally but which certainly was built within a few years of the other three. It seems reasonable at the time of writing to assume the Onderdonk House was built first, then the Robbins House followed by the Valentine House although future investigation may alter this tentative sequence. In addition, the Richard Kirk farmhouse, later "Cedarmere," which was built in 1787, may be the earliest member of the group. However, three major alterations and a serious fire have obscured its original identity. The gambrel-roofed Francis Skillman House seems to be the most recent of the group. Measured drawings of the Francis Skillman House have been prepared by Alex Herrera working under the aegis of the Landmark Society. During this procedure some fire-damaged moulded door facings were salvaged as trim samples. It had long been the hope of the Roslyn Preservation Corporation to dismantle the remains of the surviving original main block of the Skillman House and reconstruct it on a similar site, a wooded hillside off Glen Avenue on the west side of the Village. Actually, the oak framing of the house had survived with little rot and little fire damage except to the intermediary rafters. Enough of the original architectural detail and sheathing had survived to plan an extremely accurate restoration. Negotiations with the estate of the late Carl Werner, which owned the house, had gone on for several years but the executors were never willing to actually donate the house. These negotiations continued until February 12, 1981. Less than one week later, on February 18, 1981, the building burned once again, this time completely destroying the original Federal house. It is most unfortunate that this locally outstanding building for which all the facilities for restoration were available, should have met this end. Actually, a six-panel, Federal interior door with its original Suffolk latch, a 2-panel shutter, a panelled cupboard front and a strip of

door facing have survived in a tiny cottage on the site. These were donated to the Roslyn Preservation Corporation by the Carl Werner estate and it is assumed that all came from the Skillman House. Both shutter and door have applied mouldings in the Federal style which are identical in cross-section with those on the 6-panel Federal interior doors of the William M. Valentine House and it is assumed they were made with the same moulding plane. The attorney for the Werner estate also has donated the original front door and a number of original porch columns which were removed when an early porch was demolished to convert the Skillman House to the Blue Spruce Inn. Plans called for the preservation of this "Skillman Cottage," originally a small utility building, perhaps a carriage shed or stable, near the proposed reconstruction site for the Francis Skillman House. Unfortunately, the Skillman Cottage also was destroyed by fire early in 1984. In addition to the discovery of an unknown Federal carpenter-builder of talent we were amazed to identify the number of early buildings which included kitchen dependencies. It is now certain that a number of local houses at one time had kitchen dependencies and that a significant number of these have survived. Most of these appear to date from the first half of the 19th century although further study may establish that some are even earlier. The practice certainly continued as late as Vaux & Withers' enlargement of "Montrose" (TG 1974–1975) 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.

During the fall of 1984, the exterior of Stephen Speedling's original "Presbyterian Parsonage" (1887) (TG 1978–79) was stripped of paint on all but the north side, and repainted. It seemed obvious that an earlier "stripping" had taken place and no trace of the original paint colors was visible. Because of the onset of cold weather, the north front remained undisturbed. Stripping was continued during the fall of 1985. During this procedure the undisturbed, original, paint pattern was disclosed. This had been executed in three colors, green, reddish-brown and olive. The clapboards were painted green and the vertical boarding, in the north gablefield, was painted reddish-brown. The north gablefield battens had been picked out in the same green as the clapboard paint. This "picking out" of the battens in a board-and-batten structure was identified for the first time in the East Toll-Gate House (TG 1976–77), in the Roslyn Cemetery, by Frank Welsh, a well-known paint analyst. The discovery of another similarly painted building, in 1985, suggested the possibility that the picking out of battens might be the technique of a local painter. Discussion with Frank Welsh disclosed that he had never seen "picked-out" battens except for those in the "East Toll-Gate House." Morgan Phillips, paint analyst for the Society for The Preservation of New England Antiquities, stated that he had seen battens treated as trim on only one occasion, in a late 19th century house in Connecticut. Similarly "picked-out" battens embellish the belt-course of the late 19th century "Charles B. Davenport House" at the Cold Spring Harbor Laboratories and probably were used in other buildings as well. Apart from these four examples of "picked-out" battens, no others are known. It is obvious that more general use of paint analysis is needed to disclose the dramatic design practices of Victorian house-painters.

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 later 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 was a son of Samuel Dugan I, a mason. John Dugan was described in his obituary (Roslyn News, January 14, 1888) as "born in Ireland" and "a leading architect and builder." He may have designed the George Washington Denton House in addition to having built it. Two houses built by Stephen Speedling were exhibited in 1978–1979. These are the Presbyterian Parsonage (1887) and the Oscar Seaman House (1901). Speedling's carpentry shop still stands at No. 1374, Old Northern Boulevard. Speedling also identified himself as the builder of the south addition to the Jacob Sutton Mott House, in a pencilled note on a shingle dated August 8th, 1876.

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 Williams-Wood 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 Jerusha Dewey house built in 1862 by William Cullen Bryant and published in

Woodward's Country Houses (published by the authors, George E. and F.W. Woodward, New York, 1865, Pg. 40). The Jerusha Dewey House belongs to the County of Nassau. It is being restored by the Town of North Hempstead Historical Society. Measured drawings were completed by John Stevens in December 1981. Copley also published the design for "Clifton," still standing in Roslyn Harbor (TG 1987–88), in *The Horticulturist* Vol. XX, 1865 Pg. 7 to Pg. 11 and reprinted in Woodward's *Country Houses* as Design #30, p. 139. In addition, he may have designed the Gothic Mill at Cedarmere." Copley did not consider himself an architect but signed himself "artist." He is known to have painted at least one Roslyn landscape, dated 1857, which returned to Roslyn in 1980. The earliest major work by a prominent architect is Jacob Wrey Mould's design for Thomas Clapham's "Stonehouse," now "Wenlo," in 1868. A contemporary newspaper clipping in the possession of the present owner identifies Mould as the architect. Plate #61 of Bicknell's *Brick and Wood Architecture* (1875) illustrates a house very similar to "Stonehouse" in facade design and floor plan. Bicknell credits the design to J. Wrey Mould and identifies the owner as Thomas Clapham of Roslyn. Mould designed many churches in New York, including the All Souls' Unitarian Church and Parsonage (1853–1855). In 1859 he became Associate Architect of the New York City Department of Public Parks and, in 1870–1871, the Architect-in-chief. In these capacities he designed most of the buildings and other structures in Central Park including the bandstand (1862), the terrace (1858–1864) and the casino (1871). (See Van Zanten, David T.; "Jacob Wrey Mould, Echoes of Owen Jones and The High Victorian Styles in New York, 1853–1865," Journal of the Society of Architectural Historians, Vol XXVII, #1, March 1969, pgs. 41–57).

In 1869 Calvert Vaux, one of the most prominent architects of his day and the author of a number of books on architectural subjects, did the design for the enlargement of "Clovercroft" (now "Montrose") to the order of Mrs. Parke Godwin. The drawings and elevations for the Vaux design survive and bear the imprint of Vaux, Withers & Co., 110 Broadway, New York. In 1874 Thomas Wisedell, of New York, prepared drawings for the enlargement of "Cedar Mere" for William Cullen Bryant. Other buildings in Roslyn Harbor which must represent the work of competent professional architects are "Locust Knoll," now "Mayknoll" (1854–1855), the Gothic Mill at "Cedar Mere" which, apparently, was not included in the Wisedell design and St. Mary's Church (1871–1876). Samuel Adams Warner (1822–1897) (TG 1961–1962) was a New York architect who lived in Roslyn during the third quarter of the 19th century. A Swiss Cottage built on his estate circa 1875 survives on Railroad Avenue and almost certainly must have been built to Warner's design. A letter from Warner's great-grandson Captain Harry W. Baltazzi, USN, dated September 7, 1965 (Bryant Library) states "My father told me that his grandfather, S.A. Warner, had given land to the Long Island Railroad with the provision that the station was to be built upon it." Warner may have designed some of the Roslyn Harbor houses for which architectural attributions have not yet been made. Warner designed major buildings in New York. These include the Marble Collegiate College as well as a number of commercial buildings. 13 of these built between 1879 and 1895 survive in the "Soho Cast Iron District" of which all but one have cast iron fronts. The present Roslyn Railroad Station was built in 1887 in the High Victorian style. Its train sheds were retrimmed and the interior modernized in 1922 at which time the exterior brick work was stuccoed, stimulating the conflict between Christopher Morley and the Long Island Rail Road in 1940. Copies of the original water-damaged drawings were donated to the Society by Robin H. H. Wilson, President of the Long Island Rail Road, in November 1981,

and no signature could be found on the early set of drawings which have been redrawn by Bruce Gemmell of the School of Architecture of the New York Institute of Technology under the Landmark Society's sponsorship. The original Railroad Station design probably was done by an unknown Long Island Rail Road architect who designed a number of similar stations for the Line (TG 1982–1983).

Actually the impact of William Cullen Bryant and his circle must be considered in developing the architectural attributions of the great mid-19th century houses in Roslyn Harbor. Frederick Law Olmstead, a close friend, is credited with the landscape design of "Cedarmere" and later was the landscape architect of Central Park, a project strongly supported by Bryant. However, today most writers feel that Bryant was his own landscape architect at "Cedarmere." Calvert Vaux was closely associated with Olmstead and was officially charged, with him, with control of the designs for Central Park. Vaux is known to have worked for Mrs. Parke Godwin, a Bryant daughter, and possibly designed other local buildings. These local connections of Olmstead and Vaux may also have been responsible for bringing Mould, a Central Park associate, commissions in this area. Near the turn of the century architectural attributions may be made with stronger authority. In 1898, or shortly thereafter, Ogden Codman, Jr., designed a house for Lloyd Bryce which later was acquired by the late Childs Frick, named "Clayton" and substantially altered. Frick's architect was Sir Charles Allom who designed the redecoration 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 at the south end of the parterre which was designed by Henry O. Milliken and Newton P. Bevin in 1930. This study was undertaken and completed by Robert Jensen. The Society has raised the funds necessary to complete the restoration of the principal component of the trellis, the central, apsidal arch with its flanking, paired Ionic columns. Work on the restoration of the Milliken-Bevin Trellis was started by Wooden Bridge Inc. in 1987 and was completed during the Spring of 1988. This restoration will preserve one of the most important examples of landscape architecture in the United States. This is the second Landmark Society landscape structure restoration at the Nassau County Fine Art Museum. 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 dairyman's house also survives, as does the Water Tower, now owned by the Roslyn Water District. The same architects did the designs for Trinity Church Parish House (1905) and Trinity Church, Roslyn (1906).

Architects of national reputation have continued to work in Roslyn. William Bunker Tubby, who was related to a prominent local family, did most of his

important work in Brooklyn where he designed the Charles Pratt House, now known as the Bishop's House, in 1893, Wallabout Market and Tower, in 1896, and the library for the Pratt Institute, also in 1896. He also designed a group of five Brooklyn Carnegie Libraries in 1904. His activity was not limited to Brooklyn, as he was the architect of the Newark City Hall in 1901, the Nassau County Court House in 1899 and its addition in 1916. He designed three major buildings in Roslyn, all in the Colonial Revival Style. These are the Roslyn Presbyterian Church, 1928, the Roslyn National Bank and Trust Co., 1931, and the Roslyn High School, 1926. Unfortunately the latter was recently demolished to make way for the new high school. The Roslyn Presbyterian Church survives with some additions. The Roslyn National Bank and Trust Co. has recently been restored, using Tubby's original plans and elevations. The completed restoration served as the office of Paul L. Geiringer Associates and was one of ten New York State restorations of commercial buildings described in "Preservation for Profit" which was published by The Preservation League of New York State, in 1979. The architect for the restoration was Guy Ladd Frost, AIA.

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

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

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

It should be mentioned that the buildings on exhibit have been selected to demonstrate the continuing story of Roslyn architecture, and to indicate various interesting inconsistencies of architectural concept, construction methods and decorative detail. Many more equally interesting buildings remain—it is hoped they will be exhibited on future tours. It should also be mentioned that, since 1971, the Landmark Society has received several grants from the New York State Council on

the Arts to defray the publication costs for the annual Tour Guide. In the same year, the Society was the recipient of the National Award of Merit of the American Association for State and Local History for, among other achievements, the accuracy of its research and the quality of its annual Tour Guides.

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

The description of the George Allen Tenant House (TG 1978–79–80–81–82) states that the recently acquired Sanborn Atlas of Roslyn, published in 1886, establishes in Map #2 the dimensions of that house in 1886. Reference to the same map indicates the site of the 2½-storey Caleb Valentine house, complete with its east veranda at the end of a flight of stairs off Main Street—which survives to this day. The Caleb Valentine House, which stood between #36 and #60 Main Street, burned in February, 1887. It was described in the Tour Guides for 1977 and 1978 as "Hillside" because of its connection with Augustus W. Leggett. At that time its precise location could not be established. The Sanborn Map establishes its location at the precise spot described in the Tour Guide, at the top of the surviving stone stairway.

Apart from the recent (1984) restoration of John Warmuth's derelict saloon, perhaps the most exciting architectural event of all has been the construction, or reconstruction, of three Victorian commercial buildings in the Business District. First to be completed was the conversion of a small, mid-20th century, nondescript, concrete-block structure, on Bryant Avenue, into a much larger, architecturally convincing, Victorian bakeshop named "Diane's Desserts." Next to be completed

was the reconstruction of a mid-19th century harness shop, which had been enlarged and modernized at the turn of the century and, for many years, been operated as "Raymon's Department Store." Because of a serious foundation problem and to gain space, the new "Raymon's" was rebuilt about ten feet to the west of its original location by the Roslyn Savings Bank. The reconstructed "Raymon's" is almost a precise replica of the original and retains its original bracket system and much of the original shopfront. The third building, like "Diane's," is on Bryant Avenue. In this case, the entire Queen Anne Revival front of Dr. William Dohm's veterinary hospital was applied to a newly constructed medical office building designed by Guy Ladd Frost, A.I.A., who, obviously, was strongly influenced by the design of Dr. Dohm's front. This elaborate Queen Anne Revival shop front was added to the front of an unpretentious, 1½ storey, clapboarded building by Dr. Dohm, after World War I. The architect of the original front was Henry W. Johanson, of Roslyn, who also was the architect of the Roslyn Rescue Hook & Ladder Company and of the Lincoln Building Group, all of which survive. On the basis of the foregoing, the most important architectural component of Dr. Dohm's building has survived intact. Space prevents a more detailed description of all three buildings, here. However, a comprehensive account has been published on pages 7 and 20 of *The Roslyn News* for January 26th, 1984 (Vol. 106, #41). All three buildings enrich the Village substantially. It is hoped they will stimulate equally qualitative efforts by the owners of other commercial buildings. It is strongly recommended that participants in the House Tour visit all three buildings for the visual gratification of so doing and to see for themselves how each of the three has improved its surroundings. In 1984 Albert Margaritas, builder of "Diane's Desserts," built his own board-and-batten architectural millwork shop to the rear of Diane's Desserts," modifying the remains of an old hen house.

1986 was an unfortunate year for historic preservation in Roslyn. In April, the shingle style George T. Conklin House (1912) at 198 East Broadway, burned to the ground without ever having been studied. Later in the year the Building Inspector required the reconstruction of the moribund front porch of the house at 1100 Old Northern Blvd. The house, because of its concrete block foundation and other architectural characteristics, had always been regarded as a "Colonial Revival" house which looked earlier. Reconstruction of the porch required exposure of the framing of portions of the principal (south) front. The exposed framing was constructed of heavy, riven timbers connected by means of massive pinned mortise-and-tenon joinery, which established that the house had been built about 1800, or even earlier. While future study of the house is indicated it now seems that this was one of the houses moved across Northern Boulevard when it was widened for the extension of the New York and North Shore Traction Company's street car line from Roslyn to Flushing in 1910, and that the concrete block foundation dates from that relocation. It is possible that the present 1100 Old Northern Boulevard is the M. Noon House which is shown on Francis Skillman's Map as being almost directly opposite on the south side of today's Old Northern Boulevard.

During 1986, it became definite that the course of Lincoln Avenue, in Roslyn Heights, was to be relocated to provide a direct connection between Warner Avenue and Round Hill Road. Six buildings stood in the path of this relocation, i.e., the Roslyn Railroad Station (1887) (TG 1982–83), the North-bound Passenger Shelter (1906–1922) (TG 1982–83), the Railway Express Office (ca. 1920) (TG 1982–83), the Arthur Duffett Building (ca. 1870), the Henry Duffett Residence and Country Store (ca. 1870) and the Henry Duffett Carriage Barn (ca. 1870). Plans had been

made for the actual relocation of the Railroad Station about 1,000 feet south, several years earlier, and it actually was moved late in 1988 and was placed on its new foundation by Davis Brothers Engineering Company, early in 1989. For awhile, the Trustees of the Incorporated Village of Roslyn were interested in relocating the Passenger Shelter for use as a bus stop at Glen Avenue and Old Northern Boulevard, but decided it might be subjected to vandalism and withdrew. At this point the Roslyn Preservation Corporation contracted to relocate the Passenger Shelter to the south end of the Captain Jacob M. Kirby Storehouse site, (TG 1987) where it has been restored to serve as a picturesque garden house and will conceal north-bound traffic and head lights on Main Street. Considerable effort was made to accomplish the relocation of the Henry Duffett Country Store and Residence (#6 Lincoln Avenue) to Roslyn Village either as single or two individual buildings. However, the scarcity of land and the very high cost of relocation prevented a successful outcome (TG 1987). The Arthur Duffett Building (#4 Lincoln Avenue) suffered the same fate (TG 1987). The Henry and Arthur Duffett buildings and the Railway Express Office all were demolished on Boxing Day, December 26th, 1986. Limited investigation of all these buildings was accomplished in connection with the demolition procedures. In addition, the most interesting architectural features were salvaged by the Roslyn Preservation Corporation.

The Henry Duffett Carriage Barn, ca. 1870, was so hidden behind modern additions and plastic sheathing that it was not even recognized as an early building. When it was, the Roslyn Preservation Corporation contracted to relocate it. It has been dismantled and restored at the rear of the John Rogers House (TG 1987–88), owned by Marian and John Stevens. While it may be considered that the "saving" of half of the six early buildings remaining around the 1870 Station Plaza may be reasonably successful preservation effort, especially in the light that the most important structure, the Railroad Station, will survive, it should be recognized that all the survivals will be relocated and that the Station Plaza, perhaps the most vital commercial area in Roslyn, during the late 19th–early 20th centuries, will have been eliminated completely.

Near the end of 1986, Mr. Vincent A. Gentile advised the Roslyn Preservation Corporation that he planned to build new houses at the rear of the Jacob Sutton Mott House (constructed 1831–1837/family history) at 800 Mott's Cove Road, North, in Glenwood Landing and that, in order to do this, it would be necessary to remove two small, asphalt shingle covered, accessory buildings. He offered to donate both buildings to the Roslyn Preservation Corporation for relocation. One of these proved to be a granary, 14' × 14', dating from about 1840. While some of the granary wood framing had rotted, most of its interior architectural features have survived. Since it was imperative that the interior of the tiny granary should survive, arrangements were made with the Nassau County government to relocate the building to Old Bethpage Village. The other building was a garage, which originally was 16' × 24', but which had been extended to the south to permit the storage of automobiles. However, much of the early south wall had survived, inside the extension, together with large areas of original shingling. The rafters, which were notched for purlins, had been turned over. The garage was set upon a concrete foundation. On this basis, the structure could have been relocated from some other site. Investigation of the structure indicated that it originally had been a house, built in the late 17th or early 18th century, which was converted to a barn about 1830. It had been enlarged and sheathed with asphalt strip shingles for use as a garage about 1920. Frank Harrington, the Roslyn Harbor Historian, reports that Jarvis Mudge

bought or leased this site from the Matinecock Indians in 1693. The site of a future house was designated in the document of sale. This land was purchased by Joseph Mott in 1734. He died in 1735 and the land was inherited by Jacob Mott I, the first member of the family to live on the east side of Hempstead Harbor. If the house described actually is the one mentioned in this transaction, it could have been built by Jarvis Mudge as early as 1694, or by Joseph Mott I, shortly after 1735. The Roslyn Preservation Corporation contracted with Janice and Robert Hansen to relocate the structure, in sections, to the west of their house, "Locust Hill" (TG 1983–84) where it has been reconstructed to its configuration as an early 19th century barn, in accordance with the plans of John Stevens. The Mott Granary, also, was reconstructed on the grounds of Old Bethpage Village, in 1987. Subsequently, Mr. Gentile decided that he required the land upon which the Jacob Sutton Mott House (1831–1837) stood. This was purchased by Thomas and Patricia Loeb late in 1987 and has been relocated to a site at the corner of East Broadway and Davis Lane, where it was reconstructed. It was exhibited in a partially restored state, on the 1988 House Tour and will be exhibited in its restored state on the 1989 tour.

On April 30, 1988, Thomas Phelan, President, The Preservation League of New York State, presented their "1988 Adaptive Use Award to THE ROSLYN PRESERVATION CORPORATION for the exemplary preservation and reuse of THE ROSLYN HOUSE, ROSLYN, which demonstrates that the best way to protect New York's architectural heritage is to make valuable older buildings an integral part of everyday life.

On May 27, 1988, Commissioner Orin Lehman of the New York State Office of Parks, Recreation and Historic Preservation, announced the recipients of New York's Ninth Annual Historic Preservation Awards. The awards are given in recognition of outstanding public and private achievements in the preservation of New York's priceless historic assets. One of the recipients was The Roslyn Landmark society for the quality of its Annual House Tours and Tour Guide. The precise citation follows:

> THE ROSLYN LANDMARK SOCIETY (Nassau County).
> Initiated in 1961, the Annual House Tour of the Roslyn Landmark Society has been accompanied by a Tour Guide of exceptional quality and interest. To date, 90 structures have been documented in a manner which is thorough, professional in its approach, and at the same time very readable. Visitors get complete information on the structures in a serious format which has become the basis for an on-going writing project which comprises a history of the entire community.

1988 also saw the completion of the Rallye Motors buildings designed by Ulrich Franzen of New York. The showroom is constructed of polished pink granite. The site plan and landscape were designed by Zion & Breen, of Imlaystown, New Jersey.

Estella Seaman House, 1888
As it appeared when built. Drawn by Cecilia Wheeler

ESTELLA SEAMAN HOUSE (1888)
15 Hicks Street, Roslyn
Residence of Ms. Gail K. Zwang

The part of Roslyn Village bounded by West Shore Road, Old Northern Boulevard, Mott Avenue and the Flower Hill Village line, started to develop as an artisan's residential district during the 19th century. This area has survived as Roslyn Village's "Residence C" Zoning District. Several mid-19th century houses survive, some of significant architectural merit. One, the Henry Western Eastman Cottage, at the east end of Mott Avenue, is listed in The National Register of Historic Places. During the late 19th and early 20th centuries, there was extensive residential construction with the result that many of the houses were built on lots only 50 feet in width. In 1910, when the trolley line to Flushing was developed by the New York and North Shore Traction Company, the West Turnpike Hill (now Old Northern Boulevard) was widened on its south side from Mineola Avenue to the Clock Tower and a few of the houses on the south side of the Turnpike were re-located to the north. One of them, #1100 Old Northern Boulevard, an 18th century house on a concrete block foundation, has been tentatively identified, and the possibility exists that #1147 Old Northern Boulevard, which may have been built as early as the 1840's, also was re-located. This practice of relocation of houses into the district continued with each of the two subsequent substantial road alterations although it should be remembered that, with both of these, while some houses were salvaged many more were demolished. With the construction of North Hempstead Turnpike, in 1948, the size of the district was substantially reduced, although #126 Mott Avenue and #14 Hicks Street were re-located and survived. With the West Shore Road improvement project of 1961, several houses along Old Northern Boulevard and West Shore Road were demolished, including Stephen Speedling's West Toll-Gate House, although the best of these, #130 Mott Avenue, was moved a few feet and survived. Subsequently, several new houses were built, most of them architecturally less qualitative than the original group. Even more seriously, several early houses were robbed of their architectural quality under the heading of modernization. However, notwithstanding deterioration, traffic stresses and unfortunate renovation and construction practices, the district retains a large part of its picturesque vitality. In recent years, the standards of restoration quality have improved and the quality of the neighborhood has started to move upward. There are several reasons for this. First of all, the massive increase in the price of property in Roslyn has placed most local houses out of the reach of many, who have recognized that picturesque 19th century houses with harbor views were still available right down the street. These are especially attractive to owners who have careers, but no children and who simply are not at home when traffic is a problem. Some of the new owners have completed substantial restoration projects which have been effectively guided by the Roslyn Village Historic District Board, after it acquired the power of enforcement, in 1979. The restorations improved in quality as owners became more cooperative and depended more upon the guidance of the Board. Early "restorations," as #9 Layton Street (1890–1900) and #17 Tatterson Street (ca. 1900) often were done without applying for building permits and then being forced to recant, in part. As the reputation of the Historic District Board matured, and after the Village Government removed two-family houses from the Zoning Code, reducing density and making speculation less profitable, owners became more cooperative, especially those who felt that the Board would provide sound, economical advice. Recent restorations, as #11a and #11b Layton Street

(1875–1900), #13 Layton Street (ca. 1890) and #1155 Old Northern Boulevard (1900–1910), as well as the new garage on Layton Street at the rear of #1101 Old Northern Boulevard, and the as yet unfinished infill house just west of #1125 Old Northern Boulevard, all have achieved a much higher level of restoration standards. Even the correction of Building Code violations, as of the porch of the re-located 18th century house at #1100 Old Northern Boulevard, have been completed in compliance with the Historic District Board's requirements. These restored houses have added significantly to the quality of the district. However, several derelicts remain, as well as some unaltered, architecturally significant houses, as #12 Hicks Street.

More recently, the Roslyn Preservation Corporation, a not-for-profit revolving restoration fund, purchased and planned the restoration of the Eastman and Hicks-Marino Stable (ca. 1870) (TG 1986–87) which had been converted to a residence in the early 20th century. This, the most deteriorated and most unsightly house in the neighborhood, was sold under an architectural covenant and created a highly favorable impression when its restoration was completed. Subsequently, the Roslyn Preservation Corporation has developed a similar plan for the Civil War Period Mott-Gallagher House, at #1125 Old Northern Boulevard, working in cooperation with a private owner, who is building a complying house, next door. The presence of Roslyn Preservation personnel working in the district also have made them available for informal advice and guidance, often with qualitative results.

The restoration of the Estella Seaman House represents the chronicle of one of these. It was purchased in 1984 by a developer who had been involved in the building and renovation of a number of houses in the district. The original design called for the modernization of the house in the same manner as the earlier renovations. However, much of the original plan could not be executed because of the activity of the Historic District Board. In 1985, restoration of the Eastman and Hicks-Marino Stable (ca. 1870), next door, commenced with the owners working under the restoration plans which John Stevens had carefully prepared for the Roslyn Preservation Corporation. The highly impressive progress made in the Stable strongly influenced Anthony DiStefano, the architect-builder of the Estella Seaman house next door, with the result that he strove to achieve restoration of the house rather than the renovation he originally had intended. Of course, some procedures had gone too far and could not be undone.

HISTORICAL BACKGROUND

Benjamin Hicks and Frederick M. Eastman purchased the property from the family of Silas Mott in 1869–70. In 1872 they, in turn, divided it into lots and sold a 50 foot square parcel to Estella Seaman on 6/21/1888 (Liber 797, Pg. 26–31). Estella Seaman probably built her cottage in the same year. She retained ownership until June 9, 1920, when she sold the house to Bernard Reilly (Liber 59, Pg. 146). Mr. and Mrs. Reilly conveyed ownership of the property to John McQueen and Sarah, his wife, on September 3, 1946 (Liber 3178, Pg. 338). On May 6, 1967, John McQueen and Gertrude, his wife, sold the property to Marion Chester (Liber 7157, Pg. 509), who, in turn, sold it to Antonio DiStefano and Gilda, his wife, on August 2, 1984. The latter owners refurbished the house and sold it to Gail K. Zwang, the present owner, on August 4, 1986 (Liber 9160, Pg. 784).

The house lot apparently has been fifty feet square since it first was sub-divided. However, the highly dependable 1908 Sanborn Atlas shows the much larger

Eastman and Hicks-Marino Stable as being the stable for the Estella Seaman house. This arrangement probably was achieved on a rental basis and both buildings most likely were covered by the same insurance policy.

ARCHITECTURAL HISTORY

Estella Seaman probably built her cottage in 1888, or shortly thereafter, and, until recently, it had been subjected to few alterations. When built, the cottage was clapboarded with novelty siding, had a gable-ended roof, the ridge of which ran from east to west, and stood upon a brick foundation which enclosed a full cellar. Its single-flue brick chimney pierced the mid point of the ridge. The house was three bays wide by 2 bays deep and probably had some sort of lean-to on its west front which provided space for a kitchen. Its 2/2 windows were protected by simple drip caps and had plain, 4" wide facings. There was a single-storey porch having a shallow hipped roof, supported by four turned posts, probably bracketted, which extended across its principal (east) front. There was a paired, 2/2 window in the east gable field at the second storey level. The house, basically, was quite plain. Its principal exterior decorative elements were the novelty siding, the paired east window, the front porch with its turned, bracketted posts, and a glazed, panelled front door. Louvered shutters flanked all the windows. The original cedar roof shingles had an exposure of 5 inches to the weather.

On the interior, the ground floor was divided into a parlor (east) and a dining room (west) which were separated by a north-south oriented wall which included the chimney, which was plastered to match the walls. A low, "parlor" stove served the parlor and a taller, "pot-bellied" stove the dining room. Probably most family gatherings took place in the warm dining room, while the use of the parlor was reserved for special social functions. The dining room was further enclosed by a plaster wall across its south end, which created a narrow hallway between the dining room, and the stairway. The stairway was narrow and steeply pitched. It had a stair-rail of unknown design. The area below the stairway was enclosed by a standard, wainscotted wall behind which descended the cellar stairs. There were three small bed-chambers upstairs. All the interior doorways and window facings were trimmed with symmetrically bi-lateral facings capped by rondel-turned blocks in their upper corners. All the interior doors were of the four-panel, ogee-moulded type.

As mentioned above, there was a lean-to kitchen at the west end of the house. This may have had a brick foundation but, more likely, was based upon locust posts. Prior to 1984, relatively few changes to the house took place. The most noticeable of these was the covering of the novelty siding with asbestos shingles, probably in the 1930's or 1940's. At the same time, possibly earlier, the cedar roof shingles which had a 5-inch exposure to the weather, were covered with asphalt strip shingles. In addition, at some point, the sash of the double, 2/2 window, in the east gable field, were removed and a single square of plate glass installed to fit the opening. The louvered shutters all were removed as were the porch post brackets. However, the porch railings were allowed to remain. The west lean-to was modified, or replaced, using a poorly laid concrete block foundation. This had a pent roof at its north end which probably represented the foot print of the original kitchen lean-to as it did not extend as far as the northwest corner of the house. At its south end, the kitchen lean-to was extended to the building corner by converting the kitchen roof to a hip. This was further extended to the south to provide a small vestibule for an east-facing kitchen doorway. Later on, after the asbestos shingles had been applied, a second

storey was added above the kitchen roof. This had a gable-ended roof, the ridge of which ran east and west, and probably provided space for a second storey bathroom. On the interior, the wall at the south end of the dining room may have been removed. The parlor and dining room stoves were removed and replaced with a hot-air central heating unit which had a large grill in the floor at the bottom of the stairway.

During his renovation of 1984–86, Anthony DiStefano, the son of the owners and a registered architect, removed all the visible asbestos siding and restored the original novelty siding, as required. He installed new double-glazed sash and window cases, including the replacement of the later east gable field plate glass window to achieve its original appearance. The new, double-glazed windows had slightly smaller facings than the originals, 3¾″ instead of 4″ in width and were slightly shorter than the originals. These required filling in the spaces created with novelty siding. Also, the muntins in the new windows were of the plastic, "snap-in," type and there were no drip caps. Mr. DiStefano also stabilized and repaired the west kitchen wing and added a new east kitchen doorway. He also fitted appropriate brackets to the east porch posts. On the interior, he installed circulating hot water central heating and removed all the original interior doors and cases. These were replaced with conventional, modern, flush doors. The original moulded window and door facings were removed and replaced with standard modern facings. Mr. DiStefano also re-worked the second storey bath and installed a completely new bath at the south end of the kitchen wing.

After Gail Zwang purchased the house in 1986 she removed the wall between the parlor and dining room and laid new flooring on the first floor, using 9″ wide pine boards. She also removed the original main staircase, its balustrade and the wainscotted wall beneath it, to eliminate the steep pitch of the original staircase. Subsequently, she was given 7 four-panel ogee moulded doors which matched the originals, from the Arthur Duffett House (TG 1987) by the Roslyn Preservation Corporation. These were hung by Edward Soukup in 1988. She also plans to install an exterior door from the Arthur Duffett House (TG 1987) in the east kitchen doorway and to install appropriate interior door and window facings to replace the removed originals.

EXTERIOR

The house, today, looks much the same as when it was built. It is three bays wide by two bays deep and is sheathed with novelty siding having a weather exposure of seven inches. The windows have 2/2 sash with plain facings, 3¾″ in width, as compared with the missing 4″ wide originals. The drip caps also are missing. There is a double, 2/2 window in the principal (east) gable field at the second storey level. Hopefully the windows will be flanked by louvered shutters by the day of the house tour. There are plain corner boards, 4″ wide on each exposure and a plain water-table which is 5″ in height. The ridge of the gable-ended roof runs from east to west. Its overhang soffits are open and the exposed rafters are a full 2 by 4 inches in cross-section and are set on 24-inch centers. There is no ridge member. The ridge rafter ends are simply "butted" in conformity to the joining technique of the period. The roof is sheathed with asphalt strip shingles today. The original cedar shingles having a five inch exposure to the weather remain beneath, nailed to the original shingle lath.

The foundation is brick laid in American bond from the sills to the floor of the full cellar. The north cellar wall has been replaced with a concrete block wall and the

exposed foundation wall surfaces, interior as well as exterior, have been pargetted with concrete so that the characteristics of the surface beneath are not visible.

The original single-flue, brick chimney has survived and runs through the mid-point of the roof-ridge. It has lost its original cap.

The original single-storey front (east) porch survives. This has a shallow hipped roof and retains its original turned posts and balustrade which has a moulded railing and balusters which are square in cross-section. The scrolled porch post brackets are recent insertions. The front (east) doorway is one of the few parts of the house in which an effort at decoration was made. The original plain, 4-inch wide doorway facings survive. The door is glazed above with clear glass. There are moulded projecting supports both above and below the window, the upper shelf being further embellished with turned drops. There is a horizontal raised panel beneath the window with four square raised panels, grouped in a square, beneath this. All have moulded trim which has been planed into the stiles. The horizontal panel is further embellished with symmetrically paired, stylized, chiselled foliage sprays. Similar doors are seen elsewhere in Roslyn. At least three were salvaged from the Arthur Duffett House, all of which also had clear glazing.

There is a single storey lean-to ranged along the west front of the house. This has a pent roof at its north end, which does not extend to the corner boards, and a hipped roof at its south end which extends beyond the south wall of the house, far enough to permit the inclusion of a new doorway in the east front of the extension. The wing rests upon a new pargetted concrete block foundation which encloses a crawl space.

Above the west wing there is a later, smaller, more recent second storey level. This has a pitched roof, the ridge of which extends from east to west. The second storey level was built after the house was sheathed with asbestos shingles, as these survive on the west wall of the house, within the attic storey of the wing.

There is a small clapboarded garage, of the World War I era, south of the house. Originally this had a cedar shingled roof. Subsequently the garage was extended to the rear (west) by means of a pent-roof addition.

INTERIOR

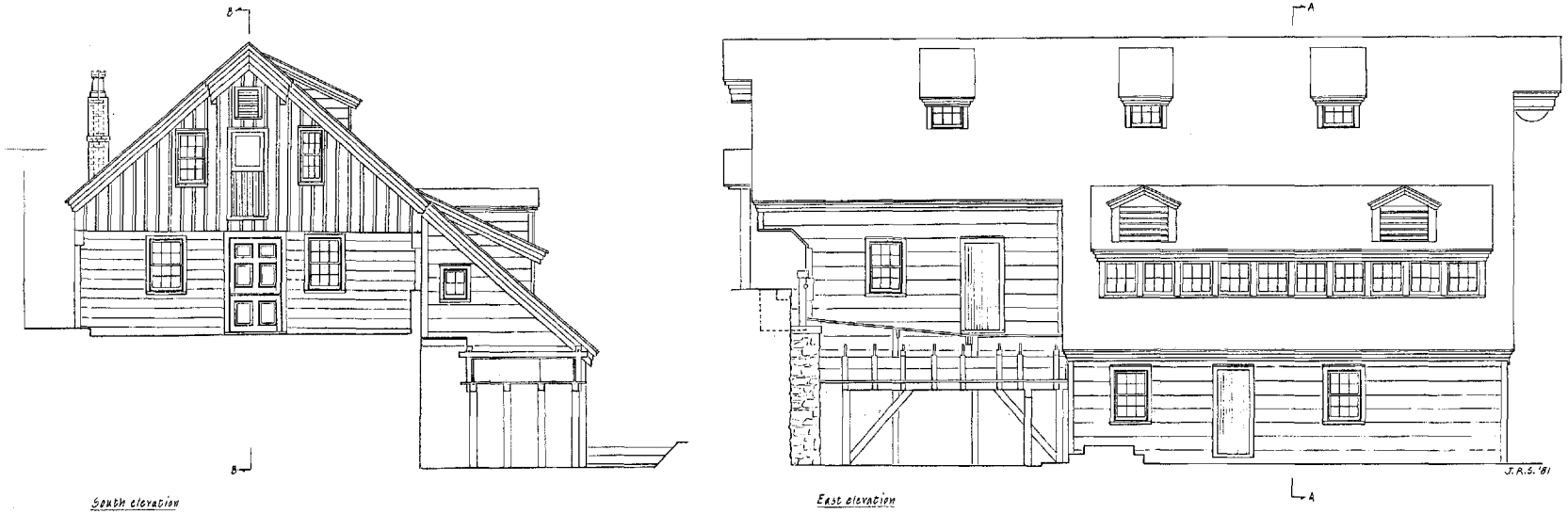
The cellar originally was brick lined from the sills to the floor. The brick wall was recently replaced with concrete block on the north, and all four walls were pargetted with concrete to match. There are three 3-lite cellar windows on the north, two on the south. The first floor joists are 3 by 6 inches in cross section. These run from north to south and are set on 24-inch centers. They rest at the mid-point on summer beams which run east and west of the chimney. These rest on brick east and west chimney corbels. The east summer beam is 4 × 8 inches in cross-section and the west is 3 × 6 inches. The floor joists east of the stair-well, except the most easterly all have early repairs to their south ends which vary between two and three feet in length. All these repairs have early batten supports ("sisterings") and probably represent early rot and its correction.

The first floor originally had two rooms, an "open plan" parlor immediately inside the front doorway and an enclosed dining room behind. These were divided at the chimney, which was plastered to match the walls. The dividing wall and the hall wall are missing today, but some plaster remains on the chimney. The closed

stove-pipe hole for the low parlor stove can be seen on the east side of the chimney as can the stove pipe hole for the taller, "pot-bellied," dining room stove on the west. The stair-case and floor both are recent. The four-panel, ogee-moulded doors also were inserted recently to replace modern flush doors. The four-panel doors all came from the demolished Arthur Duffett House (TG 1987).

There are two bedrooms and a small hallway on the second floor. The west chamber is unchanged. The larger east chamber probably was divided into two rooms, originally. The second floor bath is not in the original structure at all, but it is located in the upper storey of the west wing which probably was not built until the 1930's or 1940's.

The current owner is attempting to correct the damage caused by the recent interior "stripping" and already has installed 4-panel doors contemporary with the house to replace modern flush doors. The next step will be to install appropriate interior door and window trim. The owner truly is to be commended for recognizing the quality of the Estella Seaman House and for trying to recapture it. Of course, these architectural features should not have been removed in the first place. It is hoped that future mishaps of this sort will not occur. In the present instance, the house would have been more saleable, could have been sold for less, and would not have required expensive restoration, had as much of its original fabric as possible been allowed to remain.



Robeson-Williams Grist Mill (1715–1750), as it appears today. South and east elevations drawn by John R. Stevens in 1981.

JOHN ROBESON-JEREMIAH WILLIAMS GRIST MILL
Old Northern Blvd., Roslyn
(Property of Nassau County Museum)

HISTORICAL BACKGROUND

The grist mill at the head of Hempstead Harbor has been the focus of the village that is Roslyn today from the earliest days of settlement in the north part of Hempstead. The mill that stands at Old Northern Boulevard today is probably not the first one built on the site, but it is a 17th century type "Dutch" mill, and one of the few surviving commercial buildings built by a carpenter with a background in Dutch framing practices. Only two other "Dutch" type mills are known. These are the contemporary Plandome Mill on Manhasset Bay and the slightly later mill at Stony Brook.

Its beginnings are recorded in the minutes of a Hempstead town meeting held on April 2, 1698, when John Robeson "had lierti (liberty) granted to set up a grist mill and a fulling mill on ye streame at the hed of yt harboure. ." providing that he have the mill in operation within two years. (Benjamin Hicks ed., North & South Hempstead Town Records, Jamaica, 1897, Vol 11, Pgs. 131–132). Robeson (whose name was sometimes spelled Robison, and later spelled Robinson) was first mentioned in the Town Records in February 1691–92, (Vol 11, Pgs. 110–111).

The mill should have opened early in 1700, but it apparently did not, as at a Town Meeting on April 1, 1701, a committee declared that the 1698 agreement was made void by Robeson's default. By 1706, however, mention was made of a road leading from Robison's Mill Dam (Town Records, Vol. III, Pg. 77) and in 1709 John Robeson and his son, Joseph Robison (sic) sold to Charles Mott "one sartain grist Mill with ye dam and stream—a small frame of a house and one iron croo (crow? ed.) with some other Instruments, belonging to ye said . . . Mill." (Town Records, Vol III, Pg. 56).

When Charles Mott sold the mill for £120 to Jeremiah Williams on July 2, 1715, the deed's language stated explicitly that "John Robinson Builded a Grist Mill" on the stream of water "that leadeth Down to ye head of Hempstead Harbour" (Town Records, Vol. III, Pgs. 353–355). That mill, together with its iron crow and all other "ye instruments" was deeded to Jeremiah Williams.

The language of the next deed, 26 years later, strongly suggests that Jeremiah Williams, merchant, sold his grist mill to Thomas Pearsall of Cedar Swamp (Town Records, Vol. III, Pg. 370). This deed is of great interest, as it describes Williams' purchase of several pieces of land lying to the westward of the mill and its swamp which included two dwelling houses and a barn. In regard to the grist mill itself, the deed states: "And whereas the said Jeremiah Williams hath greatly Augmented ye Improvements on ye sd Stream of Water and Dam by Erecting a Large and Specias Mill Upon (it) and Greatly Advanced ye Said Mill Dam . . . as well as Built Several Dwelling Houses with a Barn and other Edifices Upon ye land. . . ." The sale price of the grist mill and its lands in 1741 was £1050, and the purchase included the mill and mill house, stones, running gear, the two bolting mills standing within the mill together with the utensils used with them.

It is not possible to know when the "Large and Specias Mill" was built, but it was evidently done between 1715 and 1741, and the likelihood is that its owner built it early rather than late in his ownership.

On April 2, 1742, Thomas Pearsall Jr. (now of Hempstead Harbour) sold the mill and its adjacent lands and building to his son-in-law, Richard Mott, for £1050, the price for which he had purchased it 10 months earlier. However, the Pearsall-Mott conveyance mentions "three bolting Mills instead of two" (Town Records, Vol. III, Pg. 375). Richard Mott, who had been called a "yeoman" in earlier Town Records, now changed his stated occupation to "bolter" and entered the trade that did more than any other to build up the exports of New York port. Just prior to his purchase of the mill, Richard Mott had bought from Adam Mott a 122-acre farm west of the road "that is on ye west Side of ye Swamp that Thomas Pearsall's Mill stands on."

Prior to the revolution, New England had its fisheries and lumber and rum distilleries to provide an exportable commodity. Virginia had tobacco and South Carolina had indigo and rice. But New York's fur trade, for which it was settled, could not support its consumption of imports. The answer was found in flour. Hundreds of small operations like the Robeson-Williams grist mill, located near waterways with access to New York, were established to grind flour from farmers' grain. The flour went to New York where it was exchanged for goods, then, inspected and graded, it was shipped out to the West Indies, whose sugar products and cash were the basis of many a New York fortune.

Richard Mott died in 1743, and his executors sold the grist mill to John Pine on March 30, 1744 (Deed mentioned in Town Records, Vol. IV, Pg 305). Pine further purchased from Thomas Pearsall the swamp at the head of Hempstead Harbor, the majority of which was under water in Pine's mill pond.

On March 30, 1758, John Pine sold the grist mill to Hendrick Onderdonk, "merchant," who may have been the first of its owners to run a store as well. Onderdonk owned the grist mill through the Revolution, and it was to his house (which is said to have been built by John Pine) that President George Washington came for breakfast on April 24, 1790.

Daniel Hoogland and Abraham Coles bought the grist mill on February 18, 1801 (Queens County, Liber H of Deeds, Pg. 13) together with extensive tracts of land, one on the west side of Main Street from the Clock Tower site south to Wilson Williams' land, one on the east side of upper Main Street that included the mill dam, and one north of the Clock Tower site and along Shore Road to the place once known as Appleby's Landing. In all, the lands purchased with the grist mill by Coles and Hoogland amounted to about 90 acres. This interesting deed mentions the Onderdonks' new paper mill," the Great Setling Spring" now in the north yard of the James & William Smith House (TG 1973–74 and 1984–85), at 106 Main Street, and the sand bank in back of the Smith house from which the paper mill dam was built.

Several Coles & Hoogland account books, the first of which begins in March 1803, give an idea of the business of the mill and its related country store. The records appear to have been kept in New York, and "received of Grist Mill" at intervals were bushels of bran and barrels of flour of various types. Presumably the mill's flour, vended, provided some of the capital for the "sundries" sent to the "concern at Hempstead Harbour," which appears to have been Coles & Hoogland's store. The purchases of local residents who shopped there were recorded in the book. James W. Smith, for example, bought an iron shovel during April 1807, as well as an assortment of threads and fabrics (he was a tailor), molasses, tea, flour, butter and spirits. Richard Valentine (who lost his property and "lay drunk in the mill creek"

after the Revolution) bought pork, spirits, molasses, spirits, tea, candles and spirits!"

The next owner of the grist mill was Benjamin Allen, although his deed of purchase has not yet been found.

On November 15, 1828, Allen sold a half interest in the mill to John Willis, Jr. (Queens County, Liber X of Deeds, Pg. 425) and at the same time sold Willis 31 acres on the west side of Main Street (Liber X, Pg. 428) as far south as land then owned by James Smith (near the driveway of No. 110 Main Street). Francis Skillman states, and earlier Tour Guide research confirms, that John Willis sold this land off in building plots, with the greatest concentration of sales during the spring of 1835. Francis Skillman writes that Jeremiah Reynolds actually ran the grist mill from 1828 until the arrival of Leonard Thorne nine years later. Reynolds, he says, also kept a tavern in "the yellow front house" (a house on today's Tower Street) and then he went to the Red Mill (Plandome Mill) in Port Washington.

Leonard Thorne bought a half interest in the mill from John Willis on June 25, 1838 for $5,000 (Queens County, Liber 54 of Deeds, Pg. 20) and 11 years later Thorne sold his half interest in the grist mill to Joseph Hicks of Westbury, on August 2, 1849 (Queens County, Liber 80 of Deeds, Pg. 314).

It is not yet known how or when the Hicks family acquired the remaining half-interest in the mill, which was presumably still held by the heirs of Coles & Hoogland, or Benjamin Allen. But Isaac Hicks, Joseph's youngest son, was its last private owner. In 1916 he transferred it to a board of five trustees who were to administer it "for the benefit of the town of Roslyn." At the same time the building, which was falling into decay, was repaired and stabilized by Harold Godwin. The Robeson-Williams Grist Mill was thus one of this area's earliest projects in historic preservation. The Robeson-Williams Grist Mill was exhibited on previous Landmark Society Tours in 1976, 1977 and 1988.

PRELIMINARY ARCHITECTURAL ANALYSIS

The existing building, on the north side of Old Northern Boulevard in the village of Roslyn, would appear to be that built by Jeremiah Williams some time during or after 1715. The existing building was constructed in one stage, as can be determined by the framing, and does not have incorporated in it any major timbers from an earlier structure. It would, therefore, appear that an earlier mill, built by or for John Robeson in the first years of the 18th century, and sold in 1709 to Charles Mott, was in turn sold in 1715 to Jeremiah Williams, who replaced it with the present structure.

The mill building measures 25 feet in width, and 50 feet in length, to the outside of the framing. It contains two full storeys and an attic. The side walls originally measured about 19 feet from the underside of the sills to the top of the plate. This measurement is somewhat in doubt due to the fact that none of the original sills survive, and none of the posts survive to their full length. Most are missing several feet from their lower ends, and only one has survived that is nearly its full length. The mill has a gable roof with a pitch of 10 inches/12 inches.

The main axis of the building is north-south, with the south end abutting the mill dam. Originally, the height of the second floor coincided with the top of the mill dam, which was occupied by a roadway now called Old Northern Boulevard. Since the beginning of the 20th century the level of the road has been raised so that now

the level of the sidewalk is 3 feet, 6 inches above the second floor of the mill. The entrance to the mill is, and was, from the mill-dam road at the second floor level.

CONSTRUCTION

The frame of the mill is entirely of oak. It has Dutch structural antecedents. Very little effort was expended by the builders in hewing the timbers to a relatively smooth surface, although the joints throughout are skillfully made. The structure consists of 15 bents, each consisting of a pair of wall posts and two anchor beams (second and third storey floor-joists), except that in the way of machinery at the southeast corner, the second floor beams were framed into a trimmer. The bents are numbered from north to south, on their north faces. The posts measure 8½″ by 10″, and the anchor beams are 10″ by 13″, with minor variations. The beams of alternate bents (bents II, IIII, VI, VIII, etc.) have heavy corner braces, 9″ square and almost 4′ in length, measured in the soffits from beam to post. All of the surviving braces, with one exception, are straight (several of the braces are missing). The exception, which is located in post II, second floor, at the east wall, has a curved soffit, like similar braces found in a number of Dutch-American houses. Geographically, the nearest example is in the Jan Martense Schenck house, preserved in the Brooklyn Museum. The end walls had braces measuring 3″ by 5″, and 5′3″ in length. None of these are now present. Those for which evidence survives, in the form of the mortises, were located on the second floor and ran from the corner posts both up to the third floor beams and down to those of the second floor. No clear evidence has so far been found that braces occurred on the first floor level, between the corner posts and the second floor beams. Braces were used in the side walls, between the corner posts and

Robeson-Williams Grist Mill (1715–1740). Conjectural drawing showing original appearance of the mill. Water wheel should be of "over-shot" type.
Drawn by John Collins in 1977.

the plates and also at bent VIII. Only the corner braces of the west wall survive. The wall posts extend 8″ above the third floor beams. The plates are 7″ by 9″ in section and originally ran in one piece for the full length of the building, as the east one would appear yet to do. The west plate has been repaired, with new material inserted between posts V and VII. No original end wall studs survive. There are 15 pairs of rafters, all but the gable rafters being located immediately to the north of the corresponding wall posts. At the rafter feet, there was a projection 6″ in length and 2″ in depth, beyond the plate. While these projections have been removed on the west side of the building, some still survive on the east side. Collar beams were fitted to all rafters, all except the north gable collar beam being let into the south side of the rafters with a half-dovetail end. Most of the original collar beams are missing. Original ones survive on rafters IIII, V, VIII, XII and XIII.

The most unusual feature of the building, and one that bears a direct relationship with Dutch Old World examples is the manner in which the wall posts and gable rafters have slanted notches cut in them for the reception of the weatherboards, so that the weatherboards had a continuous bearing against the frame. At the corner posts, and at door and window locations, the weatherboard notches are interrupted; about 4″ of the post being left in full section. These portions of the posts presumably were covered with cornerboards, or door and window casings, as applicable. The weatherboards were 14″ in width, with exceptions that were somewhat wider or narrower. Because of the absence of siding notches adjacent to openings, it has been possible to determine the original arrangement of openings on the side walls. This use of notches in vertical frame members is a medieval ship-building technique used in both Holland and England to provide a firm base for lap-strake construction. This is the only example in a building in "Dutch" America. Two buildings in Virginia are similarly constructed. These have "English," not "Dutch" structural antecedents.

On the east wall, there were doors on the first and second floors between posts II and III. Windows occurred between posts V and VI, and XII and XIII on the second floor. The evidence for first floor windows has been destroyed. Post II retains batten notches and pintle holes for divided doors on both floors. Corresponding notches exist on Post III, but above the second floor the outside face of this post has deteriorated considerably; the portion of the post below the second floor has been replaced. The west wall had windows opposite those of the east wall. Positive evidence in the form of gains for head and sill members is visible on the second floor. On the first floor, an original head timber survives, mortised and pinned into Post V and VI. Immediately below the window sill level on all four walls and on both first and second floors, a deeper notch cut into the weatherboard notches indicates the former presence of horizontal members that were about 1½″ by 4″. The function of these elements cannot be determined.

No original flooring has survived on the first and second floors. At the time of writing the third floor boards have not been completely uncovered, but from below it would appear that a large part of them are of original material. The flooring shows marks on its underside to reveal that it was produced with a water power driven saw. The boards are in widths of 14–17″ and have slip-tongued joints. They are face-nailed with rose headed, hand-forged nails.

The two runs of mill stones have always been located at the south end of the building, on the second floor at the east side. The existing drive is not original although it is very old. It has always been located on the first floor level. Second floor beam X is deeper than the others, and originally extended across the full width of the

building. At the time that the larger "husk" frame for the present drive was installed, a section at the east end was cut out in the way of the replacement drive.

The present machinery probably dates to the late 18th century or to the early 19th. Its surviving wooden parts are badly rotted as the result of intermittent tidal flooding, but can be used as reconstruction models. The frame housing the drive measures 10'6" in width by 17'3" in length (north-south). The timbers are in general 12" square. Each end has cross braces, halved into one another at the crossing, and there are also braces between the corner posts and the top plate of the west side. On the east side there were braces between the posts that carry the ends of the tentering beams and the top plate. The top plate on the west side has a ledger spiked to it, to support the ends of floor beams X to XIV. As noted previously, beam X originally extended across the full width of the building. The other beams formerly were probably framed into a trimmer that ran from beam X to beam XV. Such a trimmer may have been a part of the machinery frame.

The overshot wheel was located on the east side of the building, near its south end. Nothing remains of the wheel and wheel shaft, and the pit wheel is gone. The main vertical shaft is probably the original for this rebuilt machinery. Its end bearing is mounted on a 12" square beam running from north to south, which in turn is supported at each end on transverse timbers set close to the end frames and mortised into the sills of the machinery frame. At the lower end of the main vertical shaft there is a cast iron bevel gear, the "wallower."

The "great spur wheel" is of all wooden construction. The teeth are secured with wedges except at the positions of the spokes, where wooden pins are used. The top of the shaft extends to the second floor level, where a coupling protrudes above floor level. This coupling formerly drove a secondary vertical shaft that powered elevators, bolting machinery, etc. The form of the present coupling—a circular plate with bolt holes—suggests that it is of mid-19th century date.

The two bed stones which are located on a north-south axis, slightly off-center to the west of the axis of the main vertical shaft, are supported on 3" thick planks spanning the top members of the machinery frame, which in turn lie on 9" square transverse timbers mortised into the plates of the frame. The runner stones are driven by cast iron pinions keyed to iron shafts. The pinions cannot be disengaged from the spur wheel by being raised out of mesh with the teeth of the spur wheel, as in the case of the Saddle Rock grist mill. Originally, the pinions were undoubtedly wooden, as also would have been the wallower. As the 19th century progressed and cast iron became readily available, it is logical that the smaller gears, such as the wallower and the pinions would be replaced in that material. Millwrights did, however, avoid the use of iron-to-iron gearing. The runner stone has to rotate with a controlled distance between it and the bed stone. The stones would be damaged if they rubbed together, and the degree of fineness or coarseness of grinding is controlled by the interval between the faces of the stones. This control or "tentering" is achieved by the spindle of each stone working in a bearing mounted on a transverse tentering beam. The east end of each beam is made with a tenon that is pinned as a pivot, in a post which is part of the machinery frame. At the west side of the frame there are two pairs of guides for the tentering beams. The west ends of the tentering beams lie upon longitudinal timbers 3" by 11" in size which are pivoted on the pair of posts towards the middle of the west side of the machinery frame. The other ends work in slots cut in the corner posts with 9" of the north beam extending beyond the corner post. The other ends of these timbers lie on the ends of a third set

of levers, lying transversely; that on the north side being on the outside of the frame, the south one being within the frame. These work in guides bolted to the frame, and are pivoted at their east ends. The free ends extend 6" past the west face of the frame, and are slotted for an iron strap, 4'2" in length and 7/16" in thickness that extends upward, with a 90 degree twist, to go through a slot in the end of a hand lever by means of which the tentering adjustment is made. The upper end of the strap is pierced with a series of holes, through one of which an iron pin is placed, to bear on the top of the lever. The lever is pivoted on a shouldered and braced iron bar driven into the corner post at about 6" below the underside of the plate. The levers are 5'5" long and taper from 3½" square at the strap end, to 1¼". The corners are chamfered, except for 11½" at the length of the large end. A hole through the small end of the lever is used to retain it in position.

The mill stones are French burr stones made of a number of pieces skillfully fitted together, the joints cemented, and bound with iron bands. The backs of the stones are levelled off with plaster of Paris. The stones are 42" in diameter, and the "eye" of the runner stones is 9½". In the eye of each runner stone, a square iron bar is fitted. This engages a slot in the upper end of the drive spindle.

The millstone enclosures (called "vats") are circular, 4'5½" in diameter, and 15½" in height from the floor to the top of the covers. The frames that support the hoppers for the grain being fed to the stones (called "horses") are nicely made, with turned legs of typical early 18th century character. The vats, horses and hoppers may belong to the earliest period of the building. Also possibly original to it is the crane used to raise the runner stones off the bed stones for dressing. The crane had to be shifted to be used on each run of stones. Calipers engage holes in the edges of the stones, the curvature of the calipers allowing the stones to be rotated through 180 degrees. The lift is by means of an iron screw, working through the end of the crane.

Holes occur in the attic floor for grain elevators, and parts of the belting equipment survive. The arrangement of this secondary equipment remains to be investigated.

When the exterior of the building was done over with shingles cannot now be determined as none of the 19th century cladding has survived. It is not known if the shingles were applied over the original weatherboards, but almost certainly they were. The oldest photographs of the mill, dating to about 1880, show the shingling to be in a very weathered condition. A lean-to on the west side of the mill would appear to date from the same period as the shingles, as the shingling was continuous across the original north wall and the north wall of the lean-to. Its roof line was continuous with the main unit and of the same pitch. This addition apparently extended the full length of the building. By c. 1880, as recorded in the oldest surviving photographs of the mill, taken from the north, the west lean-to had not only been widened but raised to a full two storeys in height with a flat-pitched roof. This later work was covered with board-and-batten siding.

A feature added in the 19th century, which still exists, is the extension of the south gable above the attic floor level, 3' beyond the original wall line. The fact that this extension is framed with sawn timber indicates a post-1850 date for it, but it probably dates from about 1880. At the top of the north gable, the roof was extended several feet to provide shelter for hoisting equipment. A Brainard photograph of the north end of the building, taken c. 1880, shows a windlass-like affair mounted in the gable.

There were loading doors on all three floors, those on the second floor and attic being horizontally divided. The only windows in the north end were on the second floor, one on either side of the door, and one in the lean-to. The Brainard photograph also shows a further addition to the lean-to doubling its width and making it a full two storeys in height. This part was of board-and-batten construction, and sheltered the entrance doorway. It appeared to be of recent construction when the picture was taken. A lean-to on the west wall is shown in late 19th century photographs. This would appear to have been about one quarter the length of the side wall, and located with its south wall at about the center of the main wall. Its roof had a slightly flatter pitch than the main roof but was not continuous with the main unit, being dropped about 1′ below it.

Several undated photographs show the south elevation of the mill. The earliest of these would appear to be contemporary with the c. 1880 Brainard view of the north side. The projecting south gable is covered with board-and-batten siding like that on the addition to the west lean-to. There is a hoisting beam at the peak of the roof with a small shuttered opening beneath it. To the west side of this opening there is a pole fastened to the wall with most of its length projecting above the ridge. It has a turned ball finial and, near the top, an insulator for a telegraph wire is attached. There is a door on the third floor level, and on its west side a shuttered, window-sized opening. The second storey elevation is weatherboarded, with a double door set in the middle.

Late 19th century, early 20th century photographs of the south end of the mill show the roadway on the mill dam (Old Northern Boulevard) still pretty much at its original level, but slightly raised above the second floor level of the mill. Subsequently the roadway was raised about four feet above its old level. This would seem to have happened before the 1916 rebuilding of the mill. The existing buildings along the roadway, east and west of the mill, relate to the raised road surface. The raising of the road made it necessary to create an areaway across the south side of the mill in order to provide access to the entrance door.

Through gradual deterioration over a long period of time, caused by foundation failure and the decay of the sills and lower wall posts, the walls settled unevenly. This decay was contributed to by the gradual rise in the high tide level since the 18th century, causing ground floor flooding several times yearly. As a result of this settling, the upper floors and the roof are considerably out of level. In 1916 The Roslyn Grist Mill Foundation stabilized the building. The work was paid for by Harold Godwin, grandson of William Cullen Bryant. The building was extensively repaired but apparently little effort was made to correct the alignment of the frame. A concrete floor slab was installed on the first floor level. On the north and west sides, concrete footings were installed above the level of the floor to support the wall posts, which had been shortened by varying amounts through the removal of the decayed portions. No part of the sill survived, as did no intact wall-post. At the south end, a concrete retaining wall was constructed up to the second floor level. The date 1916 was inscribed on the inside surface of this. On the east side, all but one of the wall posts below the second floor level was decayed. As only a small portion of its lower end is missing, this post was the most nearly complete of any. New oak was supplied for the missing post sections, but no effort was made to replace the braces. The only surviving brace on the east wall is on bent II.

The second floor boards were discarded, and except in the southeast corner where the mill stones are located, a concrete floor was installed. A fireplace was

constructed on the west wall, near the north end. The additions on the west side of the building were removed and a lean-to was constructed along most of the east wall, over the mill-race, to accommodate kitchen facilities when the building began to be used as a restaurant, under the name of the "Roslyn Mill Tea House." "The Story of the Roslyn Grist Mill" states that at the time of the 1916 restoration, an over-shot wheel existed south of the new addition. Nothing now survives of it nor of the main shaft and the pit wheel. A new water wheel and shaft were installed during the 1930's but were removed for repairs about twenty-five years later and never re-installed. For a period in the present century the mill wheel drove an electric generator which remains in place.

The exterior of the building was stripped to the frame; new window units were installed and the exterior was given concrete cladding moulded on the north, east and west walls, and the south wall below the overhang. This was done to give the appearance of weatherboard. The overhanging south gable was treated to look like board-and-batten siding. The main entrance, at the south end of the second floor, was given a fine late 18th century divided door. It is panelled on the exterior and has original, beaded lining. The original hardware was retained with the door. It is not known if the original weatherboards survived until the 1916 refurbishing. It is possible that the 19th century shingles had been nailed to the original siding. If this was not the case, the 1916 "restorers" may have recognized, from the notched posts, that the building was weatherboarded originally. A rustic porch was added to the north end, at the second floor level, for use by the Tea House.

The March 1974 meeting of the Roslyn Landmark Society was devoted to a discussion of the Nassau County plans for the Robeson-Williams Grist Mill. At that time it seemed evident that funds would be available for the restoration of the mill in May 1976, by which time the mill would be owned by the Nassau County Museum, and that the actual restoration procedure would begin shortly thereafter. It is obvious from John Stevens' description of the mill that its restoration will be a long and difficult procedure, which required much study and careful planning.

EPILOGUE

It was the intention of Director Edward J. Smits of the Nassau County Museum to begin the restoration of the mill to its original appearance during 1976. However, as a result of Nassau County's freeze on capital expenditures in late 1976 this plan had to be deferred. The County Museum did file application with the Committee on The Registers, New York State Division on Historic Preservation, to recommend to the Department of the Interior that the Robeson-Williams Grist Mill be included in the National Register of Historic Places. Late in 1976 the Committee on the Registers announced its refusal to recommend the mill for registration. The principal reason for the Committee's decision was the County Museum's intention to restore the mill to its original appearance by, among other procedures, removing the concrete cladding which had been applied in 1916. The Committee's reason for reaching this decision was that the mill might be changed too much in appearance and might even look like a new building after restoration. The Committee informally suggested that the County Museum might wish to have the mill considered for nomination to the National Register as an example of an early 20th century restoration project and that the concrete cladding be permitted to remain intact.

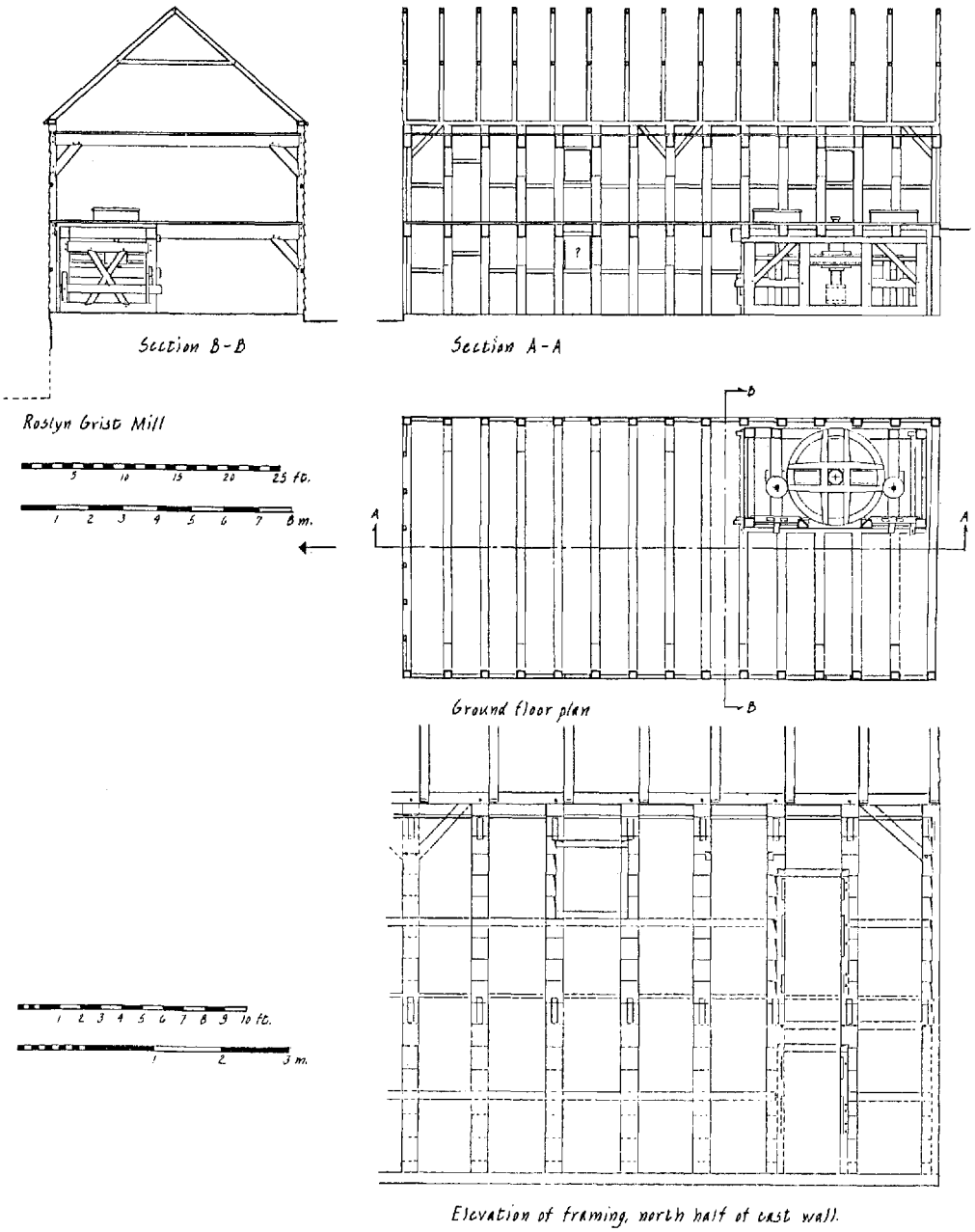
It was the concensus of Mr. Smits, John Stevens, the Architectural Historian in charge of the mill's restoration, and of the Landmark Society that this suggestion

not be considered. It was our feeling that most of the mill's highly unusual Dutch framing had survived intact and that the original positions of the door and window openings and every piece of siding were known. Actually, the fact that almost no 19th century exterior fabric remained provided a unique opportunity to return the building to its earliest, and most interesting, exterior appearance. In addition, cracks in the cement cladding had caused water to accumulate inside it with resultant rotting of some portions of the original frame, a condition which obviously required correction. In addition, the fact that the mill is one of four surviving structures built in the Dutch tradition which are two or more storeys in height and is probably the largest of even this group made it desirable for visitors to be able to view it in its original form. Further, the tides are higher now than in the 18th century and there is a foot or more of water over the floor during very high tides. This condition has caused rot of the lower ends of the wall posts. The mill machinery and its supporting husk frame have been damaged by rot. The wheel-shaft and pit-wheel are gone and the great spur wheel is partially missing and useful only as a pattern.

The possibility existed that those close to the study of the mill might consider it to be more important, architecturally and historically, than actually was justified. Perhaps the members of the New York State Committee on The Registers were correct in their judgment that the mill's primary importance was as an example of an early 20th century restoration. On this basis, we invited Charles Peterson, for many years the Director of the National Park Service's Historic Preservation Program, the founder of the Historic American Building Survey, Past-President of the Society of Architectural Historians and the "Dean of American Preservationists" to examine the mill and give his opinion concerning its importance and the proposed restoration plan. Professor Peterson visited the mill in January, 1977, and described it as "a rare and apparently unique artifact." He compared its framing with that of a Dutch house in Zanse Schanz and further commented, "It would not be expected that a layman would quickly grasp the significance of this ancient artifact in its present condition. When a reconstruction advance rendered perspective of this structure is produced, it will be possible to visualize the building as it once looked and can be made to look again." This perspective rendering was prepared by John Collins of the Nassau County Museum, based upon data and sketches supplied by John Stevens. It is reproduced in this Tour Guide. It is now understood that the mill wheel illustrated is incorrect. Based upon Professor Peterson's recommendation, data was submitted to the Historic American Building Survey for inclusion in their archives. John Poppeliers, Chief of the H.A.B.S. at that time, has described the mill as "a very unusual survival of heavy timber framing showing the influence of Dutch settlement on Long Island." The Robeson-Williams Grist Mill data was accepted by the Historic American Building Survey as File No. N.Y. 6054 and its file was forwarded to the Library of Congress in 1983.

Subsequently, Charles Howell, the Miller at Philippse Manor and probably the only working millwright in the United States, wrote at length about the remarkable survival of the mill's machinery and described the mill as "a delight to historians, industrial archaeologists and especially to students of the history of technology," and expressed his desire to "stress my views on the importance of the preservation of the Roslyn (sic) Grist Mill as an historic landmark."

During March 1977 the mill was visited by Dr. Abbott Cummings, then Director of the Society for the Preservation of New England Antiquities, the group which has been responsible for the preservation of more ancient American buildings than any other. Dr. Cummings concurred strongly in the opinions of the other



Robeson-Williams Grist Mill (1715–1750). Framing drawing of ground floor plan; two sections through ground floor plan and elevation of north half of east wall. Drawn by John R. Stevens in 1981.

experts that the mill is a unique structure which is outstandingly worthy of inclusion on the National Register of Historic Places and of restoration to its original appearance. Dr. Cummings has a long familiarity with the mill dating back to the years when he was on the staff of the American Wing of the Metropolitan Museum of Art, during which period he was a frequent visitor to Roslyn and to the mill. As a matter of fact, Dr. Cummings felt then and still feels that the entire Village is eminently worthy of preservation. It should be noted that, in 1953–54, when the Bryant Library conducted tours of early Roslyn houses, Dr. Cummings wrote the introduction to the guide book, "Old Roslyn." With all the aforementioned support it was felt that the application for nomination of the mill to the National Register of Historic Places should be re-submitted. Finally, on 27th August 1987, the Mayor of Roslyn Village was advised that the mill had been admitted to the National Register of Historic Places.

During the decade following 1977, John Stevens and Charles Howell completed their studies of the mill fabric and machinery and developed the plans for its restoration. A major problem was that the high tide level was found to be much higher than in the 18th century, and the ground floor of the mill flooded several times a year, causing rot of its sills, wall-posts and wooden gear-box. In any case, Nassau County funds were not available for the actual restoration. Finally, the Incorporated Village of Roslyn provided $200,000.00 in Community Development funds with which to begin the procedure. The proposed restoration plans were submitted to the New York State Commission for approval, but the Commission refused to authorize the raising of the Mill by four feet, as recommended by the Nassau County Museum, to eliminate repeated ground floor tidal flooding and to bring the Mill into the same grade relationship with the top of the Mill Dam it had in the 18th century. After much discussion back and forth, Jack Waite, of the Albany architectural firm of Mendel, Mesick, Cohen, Waite & Hall, agreed to examine the Mill to help try to resolve the dead-lock. He visited the Mill in January, 1989, and agreed with the Nassau County Museum that the Mill should be raised by four feet. He also pointed out that by so doing, no original fabric of the Mill would be damaged. Discussions continue, and it is hoped that an acceptable restoration plan will evolve.

Eugene and Herbert Conklin House (1889), as it appeared after Herbert Conklin's north wing of 1907. Drawing by Cecilia Wheeler.

EUGENE AND HERBERT CONKLIN HOUSE (1889)
62 East Broadway
Residence of Mr. and Mrs. Martin Katz

HISTORICAL BACKGROUND

According to Norma Conklin Kern, Jonathan Conklin (TG, Mott-Magee-Skewes 1970–71 and 1983–84, and Wilkey-Conklin 1984–85) was the father of 10 children of whom four, George, Herbert, Eugene and Charles, remained in Roslyn as adults. George, Herbert and Eugene Conklin all were employees of the John D. Hicks Lumber Company which, ca. 1900, was bought out by the firm of Conklin, Tubby and Conklin (T.G. Anderis Onderdonk 1970–71), in which Eugene and Herbert were partners and George was in charge of the sawmill.

Eugene Conklin built the "Eugene and Herbert Conklin House" in 1889 and resided there for about a year or two. At that time the Anderis Onderdonk House (TG 1970–71) which belonged to the John D. Hicks Lumber Company, became available to him and he moved there. Later on, of course, the Anderis Onderdonk House became the property of the Conklin, Tubby and Conklin Lumber Company. Eugene's brother, Herbert, who was married in 1891, bought Eugene's house and moved in at the time of his marriage. In 1946, Norma Conklin Kern and her husband George moved into the house to live with her widowed mother. Mrs. Kern continued to reside in the house after the deaths of her mother and her husband, until she sold the house to the present owners, Martin and Wendy Katz, in 1986. The House was exhibited on the 1988 House Tour.

ARCHITECTURAL HISTORY

Exterior, Stage I: The original house was built in 1889 as a side hall house, three bays wide and 2 bays deep, which had a pitched roof, the ridge of which ran from east to west at right angles to the road. The house had two storeys and an attic and stood on a brick foundation, laid in American bond, which was high enough (14 courses of bricks) to permit the use of the area enclosed by the foundation as a basement. The south brick foundation wall was pagetted with concrete, near the grade, for waterproofing. This probably was applied after the house was built. The west basement wall was completely above grade as the result of the downward slope of the grade from the house to the edge of the late 17th century Grist Mill Pond, which formed the west boundary of the property. The original house very strongly resembled "Design No. 1/A Simple Suburban Cottage" in Calvert Vaux's "Villas and Cottages," Harper Bros., N.Y. 1857, p. 109, down to having gable field "pine tree" windows, except that the Conklin house had usable basement area. This was intended for the kitchen and other domestic offices, but the kitchen actually was sited on the main floor and the basement was used for bedrooms and other purposes. The Roslyn house which resembles it most strongly is the Evangeline Craft Charlick House (TG 1984–85). The original house had an elaborately capped, waisted, central chimney which perforated the ridge and a two-storey canted bay window which faced south. The original house was faced with novelty siding, which had a 5" exposure to the weather, except for the east and west gable fields, which were sheathed with chamfered butt shingles in the Queen Anne Revival manner. The walls were trimmed with 5 inch wide, right angled plain cornerboards and stood upon a 5½" high water table having a chamfered upper edge to permit drainage.

The wood shingled roof had a substantial overhang with closed soffits and moulded eaves trim. There were no eave brackets except for four small, shaped

brackets which projected east and west at the north and south corners of each gable-field.

Virtually all of the original windows included 2/2 sash. All had five inch wide plain facings, beaded on their inner edges, and prominent sills. All had elaborately moulded drip caps. The sash in the bay window cheeks were 1/1 and the north and south basement windows included simple 2-light sash, except for the basement level of the bay window where the cheek sash were single light. The basement windows all were recessed into their apertures and had plain wood trim with beaded inner edges. The west front windows had wooden lintils as those in the Obadiah Washington Valentine House (TG 1961–62 and 1985–86). The two-storey bay window had the same plain facings with beaded inner corners as the wall windows and had the same plain water table. Slender colonettes were placed at each of the bay window angles and at the points at which the bay window cheeks joined the novelty siding. There were pairs of small sawn decorative brackets set above each bay window colonette at the first and second storey levels. The same novelty siding as used elsewhere continued across the bay window beneath each set of sash. These were outlined by the window sills, water table and cornerboards. All of the first and second storey windows in the original house were fitted with louvered shutters. Those on the north and south sides were constructed in four divisions so that one shutter covered an entire window.

The original front porch was fitted with an almost flat, hipped roof which had projecting eaves and prominent eave trim. The porch roof framing was concealed above a wainscott ceiling. The roof was supported by four turned, unbracketed columns. There were wood lattice grilles beneath the porch platform. The porch railing included a hand-rail which was half-oval in cross section and which resembled a mid-19th century interior stair-rail. The lower rail was bi-bevelled on its upper surface so that rain water shed easily. The two porch (east) windows differed from the others in that they extended down to the porch deck and, when open, one could step across the window-sills to the interior. The principal (east) doorway consisted of an outer casing identical to the window casings, i.e., 5″ wide facings with beaded inner edges and prominent moulded drip cap. However, there was a secondary casing with this which was recessed to provide for a louvered door rabbet. This meant that any outer door, screen, storm or louvre, had to be 12 inches wider and 6 inches taller than the principal door. The secondary door face had rondel-turned corner blocks and moulded facings which were back-banded on each side. The door itself had a rectangular glass panel above, based upon a vigorously moulded, dentillated shelf. Beneath this there were paired vigorously moulded rectangular panels beneath which there was a single, identically moulded, rectangular panel. The front door retains its original oval-faced handle and clock-work doorbell. The interior of the door has the same configuration.

The possibility exists that the original doorway had the same dimensions as the outer door-casing. If this conjecture is correct, the present door is Stage II. The only non-structural way to determine this would be the presence of patches in the interior baseboards to show that the interior door-opening had been narrowed five inches on each side. Unfortunately the baseboard south of the doorway appears to have been modernized during the 1907 alterations and no patch is present. The baseboard north of the doorway retains its original "stepped" configuration. However, since the northeast room corner is only about 18 inches from the door casing, it would have been easier to replace the entire strip rather than insert a five-inch patch. In any case, there is no patch there today. The answer to the original door sill will never

be known unless someone produces a Stage I photograph showing a larger, Stage II, front door.

The porch on the west front of the house is two storeys in height and faces the old Grist Mill Pond. The upper storey has a shallow hipped roof with exposed framing beneath supported by 4" by 5" posts having chamfered corners and trimmed with standard scrollwork porch brackets. In addition to the scrollwork brackets, there are small shaped brackets which project at right angles from the top of each porch post to support the eaves. The porch was three bays wide and had a central doorway flanked by two windows at both upper and lower levels. The lower level of the porch was similar to the upper, except there were no eave brackets. The upper and lower porch rails were the same as those of the front porch. In this case there was a stylized Chinese fretwork balustrade between. For many years there has been a long, flying buttress-like balustraded staircase which led up to the upper porch from the west. This may not have been there originally. Often the upper level of two-storey porches was accessible only from within the house. The west wall of the original house, up to the upper porch floor, was entirely of brick, laid in American bond, and included a central doorway flanked by two 2/2 windows. The latter were recessed into their openings and simply framed with plain surrounds having beaded inner edges. The openings were capped by heavy wooden lintils.

Exterior, Stage II: In 1907 Herbert Conklin added a wing to the north side of his house. This was two storeys and an attic in height, two bays wide and two bays deep. Its west wall was a continuation of the west wall of the original house. However, the new wing was recessed on the east. It rested upon a basement, similar to that of the early house, but constructed of concrete scribed in an ashlar pattern. Every effort was made to conform to the stylistic characteristics of the original house, i.e. same windows and window casings, same novelty siding, same corner-boards and water-table. As in the case of the original house, the new north gable-field was sheathed with chamfered butt shingles. However, in place of a pine-tree window, it included two opposed quadrant windows. The same small shaped brackets as in the original house rested upon the north cornerboards to support the eaves and overhang. The east front porch of the original house was continued at a right angle along its north wall, to butt into the east wall of the new north wing. There was an accessory doorway at this point. This was trimmed with the same plain, 5-inch wide facing boards, having beaded inner edges and the same prominently moulded drip caps as the original, and the new, window cases. The door is a standard four-panel door having vertically placed rectangular panels of which the upper are much taller than the lower. The panels are trimmed with vigorously projecting mouldings. In this instance the upper panels have been glazed but they were filled with wood, originally.

The 1907 west porch is continuous with and has two levels like that of the original house. The lower level of the new porch had neither deck nor openings and the inside wall is concrete, like that of the rest of the north wing foundation. The north half of the upper level of the new west wing is enclosed. The enclosure is sheathed with novelty siding. The north wall of the enclosed portion of the porch is continuous with the north wall of the new north wing. It includes an eight-light oval window, set vertically. This has stepped facings which include a keystone at each compass point.

Exterior, Stage III: In 1916, Herbert Conklin shingled the entire exterior of the house, both the original house and the 1907 north wing. All the novelty siding as

well as the chamfered butt shingled gable fields were covered with standard, square butt, shingles. The door and window drip-caps and the water-tables were concealed behind flared shingle skirtings. The shingle face projected beyond the door-and-window facings so back-banded ogee mouldings were applied to the outer edges of both to conceal the shingle edges. It is worth mentioning that the east doorway facings of the 1907 wing projected sufficiently so that back-banded mouldings were unnecessary and were not applied. This door surround appears today as all the door and window facings did originally.

About 1950 the bases of the front porch columns had rotted badly enough that they required replacement. These were replaced by George Kern with square piers having simple bases and capitals and moulded fillets. The original porch railing was repaired and retained.

About 1965, George Kern covered the 1916 wood shingles with a layer of asbestos shingles. At this time the deteriorating shutters were removed. The window-cases were painted bottle-green to visually compensate for their loss. At the same time the kitchen was modernized, requiring the relocation of two of the north wing kitchen windows.

In 1987, the current owners made substantial changes in an effort to refurbish and restore the house and, at the same time, adjust it to suit their personal requirements. The later asbestos shingles and wooden shingles were removed to expose the original novelty siding, cornerboards, water-table, drip-caps and gable-field chamfered-butt shingles. During the course of the shingle removal, the original chamfered-butt shingles were removed from the north gable-field. At this point a new contractor, Wooden Bridge, was retained and replicas of the original chamfered butt shingles were installed. New windows were inserted in the original location of the altered north wing kitchen windows. During the procedure a number of original windows were replaced. These can be recognized, from the exterior, by the slightly narrower facings and the absence of beading from the inner corners of the new facings. At one stage in the "stripping" procedure it was considered that it might be appropriate to re-shingle the entire house, using square-butt wood shingles, in the manner of Herbert Conklin's Stage III. However, it was decided that the house attained its most interesting form during Stage II, and a very successful effort to obtain this result was accomplished. In addition to the foregoing necessary repairs to damaged fabric were completed in conformity with their original configurations.

INTERIOR

First Floor: The hallway and the room south of it were in the original house. Description of the interior is written in the present tense and applies to the original 1889 house and the original 1907 north wing. Later changes will be identified. The front door is the same on its interior as on its exterior, which has been described. The oak door casing has rondel-turned cornerblocks but the interior trim differs from the exterior. The interior facings consist of two laterally-placed backbands with three beads between. The central bead is much wider than its flanking beads. This door-and-window facing configuration is continuous throughout the entire original house and most of the 1907 north wing. The staircase has a handsome block and ball oak newel. Each of the block faces contains a rondel turning. The newel is capped by a large acorn finial (T.G. "Clifton," 1987–88 and Caleb Kirby House—1984). The oak rail is curved on top and flat on its bottom and resembles a slice of bread in cross-section. It resembles the Warren Wilkey House stair-rail (TG 1972–73 and

1978–79). The turned oak balusters rest upon square plinths. The stairway fascia return at the second storey level is made up of a number of small wooden strips rather than carved from the usual single block. The treads and risers are the original pine. The wall beneath the staircase originally was sheathed with diagonally-laid wainscot which followed the stair-slope. This was covered with the present plaster-board in 1907. The lath strips, which covered the joints, still remain. Similar use of early plasterboard survive in the Samuel Dugan Jr. House (TG 1986–87), and the Evangeline Craft Charlick House (TG 1984–85). The hall baseboard to the north of the front door, and continuing along the staircase, is stepped and trimmed with an ogee-moulded cap. All the remaining baseboards are plain with ogee-moulded caps. These may have been changed from the "stepped" form during the 1907 alteration, in order to be more stylish. The stairway stringer would have been too hard to remove. The stepped baseboard may show a repair to accommodate to conjectural doorway change. The strip flooring in the hall, and where it exists elsewhere, was installed by Herbert Conklin in a 1929 alteration which affected only the interior. The doorway at the west end of the hall has the same surround as the principal doorway, but is executed in pine. The door itself is a conventional four-panel ogee-moulded door. These appear in almost all the doorways throughout the house, and will not be commented upon further. Those in the early house are contemporary with it. Those in the 1907 north wing date from its construction. Most retain their original hardware. The entrance to the front parlor is now a 7′ wide plaster arch, whch was installed during the 1929 alteration. The original doorway was the same as the surviving one at the west end of the hall. The front parlor is trimmed with the same plain baseboards having ogee caps as elsewhere. The east windows extend all the way to the floor and have the same trim as the hall door-facings. However, they are uniformly faced on all four sides as are most of the windows in the house. They have no interior, projecting window sills. The front parlor windows retain their original cast-iron latches, as do most of the surviving original windows. One way of distinguishing the original sash from the 1987 replacements is that the latter have modern latches although the original facings have been retained. The brick mantel of the front parlor fireplace was installed in 1929 as was the seven foot wide plaster arch which enters the back parlor.

Originally the back parlor also served as the dining room. When the original adjoining kitchen was relocated to the north wing, in 1907, the back parlor and kitchen were redecorated substantially in the "Craftsman" style. The back parlor originally had a wainscotted ceiling and wainscotted walls. In 1907, the present ceiling was installed using 6″ by 6″ stained and varnished beams laid in a coffered pattern. The rectangles between the beams were filled with the same plasterboard as that on the stair-wall. The back parlor walls are sheathed with the same early plaster-board. In the back parlor, the plasterboard joints are covered with three inch wide vertical board strips, trimmed on both sides with quarter-round mouldings. The plaster arch to the front parlor also is delineated in the same manner. Like the ceiling coffer beams, all the wood wall trim is stained and varnished and highly polished. The oak parlor baseboards are the same plain boards as elsewhere, but are capped with quarter-round mouldings.

The south bay window was substantially re-trimmed in 1907, using flat facings. The lintils are slightly crossetted and have moulded caps consisting of a 1½″ wide back-band and an ogee moulding. The bay window units are fitted with torus-moulded sills. Beneath these there are plaster panels delineated by quarter-round wood mouldings.

The west window includes new sash but retains its original facings which date from both the 1889 house and the 1907 alteration. The original moulded side facings, as those on the front doorway, survive, but the window is capped in the same manner as the bay window. The doorway to the present dining room (the kitchen before 1907) is finished in the same combination of the original side trim with "Craftsman" style lintil. The four-panel, double-faced, ogee-moulded door retains its original Victorian cast-iron latchplate and black stoneware knobs. The mortised lock retains the manufacturer's stamp, "Russell & Erwin/Mfg. Co.;New Britain/ Conn./Pat. Date/1889."

The dining room is part of the original house, but was the kitchen before the 1907 north wing was built and was completely redecorated in the "Craftsman" style at that time. Originally, like the back parlor, the walls and ceiling were wainscotted. In 1907, four large cosmetic beams were installed, which run from east to west. The ceiling spaces between them were sheathed with plasterboard. The walls, similarly, were sheathed with plasterboard and the joints between were concealed behind three-inch wide vertical strips trimmed on both sides with quarter-round mouldings. A plate-rail was installed which circled the room and which was based upon a back-banded cyma-reversa moulding. A china cabinet of the same period survives on the north wall. This is trimmed with the same moulding as the plate rail and includes a pair of two-light glazed doors above and drawers below which retain their original handles. All this new trim was carefully stained, varnished and polished during the 1907 alteration. The door-and-window cases were partially converted in 1907. As in the back parlor, the original back-banded, moulded side facings were retained, but the lintils were modified to include slightly crosetted projecting caps trimmed with the same back-banded cyma-reversa mouldings as the plate rail and the china closet. They differ somewhat from the door-and-window trim in the back parlor. The doorways to the basement, hall, kitchen and back parlor all include their original (1889) four-panel ogee-moulded doors and retain their original side trim of that period. The French doors leading to the upper west porch date from 1987 but retain the original 1889 side facings removed from the original conventional doorway which stood in this location.

The stairway to the basement is new, except for the vertical boarding which encloses its south side. Virtually all the architectural detail visible in the basement dates from 1987. The original wooden floor was 18 inches higher than the concrete floor which replaces it, and has provided space for unusually high ceilings. The row of locust posts north of the exterior doorway, which extended from east to west, have been replaced with a steel beam. No original framing is visible. The 2/2 west windows were replaced in 1987 and their cases entirely rebuilt. The originals were recessed further into the room. The single south two-light window is original as are the single-light/two-light/single-light bay window sash. The doorway to the lower west porch is in its original location, but the door and its case date from 1987.

Kitchen: The kitchen is in the north wing which was built by Herbert Conklin in 1907. The doors and windows have the same facings and rondel-turned corner-blocks as those in the original house. In all probability these had to be especially milled at the time, a small problem for Herbert Conklin, a partner in a large lumberyard. The sash also is 2/2, the same as the original house. Two of the windows were relocated by George Kern, when he modernized the kitchen in the 1960's. These were relocated to their original positions in the northwest corner, using new window units but the original facings, in 1987. As already indicated, the east doorway, and its four-panel, ogee-moulded door, both date from 1907, although

the glazed upper panels probably were wood originally. The boxed-in back stairway to the second storey retains its original treads, risers and horizontally-laid wainscot to the second floor level. Its walls are plastered above the second floor level.

Second Storey—Main House: The principal oak stair-rail ends in the west wall of the small east chamber which probably originally served as the "morning room." This room is the only one in the house which retains its original five inch wide yellow pine flooring in addition to its original baseboards, doors, and door-and-window facings. The doors retain their original white porcelain knobs, having cast-iron ferrules, and cast-iron door-knob rosettes and keyhole escutcheons. Stylistically these are earlier than the black stoneware knobs and cast-iron lock plates seen elsewhere. However, their use here probably represents the use of less stylish, and therefore less expensive, hardware in a secondary room. The morning room originally opened to a boxed-in attic stairway. This remains, but the treads have been covered and it now serves as a closet. It retains its original 4-inch wide, beaded board wall sheathing.

The east bed-chamber originally was separated from the west bed-chamber, by a wall in the same plane as the fireplace. This was removed in 1987 to create a south bedroom which extends the entire depth of the house. The doors, door-and-window framing and sash are the same as the front parlor. The original 2/2 sash retain their original cast-iron latches and the doors retain their original cast-iron lock-plates and black stoneware knobs. The window facings trim all four sides of the windows.

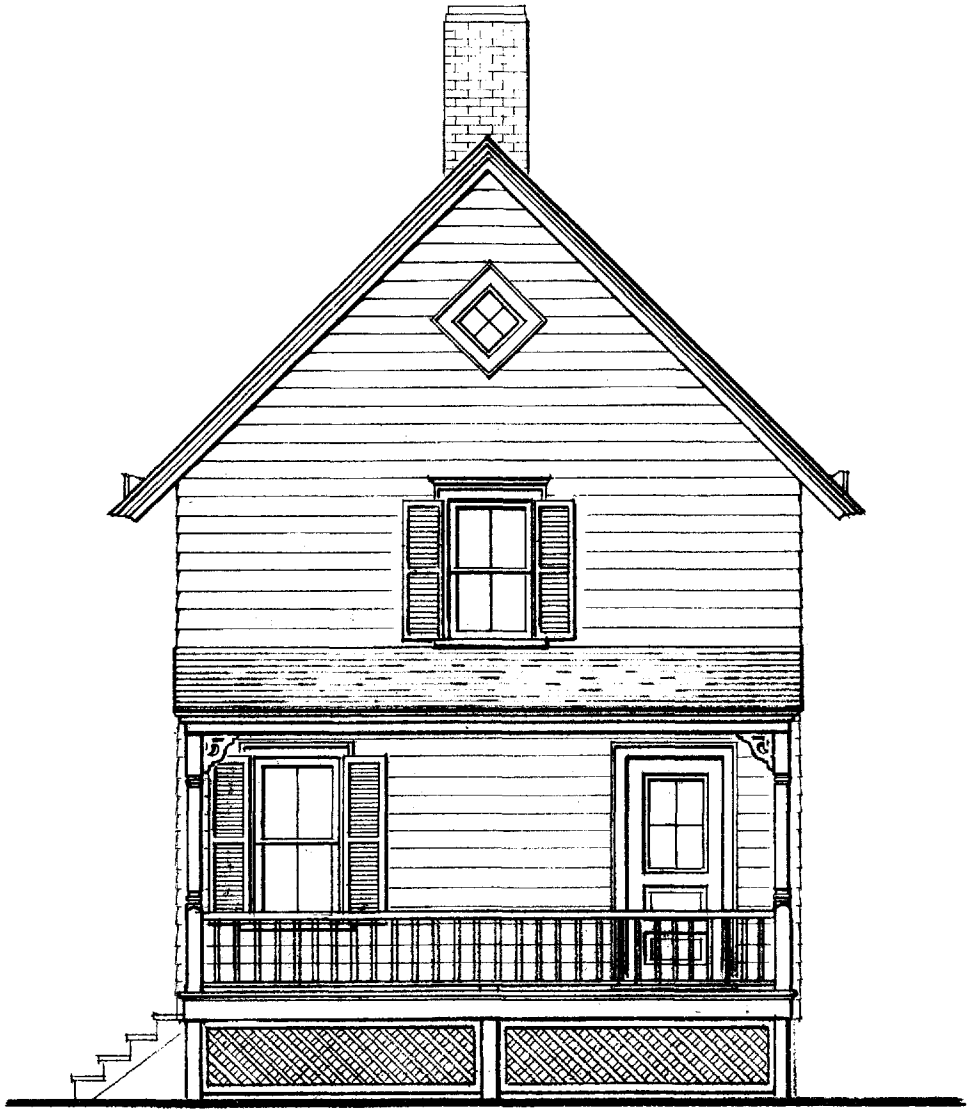
The east chamber fireplace has an eccentrically placed firebox to provide space for the lower storey flue. The mantel is composed of the same rondel-turned cornerblocks and door-and-window facings as those found elsewhere in the room. The mantel is supported by a pair of turned pilasters and rests upon the same facings trimmed with three rondel-turned cornerblocks, two at the ends and one in the center. The closet on the north wall has sliding doors and is fitted with the same facings. It was installed in 1987.

The west chamber door-and-window cases have the same facings as the east chamber. The bay window is fitted with 1/1-2/2-1/1 sash as is the back parlor below. The baseboards are the same ogee-capped plain boards as elsewhere, except for the bay window which has a much heavier moulded base at floor level. The two four-panel doors, on the north wall, have been set with their reverse faces on the south. They both retain their original white porcelain knobs and cast-iron rosettes and keyhole escutcheons. Originally the easterly of the north doorways opened to the hall and the westerly to another bedroom. It is for this reason that their ogee-moulded surfaces appear to be on the "wrong side." Today they open to a closet and a bath, both installed in 1987.

The second storey of the 1907 wing is trimmed in much the same manner as the remainder of the interior, i.e., same ogee-capped plain baseboards and same door-and-window facings. However, the hall doorway to the northeast chamber has different rondel-turned cornerblocks and facings than those seen elsewhere. In this instance, the rondel-turnings have the same cross-section as the facings, a stylish feature. The facings are back-banded on both sides and have a prominent central concave moulding. However, the windows and closet doorway have the same facings as those found elsewhere in the house. The original west chamber on the second floor of the 1907 north wing was refurbished as a bath in 1987. The bath door is glazed above and has four ogee-moulded panels below.

The doorway to the attic stairs is trimmed with the same facings as those used elsewhere in the house. The upper part of the door is glazed. All are original to the house. The stairway retains its original steps and original side-wall horizontal wainscot. Little original material can be seen in the attic. The chimney location is its original and the original east and west "pine-tree" and north quadrant windows may be seen. These all have one inch trim all around. The upper sash of the pine tree windows have the same rectangular configuration as the other upper sash. However, the upper part of the sash is wooden and the glazed bi-bevelled configuration has been delineated in these boards.

Garage - 1916



Florence Hageman Conklin House, Ca. 1885, as it appeared when built. Drawing by Cecilia Wheeler.

FLORENCE HAGEMAN CONKLIN HOUSE (Circa 1885)
65 East Broadway
Residence of Mr. and Mrs. Marshall Ward

HISTORICAL BACKGROUND

According to Norma Conklin Kern, the Florence Hageman Conklin house was built by her father, Herbert Conklin, as an investment for her mother, at about the time her parents were married, in 1891. Her parents never lived there, but acquired the house across the road (East Broadway) from his brother, Eugene, who had built it a year or so earlier. Eugene then moved into the late 18th century Anderis Onderdonk House (TG 1970–71), on the grounds of what later became the Conklin, Tubby and Conklin Lumber Yard in which he and Herbert were partners.

Mrs. Kern described the house as having "four rooms; two up, two down, and no plumbing. There was a privy behind the house, in the northeast corner of the plot." This would have been of the simple, late 19th–early 20th century type (Captain Jacob Mott Kirby Storehouse, TG 1986–87).

The house was rented until 1921. In that year Norma Kern's brother, Mortimer Conklin, married and moved in with his bride. The two-storey, pitched roof, east wing was constructed for the convenience of the bridal couple and plumbing probably was installed at that time. The Mortimer Conklins remained in the house only for two or three years, after which it was rented again. In 1932, Norma Kern and her husband, George, moved into the house. They remained there until 1942, when they inherited her parents' house, across the street. In the same year the house was sold to Mr. and Mrs. Nicholas Oland. During the 1960's, Mrs. Oland added the single storey north wing as an apartment for her mother. In 1986 she sold the house to the present owners, Marshall and Mary Ward. The house was exhibited on the 1988 House Tour.

ARCHITECTURAL HISTORY

The original 24½′ by 17½′ house was built upon a traditional 1830, and later, foundation which was rubble to the grade and brick laid in American bond from grade to sills. It represents a late local use of this system of masonry. The Jerusha Dewey House (TG 1982–83) and "Clifton" (TG 1987–88), both built in 1862, had brick foundation walls down to their cellar floors. They were much grander than the Florence Hageman Conklin House, but the comparable Evangeline Craft Charlick House (TG 1984–85), built in 1895, also had foundation walls entirely of brick. The foundation included a full cellar, the south half of which was finished with boarded walls and ceiling for use as the original kitchen. The north, "unfinished" half was used for storage. There was no central heating.

The original house had a very steeply pitched roof having a ridge angle of 45 degrees. The ridge ran from north to south and was parallel to the road. The roof was sheathed with wooden shingles, nailed to shingle lath, which had exposure to the weather of 6 inches. The house was fitted with "Yankee" gutters over its east and west eaves and had a single flue brick central chimney which perforated the ridge. The original chimney-cap configuration is unknown, but the stovepipe holes for the kitchen range and a coal stove at the first and second storey levels survive. Use of a basement kitchen provided space for front and back parlors, the latter doubling as a dining room, on the first floor, and two bedrooms on the second. The eaves had prominent over-hangs and open soffits. The house was sheathed with "Novelty

siding" which had an exposure to the weather of seven inches. The siding boards were 1½" thick and the upper 1¼" of each "weather side" was deeply chamfered. The inner side of the lower edge of each sheathing board was rabbetted so that the upper edge protrusion fitted into the lower edge rabbett and the inner surface of the sheathing had a smooth surface. The original front porch extended completely across the front of the house and had a pent roof which survives today. Most likely this was supported by turned, bracketted posts in the two outer (south) corners. The porch railing which survives today, i.e. moulded rail having a bi-bevelled top and lower rail chamfered toward the exterior to shed water and fitted with square balusters, may date from the original porch. Originally there were two 2/2 sash windows at each floor level in the east and west walls. The second storey windows were shorter than the first. These all were fitted with louvered shutters. The front (south) elevation was two bays wide and had a 2/2 shuttered sash window to the west and the front doorway to the east. The original front door survives in the south wall of the 1921 kitchen. This has 4 lights above and two vertical panels, fitted with prominent ogee mouldings, below. There was a double 2/2 window at the first floor level of the north wall, and above it a single 2/2 window. These were fitted with louvered shutters at both floor levels. The window facings originally were plain boards, 5 inches wide, fitted with prominent window sills and plain drip caps. There was a cellar doorway and a single 6-light sash in the south cellar wall, and two 6-light sash windows in the west and, probably, the east cellar walls. There were two 4-light sash in the north cellar wall. These required a rather high foundation, 3½' from grade to sills, and permitted the use of the cellar area as an actual basement.

In 1921, a large 2½ storey, pitched roof east wing was added by Mortimer Conklin. The wing roof had the same steep pitch as the original roof and extended from east to west, at right angles to the road. The east wing provided for a single room on each of the first and second floors and occupied much of the east wall of the original house. The new wing was built on a concrete foundation and had no cellar. Like the original house, the wing roof was sheathed with wood shingles laid on shingle-lath. However, in the fashion of the time, the new wing's exterior walls also were shingled. In order to achieve unity, the novelty siding of the original house was sheathed with wood shingles which matched those of the new wing. These were applied over the original novelty siding. 2/2 fenestration, to match that of the original house, also was used in the wing. The new windows also had 7" wide, plain facings as did the original house's windows. However, the new shingled sheathing protruded outward beyond the original window facings and drip-caps so that it became necessary to add back-banded, ogee mouldings to the side trim of the original windows to cover the shingle edges. The submerged, original drip-caps were covered with shingled flared skirts. Similar flared skirts were used with the wing windows to match the converted originals. The same shingled flared "skirting" was applied over the sills of the original building and the east wing to form a water-table. The wing also included two new window forms, i.e. a pair of opposed triangular windows in the gable-field and a bank of short windows in the south wall, over the original kitchen sink. The south exterior kitchen doorway opened to a new enclosed kitchen porch and was fitted, as mentioned before, with the original front door. The kitchen porch was finished with 5", vertically set, beaded boards to railing height and the open space above enclosed with 4/4 storm sash. The kitchen porch had no foundation and its base had rotted badly. The porch was re-built in 1988 on a new foundation and a concrete slab. The beaded board dado was replaced, but all the other original porch materials were re-used. The south wing front included a 2/2 window at the second storey level; two 2/2 windows at the second storey east level,

and one 2/2 window at the east first floor level. All of these were fitted with louvered shutters. It was fitted with a single flue brick chimney at the center of the east wall, which provided a flue for the new kitchen range. The top of the original 29" by 17" chimney was modified so that 16 courses of brick were visible above the ridge. The two top courses receded slightly, the upper more than the lower, in the fashion of the period. The east half of the front porch was enclosed and a new doorway fitted at the west end of the enclosure. The entire porch structure was excavated, probably including the original cellar bulkhead, and a fieldstone foundation wall constructed to form a cellar to be used for storage, beneath the porch. This alteration provided sufficient space to increase the size of the original 6-light south cellar window opening to accommodate 6/6 sash. The cellar doorway probably dates from the original house and is fitted with a conventional, 4-panel ogee moulded door whose upper panels have been replaced by a 4-light window. Apart from the addition of the single-storey, pitched roof north wing, in the 1960's, the original house survives today as it was altered in 1921.

FRAMING

The house is framed entirely with sawn timers and includes no mortise-and-tenon or dovetailed joining. The main floor joists are 2" by 8" and are set on 17" centers. They run from east to west and are notched at the lower corners of each end. The notches were placed in contact with the sills, so that the upper surfaces of the floor joists project four inches above the upper surfaces of the sills. There is later bridging between the north floor joists. The south joists are concealed. The date or purpose of the bridging is not known. The studs of the original house are full 2" by 4" and are set on 24" centers. The rafters are 2¼" by 4" and are set on 24" centers. These terminate into a ridge member, one of the earliest seen in Roslyn. The shingle lathe are set on 6" centers. The 7" and 8" attic flooring is yellow pine and is laid from east to west. This establishes that the attic joists, concealed beneath the flooring, extend from north to south. The attic floor joists are supported, at their mid-section, by an east-west oriented girt, which may be seen in the second floor ceiling. This girt, almost certainly was a later addition. As in the case of the basement bridging, its purpose and insertion date are not known. Possibly both were installed in 1921, when the east wing was constructed.

INTERIOR

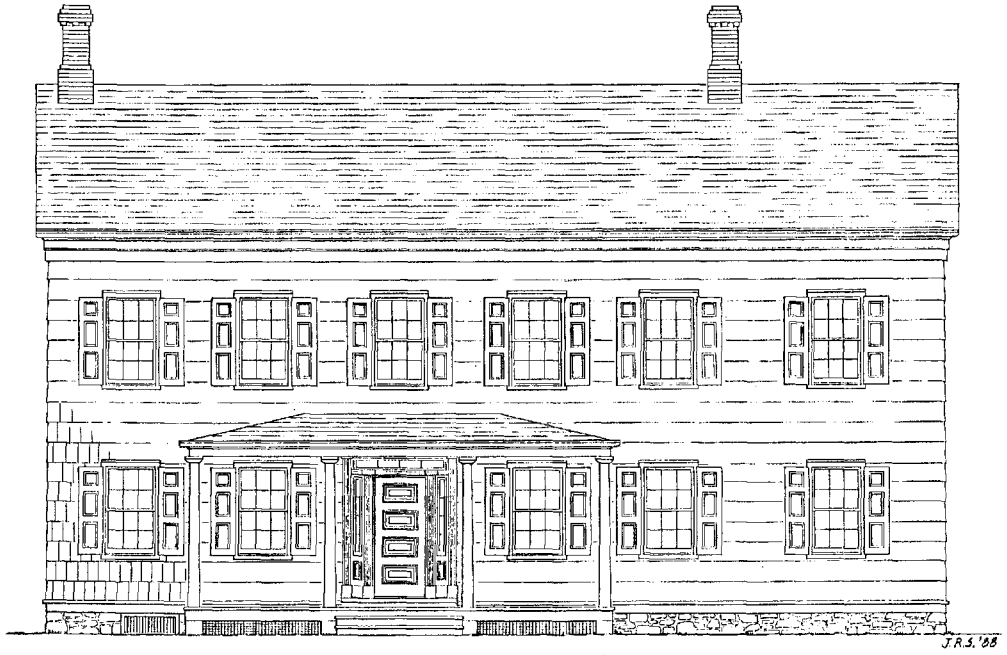
The first floor is entered through a large arched opening in the south wall of the front parlor. This replaces the original front door which has been relocated to the 1921 kitchen. The strip flooring probably was installed in 1921. The window facings have rondel-turned cornerblocks. The facings have back-bands on both sides and are moulded and reeded between. Below there are torus-moulded window stools over beaded aprons. The original basement staircase is located to the west of the recent opening to the back parlor and opens into it. The latter room originally was also used as a dining room on special occasions. Its flooring and trim are the same as that in the front parlor. The original back door is in the east wall. It now opens to the 1921 kitchen, which is fitted with lightly crossetted, plain faced door and window openings which have ogee-moulded lintils. The original wainscott kitchen dado survives. The original yellow pine kitchen floor is being exposed. (March, 1989)

The staircase to the second floor is the original. The horizontal sheathing boards on its outside are nailed to the studs. The inner boards are vertical as they are fastened at the floor and the ceiling. The stair-rail, and the oak strip second storey

stairhall flooring both date from the 1921 alteration. In the original house there were two bedrooms on the second storey, a south bedroom entered from the existing doorway at the south end of the hall; and a north bedroom entered through the existing doorway on the east side of the hall. The attic stairway occupies the north end of the hall. This is entirely original and is enclosed behind a wall of 3¼" vertically set, beaded boards. The attic doorway has plain facings and surrounds a four-panel, ogee-moulded door, which retains its original Victorian cast-iron hinges and rectangular cast-iron rim lock. This is an earlier lock than would be expected in a house of this period and may have been used because it was unfashionable and therefore inexpensive, or may have been re-used originally. Incidentally, it should be mentioned that a number of original hinges and rim locks remain in place. It should also be mentioned that the east-west girt which supports the attic floor joists may also be seen in the second storey hallway. This probably was installed when the east wing was constructed.

The south bedroom is the only room in the house which retains its original 6" wide yellow pine flooring. It also retains its original lath and plaster walls. Its door-and-window facings, like those of the first floor, have rondel-turned corner-blocks. The vertical and horizontal facings also are back-banded on both edges but have more vigorous concave mouldings and fewer central reeds than do the first floor facings. The windows are set on torus-moulded stools which are based on beaded aprons. Most of the second storey doors are 4-panel, ogee-moulded on their front surfaces and have unmoulded panels on the reverse. Most retain their original cast-iron Victorian hinges and cast-iron rim locks. The exception is the south bedroom closet door which has the same facings as the others but includes its original 4¼" beaded, board-and-batten door. The south bedroom baseboards are 4¼" high and have quarter-round moulded caps. They probably are the original. The original north bedroom was substantially altered in 1921 to provide an access hallway to the new east bedroom. There are closets in the south side of the hallway and a bath on the north. The 1921 east bedroom is entered through a door of the period having five horizontal panels. The door-and-window surrounds, like the 1921 kitchen, have slightly crossetted, ogee-moulded, lintils and plain facings. Its baseboards are 8" in height.

The basement is entered from the back parlor via its original staircase. The south half of the basement has a ceiling of 3¼" beaded boards. The east, south and west walls are sheathed with 7¼" vertical boards. Originally the north wall was finished in the same manner to enclose the basement kitchen of the original house. The original stove-hole survives in the chimney which stood against the north wall of the kitchen. The later 6/6 window and the south exterior doorway both are faced with mouldings re-used from the north bedroom during the 1921 alteration.



Jacob Sutton Mott House (1831–1837). West front as it appeared after Stephen Speedling's addition of 1876. north lean-to not shown. Drawing by John R. Stevens.

JACOB SUTTON MOTT HOUSE (1831-1837)
125 East Broadway, Roslyn
Residence of Drs. Thomas and Patricia Loeb

HISTORICAL BACKGROUND

The Jacob Sutton Mott House was relocated from 800 Mott's Cove Road, North, to its present site in December, 1987. We are indebted to Frank X. Harrington, the Village Historian of Roslyn Harbor, for the history of the house and the land upon which it stood, which was known originally as the "Mott Upper Farm" in the 18th and 19th centuries. (Wanzor, Leonard, "Patriots of the North Shore," 1976, pg. 61)

The land was conveyed to Moses Mudge and his son, Jarvis, of Mosqueto (Glen) Cove, in 1693 by the Matinecock Indians (Mudge, Alfred: "Memorials of the Mudge Family," Boston, 1868, and Oyster Bay Town Records, Vol. I, page 527). The parcel was located west of Glen Cove Avenue and south of Scudder's Lane. The deed included an additional "small parcel of land for the said Moses and Jarvis to build a house." Since Jarvis lived there for more than forty years, it may be assumed that a house was built.

This transaction was repeated in 1695 in the form of a lease between the Matinecocks and Jarvis Mudge for a period of 500 years (Oyster Bay Town Records, Vol. I, page 527). The consideration was 20 English pounds plus an annual rent of "one peck of good apples . . . upon the 29th day of September each year." Frank Harrington explains this second and highly unusual transaction was because the Mudge purchase, as originally drafted, infringed upon a restrictive covenant which ran with the deed. The Matinecocks had received this 200 acre parcel from Governor Thomas Dongan in 1687 and the deed specified "it shall not be in the Indians power to grant or convey said land" (Oyster Bay Town Records, Vol. I, page 519). The Mudge lease appears to be an attempt to circumvent this restriction. Incidentally, Jarvis Mudge was the uncle of Michael Mudge who purchased the Michael and Daniel Mudge Farmhouse (TG 1982–83) from Amos Mott in 1745. Amos was the son of Charles Mott who sold the Robeson-Williams Grist Mill to Jeremiah Williams (TG 1976–77 and 1988).

In 1734, Joseph Mott (1661–1734) of Cow Neck, purchased the Mudge farm and gave it to his son, Jacob (Oyster Bay Town Records, Vol. VI, pages 128 & 138). This land, although diminished in size, remained in the Mott family ownership for 216 years, until Catherine Mott Valentine died in 1950.

Jacob Mott (1714–1805) married Abigail Jackson, had eleven children and lived on the Upper Farm until his death. His son, Richard, who had married Martha Sutton, inherited the property. Upon Richard's death, nine years later, the farm passed to their son, Jacob Sutton Mott (1786–1868) who, in 1807, had married Elizabeth Ireland, daughter of Daniel Ireland and Elizabeth Sands. Jacob Sutton Mott began construction of the house, which is the subject of this article, in 1831 and completed it in 1837. His grandaughter Catherine stated that the house had been built from stone and wood from the farm, possibly using the Jackson Mott sawmill, which stood on Mott's Cove, off Hempstead Harbor (Interview of Catherine Mott Valentine by Dorothy Golden, Glen Cove Record for 3/23/1950). Jackson Mott's sawmill was standing at least as early as 1811 and is mentioned in a deed conveying land from James Post to John Schenck and George Duryea (Queens County Deeds, Liber CC, page 433); transferred 4/8/1811 and recorded 10/

1/1832). Jacob Sutton Mott is buried in the Roslyn Cemetery with his descendants.

The farm passed to Elisha Mott (1821–1900), son of Jacob Sutton Mott, a few years after the Civil War. Elisha was married to Elizabeth Warner (1830–1915). He was locally famous for his cider made in his own cider mill from his own apples (Interview by Mrs. Thomas Clapham, Brooklyn Daily Eagle, 1/20/1907).

At the beginning of the 20th century, Elisha Mott's children, Sutton Lawrence Mott (1854–1937) and Catherine Mott Valentine (1858–1950) inherited the farm. Sutton Mott, a bachelor, worked the farm and, late in the 19th century, became a photographer as an avocation. The Bryant Library has a collection of more than 200 of his glassplate negatives. Catherine Mott Valentine lost her husband, Everett, and their three children to tuberculosis, all before the age of 30. She lived to be 92 and bequeathed the property to her caretaker and his wife, Irvin and Hilda Smith. An auction of the contents of the house was held. Subsequently, the Smiths sold the house, and the remnant of the farm, to William Koblenzer, who lived there for 35 years. In 1983, he sold the place to James Hood who, three years later, conveyed the remnant of a little over an acre to Vincent Gentile, a developer.

During 1986, Vincent Gentile donated the frame of a late 17th century house, which had been converted to a barn during the second quarter of the 19th century, to the Roslyn Preservation Corporation, a not-for-profit revolving restoration fund. In the same year he donated a small granary dating from the second quarter of the 19th century to the Nassau County Museum for relocation to Old Bethpage Village. In 1987 he sold the Jacob Sutton Mott House to Thomas and Patricia Loeb. As the result of the relocation of these three buildings, all visible traces of the connection of the Mott family to the remaining land of the Mott Upper Farm had been removed.

ARCHITECTURAL HISTORY

In its new location the Jacob Sutton Mott House maintains the same compass orientation it had on its original site. On this basis, compass directions given below apply to the present house site as well as to its original site. The Jacob Sutton Mott House was built between 1831 and 1837. The original house apparently was five bays wide by two bays deep. It was constructed upon a rubble stone foundation which included a full cellar. The original structure included two storeys plus an attic and was built on a center hall plan. Its exterior walls were sheathed with white cedar shingles which were 28½" long and which had an exposure to the weather of 12½". It had a pitched roof, the ridge of which ran from north to south, and which did not include a ridge member. The roof also was shingled originally, presumably with the same shingles as the wall shingles, although the shingle exposure no longer is known. All the substantial mortise-and-tenon joined framing was sawn. There were no hewn framing members. There were brick chimneys at the north and south ends of the house. The north chimney was covered by exterior shingles and the upper part of the south chimney was also covered by the sheathing. There may have been a bake-oven attached to the south chimney but its existence has not been definitely established. Stylistically, the house was very simply trimmed, basically in the local late-Federal style executed with Greek Revival mouldings. It is worthy of mention that the west and east (front and back) exterior doors all included four Tuscan-moulded horizontal panels. The only other surviving local houses having horizontal door panels are the Oakley-Eastman House (TG 1977–78), the James and William Smith House (TG 1961–62, 1973–74, 1984–85) and the Hendrickson-Ely-Brower

House (TG "Locust Hill" 1963–64 and 1983–84). The Smith and Hendrickson houses are known to have been built in 1836 and the Oakley house was built at apparently the same time. All three have "richer" trim than does the Jacob Sutton Mott House, and all three utilize some mouldings which are closer to Federal moulding contours. In comparison with other Roslyn houses it probably most resembles the George Allen Residence (1836) (TG 1980–81–82), especially when the differences in site are considered. Both are approximately the same size; the principal floor plans are very similar and both comprise two of the three local houses, the other being the Pine-Onderdonk-Brower House, which feature the use of complex concave mouldings on their principal exterior doors. The George Allen Residence is weather-boarded and more richly trimmed. Both have similar porches.

At the same time the house was being built, a single storey wing (lean-to) was added to its south end. This was shingled in the same manner as the principal house. It had a pent roof, the end rafter of which survives buried in the present endwalls. The south lean-to roof plate was seven inches lower than the main second storey floor plates. This south lean-to plate survives with its ceiling joist mortises set on 42-inch centers. The joist height was 7′ 4″. On this basis, the "high" part of the pent roof was about level with the second storey flooring. This single storey south wing stood upon a rubble foundation, which, like that of the main house, enclosed a full cellar. The east and west foundation walls of the wing blended so perfectly with those of the principal house that the line of union was not visible. The basic area of the principal structure, plus the single storey wing, was 25½ feet by 46½ feet. However, while the wing was heavily framed, in the same manner as the principal house, with sawn, mortise-and-tenon joined timbers, the surviving west sill does not cross the line of junction. However, the southwest cornerpost exhibits no evidence of shingle lath upon its south face, establishing that this wall was never shingled and that the lean-to was built with the main part of the house. Also, the floor joists of the single storey wing run from north to south, in contrast to the main house floor joists which run from east to west. The lean-to south windows were smaller than those of the main house. The west window is the same size as the main house windows but may have been changed later. It is not possible to state with certainty the purpose of this south wing but it probably always was used as the kitchen. In addition, on the south wall of the present dining room, west of the fireplace, there is a partially exposed brick wall which would normally not be present. Above this the ceiling plaster lath extends onto the bottom of the south end-girt, proving that this brick wall was not always there and that, originally, there was a plaster walled embrasure east of the dining room fireplace. It is evident there was substantial alteration of the wall separating the dining room from the kitchen, west of the dining room fireplace, a decade or so after the house was built. Finally, in the original cellar there was a massive brick platform which rested upon heavy, east-west directed timbers. This timber base formed a palette which extended seven feet from north to south and ten and a half feet from east to west. This wooden structure rested, in turn, upon two rectangular brick piers which ran from north to south. These were seven feet long by one and a half feet wide. There was a space of three feet between the two brick piers. The west ends of the wooden timbers were bonded into the west foundation wall. The entire structure survived relocation except for the two brick piers and provided a base for a structure much larger than the chimney base and hearth. The existing chimney base, fireplace and hearth have a basal area of 4 by 7 feet. This left a support area of 6½ by 7 feet for a bake-oven, a kitchen fireplace and a hearth. In the conventional situation, the chimney, fireplace, hearth and bake-oven, would have

been supported by the foundation wall. However, in this instance, the south foundation wall was several feet too far to the south and the structure described was required. It should be mentioned that the south chimney was built in its present location to avoid the presence of an exposed chimney which extended upward an additional two storeys above the lean-to roof line. This massive brick structure survives but has been studied insufficiently to establish the locations of the original kitchen fireplace and bake-oven. Only the original location of the dining room fireplace, which survives, is known.

During the mid-1870's, Stephen Speedling, a local carpenter-builder (Presbyterian Parsonage, TG 1978–79) raised the height of the south lean-to by 1½ storeys and provided a pitched roof. By so doing the principal block of the house was converted to one that was six bays long and which had a ridge which extended for the entire north-south roof dimension. The "imprint" of the altered structure remained the same as it was prior to the Speedling alteration. We can state with certainty that Speedling was the builder as a pencilled inscription was found on the under surface of a roof shingle during the 1987 relocation. The inscription reads as follows:

"Roslyn is my Residence
Stephen Speedling Carpenter
and Builder
August 8th 1876
Samuel Blair Jerney (sic) Man
Wages 2.50
per day"

In the course of the alteration, Speedling and Blair continued the shingled siding and fenestration of the addition so they matched those of the original house on its south and west fronts. Speedling and Blair may have replaced a matching west first floor window in the lean-to. For some reason Speedling and Blair included only a single small 6/6 window at the east second floor level of their addition. They also extended the original roof the requisite distance to the south. Until the 1987 relocation, the original rafters survived. Those of the original five bay house were joined by means of mortise-and-tenon joints at the ridge. The Speedling-Blair rafters had simple butt joints at the ridge of the type used during the mid-19th century and later. They also modified the kitchen by reducing the size of the fireplace and installing a new mantel. They also raised the height of the kitchen ceiling. In addition to the modifications already mentioned, Speedling and Blair re-built the north and south chimneys from the ridge upward, to provide the waists and projecting chimney caps which were stylish during the second half of the 19th century. Only the north and south pairs of gable rafters survive today to demonstrate two original rafter types.

During the second half of the 19th century, or perhaps even later, two additional lean-tos were added to the house. These were both demolished in 1987 in preparation for moving the house and nothing is known of them apart from what may be learned from snapshots. The north lean-to probably resembled the earliest form of the south lean-to. However, its west wall was recessed slightly from the west main block wall. Also, the north lean-to shingles had a much smaller weather exposure than the main block shingles, perhaps 6 or 7 inches. It was built after the house had been completed as the north end of the house had been shingled before the north wing was built. Also, it had brick nogging which establishes a second half of the 19th century construction date. In addition, it was built upon a stone rubble

foundation which probably establishes a construction date during, or before, the third quarter of the 19th century.

During the ownership of William Koblenzer (1950–1983) the north lean-to served as the "gun room." The second largely unidentified lean-to extended east approximately from the east end of the original single-storey south lean-to and, very possibly, had the same roof slope. The house wall was shingled before the east lean-to was built, so it is not an early extension of the original south lean-to. More likely it was built after 1876 when Stephen Speedling had completed his alteration. The east lean-to did not have a proper foundation and was based upon four large boulders. The east lean-to was sheathed with narrow, mid-to-late 19th century weatherboards and had a smaller lean-to of its own, extending out from its east wall. This is reported to have housed a late 19th century lift pump and, presumably, dated from the 20th century.

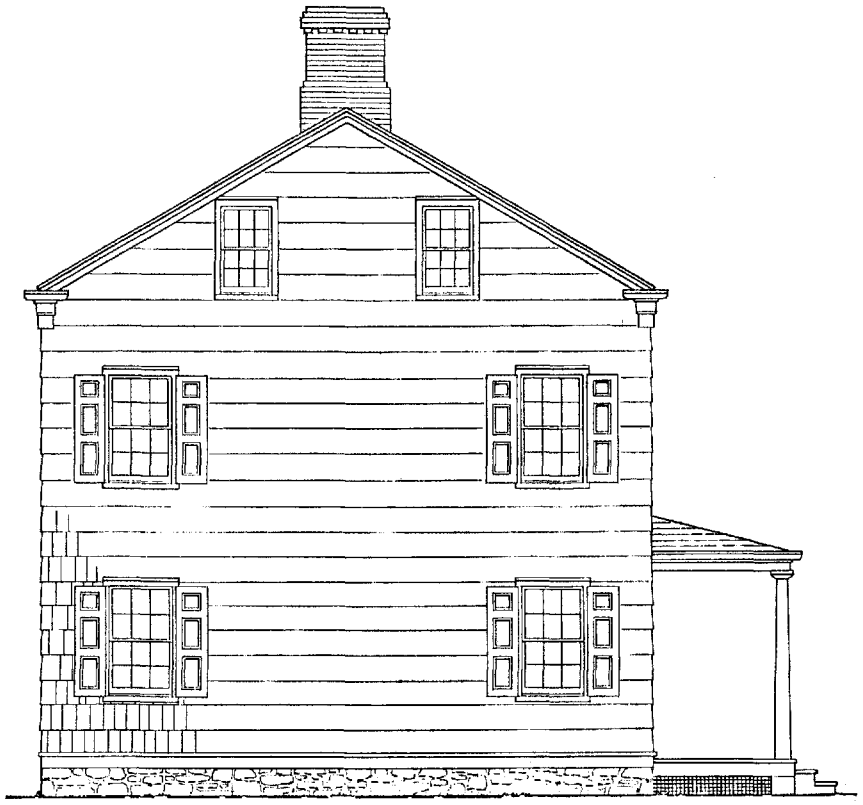
ACCESSORY BUILDINGS

In addition to the Jacob Sutton Mott House, the two other early buildings on the remains of the Mott Upper Farm complex also were salvaged by means of relocation. These included a small barn, apparently dating from the second quarter of the 19th century, which had been extended to the south and sheathed with asphalt shingles for use as a garage, ca. 1920, and a two-storey granary, 14′ by 14′, which was badly rotted, but which had survived without alteration of its interior or exterior, apart from 20th century asphalt sheathing. The owner of the property, Mr. Vincent Gentile, was willing to donate both buildings for restoration.

Jacob Sutton Mott Granary: The 14 foot square building went to Old Bethpage Village for relocation on the Ritch Farm. It was moved as a single unit and has been rotated 90 degrees in its relocation, i.e. the original principal (north) front is now the west front. In its new location the granary has been placed on stone footings, as it was originally, and its pitched roof has been repaired and re-shingled. The north and south fronts (now the west and east) retain most of their original weatherboards. These have a weather exposure of 11 inches. The two sides are slatted, with the upper edges of the slats chamfered at a 45 degree angle. By this arrangement, air will circulate within the granary but rain will not penetrate the walls. There are plain cornerboards at the ends of the slatted walls. The granary retains its original board-and-batten front doors, one of which provides access to the loft. Both doors retain their original strap hinges. There also is an original board-and-batten door, which retains its original strap hinges, at the first floor level of the rear of the building. The only window, a 6/6 having a plain drip-cap and plain facings, is sited in the rear gable field.

The granary now is safe. It still requires some work, especially to the interior, but for the foreseeable future it will survive.

Mudge-Mott Barn: The asphalt shingle-sheathed garage had been extended to the south so that it could accommodate automobiles. The early part of the structure, as it survived, was 16 by 24 feet in floor area. It had a pitched roof, the ridge of which ran from east to west. The structure faced south. Notwithstanding the south extension, much of the original south wall survived inside. The structure was three bays wide and 1½ storeys in height. The structure's walls were sheathed with shingles, having an exposure of 11 inches to the weather, beneath the asphalt siding. The structure stood on a concrete foundation which could not have been earlier than 1890–1900. On this basis it was recognized that, while the structure almost certainly



North elevation

Jacob Sutton Mott House (1831–1837). North elevation prior to construction of north lean-to. First floor windows are conjectural.
Drawing by John R. Stevens.

originated on the Mott Upper Farm, it was possible that it had been moved from some other, possibly distant, place prior to the earliest of the surviving photographs. The concrete foundation walls extended about two feet above grade and it is assumed that the structure had been shortened by this dimension at the time it had been converted to a garage.

The Roslyn Preservation Corporation accepted the barn as a gift from Mr. Gentile and arranged for a framing study by John Stevens, in an effort to learn something of the architectural history of the structure. Mr. Stevens established that the west bay of the three-bay wide barn was more recent than the two surviving bays, and probably had been built during the second quarter of the 19th century. Its interior had never been plastered and had been built to be used as a part of a barn. Mr. Stevens also determined, from the presence of mortises, etc. that the original structure had been built with at least one additional bay to the east of the two surviving original bays. From the presence of chamfers on the interior corners of posts and girts of the earliest framing, it seemed obvious that the framing of the two earliest bays had once been part of a house. In addition, the survival of traces of early plaster and lath confirmed this hypothesis. Examination of the exterior faces of the east wall disclosed the presence of similar chamfering and plaster traces,

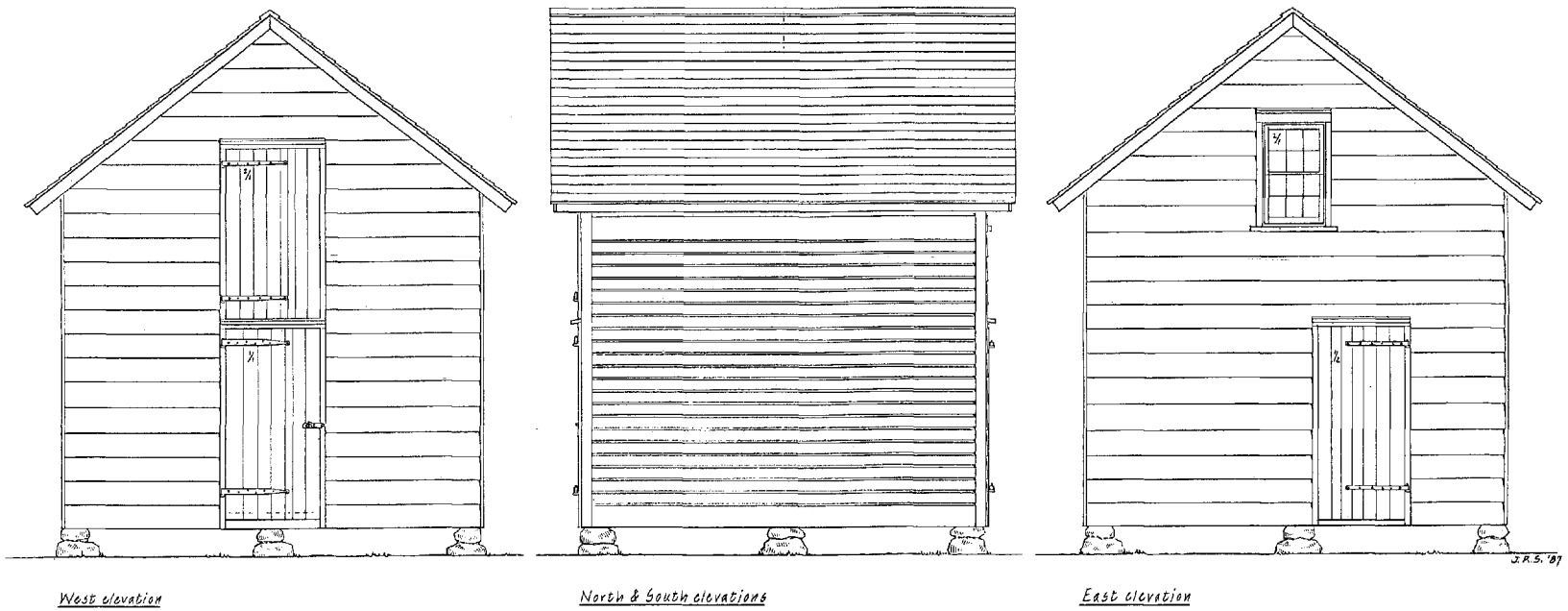
establishing that at one time the earliest structure had extended further to the east. Actually, the house had been plastered twice; first between the chamfered posts and beams; then, later on, with the rived plaster lath applied over the framing to provide a continuous plastered surface. Further evidence of a very early construction date survived in the loft. The original rafters had been notched for purlins on their upper surfaces. The notches were set on 19 inch centers. At the time the house had been converted to a barn, the rafters were turned over, so that the purlin notches were on their lower surfaces, and the ridge mortise-and-tenson joints were re-cut. Doing so shortened the rafters and decreased the pitch of the roof. The roof shingle-lath laid at that time were set on 13 inch centers. While no specific attribution can be made, it seems obvious that the original house was erected circa 1700, or even earlier. On this basis, a tentative attribution was made that the framing of the two easterly bays constitute the remains of the Jarvis Mudge House, which was built in 1693 or shortly thereafter. If this attribution is incorrect, the possibility exists that the house could have been built in 1734 or 1735, after the land passed into the ownership of the Mott family. However, it seems likely that the original house was built before the second quarter of the 18th century.

During the summer of 1987 the Roslyn Preservation Corporation retained Wooden Bridge to dismantle the roof of the barn. The barn was stripped and the rafters removed. The walls were separated at the corners and the walls and rafters moved to its future site on Locust Hill, at which point it was conveyed to Robert and Janice Hansen who owned the land and who would accomplish its restoration. The barn was re-erected as carefully as possible, by Wooden Bridge, to maintain its appearance at the time it was converted to a barn. The original framing was replaced using the original joists. The rafters were re-set in their inverted positions and the second set of mortise-and-tenon ridge joints re-pinned. Wall shingles were re-laid, on the original shingle lath, with a weather exposure of 11 inches. New roof shingle lath were laid between the originals so that new cedar roof shingles could be laid with an exposure of 6 inches to the weather. Conventional new board-and-batten barn doors, on appropriate hinges, were installed.

FRAMING

All the framing of the original house and the south lean-to was sawn yellow pine and chestnut. In some places a single surface had been roughened with an axe so that plaster would bind to the surface. William Hicks started his sawmill and lumberyard in Roslyn Harbor in 1832, so sawn lumber would have been available by that year, or very shortly therafter (TG 1974–75—"Montrose"). It has been mentioned above that Jackson Mott operated a sawmill on Mott's Cove as early as 1811, but it is not known if this mill was in operation at the time the Jacob Sutton Mott House was built.

All of the framing was joined by means of mortise-and-tenon joints; the major joints are pinned, in addition. The rafters of the original five-bay house were fastened, at the ridge, with pinned mortise-and-tenon joints. The rafters of the 1876 Speedling-Blair addition was fastened, at the ridge, with simple butt joints. There was no ridge member in either part of the roof. The corner posts were 4 by 7 inches. Similar posts were set between them at intervals of approximately 7 feet. The north end studs were 3 by 4 inches and set on 18 inch centers. The visible south end studs are full size 2 × 4's installed over a plastered brick wall, probably by Stephen Speedling. The 3" by 4" east and west wall studs, between the wall posts, had light vertical strips between them installed for the attachment of plaster lath.



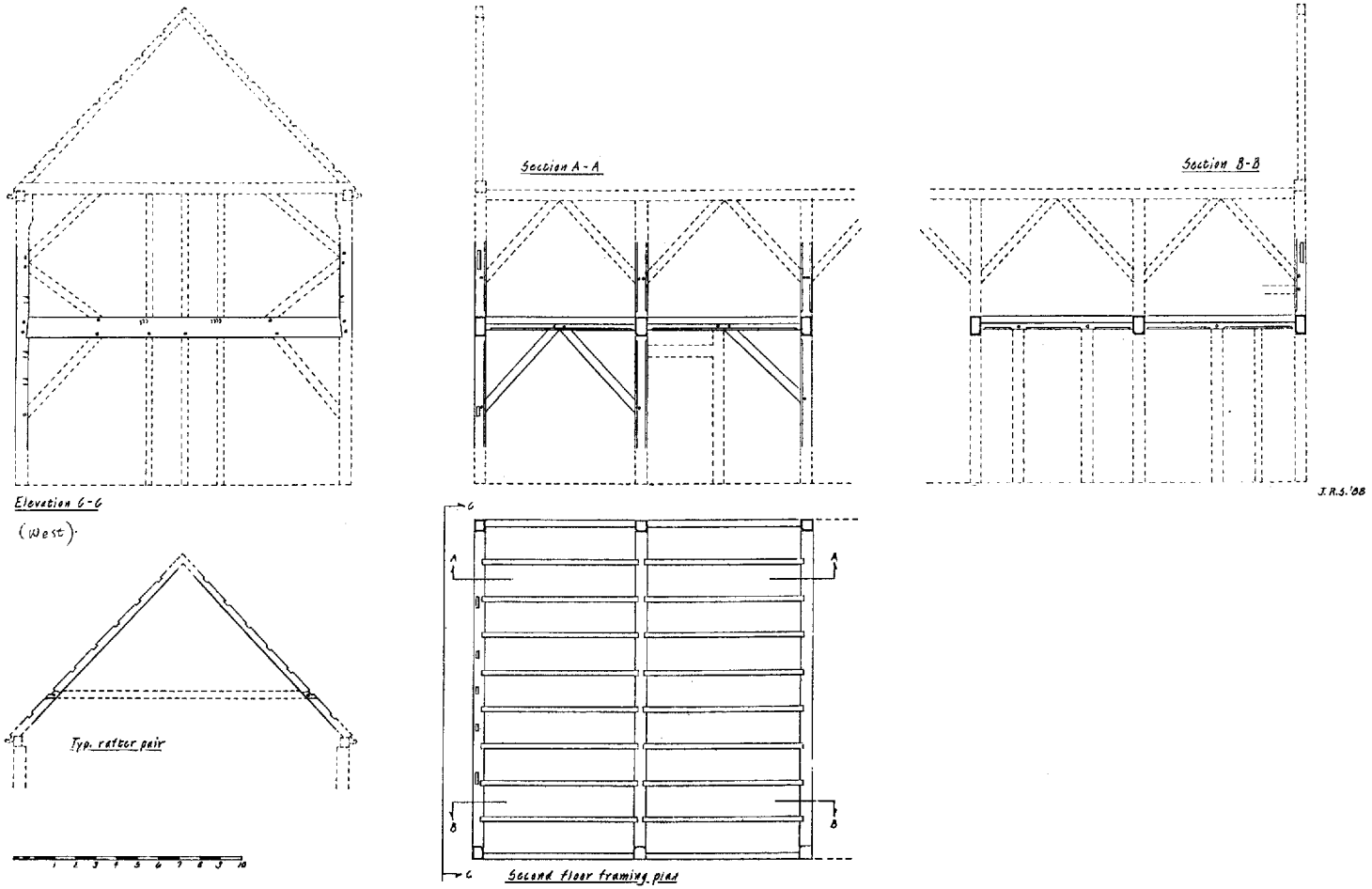
Jacob Sutton Mott Granary (1825–1850), as it appeared when built. Relocated to Ritch Farm at Old Bethpage Village in 1987. Drawing by John R. Stevens.

The sills were 4 by 9 inches. There were north and south oriented girts, 8 by 8 inches, which were placed 9 feet from the east wall and 16½ feet from the west, upon which the main north-south interior dividing walls were placed. The floor joists in the main house were 3¼ by 9 inches and were set east and west on 25 inch centers. The south lean-to floor joists were 2½ by 8½ inches and were set north to south on 22 inch centers. The main floor joists were notched into the sills; the second floor joists rested above them. The plates at the south lean-to were 4 by 8 inches, and were set approximately 7 inches lower than the second storey floor plates of the main house. The framing of the south lean-to was fastened with pinned mortise-and-tenon joinery in the same manner as that of the main house. There was substantial diagonal bracing of all east-west oriented walls, i.e., the north and south walls and the center hall walls of the main house. There were diagonal corner braces at each floor level in the east and west walls. All of the interior wall framing, above the second floor level; all the loft floor framing and all but the gable rafters were inserted during the 1988 reconstruction. The knee-wall height of 16½ inches on the east and west sides of the loft has been preserved.

EXTERIOR

The house as it stands today is 6 bays in length by two bays deep. It is 2½ storeys in height and is sheathed with its original white cedar shingles which are 28 inches long and have a weather exposure of 12½ inches. It stands upon a new concrete foundation which retains its stonework of original rubble from grade to sills. The two brick chimneys both perforate the ridge at their original locations. The north chimney is placed immediately inside the north wall. The south chimney is placed between the two southernmost bays. Both chimneys were re-built from the ridge upwards in the 1870's and the visible parts are characteristic of that period, i.e. convergence of two courses of bricks, to form a waist, four courses above the ridge, then nine courses before the caps begin. The caps consists of a course of alternating projecting headers above which are two courses which project to the prominence of the ridge courses. Above this level the two upper courses converge, in steps, to complete the caps. The frieze, eaves trim and cornice are stepped and trimmed with Tuscan mouldings to complete the cornice. All the individual elements were found in various cornice locations before the building was moved.

All of the windows are of the 6/6 type and have fixed upper sash. All of the first and second storey windows are the same size. The gable field windows are slightly smaller. Originally the first floor windows at the south end, which were in the south lean-to, and single windows in the first and second storeys at the south end of the east front, were smaller than the others. These all have disappeared. The east front windows have disappeared into a 1988 two-storey, two bays wide by two bays deep, east wing and the two south windows have been replaced by 6/6 windows of the same size as the others, obtained from elsewhere in the house. Similarly, there were no windows at the north first floor level, prior to relocation, because of the presence of the north lean-to. The two missing windows were replaced during reconstruction with 6/6 windows from elsewhere in the house." There are fewer windows in the east front than in the west. The two northernmost windows are missing at both first and second storey levels. Probably this was done to create wall space for beds and other large pieces of furniture. More unusually, at the second storey level there was only a single small 6/6 window in the wall space south of the center hall. Its small size probably represented economy on a seldom used side of the house. The reason which necessitated the retention of all the wall space gained probably will not be solved. All



Jarvis Mudge House (1690). Framing drawing by John R. Stevens. Chamfering may be seen in section "A-A" and "B-B." Relocated to Locust Hill in 1987.

the windows have plain cases having beaded inner stile corners. All have plain drip caps and prominent sills. All are fitted with two or three panel shutters. Originally, these probably all were three panel except for the smaller windows, as in the gable fields. As the original shutters rotted, they were replaced with available non-matching shutters from other houses. At the time of writing (March 1989) early shutters are being repaired and missing shutters fabricated to match. At least some will be in place by the House Tour. The original house, in its new location, will have seven cellar windows. Probably no more than one of these existed, originally. These will be replicas of a ruinous barred cellar window, glazed on its interior, which remained in position at the north end of the east front. Similar grilled cellar windows survive in the Van Nostrand-Starkins House (TG 1975–76), the Valentine-Losee House (TG 1976) and the William M. Valentine House (TG 1963).

The house has no corner-boards, as is usual with shingled houses. The plain water-table is 6 inches high and is capped by a lip which is 1½ inches in height and projects 1¼ inches. There is a west porch having a shallow hipped roof, three bays long, which extends along the principal front and which is centered on the principal doorway. The porch roof is supported by four simple, baseless, turned columns which are fitted with Tuscan capitals. The openings beneath the porch deck are fitted with conventional wooden lattice having square openings. The front porch is very similar to that of the George Allen Residence (TG 1980–81–82), which also is three bays along on a five bay front, except that the latter includes a deck at the second storey level.

The principal (west) doorway, which includes a four-light transom window and four-light side-lights, is the principal architectural feature of the house. The outer casing includes flat corner-blocks having square edges and a similarly trimmed rectangular central panel, which are holdovers from the Federal Style. These are connected, above, and supported, at the sides, by back-banded facings which include stepped panels. The side facings terminate with square bases at their bottoms. The same design scheme is repeated on the insides of the windows except there are no corner-blocks and the transom bar breaks in and out over the inner pilasters. Below the sidelights, there are Tuscan-moulded panels between the inner and outer pilasters.

The west door is made up of four horizontal panels. This is an unusual form in the early 19th century and is present in Roslyn only in the James & William Smith House (TG 1961–62; 1973–74; 1985–86); the Hendrickson-Ely-Brower House ("Locust Hill," TG 1962–63; 1983–84) and the Oakley-Eastman House (TG 1977–78). The Smith House and the Hendrickson-Ely-Brower House both were built in 1836 and the Oakley-Eastman House in the same year or a little earlier. The door-panel mouldings are quite complex and consist of a step-down from the stiles which connects with a back-banded Tuscan moulding. A concave moulding rises from this point to approach the flat door panel. Only two other examples of concave door mouldings exist in Roslyn; in the principal (east) two-panel "Temple of Atreus" door in the George Allen Residence (TG 1980-81-82) and in the six-panel south door of the Pine-Onderdonk-Bogart House. Again, the George Allen Residence was built in 1836 and the south doorway, in an addition to the Pine-Onderdonk-Bogart House, is of about the same date. It is hard to connect all this, but it seems obvious that a highly distinctive pattern of door styling existed in Roslyn for a very short period of time in the mid-1830's. The east doorway, which flanks the 1988 two-storey east wing, is a simplified version of the west. It includes a three-light overdoor window, but no sidelights. The door surround includes flat

cornerblocks having square edge mouldings. The flat side facings include a simple central step and rest upon plain bases. The transom bar, between the corner-blocks is the same as the side facings. The most elaborate feature of the east doorway is the rich Tuscan-moulded base below the transom window. The four-panel door is flush panelled on its exterior surface. The east doorway originally was protected by a small gable-ended porch, now replaced by the east-west 1988 porch.

The south doorway is in the remains of the original south lean-to and served as the "kitchen door." The door-case is simply finished in the same manner as the window cases. The door itself is a simple board-and-batten door to which beaded stiles have been added to simulate two large square panels. Both panels are trimmed with torus mouldings. The central bar has been scored, horizontally, to simulate a "Dutch" door. A similar original stimulated "Dutch" door survives in the ca. 1790 east wing of the Van Nostrand-Starkins House (TG 1975–76–77). The door in the Jacob Sutton Mott house may be earlier than the house and re-used from another location. At some time in its history the upper panel has been modified by the insertion of a window sash to permit more light.

INTERIOR

During the relocation of the Jacob Sutton Mott House, from Mott's Cove Road, North, to East Broadway, it became necessary to reduce the size of the house considerably so that it could pass under utility wires and so that it could negotiate the narrow width of East Broadway. To do this, north and east lean-tos were removed. The roof was stripped and the rafters removed and stored. The house was then divided into two sections, lengthwise, just east of the north-south main girts and east of the interior, north-south walls. The remaining, east-west interior walls were removed above the second storey floor level. The exterior walls, above the second storey floor level, were sectioned, hinged and folded inward so they could rest upon the second storey floor. The house was then moved to its new foundation, in two parts, in December 1987. During early 1988, the two parts of the house were fastened together in their original relationship. The original exterior walls, above the second storey floor level, were re-positioned and fastened. At this point the roof was re-framed and sheathed and new interior walls constructed to replace those which were removed. On the first floor level, only part of the single north-south wall had to be replaced. On the second storey, all the interior walls were missing and had to be replaced. It should be noted that all the exterior walls, with their interior architectural features, survived intact so, notwithstanding the magnitude of the relocation procedure, most of the original fabric of the house has survived, including all the flooring. Guy Ladd Frost, AIA and John Flynn and Philip Ciulla, Jr., of the John Flynn Building Company, were responsible for most of the planning and execution of the relocation of the house, and for its reconstruction.

The entire attic, except for the 16½" high knee walls, the north and south gables and gable rafters and the floor, and the entire cellar, apart from the framing and south chimney base, which have been described, is new work which is associated with the reconstruction of the house.

The first floor center hall is the only room in the house in which the framing of all four walls has survived intact. The principal, west, doorway is less impressive on its interior than on its exterior, as is usually the case. The doorway facings are plain, except for the un-moulded edges which are beaded. The periphery of the door case is trimmed with back-banded Tuscan mouldings, the perimeters of which are delinea-

ted with torus mouldings. This use of an extra torus moulding is seen elsewhere in this house but does not appear elsewhere in Roslyn. The reverse panels of the front door are trimmed with Tuscan mouldings. The door retains its original, large, wrought-iron rim-lock which has been fitted with later, at one time more fashionable, porcelain knobs.

Unlike the front doorway, the rear (east) doorway is richer on its interior. It is trimmed in the same manner as the other, interior hall doorways, with stepped facings having beaded inner edges. Its facings are trimmed with back-banded Tuscan mouldings which, in turn, are outlined by projecting, peripheral, torus mouldings. The interior panels of the back (east) door are Tuscan moulded. It retains its original, wrought-iron rim lock with its original brass knobs. The interior hall doorways, to the front parlot, back parlor and dining room, are trimmed in the same manner as the interior aspect of the back (east) doorway. The interior doors, all of which have survived, have five Tuscan-moulded horizontal panels, unlike the exterior doors which have four horizontal, Tuscan-moulded panels, a quality the Mott House shares with the other three local houses which are fitted with horizontally panelled doors. All of them were built in 1836—"Locust Hill" (TG 1962, 1964, 1983–1984) also has four-panelled exterior doors. However, the James & William Smith House (TG 1974–75, 1984–85) has five horizontal panels on both interior and exterior doors, as does the early part of the Oakley-Eastman House (TG 1977, 1978)."

The original flooring, which runs from north to south and which varies between 6 inches and 9 inches in width, survives throughout the house, including the loft. The hall baseboards are stepped and capped with back-banded Tuscan mouldings.

The original principal staircase survives in the southeast center hall corner. Its stair-rail resembles that of the Epenetus-Oakley House (1836) (TG 1973–74). The San Domingo mahogany, "urn-and-cone" newel is the same late-Sheraton type often employed in Roslyn during the second quarter of the 19th century, except that it has a more slender, more refined quality than most of the others. The mahogany rail is circular in cross-section and the balusters are simple tapering mahogany rods having entasis. Both interior and exterior stair stringers are stepped. The exterior stair stringer has a bead at its lower edge. The interior stair stringer has a Tuscan moulding to match the baseboards.

Fragments of sawn plaster-lath survive in the center hall and kitchen. All the surviving plaster lath is sawn and it is reasonable to assume there was no rived plaster lath in the structure. Until the preparation of the house for relocation, the early gray colored plaster finish survived in the center hall. Local legend attributes this color to mixing of gun powder in the plaster to achieve a marble texture. Fragments will be studied to determine if this is true.

The front parlor is trimmed in much the same manner as the center hall. The window cases have stepped facings trimmed with back-banded Tuscan mouldings on their outer edges. These are further emphasized by a protruding torus, perimeter moulding. The window facings continue down to floor level, and the area beneath the sash is fitted with Tuscan-moulded panels. The door case to the hallway is trimmed in the same manner as the window cases. The original flooring survives and the stepped baseboards are capped with back-banded Tuscan mouldings. The mantel on the north wall of the front parlor, has plain pilasters with Tuscan-moulded capitals and a monumental square-cornered moulding which supports its square-cornered shelf. There is an untrimmed, flat panel in the fabric below the

mantel breast and the facings of the firebox are lined with new lime mortar as originally. The original brownstone hearth-stone survives. The wall dividing the front parlor from the rear was removed many years ago and the two parlors remain a single room. As might be expected, the back parlor originally was more simply trimmed than the front. The baseboards were the same as those in the front parlor. The door-and-window facings were stepped and trimmed with back-banded Tuscan mouldings. However, the torus peripheral mouldings, present in the center hall and front parlor, originally were absent here. The window facings did not extend to the floor but, less expensively, were terminated by window stools which were beaded at their upper and lower edges. The window stools rested upon aprons which were decorated with an incised, square groove which follows their outer edges. During the relocation the back parlor door and window facings were modified to match those of the front parlor. The dining room is fitted with a horizontal three-board dado which is capped by a torus-moulded chair rail. The dining room door-and-window cases are plain, and are trimmed with back-banded Tuscan mouldings. The torus-moulded chair rail forms the stools for the windows. In the south wall, west of the fireplace, there is an elevated wall cupboard which is fitted with a pair of Tuscan-moulded doors. The cupboard surround is trimmed with back-banded Tuscan mouldings. The inner facing edges are beaded as is the base facing board. This cupboard could not have been in this location when the house was built as it has been established that there was an embrasure recess west of the dining room fireplace originally. The cupboard may have been in the south wall recess, in which case it would have extruded into the kitchen.

The dining room mantel is very plain. It is fitted with a pair of plain pilasters which have neither capitals nor bases. The mantel shelf has an untrimmed, square front edge and rounded corners, in the manner of the Greek Revival. A heavy Tuscan moulding supports the shelf and forms the pilaster capital. The mantel breast is delineated at its lower edge by a Tuscan moulding which breaks in and out over the pilasters. The fireplace is brick and has canted side-walls. It retains its original brownstone hearth-stone. There is a low brick wall to the west of the fireplace in the same plane as the chimney front and beneath the wall cupboard, which is plastered above the dado. The purpose of this brickwork is not known, but it is supported by the massive brick and wood platform below. In any case, it represents an early alteration, as there was a recess or embrasure in this location originally.

The small room east of the dining room was in the line of separation of the house, during the move. Its exterior wall has been removed to accommodate the construction of the new east wing. No early fabric worthy of description remains. However, the framing of the wall delineating the east side of the dining room remains. Prior to the relocation this wall included two doorways, one of which opened to a small, early back stairs. Both doorways have been closed.

Kitchen: The original kitchen probably was on the same site as the kitchen developed during the 1988 restoration. With intervening modifications it represents the third kitchen in this location. The original kitchen was in a lean-to located at the south side of the house and was built at the same time, as the original foundation stones were continuous. Its original framing and brick and stone masonry have already been described.

The original kitchen lean-to was significantly modified by Stephen Speedling and Samuel Blair in 1876. They added a second storey to the lean-to, extended the

pitched roof and replaced the small 6/6 window at the west end of the early kitchen with a larger one which matched the others of the west front. When they finished their alterations, all the windows of the principal elevation were uniform. On the interior, they removed all the lean-to rafters but the end rafters and installed a conventional, flat, plastered ceiling. The original south plate survives, with rafter muntins set on 42″ centers. The wooden ceiling height was 7′8″. They also installed a narrow, late 19th century fireplace and mantel and a large wooden cupboard, 56″ × 24″ × 76″, which occupied the space between their mantel and the west wall. This was very deep and extended to fill the former dining room chimney embrasure, above the brick wall, which flanks the dining room fireplace, which has been described but the purpose of which is not known. It has been mentioned that this low brick wall was laid after the house was built, but prior to the Speedling-Blair additions. Other early features which survived until the recent relocation were two 6/6 south windows, smaller than the west front windows, and the south (kitchen) doorway, which has plain facings, beaded along their inner edges. The doorway retains its original board-and-batten door, untrimmed on its interior, but having false stiles which form upper and lower panels on its exterior. The central batten is scribed horizontally to suggest a "Dutch" door in the manner of the late 18th century east wing doors in the Van Nostrand-Starkins House (TG 1975–76, 1989). The upper part of the kitchen door has been fitted with a window sash to admit more light. On its interior, the kitchen retained its original 8-inch wide floor boards, which run from east to west, and a vertically boarded west wall, which resembles the vertical boarding of the exterior walls of the Cap't Jacob Mott Kirby Storehouse (TG 1986–87). In the Mott House, a horizontally placed torus moulding formed a dado. The vertical boarding above the dado was painted white to resemble plaster. Just west of the doorway to the dining room there is a dado, made up of 9-inch wide vertically placed boards beneath a torus moulding. The chimney-oven-fireplace brick work was exposed above the dado. Originally the vertical board sheathing extended to the ceiling, in the same manner as the west wall sheathing already described. Further to the west, above the cupboard already described, the batten to which the early lean-to kitchen ceiling boards were nailed also survived.

On the basis of the foregoing, it may be assumed that the original, lean-to kitchen was vertically boarded on all sides and was fitted with a torus moulding which formed a chair-rail. The vertical boarding above the chair-rail was painted white to resemble plaster. The early kitchen had a board ceiling which concealed the rafters. This ceiling probably was painted white like the upper part of the walls. Most of the north kitchen wall, west of the dining room doorway, was occupied by a large, much modified, unstudied brick structure which comprises the remains of the early kitchen fireplace, chimney and bake-oven. Almost all of this was concealed behind plaster by Speedling and Blair.

When the current owners bought the house they found the Speedling-Blair kitchen including all the modernization changes which had taken place during the previous century. The result was not attractive. They decided to salvage the original floor and to restore the original south exterior doorway. They preferred to have larger 6/6 south windows to conform to the others in the house, following the example set by Speedling and Blair in the west kitchen wall more than a century earlier. They felt they did not require the Speedling-Blair mantel and cupboard and these were removed. Measurements were taken for appropriate counters and cabinets and these were ordered. It was not until much later on, after the original kitchen had been stripped, that it was realized that much of the original kitchen

fabric had survived and there there was sufficient data available to restore the wooden parts of the original kitchen and that the configuration of the original fireplace and oven probably could be established with further study. However, by this time it was too late to make use of these findings as the new cabinets would not fit under the original ceiling. Today, the kitchen is current in design. It occupies the same floor area the kitchen always has occupied and is trimmed to match the other parts of the house. The only visible, early feature is the original south doorway. However, beneath all the new fabric, the original kitchen can be restored whenever someone chooses to do so.

The interior second storey walls were all replaced following the move (1988) although the second storey flooring and exterior walls with their trim have survived. The second storey follows the same floor plan as the first floor, having two rooms on either side of a central hall. In addition, there is a late 19th century room over the early kitchen lean-to. Except for this room, the second storey window facings all are stepped and trimmed with back-banded Tuscan mouldings. The two large, west rooms, flanking the center hall, have chair-rails which also form the window stools. These consist of a projecting upper part, beaded at the upper and lower edges, over a stepped, beaded apron. The walls were plastered above and below the chair rails. Both rooms have fireplaces. The southwest chamber fireplace now has brick facings although its firebox is lined with lime mortar. It retains its 1876 brownstone hearth-stone. Its mantel resembles that of the dining room immediately below but, surprisingly, is more elaborate. Its square-edged shelf, with rounded corners, has a flat groove planed into its front edge for decorative effect. The shelf rests upon a large Tuscan moulding. The plain, square pilasters rest upon plain bases. However, the pilasters have definite moulded capitals. The mantel breast is outlined below by a moulded belt course above the pilaster capitals. The northwest chamber fireplace has brick facings and its 1876 brownstone hearth. The fire-box is lime-mortared. The mantel shelf has rounded corners and a straight front edge with planed flat grooves. The shelf is supported by flat Tuscan moulding. The plain pilasters rest on plain, square bases. These have simple, stepped, Tuscan-moulded capitals. A flat belt course with projecting upper quarter-round moulding divides the mantel-breast horizontally. A plain, flat, unmoulded horizontal panel decorates the fascia beneath the mantel breast. The northeast chamber is now a bath and has no chair rail. Its single window stool has the same beaded top and bottom edges as elsewhere. This rests upon a plain apron which is beaded along its bottom edge and end. The southeast chamber includes a new attic staircase.

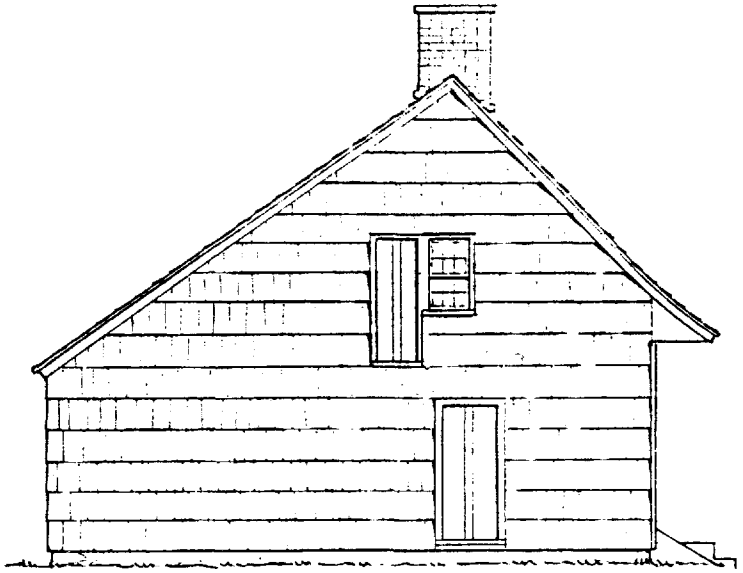
The second floor center hall windows have the same stepped, Tuscan-moulded, back-banded facings as elsewhere on this floor. The window stools are beaded along their upper and lower edges. The hall window aprons are stepped and have a lower beaded edge. Both steps and beads turn upward at the apron ends to butt into the window stools. The second storey baseboards all are stepped and have torus-moulded edges.

The second storey chamber over the early south lean-to is especially interesting because its presents trimming techniques of a generation later than the rest of the house. The window facings are wider than the others; the west window facing is trimmed with back-banded Tuscan mouldings. This has flat-edged Tuscan moulding, as other second floor windows, but no step. It is conjectured to have come from the south wall of the southeast chamber, which wall was removed when the second storey bath was constructed. The southwest window is trimmed with back-banded, primitive ogee mouldings. The facing mouldings of the east window in the south wall

are missing. They probably were back-banded ogee mouldings. The inner edges of the window stools are torus-moulded and are based upon aprons which are beaded along their lower edges. The baseboards are the originals. These are stepped and have torus-moulded caps.

FINALE

Apart from the relocation of the William M. Valentine House in 1968 which was moved only across the street and did not involve any dismantling, the moving of the Jacob Sutton Mott House is the largest relocation project to be undertaken in Roslyn. It must be accepted that, in a project of this magnitude, some permanent injury to original fabric is unavoidable. The alternative to this damage probably was demolition. The restoration of the Jacob Sutton Mott House is just about complete. Hopefully, by House Tour Day even the monumental original doorway stone, dated 1837, will have found its permanent site. Plans now call for the relocation of the contemporary Buffett Barn from Gold Spring Harbor Hills and its restoration for use as a garage. If authorization cannot be obtained to relocate the Buffett Barn, it will be replicated. Drs. Patricia and Thomas Loeb, the new owners of the Jacob Sutton Mott House, are indeed to be congratulated for their courage, patience and perserverance, and for their splendid contributions to the Roslyn Village Historic District.



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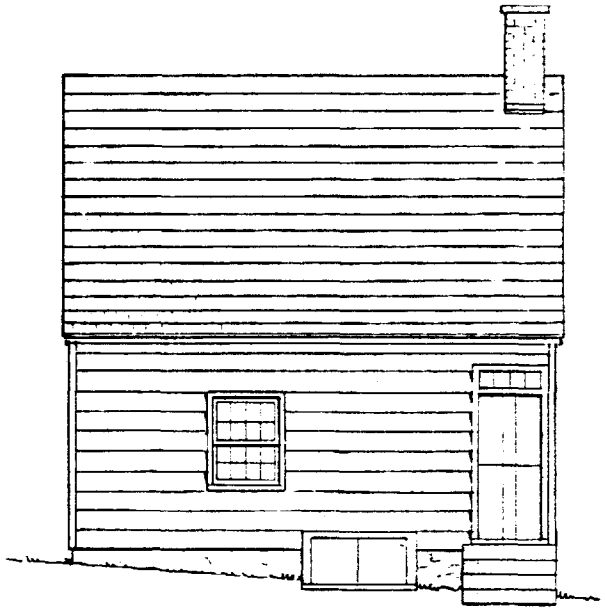

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Van Nostrand-Starkins House, Stage II, ca. 1730–1800
Drawn by John R. Stevens

THE VAN NOSTRAND-STARKINS HOUSE (Circa 1680)
221 Main Street
Operated as a House Museum by The Roslyn Landmark Society

HISTORICAL BACKGROUND

Prior to the end of the 18th century the history of the Van Nostrand-Starkins House is only conjecture. By the 1790 Federal Census, William Van Nostrand was the head of the household there, his neighbor to the south was William Valentine. Van Nostrand and his wife Sarah sold their house and land to Joseph Starkins, a blacksmith, in 1795. There is no deed recording William Van Nostrand's acquisition of the land; no early Town record of a Van Nostrand land grant at Hempstead Harbour. Two early clues, though not clear in their references may someday lead to new knowledge.

First, in 1755 a William Van Nostrand, blacksmith, and his wife Phebe, conveyed an 18-acre parcel of land in Hempstead's "south woods" to Frederick Van Nostrand, Sr., and Frederick Van Nostrand, Jr. Whether or not William Van Nostrand was the same person who later lived in Hempstead Harbour is not known.

Second, an Aaron Van Nostrand, turner, who was neighbor to Ephraim Valentine in 1747 along a road running north and south somewhere in this vicinity, died in Jamaica in 1764, leaving his estate to two of his sons, Aaron and Isaac. He could have had additional sons who had been given their portions during his lifetime. One of these sons could have been named William Van Nostrand. Amos Denton was the executor. Aaron Van Nostrand had formerly lived in what is now North Hempstead, as he was assigned an earmark for his livestock in 1714.

In 1700 Abraham Denton bought a three-acre parcel of land with a house on it from Richard Valentine, to whom it had been given, house and all, in 1686 as his wife's dower portion from her father Timothy Halstead. It was adjacent to land on which Valentine lived.

Richard Valentine, in his own turn, was a member of a group of "planters" who joined together in 1668 to "take up land" on "the north side of the town." Timothy Halstead, too, was a member of that group.

This collection of facts may be only co-incidentally related. But if Richard Valentine's land was the same, or in part the same, as Ephraim Valentine's and later William Valentine's, and if Amos Denton inherited from Abraham Denton, then it would be fairly logical to guess that Aaron Van Nostrand, having moved on to Jamaica later in his life, drew on a neighbor's friendship in making Denton his executor. If these relationships are valid, which we do not know, then they tell us something about the earliest settlement here at Hempstead Harbour. (Historical Notes: Rosalie Fellowes Bailey)

After 1790, though, the Van Nostrand-Starkins house history is clear and easy to follow. On March 21, 1795, Van Nostrand conveyed his four-acre plot to blacksmith Joseph Starkins and Ann Elizabeth, his wife, for £120. (Queens County, Liber 65 of Deeds, Pg. 291). In 1801 Starkins bought more land, south and north, adjoining the house lot, from William Valentine. Starkins' oven house and his blacksmith shop are both mentioned in 1824 highway records. (North and South Hempstead Records, Vol. 7, Pg. 43). Joseph Starkins was born around 1769 and he

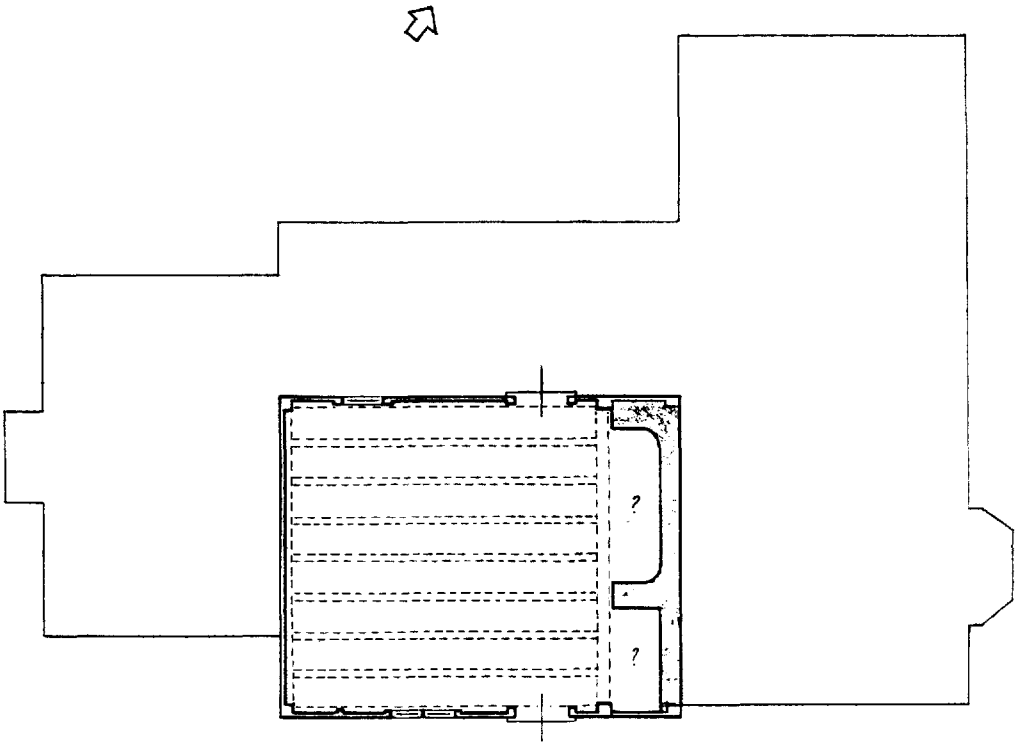
died in the Town of North Hempstead in 1814. Francis Skillman states "the next house south was Joseph Starkins, the blacksmith, at the fork in the road. . . . South of this (going up the hill) and near the stone (R.R.) bridge stands the old house given by a Richard Valentine to his son, William (ancestor of the present Valentines in Roslyn)." Skillman implies there were no houses between the Valentine (Railroad Avenue) and the Starkins (Van Nostrand) houses. Yet the 1st census shows Lt. Col. Richard Manet (Maney), the senior Revolutionary War officer in Hempstead Harbor, as living between them. He may have rented the separate east wing in the Van Nostrand House. The Walling Map (1859) shows a Kirby House between the two but this probably was not standing at the time of the 1790 Census.

In 1847 Joseph Starkins, presumably the blacksmith's son, mortgaged the four-acre property, and in 1850 he and his wife, whose name was Ann Elizabeth, sold it to William Verity. (Queens County, Liber 85 of Deeds, Pg. 486). Two years later Verity sold it to merchant Jacob M. Kirby (Queens County, Lieber 101, Pg. 142) who was acquiring the land all around the Main Street—East Broadway intersection, forming the locality then known, and still today, as "Kirby's Corners." Kirby owned a fleet of ships—early in his career he sailed them—market sloops that ran between Roslyn and New York, trading farm produce and lumber for fertilizer, dry goods and agricultural implements, which he sold in his Main Street store, still standing near the Corner (TG 1986–87).

Jacob Kirby died in 1880, leaving his property (his temple-front house on the eastern side of the road south of the Corners; the store, houses (TG 1986–87) and barn within the Corners triangle; the Van Nostrand house and its neighbor to the north (TG 1979–80), with his little office in the back (TG 1978–79) to his wife Elizabeth, who conveyed it all the next year to her son, the Reverend William Wallace Kirby.

William Wallace Kirby served as pastor for the Roslyn Presbyterian Church (TG 1973–74) for a year (1870–71), and later was Justice of the Peace for the Town of North Hempstead. As an attorney he was a younger contemporary of Henry W. Eastman, and many of his legal papers survive in the collections of the Nassau County Museum and the Roslyn Landmark Society. W.W. Kirby transferred title to Ernest and Henrietta Schuman on the first of November, 1887 (Liber 771, Pg. 186) but two days later the Schumans transferred it to Susan Eliza Kirby, William Wallace's wife (Queens County, Liber 771, Pg. 189). From Susan Kirby the house passed to her son Ralph in 1918, who retained it until his death in 1935. His brother, Isaac Henry Kirby, who was resident in the Van Nostrand-Starkins House, had probably been living there even before title passed to Ralph from his mother. He willed it, with other family property, to his cousin Virginia Applegate who, after his death, lived in the Kirby-Sammis House (TG 1986–87) within the Kirby's Corners Triangle. In 1937 Mrs. Applegate sold the Van Nostrand-Starkins House to Mr. and Mrs. George J.G. Nicholson, who lived there until 1945, when they sold it to Mr. and Mrs. John G. Tarrant. In 1966 the Incorporated Village of Roslyn acquired the property from a holding company which had owned it for three years.

Through about three centuries, from the early days of Hempstead Harbour until about 1970, the house was continuously in use as a residence. During 1973–1977 the Roslyn Landmark Society, with funds partially matched by a grant from New York State, restored the house to its appearance at the time it was the home of Joseph Starkins and William Van Nostrand.



Van Nostrand-Starkins House, First Floor Plan
Stage I, 1680–1730

ARCHITECTURAL ANALYSIS REPORT

It cannot now be determined if the original part of this house has always stood on its present site. Although it may have done so, it is also possible that it could have been moved in Stage II, from which time the present foundation may date. However, the construction technique differs between the "original" and the "lean-to" portions of the foundation, so it now (1989) appears that the early house always has stood on its present site. The original unit measured slightly over 20 feet in length and 16 feet in width. The front and rear walls measured 10 feet 9 inches in height, from the underside of the sills to the tops of the plates. There were knee walls, 3 feet 2 inches in height.

The main elevation faced south. There is evidence for a doorway east of the center of the wall, and a mullioned casement window to the west of the center. A doorway was also located in the north wall, opposite that in the front wall. There had also apparently been a single casement window in the north wall. No evidence could be found for a window in the west end wall. The east end wall, between the corner posts and at least as high as the plates, was either of stone or brick.

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

of the north sill. Two of four original joists survive. They measure 9 inches in width by 6 inches in depth. Their tenons are flush with the top surfaces, but nailed in the rabbet of the west sill. The four main posts are about 8 inches square, without any taper. They are connected in pairs by end girts and chimney girts that measure 7 inches in thickness by 13 inches in depth. These two bents are connected at a distance of 15 feet 6 inches by front and rear girts that are 4½ inches in thickness by 8 inches in depth. The inner, lower corners of the girts are chamfered, as also are the inner corners of the posts. The chamfers of the end girt and the posts are terminated by lamb's tongue stops; the chimney girt has a more elaborate treatment with a decorative notch at each end. The chamfer of the front girt is interrupted at the positions of the door posts. There are seven second floor joists, equi-distantly spaced between the front and rear girts, and lodged in notches in the end and chimney girts. The middle joist is made with dovetailed ends. They measure 4½ inches in thickness and 5½ inches in depth. They are numbered at the chimney girt end, with corresponding numbers on the girt. The original flooring of the second floor between the end and chimney girts has survived. It is of mill-sawn pine, 1 inch thick, the saw marks showing on the upper surface. The lower surface, which formed the ceiling in the first floor room, is planed. The widths are fairly uniform, being about 10 inches wide. The boards were laid in two lengths, with the joints coming on a line on the first joist in from the south wall. The joists between the boards were tongue and grooved. The boards were nailed with 2 inch rose head nails.

No original studs now survive in any of the walls. It would appear that originally there were no studs except at door and window positions. This is determined from the existence of mortises that relate to the original construction period. Later mortises or gains for studs are clearly distinguishable. There have never been any studs in the north knee wall, which became an interior wall in Stage II. It would therefore appear that the exterior of the house had originally been vertically boarded, and that the inside of this boarding formed the interior wall surface of the house. This is borne out by the presence of whitewash on the underside of the front, rear, and end girts which could only have been applied prior to the construction of studded lath and plaster walls in Stage II. In Rhode Island, where this type of construction is known, the boarding was most often covered on the exterior with riven clapboards. This may also have been the case with the Van Nostrand-Starkins House, but it is possible that the exterior may have been shingled.

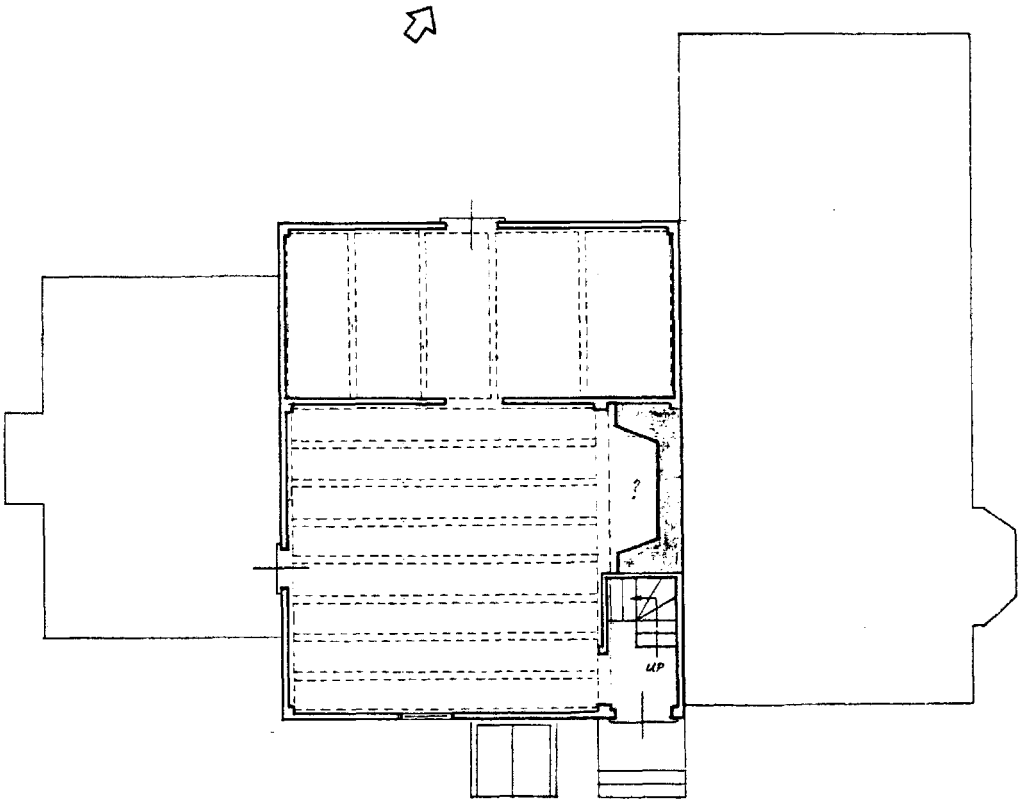
At the east wall position, there are corner posts measuring about 6 inches that had no transverse timber connecting them. There had been horizontal timbers between them and the main posts measuring 3 inches by 4 inches. That in the front wall was located 2 feet 4 inches below the plate while that in the rear wall was 5 feet below the plate. The function of these timbers has not been determined. The plates measure 4½ inches in thickness and 6½ inches in width. They once extended beyond the corner posts. There are 2 inch by 4 inch braces between the main posts and the plates, and also between the upper ends of the main posts, running down to the end, and chimney girts. The two braces at the chimney girt are missing.

There were five pairs of rafters, of which the inner three pairs survive in place, in a mutilated condition. The roof pitch is 13 inches: 12 inches. Shingle lath notches, 1 inch by 3 inch, are spaced on 16-inch centers. The collar beams are made with half-dovetail ends and let into the west side of the rafters and pinned. The upper ends of the rafters are mortised and pinned. The feet of the rafters are made with a transverse cog that bears against a corresponding notch in the plate. The rafters' feet

are pinned through the plate. It appears that the east gable had overhung that wall by a few inches, while the west gable had about one foot overhang. The overhangs were removed in Stage II, at which time the gable rafters were converted into studs. Both original west gable rafters survive in this re-used condition in the present west gable. One of them is almost complete, short pieces only being missing from each end. In addition to the standard roof shingle lath notches, it has a series of gains, in what had been the outside face, for lath for shingles that formerly covered the gable end. The collar beam was set lower in the gable than for the other rafters, apparently to make the head of a window.

The east wall, as noted previously, was of masonry between the corner posts, and was at least as high as the plate. Whether the masonry was of brick or stone cannot now be determined, although stone is the most probable. Most of this wall was occupied by a fireplace. The stairway to the loft was probably located at the south side, as there is evidence of a door location at the south end of the chimney girt, consisting of a mortise for a door post, and in the adjacent post there are rabbets for the battens of a door. It cannot be ascertained positively whether these door clues are from Stage I or Stage II.

There is a possibility that a north lean-to of some kind existed in Stage I. The evidence for this is a notch in the rear plate, to the east of the central rafter, that would seem to relate to a lean-to rafter. As sections of this plate are missing, the



Van Nostrand-Starkins House, First Floor Plan
Stage II, ca. 1730–1800

evidence has been removed of any other notches. In addition, the present north cellar wall is about 18 inches inside (south) of the present (Stage II) north lean-to foundation wall. No structure of any sort rests upon this inner wall, which may have been the north foundation of the original, smaller lean-to. If this conjecture is correct and an earlier, Stage I, lean-to did exist, the present foundation may date from Stage I also.

Some time around the middle of the 18th century, and possibly as early as the beginning of the second quarter, the house underwent a major transformation. It is possible that it may have been moved to its present site from another location. The original structure would appear to have been stripped to the frame. A lean-to addition was built on the north side, 9 feet wide.

The present foundation may date from this time. It is of rubble masonry, generally about 1 foot 6 inches thick, except at the east end where there is a foundation for the fireplace and hearth, 5 feet 6 inches wide, and along the north wall to the lean-to, that was added at this time, there are inner and outer foundation walls as mentioned above. An areaway is located on the south elevation, partly under the position of the Stage I door. This location of the areaway suggests that the foundation may date from Stage II.

Extensive changes were made to the structure of the house. The south sill was replaced, along the two joists and the floor boards. The siding (clapboards or shingles?) was removed along with the vertical boarding to which it was applied. New studs were placed in the south elevation, two of them using original mortises in the girt. The others (3) were gained into the girt. The doorway was eliminated. A window, somewhat narrower than the original one, occupied the old location. One stud for it survives in place, on its east side. Gains in it indicate the size of the window frame. It was of 8 over 8 configuration with 7 inch by 9 inch glass. The other stud survives out of place and turned around so that its exterior face can be seen, with plain marks of weatherboard siding. In the south knee wall, four studs were placed, spaced more or less equi-distant between the main posts. They were mortised into the front girt and gained into the plate. Their lower ends are numbered, from the east side.

The north wall of the building became an interior wall with the construction of the lean-to addition. None of the original studs were retained in this wall and, while several of the original mortises were used for the replacement studs, most of these were gained into the rear girt. A stud from this period survives in place at the west side of the former window location. The only other surviving stud stands to the east of this one. The other Stage II studs were removed in the 19th century, when two were re-used out of place in the wall. One had pintle holes.

Six studs were erected in the west wall, some of them evidently being re-used pieces, but their former situation has yet to be determined. Four of them appear to have been studs. They have chamfered interior corners and show whitewash on three surfaces. Several of these have clear marks on one side from shingle lath, spaced on 15 inch centers. The upper ends of these pieces were gained into the end girts. Between the middle pair of these studs there was a door, not more than 26 inches wide, the jamb-ends of which went into the end girt with square gains. These door jambs were removed in the 19th century.

The overhanging west gable was cut back flush with the lower part of the wall. The new gable end was given six studs, four of which were former rafters; the pair in the middle being the former rafters of the overhang gable. Very little had been cut

off the ends of these to make them fit their new situation. Between these two there had always been a window. To the north of the window there remained the lower portion of an 18th century batten door together with one of its stops.

The "stone end" east wall was removed and replaced by a stone wall that ended short of the south wall, and extended up only as high as a girt inserted at this time. The top surface of this girt was on the same level as the original girts. Its ends are gained into the corner posts. There are seven more or less equi-distantly spaced studs above the girt, most of which have survived. Below it there were three studs toward the south side, only one of which survives, out of position. That the back of the fireplace was exposed to the exterior is confirmed by a corner board from Stage III, still in place, that had been scribed to the stone wall, which was itself later removed.

The three interior pairs of rafters were not disturbed. The original gable rafters of the projecting gables were removed and, as noted, made into studs. The new gable rafters were not notched for shingle lath, but were set with their outside surfaces on the same plane as the original rafters. This indicates that the original shingle lath were removed. The nailing pattern on the rafters shows that boarding was applied. Either at the beginning of Stage II or subsequently, extension pieces were applied to the rafters of the front slope, to make an overhang, perhaps 2 feet 6 inches wide. Notches occur in the plate beside each rafter for such a construction, and also in the posts and studs, for a soffit that would have been 2 feet below the top of the plate.

The lean-to was very simply framed. Its first floor joists were attached to the north wall of the original part by being let into it with a dovetail end joint. None of the joists survive, nor does the north sill, although the west sill still exists, made from a former rafter. The second floor joists are rather carefully finished, but spaced rather irregularly. There are six, including two end ones. The end ones are gained into, and nailed to, the north corner posts. The intermediate joists lay on top of the original Stage I north wall girt. The outer ends of these joists are mortised into the lean-to plate. The lean-to corner posts are 5½ inches square. They are braced to the plate. There are seven somewhat irregularly spaced studs in the north wall. A pair in the middle of the wall are spaced 2 feet 11 inches apart for a doorway. A head piece is gained into these. No evidence could be found for early windows in this wall. Apparently there were none. The west end wall framing shows evidence of an incomplete window frame that was apparently never used. It does, however, seem to have functioned as a shallow cupboard until some time in the 19th century when it was covered over with lath and plaster. One original stud and the upper parts of two others survive in the east wall of the lean-to. No original first floor boards survive in the lean-to, but nearly all of the original second floor boards were in place. These were damaged in restoration and were replaced according to the original dimensions and patterns. Their under surfaces, which show as the first floor ceiling, are planed. They are about 12 inches in width.

Except in the west gable, the lean-to rafters were cut on a bevel at their upper ends to lie on the original rafters. In the west gable, the rear main rafter was omitted.

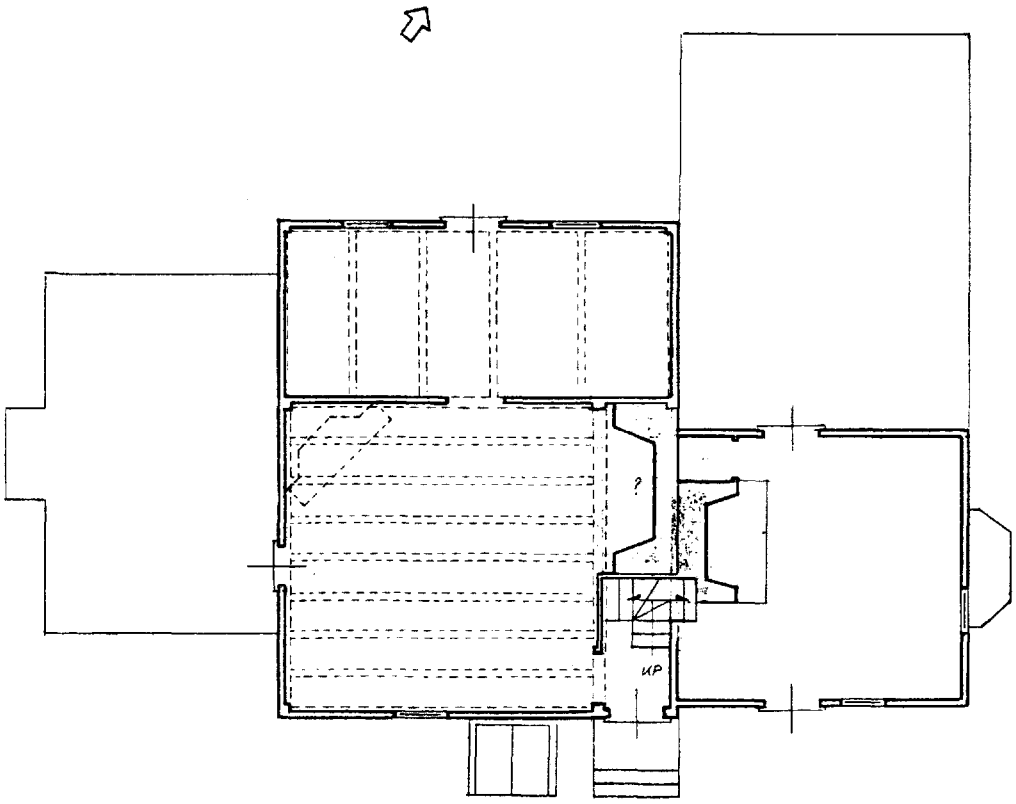
A large part of the Stage II riven oak shingle lath, set on 16 inch centers, and a good-sized area of clipped-butt shingles as well, survive on the west end wall and on a portion of the east gable. While the shingles of the north wall (lean-to) are 19th century in date, they perpetuate the original arrangement, as there are scribe marks on the studs for the shingle lath positions.

On the east gable, an area of beaded, ship-lapped weatherboards has survived within the roof of the Stage III wing. Other weatherboards from this gable were re-used as boarding for shingles above the roof of the wing. The weatherboards have an exposure of about 10 inches. Nail holes in the southeast corner post and the original studs indicate that the facade of the house was weatherboarded.

A fireplace was located at the east end of the house, smaller than the one that had existed in Stage I, but still of generous proportions. On its south side there had been a staircase, the top step of which survives, cut out of the east side of the chimney girt. Facing the stair, in the south wall, was the main doorway. That this had a horizontally divided door is known by the four pintle holes in the corner post.

The interior walls were plastered on riven oak lath. Areas of the original lath, and small areas of the original plaster, survive on the north and east walls of the lean-to and on the walls of the main room behind the Stage III or Stage IV corner fireplace in the northwest corner of that room. Sections of original baseboard also have survived behind the corner fireplace.

The construction of the east wing is conservatively dated at c. 1810, but it could date as early as 1800. This estimate is based on the use of forged nails in the interior woodwork, and an early form of cut lath nails. The only surviving interior trim moulding is of quirked ovolo with astragal form, that came into common use at the beginning of the 19th century.



Van Nostrand-Starkins House, First Floor Plan
Stage III, ca. 1800–ca. 1830

The wing is 14 feet in length and 14 feet, 2 inches in width. The side walls are 13 feet in height from the floor to the top of the plate. There are knee walls, 2 feet, 3 inches high. The front wall of the wing is set back about 6 inches from the front wall of the main unit. The frame of the wing does not come against that of the original section, but there is a 6 inch space between them.

The frame of the wing is of mill-sawn oak. The posts are 4 inches square, and are framed as bents with the second floor joists, which measure 4 inches by 6 inches. The bents are spaced about 3 feet, 6 inches on centers. The plates measure 3 inches by 5 inches. The front and rear walls have 7 foot long braces between the corner posts and the plates. The end walls have shorter braces between the corner posts and the end girts. Part of the west girt has been cut out, and both of its braces are missing. The three intermediate floor joists were replaced in the recent past. The outside walls were originally covered with beaded weatherboards having an exposure of 9½ inches. Three pieces of this material survive at the top of the north wall, along with the corner board at its west end which, as mentioned previously, was scribed to fit against a stone wall. These pieces show almost no indication of weathering, and have their original red paint. This was matched and its entire exterior painted in 1975 on the basis it represented the earliest exterior paint ever applied to the house.

The second floor boards have survived, and indicate that there was originally a staircase in the southwest corner, coming up over the side of the fireplace. The roof has a pitch of 11½ inches: 12 inches. The rafters are spaced to come over the wall posts. There are no collar beams. One of the original studs has survived in place in the east gable, and parts of the other two exist, out of place. There were no studs in the west wall. At the junction between the wing and the main unit, the ends of the shingle lath had survived, showing that the original shingle exposure had been 10½ inches.

There was a door and window in the south elevation. The existing window and its sash are possibly original, but had been taken out and re-set when later square-edged siding was installed, probably in Stage V. The extant door is a late replacement. Its jambs would seem to date to Stage V. The original door had been horizontally divided, as is evidenced by the four surviving pintle holes which had been covered by Stage V trim. There had been a window in the east elevation, towards the south side. Clear indications of its former presence were found when a bay window, added in Stage V, was removed. These two windows had 6/6 lights that were 8 inches by 10 inches in size. It was not possible to determine if there had been a window in the east gable originally.

There is an original door in the north wall, opposite that in the south wall. It is outward opening, and hung on strap hinges with driven pintles. This door is of batten construction with false applied stiles to make it appear as a two-panel door from the inside. The middle batten rail is in two parts, as if it had been intended to make a divided door. The door has its original cast-iron latch. The casing of the doorway originally had backbands on both sides, but only the exterior ones survived. It is of quirked ovolo with astragal section.

The casing of a closet door on the north side of the fireplace survives, although the door itself had been replaced. The top casing had originally extended up to the second floor boards, and only the lower part of it survives. It was determined from nail holes that the original door had been hung on H-L hinges. The other walls have a board dado, most of which survives. The projecting part of the chair rail had been

cut off. Above the chair rail, the walls had been plastered on riven oak lath applied with early cut nails. Only fragments of this lathing survive. The second floor beams and the underside of the floor boards were exposed originally, and had a base coat of red paint which had later been whitewashed over.

The loft had originally been left unfinished; the inside of the roof and gable were whitewashed. The beaded ship-lapped weatherboards of the original unit formed the west wall of the wing's loft.

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

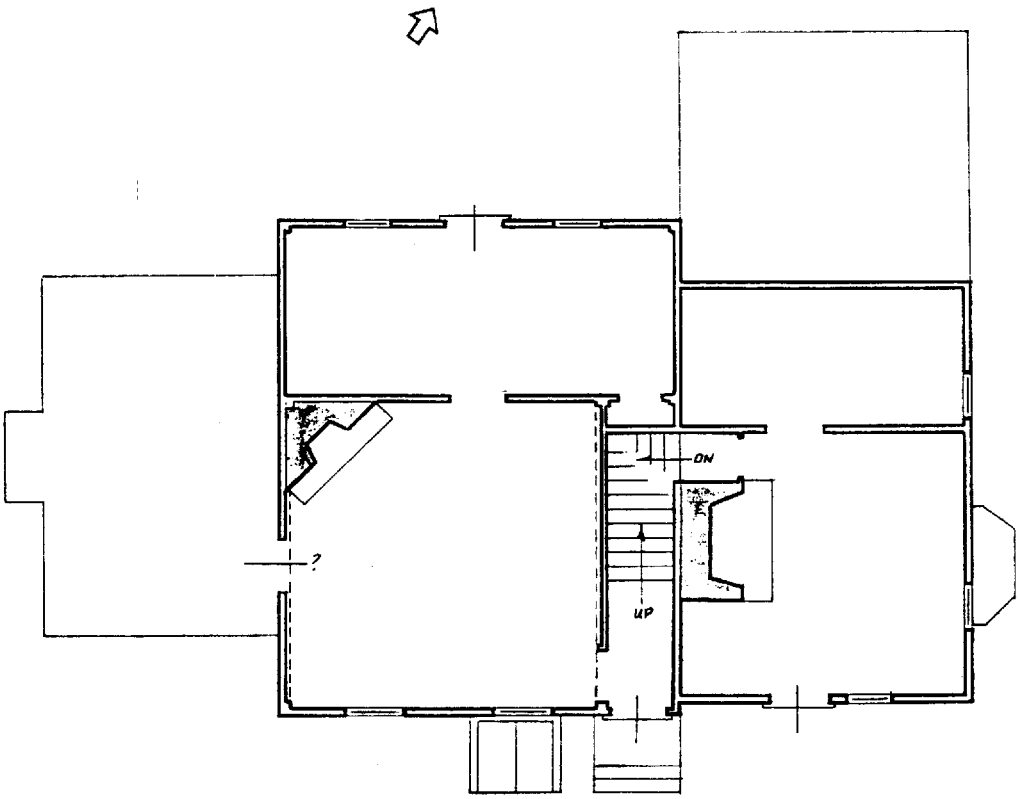
The existing structure of the lean-to of the wing evidently dates to the latter part of the 19th century. However, the unweathered condition of the original weatherboards on the north wall of the wing would indicate that they had always been protected. Also, the outward opening door from the wing into the lean-to space shows no sign of ever having means of securing it from the wing side. It would therefore appear as if there had been a lean-to on the wing from the time it was constructed, and that this feature was subsequently totally replaced.

It would seem that, at least at the beginning of Stage III, the main unit remained unaltered. A question that remains unanswered relates to the date of the corner fireplace in the main unit. It is quite definite that the east wall fireplace existed at the time that the wing was constructed. The scribed corner board confirms this, as also does the fact that the chimney flue of the wing fireplace was joined with that of the main unit within the roof of the wing, as can clearly be seen from the cut-out area of weatherboards of the main unit's gable, where the wing flue had slanted through the wall. The construction of the fireplace appears to be very old. The brick is laid up with clay. There is a wrought iron lintel bar suspended by means of a bolt from a wooden lintel, set in the brick work three courses above the opening. It is unlikely that the corner fireplace and the east end one co-existed. That it was built at some time in Stage III tends to be confirmed by the fact that the floor beams and the underside of the second floor boards in the main and lean-to rooms of the main unit were painted after the construction of the corner fireplace. Only one thin coat of paint is present, and there is no paint in the area covered by the fireplace.

With the removal of the east end fireplace, the tight, winding stair to the loft was replaced by a straight run of stairs between the chimney and the end girts. A board partition was erected under the chimney girt, extending to the north wall of the main room. Although this boarding was later removed, pieces of it survive with the paint outline of the stair. A corresponding paint outline survives on the east face of the chimney girt. A new chimney for the wing fireplace was constructed, extending straight up through the roof of the wing.

There is evidence of the existence of a transverse board partition in the loft that extended at least part of the way across the space, as can be seen from the absence of whitewash on the west face of the second rafter and collar beam from the west end. The loft had been whitewashed as high as the collar beams, and much of this survives.

The principal change made in this period was the remodeling of the facade of the main unit in the Greek Revival style. To accommodate two large windows that had 6/6 lights of 10 inch by 12 inch glass, the studs of the front wall were shifted. Only two remain in their original locations. Additional sawn fir studs were inserted,

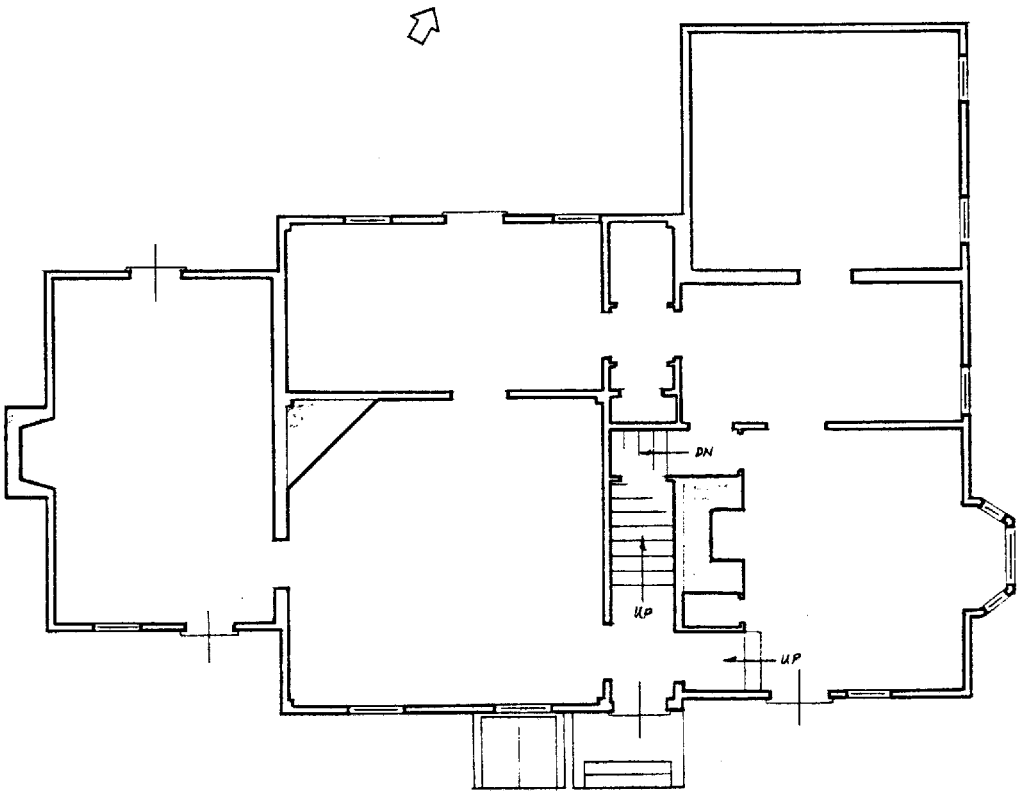


Van Nostrand-Starkins House, First Floor Plan
Stage IV, ca. 1830–ca. 1875

supplementing several Stage II studs that were shifted out of their original locations. The short studs between the girt and the plate were also shifted to allow the insertion of two 3-light windows. The overhang was removed.

The front wall was given square edge weatherboards, applied directly on the frame, with a flush-boarded frieze starting at the bottom of the second-floor windows. A two-panel door with a three-light transom replaced the Stage II doorway. The door panels are flush-beaded on the inside, while the exterior had applied panel mouldings of ovolo with astragal section. A porch roof was probably built at this time, as old photographs show one with a shed roof. The first floor windows have three-panelled shutters.

Owing to the height of the new windows and the lowness of the front girt, the window stools are very close to the floor. There are panels under the windows. It is difficult to determine internal changes made at this time, as further changes made in Stage V obliterated most of the evidence. It would seem, though, that plaster ceilings were installed in the first floor rooms of the main unit, if not the wing also. The two windows in the north wall of the lean-to of the main unit would seem to have been inserted at this time. These windows are similar to that in the south wall of the wing, being 6/6 and having 8 inch by 10 inch glass, but they have parting strips, which the other window does not. The frames of the two windows are slightly different and may be re-used units. The doorway was apparently altered at this time,



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

judging from the casings and drip caps that have survived under Stage V trim. These pieces show that the door had been outward opening and hung on strap hinges with driven pintles.

Added at this time was a shed addition across the west end of the main unit, 12 feet, 4 inches wide. The lean-to of the wing, as it presently exists, was built, probably replacing earlier construction. A bay window was added on the east elevation of the wing, replacing an original window. A small dormer window was constructed in the front slope of the roof. Part of the middle rafter was cut out for it. The square-edged weatherboarding of the wing and the lean-to date from this time, as probably did the hipped porch roof that extended over the door and window of the south wall of the wing and which is known only from photographs. Following soon after this, a separate structure, the Kirby Cottage (TG 1974–75), was moved against the wing lean-to and joined to it. This building, 12 by 14 feet, one and a half storeys in height, which originally had raked eaves, appears to date to the 1860's.

Nearly all of the surviving interior finish dates from this time. Most wall surfaces were replastered on new lath, and new door and window trim applied. The openings of both fireplaces were reduced in size. The floor boards of the first floor of the wing were replaced, and additional joists inset.

The board partition for the stairway in the main unit was replaced by studded framing, lath and plaster being applied on the room side, and the old boarding with

the pieces out of order on the stair side. The stair itself was reconstructed with a landing at the level of the second floor of the wing, with a door to the wing loft. Most of the wall between the main and lean-to rooms of the main unit was replaced except for a section at the west end. An interior cellar stairway was built, leading from the closet on the north side of the wing fireplace. The access between the main unit and the wing at the south side of this fireplace, as it now exists, was constructed at this time. The original stair to the wing loft was removed.

20TH CENTURY ALTERATIONS

Most of the 20th century work involved the second floor of the main unit. On the first floor, the only significant change was the replacement of the flooring. In the main room the original joists were retained, but short joists were installed between them so that the new flooring ran from north to south. In the lean-to, the joists were replaced, but the flooring continued to run from east to west.

At the rear, a dormer was constructed, almost the full length of the main unit. Except at the gables, sections were cut out of the Stage I and Stage II rafters. Sections were also cut out of the Stage I rear plate, and the top of the north main post at the chimney girt was cut off, level with the floor. The removed sections of the rear, Stage I, rafters were built into the front slope of the roof as reinforcing. The new rooms on the second floor were lathed and plastered as was the loft space of the wing.

EPILOGUE

The foregoing structural analysis of the Van Nostrand-Starkins House was prepared by John Stevens, Architectural Historian-in-Charge of the Old Bethpage Village Restoration and an authority on early Dutch Colonial architecture. Mr. Stevens also is the Architectural Historian for the Van Nostrand-Starkins House restoration project, and, in this capacity, established the structural history of the house and developed the plans for and supervised its restoration. The chimney and fireplace design and construction were accomplished under the direction of Lt. Colonel Frederic N. Whitley, Jr., U.S. Army Engineers Ret., who has rendered similar service in connection with most Roslyn restoration projects. Most of the carpentry was accomplished by Steve Tlockowski and Edward Soukup who previously had worked on the Smith-Hegeman and James Sexton houses and, subsequently, worked on many other local restoration projects. Mr. Soukup continues (1989) to work on local restorations. The interior color analysis was completed by Frank Welsh, and the interior painting was accomplished under the direction of Kenneth Rosevear.

The analysis presented here describes the structure of the house as it was immediately prior to the restoration procedure. In developing a restoration program, it was necessary to decide which stage of the development of the house should be restored. To restore it to Stage I, circa 1680, would have involved the destruction of a large amount of original 18th century work. Restoration to Stage IV was contraindicated because almost all the interesting early work would have been concealed. In addition, the Stage IV modifications were not particularly impressive, especially in view of Roslyn's wealth of surviving buildings of this period. It was decided to restore the house to the very beginning of Stage III, circa 1800. At this time the original house (circa 1680) with its early 18th century lean-to (circa 1730) had remained virtually unchanged for well over half a century. The only modifica-

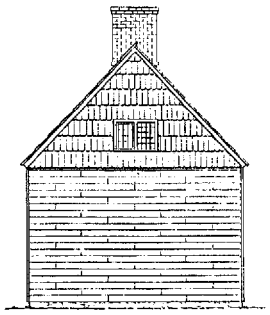
tion which Stage III actually involved was the construction of the East Wing (circa 1800) of which there was an extensive survival. To accomplish this project the only notable structure which would be lost was the late Stage III corner fireplace of which the chimney was missing and the fireplace itself badly damaged and in poor repair. The reward for the loss of this corner fireplace was the exposure of a Stage II early 18th century plaster wall with its original baseboards. There was sufficient evidence to accomplish the contemplated restoration without conjecture, apart from the reconstruction of the Stage II fireplace and chimney. In this case, considerable information was available in the surviving chimney foundation, Stage III scribed corner board, etc. all of which Mr. Stevens describes in his text.

The restoration of the Van Nostrand-Starkins House was completed in 1977 and the house was exhibited in the Landmark Society tours in 1975, 1976 and 1977. Since then it has been open to the public as a house museum, on Saturday afternoons, from May through October. The Society has been fortunate in acquiring furnishings, mostly by gift, which have descended in Roslyn families, some of them in the Van Nostrand House itself. These include the Kirby lowboy and the Kirby kas, both of which must have resided on this corner for well over a century. The Kirby lowboy was exhibited in S.P.L.I.A.'s "Long Island Is My Nation" exhibit. Numerous other Kirby family gifts also are on exhibit in the house. Several pieces descended in the Bogart-Seaman families, including the painted kitchen cupboard. The Long Island type gumwood kas, which descended from Adam and Phoebe Mott, of Cow Neck, was made between 1741 and 1749. Almost equally important is the two-panel, two-drawer cherry blanket chest whose history is not known but which unquestionably is of Long Island origin. The permanent exhibit of samplers worked by local girls is unique on Long Island. Since the completion of the restoration, the general site grading has been completed and a rubble retaining wall constructed along the house's north boundary. In addition, the only free-standing rubble wall construction in Roslyn during the past century has been erected along the east boundary. Both were built by Frank Tiberia. This site development program was made possible by a Community Development Grant awarded by the Town of North Hempstead American Revolution BiCentennial Commission.

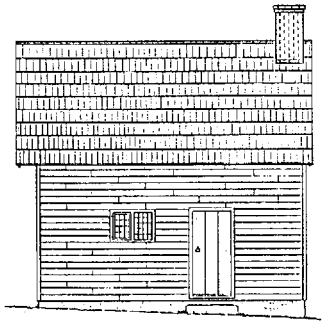
In 1982, the fourth, and most comprehensive, archaeologic investigation was completed under the supervision of Donna Ottusch-Kianka, of New York University. Significant quantities of relevant artifacts were unearthed which help significantly in understanding the life practices of early occupants of the house. Some of these have been placed on permanent exhibit in the cellar, which recently was re-worked for this purpose, along with comparable artifacts excavated near other local houses. Wooden sheathing from the John Rogers and Arthur Duffett Houses has been installed here for exhibit and to preserve them.

Similarly, all of the framing of the 17th and 18th century loft has been color-coded so that chronologic evaluation is easily possible. Local architectural fragments are exhibited here, including sections of the seven examples of 19th century fencing surviving in Roslyn. To enhance this fence exhibit, a replica of an early 18th century oak and locust fence was erected along the south boundary of the site, in 1988. This was designed by John Stevens and executed by Edward Soukup and Giulio Parente.

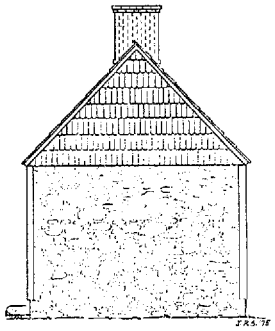
In addition to the foregoing, an appropriate garden plan has been developed for the Van Nostrand-Starkins House with the assistance of a grant from the Roslyn Heights Garden Club. The plan was prepared by Julia S. Berrall, author of "The



West elevation

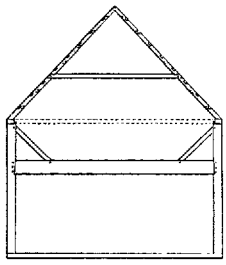


South elevation

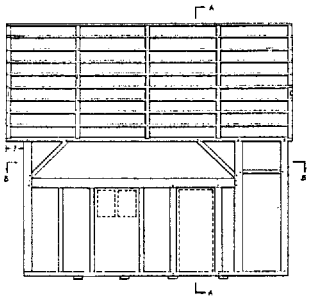


East elevation

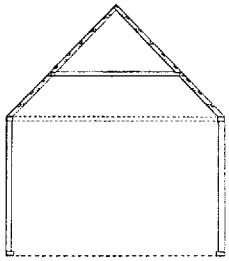
Van Nostrand-Starkins House
Reconstructed elevations
Stage I, ca. 1680
Drawn by John R. Stevens



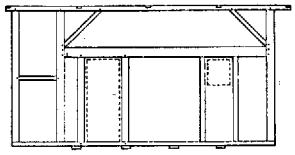
West elevation



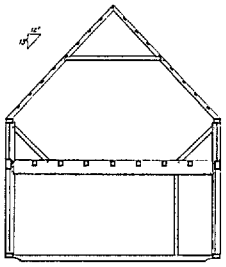
South elevation



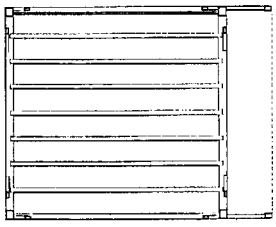
East elevation



North elevation



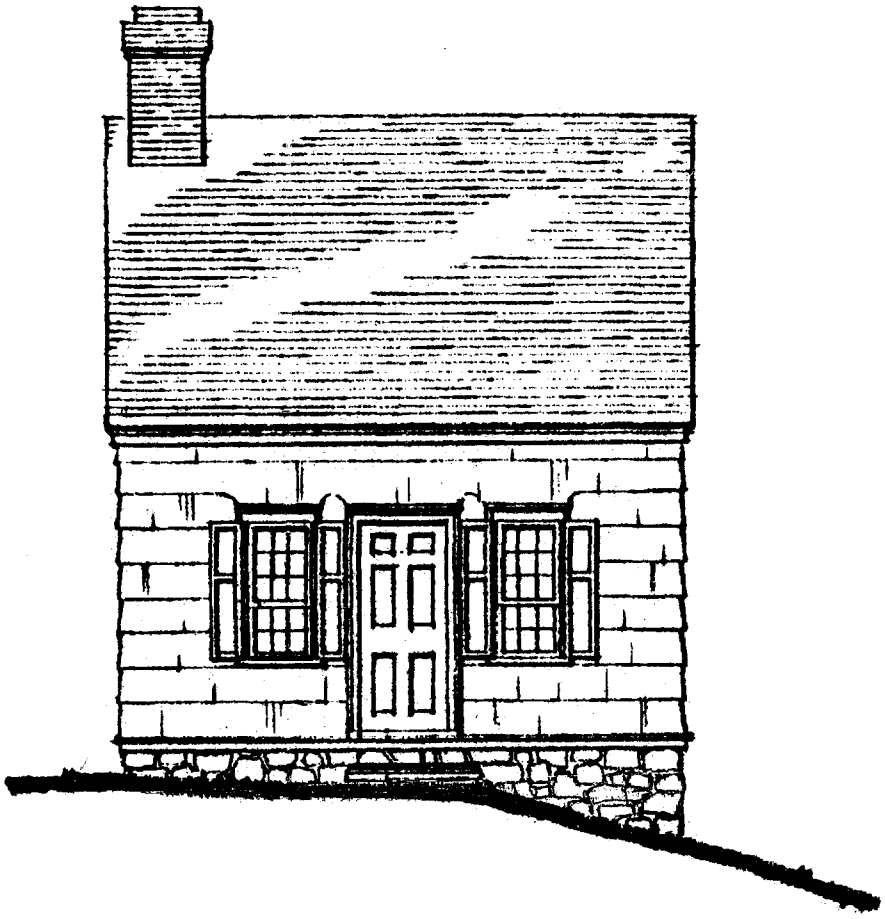
Section A-A



Section B-B

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

Garden" and an authority on garden history. Mrs. Berrall's description of her project follows: "The small gardens planned for the Van Nostrand-Starkins House fall into two categories. Close by will be the housewife's bed of medical and culinary herbs and, at the far end of the garden space, will be rows of root vegetables and other food crops." Unfortunately, the Landmark Society has never developed the beds as it has not yet been possible to find some dedicated person who will agree to care for them. Perhaps 1989 will be a better year.



Wilson Williams' House, circa 1775, as it appeared prior to Thomas Wood's addition of 1827. Drawn by Guy Ladd Frost, A.I.A.

WILLIAMS-WOOD HOUSE, (ca. 1770 and 1827)
150 Main Street
Residence of Mrs. Van Curry

HISTORICAL BACKGROUND

Roslyn's V-shaped village began to take shape along its major roads during the 18th century, with the early, far-apart houses characteristically sited with their broad fronts facing south and north. Wilson Williams, a cooper by trade, born in North Hempstead in 1754, appears to have built his hillside house on Main Street circa 1773–75, the period in which he built a vat for Hendrick Onderdonk's Hempstead Harbor paper mill. Onderdonk, according to Francis Skillman's recollections, gave Williams a bit of land on the east side of Main Street, "in the mill swamp," where he may have built his cooperage. The Williams-Wood House was exhibited on the Society's tours in 1965–66 and 1975–76.

Wilson Williams, a patriot, trained for service against the British at the beginning of the Revolution and was listed as living in Hempstead Harbour by the Federal Census of 1790 and 1800.

"In my earliest recollections of Hempstead Harbour," wrote Benjamin Treadwell Onderdonk to Eliza Leggett, describing the years between 1796 and 1811, "there was no stage. The first one was established by a Mr. Wilson Williams. It was a covered wagon . . . and it . . . ran (crept) once or twice a week . . . I remember well hearing Wilson Williams' horn at about eight o'clock in the evening announcing the approach of the stage. . . ."

In 1806 Williams moved to South Hempstead and presumably sold his house, though no deed has been found to document the sale. On 24 March 1815, he gave testimony in the lawsuit between the towns of Hempstead and North Hempstead over the Hempstead salt marshes.

On the first of May (a traditional date for real estate transfers, known as "Moving Day" in New York) 1827, Thomas Wood bought the former Wilson Williams house from Townsend Rushmore of Oyster Bay (Queens Co. Liber V of Deeds, Pg. 488). Uncharacteristically, the Rushmore-Wood conveyance does not refer to an earlier deed, nor does it mention the name of the house's residents, although it does name neighbors.

Along with the main house, Wood bought the piece of land in the mill swamp, north of the present 179 Main Street, on which he had his carpentry shop, and also claimed right-of-way over two extremely interesting back roads leading between the house, the highway (Main Street) and "the old Cider Mill hollow," a stream-bisected vale above and behind "Locust Hill." "The said Thomas Wood," runs the colorful language of the deed, "in fetching or driving his creatures is not to let them run out of the road whereby they may injury or damage the owners unreasonable."

Thomas Wood was a carpenter-builder of considerable style and skill. He arrived in the Village just before the great upbuilding period that began with John Willis' Main Street land sales in 1835, and he is probably largely responsible for much of the characteristic appearance of Roslyn's late Federal and Greek Revival houses. He was certainly the designer-builder for the big 1827 extension on his own house, and his responsibility for the neighboring Methodist Parsonage, built in 1843, is documented. Time and again certain details and treatments appear in local houses, strongly suggesting Wood's involvement in their construction.

Throughout most of the rest of the 19th century the house descended in the Wood family, belonging to W. Wood in 1873, according to the Beers Comstock Map, published in that year. Early in the 20th century, Henry M.W. Eastman, having retired and moved from the Oakley-Eastman House (TG 1977–78), purchased the Williams-Wood House together with the nearby Samuel Dugan House (148 Main Street), (TG 1966–67). Using the newer Dugan House as their residence, the Eastmans inserted broad swinging doors in the pre-revolutionary west wall of the Williams-Wood House and used this space as a 3-car garage. They also extended the eaves to protect the original shingles. The balance of the building served for general storage and provided space for a small unheated study. Because of this use, the Williams-Wood House stood nearly as the Woods left it, virtually untouched by the 20th century, until bought for restoration by the Roslyn Preservation Corporation in 1964.

Immediately after taking title, the Roslyn Preservation Corporation retained the late Gerald R.W. Watland to study the house and prepare drawings for the restoration of those portions of the original house which had been altered or were missing. They included restoration of the east chimney (built in 1827); reconstruction of the missing west chimney (built ca. 1775); "clipping" of the east and west eaves of the early 20th century overhangs; reconstruction of the west wall (ca. 1775) at the ground floor level; and reconstruction of the west fireplace, panelled wall and stairway behind it. Reconstruction of the north and south pent-roofed porches (built ca. 1827) also was planned. These latter were totally missing but their dimensions could be calculated from the survival of a rubble foundation wall on the north side and the existence of clapboards, having an exposure of 5", rather than shingles, on those portions of the north and south walls of the 1827 addition which had been covered by the porch roofs. The north porch was to be reconstructed to its original dimensions. The depth of the south porch allowed it to be slightly extended in rebuilding. The details of both porches were in period and appropriate but otherwise entirely conjectural as no additional evidence of the actual porches survived except for a photograph of the altered north porch in the Brooklyn Daily Eagle for August 17, 1913. After the drawings were completed the house was offered for sale.

In September 1966 the house was sold to the late Donald Burkhard and Mrs. Ethel Burkhard (now Mrs. Van Curry), of Roslyn, with covenants in the deed providing for the implementation of Mr. Watland's drawings, covering the restoration procedures, and assuring the open quality of the property. Actually, so much of the original fabric of the house remained that little architectural guidance was necessary. Thomas Wood, who enlarged the house in 1827, would have little difficulty in finding his way around it today. The carpenter in charge of the 1966–68 restoration was the late Adam Brandt, of Greenvale. A major part of the finishing was done by Mr. and Mrs. Burkhard who spent so many weekends sanding and removing paint they almost forgot what weekends were really for. Their craftsmanship is evident in many an old floorboard, baseboard and baluster and the reward for their hard work was having this superb house to live in and the satisfaction of knowing they virtually brought it back to life and assured its future.

The house had no 20th century amenities until its 1966–68 restoration. It had never had central heating of any sort and the only plumbing and electrical service were in the rather small area which was used as a garage. As a result, except for the alteration in connection with the garage doors, the house stood, in 1966, and stands today, much as it did at the time each part was built. It still retains almost all its original architectural features, even down to flooring, shutters, shutter fasteners, door hardware and plastered walls. Since the house includes many features of

Federal period architecture, from the very early to the very late, it is indeed an important key in the evaluation of almost every house in Roslyn built prior to the introduction of the Greek Revival style, ca. 1835. The house was exhibited in the Landmark Society tours before and during its restoration—in 1966, 1967, 1968, 1975, 1976 and again in 1988.

It should be noted that the Williams-Wood House is outstandingly worthy of preservation because of the extremely high survival of its late 18th and early 19th century characteristics. The ingenuous techniques used in enlarging the house, more than 150 years ago, provide a flexibility which adjusts itself well to 20th century needs. Most important of all, the preservation of this early house, along with two acres of wooded hillside overlooking Roslyn Park, has provided substantial impetus to the entire preservation effort in Roslyn.

EXTERIOR AND FLOOR PLAN

The original house (the western section of the present structure) was built c. 1775 and consisted of a large room, or hall, at grade, with a smaller rectangular chamber at its north end. Above the two rooms is a very large, very high attic, and beneath them an L-shaped room (possibly originally an open shed) with a root cellar which was once, and is now again, used as a kitchen. The exterior of this part of the house retains most of the original shingles which are butt-nailed with rose-headed nails and have a 12″ exposure to the weather.

In 1827 Thomas Wood doubled the length of the house by extending its roofline toward the east. Further unity was achieved by the use of shingles on both parts of the house, and by the use of symmetrical gables and chimneys at the east and west ends of the extended structure. The shingles were not precisely identical in both parts of the house, as the 1827 addition utilized shingles having a 12½″ exposure nailed at the butts with cut nails. Most of these appear to be the original.

Since the house was built into a hillside, it has three separate and distinct "ground" levels, i.e., the hall at the west end; the kitchen partially beneath with the 1827 dining room and a chamber; and, at present street level, the 1827 kitchen, cold cellar and larder. All levels of the house were built on rubble retaining walls which extended up to the sills. The floors of each of the levels were laid on locust beams placed directly on the earth. In most instances the beams survived, but in some areas the pine flooring had rotted badly.

Originally, both the early (ca. 1775) house and the 1827 addition had "clipped" eaves. These were all extended, probably by the Eastmans, early in the 20th century to protect the original shingles from rain drip. During the 1966–68 restoration the architect clipped the east and west eaves but retained the overhangs on the north and south to provide drip protection in the most susceptible areas.

With the exception of the dining room, most of the rooms in the 1827 addition employ door and window surround mouldings which are S-shaped in cross-section with a square fillet on one side and a bead on the other—planed from the same strip of wood. This actually is a late Federal, somewhat coarse, modification of the more delicate Federal mouldings which trim the door and window surrounds in the 18th century Hall and chamber. The 4-panel door between the latter two rooms and the surviving panels in the 18th century fireplace wall include the same S-shaped mouldings which are characteristic of the first half of the 18th century. An early 18th century board-and-batten door found in use in the 1827 root cellar included the

same mouldings. Since the original location in the Williams-Wood House could not be established, this door has been used between the hall and north chamber in the restoration of the Van Nostrand-Starkins House.

STAIRWAYS

All the surviving stairways in the house date from the 1827 enlargement. All but one are completely boxed in. The single exception is in the hallway outside the 1827 East Chamber, part of which has a railing. For many years this railing had been relocated to another part of the house. Happily most of it survived for replacement in its original location. A few of the balusters had to be copied and about two feet of stair rail had to be replaced. The original newel was missing and its replacement has been copied from the one in the Federal hallway of the William M. Valentine House (TG 1963). The rails and balusters were identical in both houses and it was considered the Valentine House newel would be appropriate in the restoration.

WEST HALL (ca. 1775)

The large chamber in the 18th century part of the house is approximately 18 feet square. This room, or hall, was a true "living room" in the full sense of the word. All family activities were carried on here, as cooking, eating and probably even sleeping. It has the original flooring and its walls are intact on three sides. All three retain their original chair rails with horizontal pine sheathing below and have been plastered on early hand-riven lathing above. The south wall still preserves its original exterior doorway, with interesting side windows of a type not seen elsewhere in Roslyn. These windows date from the 1827 enlargement and replace the original 9/6 windows in the same locations. Until the recent restoration an original S-shaped shutter catch for the window to the west of the doorway remained in its 18th century location and indicated the position of the early 9/6 window. During the restoration the course of shingles below the window was replaced and the shutter catch used elsewhere. As a result the original position of the catch has been lost. However, a simple curved shaping of the butt of a shingle above this window indicates the original location of the outside of its facing. Probably there was a similar 9/6 window to the east of the door, as the 1827 one in this location today. However, without stripping the frame it is impossible to confirm this. The door itself matches others in the house but was obtained from another local house. The 18th century door probably was of the board-and-batten type with a moulded center strip. The original door may be one found in use in the 1827 root cellar and which is now in use as an interior door in the "hall" of the Van Nostrand-Starkins House.

The west wall, the location for the original chimney and fireplace (possibly with a bake oven) and a steep enclosed stairway leading to the attic, had been removed as mentioned heretofore, to make space for paired garage doors. Its removal effected a serious blow to the architectural integrity of the house. The wall originally was panelled with flat panels surrounded by simple "S" mouldings planed directly into the stiles. However, a number of clues to the original structure remained. These included the rubble foundation for the chimney and hearth, about one-half of the original crown, or cornice moulding, two small doors from the panelled wall, and one of the original panels, with the marks of stair treads on its reverse surface. This evidence made it possible for the architect to establish a plan for the reconstructed wall which utilized the remaining original material and which "works" with the remainder of the structure. Unfortunately, the original hearth, much larger than the conjectured reconstruction, was not uncovered until after the

working drawings had been prepared. On this basis, the original opening was much larger than it now appears and the panel over it would have been differently arranged. In all other respects the reconstructed fireplace wall appears to be accurate.

The board ceiling is remarkable for Long Island because the beams, which extend from the north to the south, are boxed in. The casings themselves have delicately beaded lower corners. The beam-casings are 8¼" square. The three interior beams are set on 44" centers. At the time of the restoration this room retained its original light gray paint, but it is now painted white.

WEST KEEPING ROOM

This small chamber, to the north of the West Hall, is approximately half as large, i.e. 9' × 18', and survives in almost original condition. It may originally have served as the bedchamber of Wilson Williams and his wife. The original pine flooring remains as do three of the original walls. The west wall was part of the section removed for the garage space. The walls have horizontal pine sheathing below the chair rail. The north wall retains the only 9/6 18th century window remaining in the house. All others are 6/6 and date from the 1827 enlargement. The missing west wall has been reconstructed to match the other walls of the house. Its missing window has been replaced with one similar to the early 19th century windows used in the rest of the house—to follow the practice employed at the time of the 1827 enlargement, and because it was possible to find matching windows of the period for this location, and for its mate which opens on the reconstructed enclosed stairway, at the south end of the west wall. The door which connects the two rooms dates from 1775, has its original H-L hinges, and is identical in detail to the remains of the panelled wall in the larger chamber. Its wrought iron "Suffolk" latch, of the "bean" type, is contemporary with the door and matches markings on it both in size and contour. It is one of the period locks given to the restoration of the house by the Landmark Society. The keyhole-shaped spring latch, on the North exterior door, is part of the same gift.

WEST LOFT

The large loft, 18' by 27', covers both lower rooms and is included in the original, circa 1770, house. It originally was reached by a steep enclosed stairway behind the fireplace wall. The staircase was reconstructed when the wall was reconstructed, in 1966, and conforms to the "paint ghost" on the back of a surviving panel, which shows the original "tread-riser" pattern. The stair-rail at the stair-wall opening is new and is unrelated to the building. Originally, the west loft was lined with pine boards which extended all the way to the ridge. Today, this sheathing survives only in the form of a dado on the west, south and east walls. New closets conceal the north wall, and a bath has been installed at the north end of the east wall at the expense of the adjacent, 1827 loft. All of the original framing of the west loft survives. The south plate and the upper parts of the south studs are visible, as are all the 4" by 4" rafters, which are set on 44" centers. All the framing is adze-dressed. There never have been tie-beams or a ridge member. All the space above the dado and between the rafters has been papered.

WEST KITCHEN

Beneath the hall and the West Chamber there is a long kitchen, made narrow by the broad rubble chimney base. This room has windows set in deep reveals let into

the plastered rubble walls of its north and south ends. However, these windows were later changes. There was sufficient space remaining, at the north end of the chimney foundation, to permit the inclusion of a root cellar. This space is now used as a laundry. The original purpose of this long, narrow space is unknown. It could not have been used as a kitchen as there is no evidence of an early fireplace. Originally, the construction of its east wall was much lighter than the others and consisted only of a footing of small stones with a board wall above. Gerald Watland, the restoration architect, felt that the east wall was open, originally, and that the space beneath served as a shelter for farm equipment and animals. The presence of large, wrought spikes driven into the massive beams may confirm this. However, if this should have been the original use of this space, it is the only known Roslyn example. Prior to restoration, it was obvious that this room had been used as a kitchen. However, this use did not start until the mid-19th century or later. Most likely it was recognized that a kitchen on the same floor level as the 1827 dining room was preferable to the 1827 kitchen beneath the dining room. When the "new" kitchen was created, windows were let into the heavy stone walls at the north and south ends. These weakened the stone walls producing almost complete collapse at the north end. This process had been going on for many years as, prior to restoration, the interior sheathing of the north wall was designed to be "wedge-shaped" in cross-section so that the interior wall surface would be "plumb". During restoration the north wall was reconstructed and the south wall re-pointed.

This mid-19th century kitchen originally had an "open" ceiling which was covered with stamped tin sheathing of about 1880. The mid-19th century double window at the south end is the original. The north wall had included a single window, but during the 1966–68 restoration a new double window, to match the south window, was installed to admit more light. During the period in which the rooms above were used as a three-car garage, the floor sagged badly and the floor joists became arched. During restoration, these massive 10″ × 6″ north and south oriented beams, set on 33″ centers, were supported by collateral assembled beams "distressed" to resemble old work. The board ceiling between the beams was covered with plasterboard to prevent seepage of dust from the rooms above.

1827 ADDITION (DINING ROOM)

The dining room, on the same level as the West Kitchen, is the most pretentious room in the house. It is finished in the local late Federal style, using undecorated, square corner blocks together with applied slender Tuscan mouldings which introduced the Greek Revival style. The panels beneath the windows are similarly trimmed. The impressive mantel has free-standing Doric columns and an original cast-iron lining ornamented with sunburst and palmetto leaf motifs. Its black marble facings are the most elegant in Roslyn. They were cracked and had been painted over, but were removed, repaired and polished in April 1968. All the original stone survives. This mantel was the source for the restoration of some of the missing details of the front parlor mantel of the James and William Smith House (TG 1973–74 and 1984–85). The south dining room door is fitted with its original English Carpenter lock.

1827 ADDITION (NORTH CHAMBER)

There is a small late Federal chamber to the north of the dining room. This room retains an exterior doorway which leads to a small porch which has been almost completely rebuilt on its original foundation. The exterior door is fitted with a period keyhole spring latch. Part of this room has been fitted as a bathroom.

1827 ADDITION (EAST CHAMBER)

Above the 1827 Dining Room is a room of similar size. It is finished in late Federal detail, including the panels beneath the windows, although not so elaborate as in the dining room. It includes an unusual small mantel which has never surrounded a fireplace, but which utilized some type of early cast-iron stove which stood in front of the mantel to provide greater heat. The stovepipe itself entered the chimney through the fireplace facing. This room was built to be the "master" bedroom. The small chamber at its northern end, a floor plan characteristic which appears four times in this house, may originally have been a nursery. The latter room has been divided in the recent restoration to provide for a closet and bath, in addition to a small bedroom.

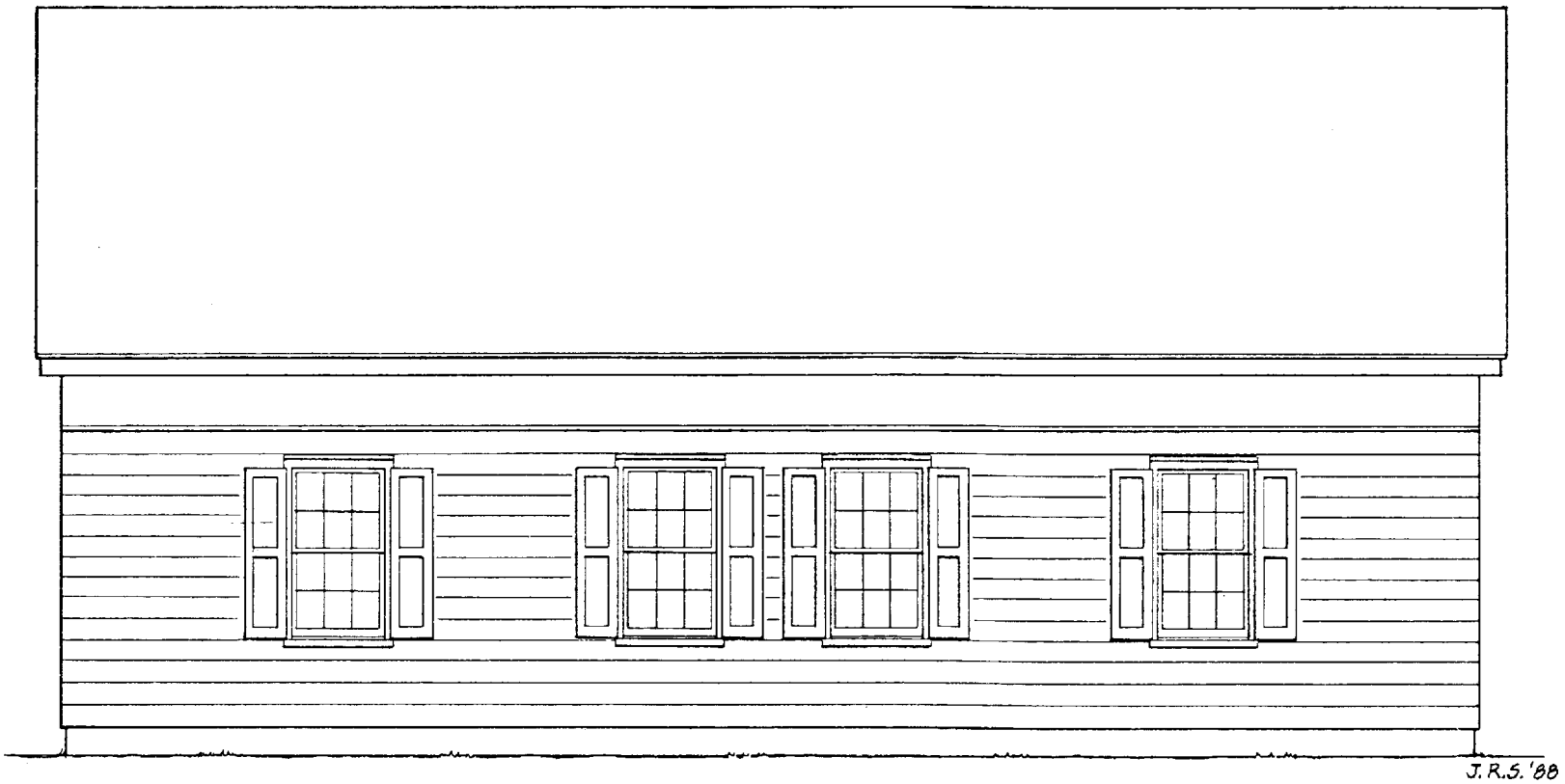
1827 ADDITION (EAST ATTIC)

The 1827 attic, on the east side of the house, is large and commodious. However, unlike the 18th century West Attic, it was sheathed only along a part of the east wall. In all probability its sole function was for storage. Vestiges of floor battens survive which may delineate the location of board walls creating one or two chambers near the windows in the east gablefield. It is reached by its original staircase and is used for storage.

1827 ADDITION (KITCHEN)

Beneath the 1827 Dining Room and the chamber at its north end, is a large, simply finished room, with rubble walls on three sides and a very large fireplace. Originally there was a non-bearing wall across the space immediately to the north of the fireplace. This wall was relocated slightly to the north during the recent restoration. The smaller chamber at the north originally was divided further into halves, the rear one for a cold cellar, and the front, which had a window and opened to the street, as a larder. This space now serves as a workshop. The large room with the fireplace (and a door to the street) was designed to be the kitchen of the 1827 addition. Originally the ceiling beams were exposed and the rubble walls were whitewashed. The beams all bear saw marks, although some of them have adze marks on one surface, suggesting that the log was squared off with an adze prior to being placed on the sawmill carriage. The beams vary from 2½" to 4" in width and are set on 18" centers.

Some time after it was built, the 1827 kitchen was lathed and plastered. It is conjectured that this modification was done after the room had been abandoned as a kitchen and was used for some other purpose. During restoration the lathe and badly decayed plaster were removed. The south rubble wall, which was leaky, was lined with concrete and the rubble portion of the north wall was similarly treated. Most of the north wall, i.e. the part above grade, had no foundation but was cantilevered out from the end of the rubble wall. The open space, beneath a porch, was then closed in with simple board sheathing. This space has now been filled in with a modern concrete block foundation. The long rubble wall along the west side of the room remains in its original state. Since the 1966–68 restoration the 1827 kitchen beams have been almost completely covered to conserve heat. However, the lower surfaces of the beams remain exposed. Beneath the original kitchen stairway there is a small closet having a simple board-and-batten door, which is part of the original structure.



The Roslyn Academy (1847). Chimney and entry characteristics unknown. Drawing by John R. Stevens.

"ROSLYN ACADEMY" AT LOCUST HILL – 1847
108 Main Street, Roslyn
Residence of Mr. and Mrs. Jonathan Rives

Henry Western Eastman (1826–1882) (see Oakley-Eastman House, TG 1977–78), one of Roslyn's most prominent citizens and an early president of the Queens County Bar Association, was a teacher in the Roslyn Academy during his early years, while he waited for his legal practice to develop. Shortly before his death he wrote the section on the "Schools of North Hempstead" for the "History of Queens County, New York," W.W. Munsell & Co., N.Y. 1882, pg. 417, which is quoted in part: "In colonial days, public education was in a crude state, very little was required of teachers, and very little was paid in return for services rendered."

"Sometimes there was an exception, but generally the schoolmaster was supposed to teach only the English language, arithmetic, orthography, and "decent behavior," and was usually paid, in part at least, in farm produce—sometimes in wampum. In 1763 the teachers' pay was £25 and board (per annum). After the lapse of fifty years we find the condition of things materially improved. Teachers were then paid from $12 to $15 per month, and taught six hours a day in winter and eight in spring, summer and autumn."

"The schools were taught six days in a week, and for fifty-two weeks in the year, but the results obtained were decidedly inferior to the results of our present system with five or six hours per day, five days per week and forty weeks per year. The boys cut wood and built fires, the girls swept the schoolroom, and the teacher collected his own wages by a "rate bill."

Munsell further elaborates on page 445: "The means of acquiring an education in Roslyn were formerly provided by private schools and an academy. These have been superseded by a graded union school." The Union School District was No. 3, which still remains today. The District was organized in 1864, but the school building (on Old Northern Boulevard south of the Rescue Hook & Ladder House) actually was completed in 1862. Before the Civil War there were private one room "dame's" schools which served as primary schools. Bishop Benjamin Treadwell Onderdonk, in his highly informative letter to Eliza Seaman Leggett dated February 3, 1851, describes the presence of a schoolhouse near the west end of the grist mill dam, during his boyhood in Roslyn between the years 1796–1811. According to Bishop Onderdonk, the schoolmaster of this early school was Douglas DeHanna. There almost certainly was a school of this type in Rev. W. Wallace Kirby's office (TG 1979–80) which was taught by various local women. The "academies" were comparable to today's high schools and prepared at least some students for college and the professions. Their principal subjects were Latin, Greek and Mathematics. The Roslyn Academy at Locust Hill was such an institution. There is no real record of when the Roslyn Academy was established. Simon Douglas Replogle, Principle of the Roslyn schools from 1890–1902, in his unpublished notes on early schools in Roslyn, in the Bryant Library (S.W. Donaldson Collection), wrote: "In Roslyn, Galpin and Toby had an academy at "Locust Hill" about 1840, this later was run by Hyde and Eastman." Nothing is known of "Galpin and Toby." However, Munsell (page 419) informs us that William H. Onderdonk founded the first newspaper in North Hempstead, the "North Hempstead Gazette" in Manhasset, in 1846. In March 1848, Onderdonk sold the paper to John T. Cogswell who moved the paper to Roslyn and employed Eugene A. Hyde, "a Connecticut schoolmaster settled at Roslyn," as its editor. In 1852, Cogswell and

Hyde moved the Gazette press and supplies to West Farms (in Westchester County) where they published a paper under another name. Apparently they had been forced out of business by Augustus W. Leggett and Henry W. Eastman's "Roslyn Plain Dealer," which was published July 12, 1850 through July 9th, 1852.

Eugene Hyde obviously was present in Roslyn in 1848, when John Cogswell moved "The Gazette" here as he was operating the Locust Hill Academy. There are several type-script references to the "Locust Hill Academy" and "The Roslyn Academy" in the Local History Department of the Bryant Library. These are not always dependable. For example, there are at least three references which suggest that the "Locust Hill Academy" and the "Roslyn Academy" were the same institution and that it was in operation by 1840. There are no specific references to "Locust Hill Academy," but a number to the "Academy at Locust Hill." If the name of the academy was the "Roslyn Academy," it could not have been organized before 1844, as that was the year the name "Roslyn" was adopted by the Village. More specifically, there is a typescript copy of an agreement between Eugene A. Hyde, of Glen Cove, and Henry W. Eastman, of Roslyn, dated April 10, 1848, "In reference to School at Roslyn." The agreement was to remain in force for a period of one year. The agreement was made between the two parties "to form a co-partnership for the purpose of carrying on the business of School Teaching." Eugene Hyde agreed to advance 70% of the funds required to purchase the necessary furniture and equipment. Henry W. Eastman was to advance 30% of the funds required. The two partners would own stock in proportion to their investments and all profits or losses would be shared in this ratio. Eugene Hyde would devote all his time and attention to the school, as principal and teacher. (In his remaining time he functioned as editor of the North Hempstead Gazette). Henry W. Eastman would devote no more than two hours per day to the school's affairs. (In his remaining time, he would be able to attend to his legal practice). The School would be located and kept on the premises now owned by said Eastman (presumably without additional compensation) and was to be known as the "Roslyn Academy." Hyde also was to have the use of Eastman's law office and library at such times as were convenient to Hyde. The school year was to be divided into four quarters of twelve weeks each. At the end of the period of the agreement, on April 10th 1849, the agreement would continue for another year, during which Hyde would receive 75% of the proceeds and Eastman 25%, but Hyde would relinquish his rights to Eastman's law office and law library.

The Hyde-Eastman agreement apparently continued into its second year, as a typescript copy of an advertisement in the North Hempstead Gazette for March 22, 1849, announced that the "Roslyn Academy," which was very pleasantly situated on Locust Hill, in this village, will convene its Spring Term" on April 25, 1849, "under the supervision of Mr. E.A. Hyde, as principal and assisted by H.W. Eastman, Esq." The quarterly fee for the "Primary Dept" was $3.00; for the "Common English branches"—$4.00; and for the "Highest English branch with ancient languages"—$5.00. The same Bryant Library file also includes a list of some of the people who sent their children to this school. The list not only includes the names of the most prominent local families, but also that of Warren Mitchell, of Manhasset, One name of particular interest is that of "S. Hendrickson" about whom nothing is known. However, according to Francis Skillman, "John Hendrickson" built the "Locust Hill" mansion in 1836. Perhaps the "S" is a typographical error. Another typescript entry on the same page, source unknown, states that "H.W. Eastman sold out to Mr. Hyde in 1850. The school ran from 1848 to 1850 in

Roslyn as far as the records show." In any event, there is a typescript of a lease dated July 15th 1850 of the Academy building and its premises, including the use of the lane leading to it, to Benjamin W. Downing, for the period from July 22nd, 1850 to May 1st 1851, at a rent of $35 per quarter. The lease was witnessed by Eugene H. Hyde and does not indicate that Downing intended to use the building as a school.

So far as the Roslyn Academy is concerned, there is no real evidence to support that it was in operation before April 10th, 1848 or after April 10th 1850, unless Benjamin W. Downing continued to operate it as a school until May 1st, 1851.

One wonders what the Academy building was built for and how Henry Eastman was able to buy the Locust Hill mansion and the surrounding property. He was born in Roslyn in 1826. His father, Jacob C. Eastman (TG 1977–78) was a carpenter and probably was not a very rich man. Henry W. Eastman's biography in Munsell (page 456) states that he was admitted to the bar of the Supreme Court on May 14th, 1847, when he was 21 years old, after completing the seven years of study required at that time of those who did not attend college. He started practice in Roslyn in the same year. Later in the same year and "Pending the arrival of business he accepted the position of assistant tutor in the Academy, where he found opportunity to supplement his resources, which were then quite circumscribed." These reduced circumstances continued at least until 1850 when he started the "Plaindealer" with Augustus W. Leggett (Munsell, page 419). After the "Plaindealer" failed, in 1852, he decided that "the law is a jealous mistress, not willingly dividing her favors" and devoted himself entirely to the practice of law. Apparently he did well, as by 1854 he started assembling his household property on the east side of Main Street, a procedure which lasted until 1867 (TG 1977–78). The Academy building may have been built for him by his father. It was not built to be his law office, as his biograhy, in Munsell, states that he started practice in Roslyn Hall. Also, it is hard to understand why he would have given up Locust Hill Mansion, as a residence, as it was basically a much finer house than the one he eventually lived in.

In any event, on June 12, 1852, the Locust Hill property was conveyed from Henry W. Eastman of Roslyn and Lydia Macy Eastman, his wife, to Mary I.G. Ely, wife of Samuel R. Ely of Brooklyn for $2,750.00 (Queens County Liber 97 of Deeds, pg. 490). At the time of purchase Reverend Ely was in failing health (TG 1983–84 Hendrickson-Ely-Brower House). By 1854 Reverend Ely had recovered sufficiently to take over the pastorate of the Roslyn Presbyterian Church which, according to the program of the church's ninetieth anniversary, had been organized on January 28, 1850. The congregation consecrated their church edifice, which still stands at #33 East Broadway, on March 16th, 1852. The "Ninetieth Anniversary Program" goes on to say that services were first held as early as October 26th, 1849, at the Academy Building at Locust Hill and that Rev. Mr. Graves and Rev. Samuel Rose Ely, D.D., alternated in conducting services. The Academy Building was standing and available Sundays in 1849, but by the time Dr. Ely arrived in Roslyn, the church building had been consecrated.

Little is known of the role of the academy building after the expiration of Benjamin Downing's lease in 1851. Probably it was used as a cottage and/or for storage. John Radigan visited it in 1896 (John Radigan Book I in Stuart Donaldson's Records p. 187) and described it as "a good sized building, nice looking and substantially built. It had high ceilings and walls of white plaster." In 1896 it was

"used as a barn and carriage house, the walls were in good shape showing many names pencilled on it (sic)."

In 1890 Mrs. Samuel Rose Ely died and, in 1891, her son, Samuel Rose Ely, Jr., sold the Locust Hill property to Mrs. William H. Cornell. In 1911, the property was purchased by Ernest Cuyler Brower and his wife, Marion Willetts Brower. Ernest Cuyler Brower died in 1925 and, in the following year, his widow married his brother, George Ellsworth Brower. "Locust Hill" remained in Brower ownership for 66 years. In 1978 it was purchased by Peggy and Roger Gerry, who lived across the road and were anxious to protect it. They made necessary structural repairs to the mansion and donated two scenic easements to the Incorporated Village of Roslyn. They also covenanted that no additional residence be constructed on the property they conveyed to Mary Ann and Barry Wolf in 1980. Mr. and Mrs. Wolf divided the property in 1982, selling the mansion and about 4½ acres of land to Robert and Janice Hansen, and the old academy and about 1½ acres of land to Patricia Maloney (TG 1983–84), who sold it to the present owners, Jonathan and Kathy Rives, on February 1st, 1985.

The Locust Hill property is shown on both the Walling Map (1859) and the Beers Comstock Map (1873) as belonging to Rev. S.R. Ely. It also is shown on the Sanborn Maps for 1908, 1920 and 1931. Earlier Sandborn Maps do not include that part of Main Street. On the three Sanborn Maps cited, the Academy Building is shown to be 25′ by 40′ in area and located 125 feet northwest of the mansion, and is oriented in the north-south direction. It is described on the Sanborn Maps as a one-storey building having a wood shingle roof. ⅓ of the building is shown as a "residence"; the remaining ⅔ for "Tool Storage." At some time shortly after 1931, the academy building was moved to its present location, 140 feet west of the Locust Hill Mansion. It also was rotated 90 degrees to the present east-west orientation.

ARCHITECTURAL HISTORY AND EXTERIOR

The Roslyn Academy building almost certainly was built as a 1½ storey, 25 by 40 feet, schoolhouse when 21-year-old fledgling lawyer, Henry Western Eastman, returned to Roslyn. The interior of the building has been altered substantially over the years but, most likely, the interior was divided into two or three large rooms. We know from John Radigan that the interior had tall ceilings and was plastered. The interior plan described in the Sanborn Maps, i.e., one-third residence and two-thirds storage, probably was a continuation of the original schoolhouse floor plan. We know from fairly recent observation (1978–80) that the loft was floored, but otherwise unfinished, and that the rafters extended almost down to floor level, which suggests that the loft was not intended for any use but storage.

The exterior of the schoolhouse is very largely conjectural, although some quite accurate estimates probably can be made. The building always had a pitched roof, as it does today, and probably its soffits were closed originally, as they are today. We know from the Sanborn Maps that the roof originally was sheathed with wood shingles. Probably there were four bays of 6/6 windows along its east and west (now north and south) fronts. These had plain trim, beaded along its inner edges and plain drip-caps. Almost certainly there was a doorway at each end, flanked by a 6/6 window on each side, at the first floor level. Today there is a single window in the west gable field, which includes later, round-headed sash. This casing included 6/6 sash prior to 1983, which probably was the original. The fenestration of the present east gable field is more difficult, as it includes a central doorway, with an exterior

staircase leading to it, and two flanking 6/6 windows. These windows may be in their original locations, or they may have been added in the early 1930's when they replaced a center window at the site of the gable-field doorway. If there was a gable-field door originally, it was set higher as the loft floor has been lowered at this end of the building. In any event, the main floor windows were fitted with three-panel Tuscan-moulded shutters, most of which have survived. The spaces between the first and second windows and the third and fourth windows, on the present second storey level of the present south front, are twice as great as that between the second and third windows.

Today, the building is sheathed with wide, Greek Revival type weatherboards, which have an exposure of 8 inches. These were installed over the original sheathing when the schoolhouse was relocated by Judge Brower and John Pisarski, the estate maintenance man, during the 1930's. We know that the building has been re-sheathed, over the original siding, as the present siding looks quite new, and because it projects so far in front of the original door and window cases that they covered the original drip-caps, which had to be flashed to keep them weather-tight, and it was necessary to add back-banded ogee mouldings to the side facings to cover the sawn ends of the newly applied weatherboards. Probably, the original siding was much the same as that which conceals it. The Greek Revival characteristic of the exposed weatherboards supports this. The present siding also is fitted with plain cornerboards which face north and south. It is conjectured that these also replicate the originals, simply because they are appropriate to the original building. The corner-boards on the south side stop seven feet above grade, at the original sill level. The lower sections were added when the later, first storey was weatherboarded. Today there also is a flush-boarded frieze, in the Greek Revival manner, beneath the north and south overhangs. The friezes are delineated from the weatherboards by torus mouldings. It is not known if this reproduces an original detail but it is appropriate to the building, stylistically.

The original chimney location, or locations, are unknown, because of roof alterations. There may have been none originally. Schoolhouses commonly were heated with iron stoves which were used only when classes were in session. Often the stove pipe was simply let out through a window. Similarly, the present cupola was added during the 1930's alteration.

In the interest of identifying the changes which took place during the two major alterations, these will be identified, so far as possible, below. It seems quite likely that no changes were made in the building from the time it was abandoned as a schoolhouse, until it was relocated in the early 1930's.

Judge George Ellsworth Brower and John Pisarski (Early 1930's): (**1**) Relocated building from its original site to the north, near the tennis court, to its present site; (**2**) Rotated the schoolhouse 90 degrees so that it now extends from east to west, instead of from north to south, as it did originally. It now faces historic "Cider Mill Hollow" (TG 1983–84): (**3**) Sited schoolhouse atop a single-storey masonery structure, which included three pairs of garage doors on its south front, but which was buried below the grade on its other three fronts. No attempt was made to relate the masonry three-car garage to the original schoolhouse, which continued to look much the same as it did originally on its east, north and west fronts; (**4**) Replaced a number of rafters, as the result of which the original chimney location, if one was present, cannot be established; (**5**) Sheathed the building with weatherboards having a weather exposure of 8 inches, which probably resembled the

original. Installed the north and south "friezes" which may reproduce an original detail. Both friezes are delineated from the weatherboards by torus mouldings; (**6**) Added a box-like single-storey entry, to provide more space, at the west end of the structure; (**7**) Lowered the floor of the east end of the loft 15 inches so that Judge Brower could use this space as a workshop. Added an exterior staircase to this loft. Possibly added two 6/6 flanking windows to admit more light; (**8**) Installed cupola; (**9**) Replaced north windows #2 and #3 with smaller ones for use in connection with kitchen and bathroom; (**10**) Converted the interior as a residence for John Pisarski and his family. This consisted of the new, west, box-like entry, which entered a large room which extended approximately one-third the length of the building. This was used as a kitchen and may have been one of the original classrooms. It also may have been the residential part of the building indicated on the Sanborn Maps. A small chamber was divided off the south end of this room. A narrow passageway was constructed which connected the new kitchen with the original exterior doorway of the east end of the building. This was flanked by a bedroom, a bath, and the living room. After the schoolhouse was converted to a residence above a three-car garage, it remained unchanged until it was purchased by Patrick Maloney, in 1982, dividing the property, for the first time, from that of the Locust Hill residence.

Patricia Maloney, 1983: (**1**) Retained the services of John Stevens to convert the ground floor, south "garage" front, to one which conformed to the upper part of the building. The center and west pairs of garage doors were removed and the garage front weatherboarded to match the upper storey. The east pair of garage doors remained; (**2**) Installed two 1/1 windows fitted with "snap-in" sections to make them resemble 6/6. These were set almost but not exactly beneath windows #2 and #3 of the upper storey. More precise fitting was not possible because of the interference of interior framing. True 6/6 sash were called for in the specifications, but were not installed. The specifications also called for first floor windows of the same size as the original upper floors. Smaller windows were installed. The new lower floor windows were fitted with three-panel, Tuscan-moulded shutters, by Jonathan and Kathy Rives. Interestingly, the new window surrounds have plain facings as the original windows had before the building was re-sheathed. However, the new windows were not fitted with back-banded ogee trim to conceal the weatherboard ends, as this was not necessary; (**3**) Installed a new first floor south doorway, flanked by 1/1 sash which utilize "snap-in" muntins to simulate 4/4. The new doorway is roughly beneath upper storey window #1. The doorway is capped by a three-light over-door window. The new door has four-light glazing above and two vertical, Tuscan-moulded panels beneath; (**4**) Extended the existing south corner-boards seven feet downward; (**5**) A new interior stairway was installed to connect the new first floor doorway with the new third storey, which had been the loft originally; (**6**) The interiors of the new first and existing second and loft floors were substantially renovated.

INTERIOR

Basement: When Judge Brower and John Pisarski relocated the Academy building, in the early 1930's, they also made substantial repairs to the framing. Some of these have been mentioned. Apparently they replaced the main floor joists. These are visible from the remaining, east garage.

The other two garages, since 1983, have been converted to a part of the present house. They form a large room, which is dominated by a large staircase which winds up to the loft storey and which was installed in 1983.

Main Floor: The main floor, originally the first floor, is entered at a landing which occupies the space of the former small chamber, south of the kitchen, which was created by Judge Brower and John Pisarski early in the 1930's. North of this is the present kitchen which occupies the same site as the Brower-Pisarski kitchen. The doorway connecting these was installed in 1983. The round-headed glazed sash, now used as sliding doors, were found by Patricia Maloney in the loft. Their origins are unknown. The plain, flat facings of this double doorway were inserted in 1983. However, they strongly resemble the other door-and-window facings in the building, most of which date from the Brower-Pisarski renovation of the 1930's. Some may be much earlier. A similarly faced window in the Captain Jacob Mott Kirby Storehouse was installed as early as 1865–1870 (TG 1986–87). While most of the full-width facings must date from the early 1930's, many may be considerably earlier, from pre-1930 alterations we do not know about and, possibly, from the original building. Most of the Brower-Pisarski door-and-window facings are a full 4 inches wide. The 1983 Maloney facings are 3½" wide. The square entry, to the west of the kitchen, was constructed in the early 1930's, and is chiefly of interest because all its details, i.e. door-and-window facings and quarter round capped, plain baseboards, date from that alteration. These details continue throughout the remainder of the interior, whether they are an early survival, were installed in the early 1930's or in the 1983 alteration. Similarly, all the main floor yellow pine 2½" strip flooring dates from the alteration of the 1930's.

The surviving east kitchen wall, which continues across the building, probably delineates an original classroom. It may have been the only partition in the original schoolhouse and the doorway which perforates it may always have been in this location. This almost certainly is the division which separates the "residential" from the "tool storage" areas in the Sanborn Maps.

The hallway dates from the early 1930's and the floor plan survives from that date, i.e. a bath next to the kitchen, north of the hallway; a living room which occupies the remaining space, north of the hallway, and a southeast bedroom. The latter is especially interesting. The loft floor joists and flooring have been left exposed here. The joists are 2" by 8" and are set on 16" centers. The flooring above is 2½" wide yellow pine strip flooring. All of this dates from the early 1930's, when Judge Brower dropped the east end of the loft floor 15 inches to provide space for an attic workshop. Flanking the east window, in the southeast bedroom, are a pair of cupboards having panelled, ogee-moulded upper and lower doors. These date from the late 19th century and originally occupied the site of the center hall lavatory in the Locust Hill Mansion. During the Pisarski residence in the Academy, they were installed in the bathroom.

Loft: The area around the stairway landing is especially interesting. On the south wall may be seen the original plate which is notched on its inner side for the original rafters, some of which were replaced in the 1930's. The early rafters were 3½" thick. The later are only 3". Both early and later rafters were set on 30" centers. The "knee-wall" over the exposed sill is only 13½" high. In all other locations, the knee-walls are higher. However, all of those date from 1983 and conceal utility lines or are used for storage. Most of the flooring of the westerly two-thirds of the loft is the original yellow pine. The floors vary between 8" and 10" in width. The area which shows extensive patching may represent the site of an original trapdoor. All of the loft partitions, trim, etc. date from the alteration of 1983. The round-headed sash in the west gablefield also was installed at that time. Like the sliding doors

between the main floor landing and the kitchen, it was found by Patricia Maloney, stored in the loft.

The floor of the eastern one-third of the loft was dropped 15 inches by Judge Brower, as has been mentioned several times before. Judge Brower was a highly skilled cabinet maker who needed this space for a workshop. The wall separating the two floor levels is the only loft partition which antedated the 1983 alterations. Originally, it was constructed of vertical wooden sheathing. The fine board-and-batten door which opens to Judge Brower's workshop dates from the mid-19th century and probably originated in the original schoolhouse.

The present owners, Jonathan and Kathy Rives, have made few changes to the academy building, but have concentrated on improving the landscape and on the construction of a circular swimming pool. The landscape program was designed by Zion and Breen of Imlaystown, New Jersey. Prior to the construction of the swimming pool an archaeological testing was conducted on August 13th and 14th, 1986 by archaeologist Donna I. Ottusch-Kianka and staff. This survey yielded no significant evidence of pre-20th century deposits or artifacts.

The Roslyn Academy at Locust Hill was exhibited on the Landmark Society tour in 1988. Locust Hill Mansion was exhibited previously in 1963 and 1964, and again in 1983 and 1984. The dramatic mid-19th century Locust Hill Utility House, which has been relocated to the grounds of the George Allen Tenant House, also was exhibited in 1983 and 1984. The recently relocated and reconstructed Mudge-Mott Barn, ca. 1700, which is now on the grounds of the Locust Hill Mansion, can be seen from the driveway, when leaving the Academy.

"Montrose", ca. 1830–1835
West Elevation for 1869 alterations
Conjectural reconstruction of Vaux, Withers plates by Guy Ladd Frost, A.I.A.

MONTROSE (Circa 1830)
(Clovercroft)
410 Bryant Avenue, Roslyn Harbor
Residence of Mr. and Mrs. Richard O'Hara

HISTORICAL BACKGROUND

The tract where Montrose stands, overlooking Hempstead Harbor, was part of the 100-acre farm of Richard Kirk, who built a house (later owned by William Cullen Bryant and named "Cedarmere") that replaced an earlier family "mansion." The original owner of the tract is said to be Samuel Pine, from whom it passed to the Kirk family before the mid-18th century (J.M. Moulton, *Account Book,* 1836–37, Ms., New York Historical Society.) On the land south of the homestead, on the harbor side of the pond, Kirk built a mill which he used variously as a fulling and a paper mill which constituted one of the earliest important industries in Hempstead Harbor.

Kirk died "at an advanced age" in 1818, and in 1821 his heirs sold the farm to Obadiah Jackson and his wife Sarah Boerum. Their daughter Ruth married Hempstead Harbor postmaster William Hicks in 1827 (Wm. Hicks family bible), and the couple bought the Jackson land in two installments, in 1828 (Queens Co. Liber X of Deeds, pg. 185) and in 1834 (Queens Co. Liber F.F. of Deeds, pg. 142), acquiring a half-interest in the entire property with each of the deeds. According to Henry Western Eastman's history of Roslyn, which appeared in the *Roslyn News* during 1879, prior to William Hicks' ownership of the Kirk property the only dwelling houses along the east side of the harbor in this vicinity were the Kirk-Jackson farmhouse, the Pearsall house (Willowmere), the Mudge farmhouse, and a small tenant house built for a laborer. When Hicks acquired half title to the land he probably moved into the Kirk farmhouse, as it was there he received Joseph W. Moulton, N.Y. attorney, and his wife as they passed through Hempstead Harbor in 1834, the year Moulton retired from his law practice on Nassau Street in New York. (NYC Directories).

Joseph W. Moulton was a historian whose book, *History of the State of New York, Including its Aboriginal and Colonial Annals,* published in 1824, was an important early work on the state's origins. In 1833 he married Leonice Marston Sampson, of Plymouth, Mass., "a life-long friend of William Cullen Bryant." The Moultons were the adoptive parents of Dr. John Ordronaux, an eminent local physician and lawyer and one of the founders of The Roslyn Savings Bank. (TG St. Mary's Church 1972 and TG Trinity Episcopal Church 1970). In 1834 Moulton bought an 18-acre parcel at the southern end of the farm, including the Kirk house, from Hicks, and with his family moved to Hempstead Harbor. In 1836 he bought two more parcels from Hicks, bringing his property to about 40 acres, nearly half of the original farm.

Whether Hicks had already built the house which he called "Montrose" before he planned to sell the older Kirk house to Moulton is not known. It was certainly to the "Montrose" house that he moved in 1834 and by comparison with other local houses it seems to date from around that year.

Hicks was indefatigable in his schemes to increase the usefulness and productivity of his land and was one of the most important figures in the development of what is now Roslyn Harbor. In addition to his sawmill and lumber yard, begun in 1832, he built and ran a store and was the founder of a steamboat line between

Hempstead Harbor and New York, with the wharf on his property. He was also appointed Overseer of Highways for the district on the east side of the harbor in 1830. It was during his incumbency that "Musqueto Cove Road," the forerunner of Bryant Avenue, was laid out along the east shore, although a road or lane along the shore actually existed long before.

Hicks' determination to improve the district was implemented by the arrival of the Moultons. Together the two men devised a scheme to sub-divide their joint property into lots of 25′ by 100′, laid out along the imaginary streets of a town plat. A map commissioned by Moulton and prepared by Andrew Hegeman in January–February of 1837 (Moulton, *Account Book,* 1836–37, Ms., New York Historical Society) and lithographed by John L. Bufford of New York City, shows the property with the planned divisions. The Kirk farmhouse is clearly shown as Moulton's residence, and Hicks' house is labelled "Hotel," probably reflecting Hicks' sale of "Montrose" on a five acre plot in May 1837 to two businessmen from New York, James Evans, a liquor dealer, and George Derick, a saddler, (Queens Co., Liber XX of Deeds, pg. 218). Subsequently Hicks sold his remaining land to Charles Coles (RR:468), Silas Titus (SS:398) and Joseph Berry (unregistered deed). In 1835 Hicks was given permission to dig out the "creek running through the town common." In 1838 he purchased the Anderis Onderdonk House (TG 1970–71) and moved his sawmill to the new location. In that same year he became Overseer of Highways for the district covering the Village.

In 1843 Joseph Moulton sold the Kirk farmhouse, then known as "Springbank," and 40 acres of land to William Cullen Bryant. In 1852 Bryant purchased the land and the "Montrose" house on the east side of the highway for his daughter Fanny and her husband Parke Godwin.

By 1869 the Godwin family had outgrown the house as originally built and the prominent architectural firm of Vaux, Withers & Co. were retained to renovate it. Calvert Vaux is probably best known for his handbook, *Villas and Cottages,* first published in 1864. One of his chapters is devoted to the art of renovating farmhouses to reflect the latest developments in comfort and style, concluding that "without much tearing to pieces, a new character may be given to a house, if it is only well built at first." (Vaux, *Villas and Cottages,* N.Y., Dover, 1970, pg. 221). This respectful attitude toward original fabric can be seen in the Vaux, Withers handling of "Montrose." While exterior trim was exuberantly Victorian, the original shingling, window surrounds and elegant doorway and front door of the original house were left untouched. Interior trim and finish in the Federal block of the house were left alone, though newly created rooms and spaces have the prominent mouldings characteristic of Vaux and his period.

At Fanny Bryant Godwin's death, in 1893, Parke Godwin inherited the house and property. In 1898 he deeded it to his daughter, Minna, who had married Frederick Goddard (Queens Co. Liber 1182, pg. 460). After the death of Minna's brother, Bryant Godwin, she adopted his son Conrad who lived at Montrose (called "Clovercroft" by Minna) with the Goddards. It was Conrad who changed the name back to the original Hicks name of "Montrose," as more appropriate to the history of the house and its location. Parke Godwin's deed to Minna Goddard included, in addition to the house and grounds, the "furniture, bric-a-brac, books, prints, pictures, china, linen . . . and all other personal property" comprising the contents of the estate.

In 1904 Benjamin Speedling, son of Stephen Speedling, a Roslyn carpenter (see Epenetus Oakley House, TG 1973–74) was doing some work on the house (*Roslyn News,* Sept. 23, 1904), possibly some of the alterations in the Colonial-Revival Style which were made during the Goddard ownership.

After Minna Goddard's death, in 1927, Conrad Goddard occupied the house, which was still owned by Minna Goddard's estate. He lived there until about 1955, at which time the property was sold to a firm of builders who built the modern houses surrounding "Montrose."

Dr. and Mrs. Frederick A Zenz owned the house from 1957 to 1972, and the present owners, Mr. and Mrs. Richard L. O'Hara, have now been residents for more than 15 years. "Montrose" has been exhibited on the Landmark Society tours in 1974 and 1975.

EXTERIOR

"Montrose" has survived three major periods of construction. The original 2½ storey shingled house, which appears to have been built in 1834, was a substantial center hall residence in the local late Federal style. The house in its earliest state may be seen in the John H. Bufford lithograph of Hempstead Harbor which was printed between 1838 and 1840. This plate was also used on the illustration for Joseph W. Moulton's proposed Montrose development. The early straightforward, four-square residence was altered and romanticized significantly in 1869 by Vaux, Withers & Company for Parke Godwin. Prints of the plans and elevations for the Vaux, Withers alteration, except for that of the principal west facade, survive in the house. The original architectural renderings of the elevations are included in the Local History Collection of the Bryant Library in Roslyn. The missing, principal, west elevation has been reconstructed by Guy Ladd Frost, A.I.A., and has been used as the frontispiece of this article. Additional changes were made during the 20th century by Conrad Goddard, Parke Godwin's grandson, and more recently by Dr. Frederick A. Zenz. To make this description more understandable, the exterior of the early Federal house will be described first, followed by descriptions of the Vaux-Withers and more recent changes.

EARLY EXTERIOR

The Federal style house was five bays wide by three bays deep. Its gable ends were at right angles to the roof and it was sheathed with butt-nailed yellow pine shingles having an exposure of ten inches to the weather. Much of this early sheathing has survived. The house has a full cellar which has survived with relatively minor alterations. The foundation was laid in rubble to the grade and brick, in American bond, between the grade and the sills, a masonry technique commonplace locally between 1835 and 1870. The four original chimneys survive although altered and extended by Vaux, Withers. Interestingly enough the two north chimneys in the Federal house are set at right angles to the ridge while the two on the south are parallel to the ridge. Even more interesting, Bufford has rotated all four chimneys 90° from their actual position in his view of Hempstead Harbor.

The early house had 6/6 windows throughout flanked by pairs of 2½ panel shutters on the first floor. Most have survived. The second storey windows now are flanked by louvered shutters of the heavy type made by carpenters on the job and not

at a mill. Many of these also survive and probably are original to the house. Similar second storey shutters have survived in the contemporary Henry Clay Thorne House (TG 1962–63, TG 1982–83) and the A. Nostrand House (TG 1974–75). The window surrounds under the large west porch roof are flat and trimmed only with a simple bead on their interior margins. These windows have no drip caps which suggests the presence of a porch in the original house. The Bufford lithograph shows a porch in the present location although the present porch probably dates from the Vaux, Withers alteration. The Bufford plate shows two smaller 6/6 windows included in this south gable field.

The late Federal style doorway has four-light sidelights and a nine-light transom. The sidelights have Tuscan moulded panels beneath. Both transom and sidelight reveals are trimmed with Tuscan moulded flat panels, all original. The sidelights utilize sturdy, carpenter-made louvered shutters which are contemporary with the doorway. The doorway is flanked by inner and outer pilasters of identical size and configuration. These are not moulded but have slightly convex panels set vertically. The upper part of the pilaster capitals are lightly chamfered and are based upon a lower moulding composed of three separate reeds identical to those of the restored mantel shelf moulding in the front parlor of the James and William Smith House (TG 1973–74, TG 1984–85). The entire doorway is enclosed in a surround of double cyma-reversa mouldings and includes flat panelled, double-stepped corner blocks and a matching central rectangular panel. This outer surround lies in the same plane as the sheathing. The remainder of the doorway is slightly recessed. The door consists of eight cove-moulded raised panels, alternatively short and long, and is trimmed with Tuscan mouldings. The rectangular brass knocker with shell ornamentation appears to be original. If it is, it is the finest example of the three surviving local knockers of its type.

The water-table utilizes a bull-nose drip cap supported by a cove moulding. This continued around the entire house and dates from the Vaux, Withers alteration.

The rear (East) doorway utilizes a simple, double-stepped Tuscan moulded surround, flat panelled corner blocks, and a simple drip cap. The door is the standard 2½ panel Tuscan moulded type. The small window opening to the south of this doorway may be original to this house but is included in the Vaux, Withers rendering and probably was inserted at that time. Its "mill-made" louvered shutters may substantiate this dating.

1869 EXTERIOR

The original gable-ended house with its north-south ridge was extended to the north and south, and south facade gables installed in the east and west fronts. This northern addition was clapboarded while the Federal house retained its original shingles. The original framing was demolished from the attic floor upwards and the present roof built. This is much taller than the early roof and is capped by a shallow hip with steeply sloping sides along the east and west fronts which creates a roof which is a flattened gambrel in cross-section. The new roof ridge was also north-south in orientation although the paired facade gables are connected by collateral ridges and the whole pierced in many places by dormer windows of varying shapes and sizes. The Vaux, Withers rendering shows all of these capped by turned wooden pinnacles—missing today but present in early 20th century photographs. The Vaux, Withers roof is sheathed with dark red and grey slates laid in

three wide horizontal bands. A stylish new panelled chimney was installed to serve the new north wing and the four original chimneys were extended to conform to the new roof height. These extensions were panelled to match the new north chimney.

A new two-storey kitchen wing capped by a steep jerkin-headed roof with shaped decorative rafter ends was built—probably on the site of the original Federal kitchen. A legend on the Vaux, Withers cellar floor plan establishes that the new (1869) kitchen was "4' wider than (the) frame of the present (Federal) kitchen." The new kitchen was connected to the house by means of a covered breezeway open on the north and south sides and covered by a steeply pitched slate-sheathed gable-ended roof. The lamb's tongue and chamfered bracketted framing of the south breezeway opening survives but was filled in during the 1960's by Dr. Frederick Zenz. The new classic doorway in the filled portion was fabricated from Colonial Revival display cases given by the Traphagen School of Fashion.

The original Vaux, Withers elevations for all but the principal (west) facade survive in the Bryant Library Local History Department and copies of these remain in the house. The location of the west elevation is unknown but Mr. Conrad Goddard's recollection (RGG/1971) is that he had never seen it. This west elevation was reconstructed by Guy Ladd Frost, A.I.A., for the 1974 Tour Guide. These renderings are extremely useful in calculating changes to the original house and those which have taken place since the 1869 alteration. It should be pointed out, however, that in many instances details shown in the Vaux, Withers plates were never implemented. For example, the renderings show all the windows changed to the 2/2 type when actually the original 6/6 fenestration was retained in the entire early house and even employed in the new kitchen wing.

SOUTH FACADE

The south facade will be described first as it alone is unaffected by the 1869 wing. This front retains much of its original 6/6 fenestration although the window surrounds have been retrimmed utilizing ogee mouldings and prominent drip caps. The truncated 2/2 pine tree window in the large dormer gable field dates from this alteration as do the two small hipped-roof dormers, utilizing circular windows, which flank it. This large facade gable is trimmed with lamb's tongue and chamfered brackets and ornamental bracing. The heavy braced verge boards are heavily moulded with lamb's tongue and chamfer and are based upon chamfered lamb's tongue brackets. The original Vaux, Withers rendering provided for much richer, pierced verge boards which apparently were never installed. The lamb's tongue and chamfer of the decorative structural trim is followed throughout the Vaux, Withers alteration. The paired windows in the second storey also have 2/2 sash and date from the 1869 alteration. It should be noted that these have conventional mill-made, louvered shutters lighter in construction than the louvered shutters of the Federal style house. Beneath the paired windows is a 20th century Colonial Revival gable-ended entablature supported by two piers which, oddly enough, rise from the grade rather than from the foundation. When this enframement was applied, it surrounded a doorway installed by Conrad Goddard during the early 20th century, rather than the present window. The 1869 alteration provided for a carriage entrance with a porte-cochere in this location. The Vaux, Withers south elevation shows this supported by lamb's tongue and chamfer tri-partite colonettes while the profile renderings show the porte-cochere roof supported by massive decorative brackets. Probably the former solution was used to conform to

the gable field finish. During the 1960's this doorway was replaced by the present paired 6/6 windows.

WEST FACADE

This is the principal facade and the only one for which the 1869 Vaux, Withers rendering has not survived. All the third storey windows were, of course, added during the 1869 alteration and the original second storey, but not the first storey, windows were remoulded to conform. The second storey windows retain their solidly constructed louvered shutters of the second quarter of the 19th century. The gable fields are massively but simply trimmed with lamb's tongue and chamfered bracing which frames a single moulded round-headed arch in each facade gable field. A late 19th century photograph shows the triangular spaces above these arches filled with pierced wooden decorative screens which must have been designed by Vaux, Withers. The dormer windows are shown with matching pierced verge boards which are braced and which rest upon brackets. A bracketted lamb's tongue and chamfer porch extends along the Federal front, probably dating from 1869, and replacing the original porch in the same location shown in the Bufford print (1838–40). The present railing dates from the 20th century and replaces the pierced quatrefoil railing shown in the Vaux, Withers rendering. Elements resembling the original railing survive in the exterior stairway of the new (1960's) garage. A surviving early 20th century photograph shows the present porch when it still retained its pierced and chamfered quatrefoil railing. This photo also shows the Colonial Revival south carriage entrance and it is assumed that both changes were made by Conrad Goddard.

The west end of the 1869 wing originally was terminated at the first storey level by a semi-octagonal bay window. The brick foundation and concave, heavily moulded, metal-sheathed roof survive. The Vaux, Withers rendering shows this roof capped by an elaborate wrought iron railing which is no longer present. The bay window, itself, between the foundation and roof, has been replaced by an overhanging rectangular projection which dates from the 1960's and which was installed by Frederick Zenz.

NORTH FACADE

This entire facade dates from the Vaux, Withers alteration and the second storey windows all have 2/2 sash. The ground floor windows which are now contained in a modern kitchen have been substantially reduced in size and the fenestration changed. This facade originally had a handsome large semi-octagonal porch with pierced quatrefoil railings at the first and second storeys and lamb's tongue and chamfered bracketted colonettes. The brick porch foundation survives but the remainder of the structure was removed by Frederick Zenz and replaced with the present semi-octagonal clapboarded wing. The north addition to the kitchen breezeway has a concrete foundation and dates from the 20th century.

EAST FACADE

Much of the east end of the 1869 north transept is partially concealed behind the kitchen wing and its breezeway. It has already been mentioned that the 1869 north extension projects less to the east than it does to the west. Similarly the major gable fields in the east front are less elaborately decorated than their equivalents to the west and are simply trimmed with the lamb's tongue and chamfered braces in

the form of verge boards. These are supported by brackets and diagonal bracing, all of which are similarly trimmed. The small rear porch dates from the 1869 alteration and retains its original shallow metal-sheathed hipped roof and the lamb's tongue and chamfer piers and bracing characteristic of the rest of the house. The present railing with its square balusters shows in the Vaux, Withers rendering as does the small 1/1 window to the south of the doorway.

CARRIAGE HOUSE

A large brick carriage house dating from the Vaux, Withers alteration survives in an unused state on the property immediately to the south.

CELLAR

The cellar of the original Federal house has rubble foundation walls to the grade topped by brick walls from grade to sills. The present brick floor is modern and was installed for the most part during the 1960's. In addition to the original exterior walls there are interior dividing walls almost certainly original to the house. These divide the cellar into convenient compartments for storage of coal, wine, root foods as potatoes, etc., as shown on the Vaux, Withers floor plan. These drawings also show that the southeast room included a furnace which was installed during the Vaux, Withers alteration. The interior brick walls also provided bearing surfaces for the floor beams. For the most part these are vertically sawn and 3 × 9 inches in cross section. A pair of 5 × 9 inch vertically sawn beams extend from east to west and provide support for the walls of the central hall above. The central hall floor joists are joined to the support beams by means of carefully fitted mortise-and-tenon joints. The heaviest of the cellar beams extend from north to south and serve as collateral sills atop the brick interior walls. These are 7 × 9 inches in cross section and are adze trimmed. It cannot be conjectured today whether these were reused from an earlier structure or simply too large to be feasible for the saw mill.

Brick arches survive under all four original chimneys and the brick hearth supports survive in front of them. These may have been rebuilt during the Vaux, Withers alteration but probably represent original work.

The entire cellar originally had a plaster ceiling and marks of the lathing survive on the overhead beams. The interior and exterior cellar walls may also originally have been plastered with the plaster applied directly to the brick or rubble. The cellar windows are large 3/3 sash, protected on the exterior by wrought iron grilles which may date from the Vaux, Withers alteration. Much of the supportive domestic life of the original house took place here.

The cellar of the 1869 wing was similarly constructed and finished and included a wine cellar next to the interior cellar stairway and a larder behind it.

The kitchen cellar alone includes a completely brick foundation. This small building dates from the Vaux, Withers alteration in 1869, by which time full brick foundation walls had appeared in Roslyn. The two earliest known local brick foundation walls are Frederick Copley's "Jerusha Dewey House" (TG 1982–83) and his "Clifton" (Sycamore Lodge) built in the same year (TG 1961–62/ 1987–88).

Today there is a subterranean passage which connects the larder to the kitchen cellar. This has been much altered and enlarged and is sheathed temporarily with plywood. This passageway does not show in the Vaux, Withers floor plan except as a

pencilled change. It may have been included in the 1869 alteration, in a narrower form, as other pencilled changes, i.e., a kitchen cellar stairway and two windows, all are present today.

FIRST FLOOR (Vaux, Withers principal floor)

The Federal center hall remains relatively unchanged except for the flooring which dates from the early 20th century. The stairway appears unchanged from the 1869 floor plan, curving across the east end of the hall. The stair rail includes late 19th and early 20th century elements. Conrad Goddard installed the present square newel as he "could not stand the elaborate Victorian newel post" (RGG/1971).

The remainder of the center hall is Federal in execution. The inner face of the principal doorway is a simplified version of its exterior with flat panels trimmed with conventional Tuscan moulding. The corner blocks are stepped like those on the exterior although on the inside face the inner step is slightly separated from the flat outer frame. The doorway, door and window surrounds are all trimmed with opposing Tuscan mouldings separated by a double-stepped bead. This facing pattern is employed on all the door surrounds associated with the center hall. The large iron lock is not marked but is original to the house. Probably it was made by Mackrell and Richardson of New York. The back plates of the two wrought iron bolts resemble those of the Norfolk latches of the period and are probably original to the house. The interior door knobs and keyhole covers are all porcelain and date from the Vaux, Withers alteration. In the original house all of these fittings are brass.

The hall baseboard is broad and its capped moulding, like the hall ceiling cornice, is characteristic of the second quarter of the 19th century.

The rear (east) exterior door is double faced and its surround matches the other doorways of the center hall. The Vaux, Withers floor plan shows a small rear "lobby" at the east end of the hall with a curved stair fascia continued downward to form a first floor niche. It is doubtful this detail was ever executed. However, the present powder room under the stairway occupies the site of the Vaux, Withers "earth-closet," a mid-19th century sanitary arrangement invented by a Boston clergyman and carefully described by Catherine E. Beecher and Harriet Beecher Stowe in their book "The American Woman's Home," J.B. Ford & Co., N.Y. 1869 (pgs. 403–418). The hall closet dates from the 20th century.

LIBRARY

The southwest corner room dates from the original late Federal house and opens to the center hall. It is identified as the "library" in the Vaux, Withers floor plan. Its door surround has corner blocks and is similar to those of the center hall except that its central vertical double step is flat and not beaded. The window surrounds match the door surround and enclose a stepped, double-Tuscan moulded, flat panel beneath the sash. The baseboards are stepped and their capped mouldings, like the plaster cornice, are characteristic of the second quarter of the 19th century. The baseboard along the east wall is flat and not moulded to permit installation of bookshelves. The present shelving, however, dates from the 20th century. The brick chimney is now exposed in this room. Originally it was faced with plaster. The simple wooden country-Gothic mantel which dates from the Vaux, Withers alteration has been moved forward away from the chimney to provide space for a deeper fire box. This modification and the present hearth both date from the mid-20th century.

SOUTHEAST PRINCIPAL FLOOR CHAMBER

This room also is included in the original house although its original use is not known and almost none of the original late Federal detail remains. Some vestiges of the Vaux, Withers detail have survived. The present door dates from the Vaux, Withers alteration but the door surround was replaced during the mid-20th century, and the door itself relocated from another part of the house. The ceiling was dropped during the 1960's and the original baseboards have been almost completely replaced. The "striped" hardwood floor of alternating strips of walnut and oak may date from the Vaux, Withers period. The simple wooden lamb's tongue and chamfer Victorian mantel was designed for a coal grate and was installed by Vaux, Withers. As in the library, the plaster chimney facing was removed during the 1960's and the hearth replaced at the same time. The two 6/6 windows retain their Vaux, Withers surrounds which are trimmed with prominent ogee mouldings.

The Vaux, Withers floor plans indicate this room was intended as a "spare bedroom" or guest room. The floor plan also provided for a side hall which extended from the present doorway to the carriage entrance with its porte-cochere. The east wall of this side hall was removed during the 1960's although its location can be easily seen where the striped flooring joined beneath it, an observation which suggests that the present flooring may date back to the Vaux, Withers alteration. The now missing side hall and the wall which contained it almost certainly did not exist in the original late Federal house as the Bufford print shows a simple 6/6 window at the site of the later carriage entrance. The present window in this room is modern.

DRAWING ROOM

This large room extends across the entire depth of the original late Federal structure. Originally it was two rooms separated by large sliding doors and is shown in the Vaux, Withers floor plan as the "parlor," (in this case the front or formal parlor) and the dining room. In the original house these two rooms probably were used for the front and back parlors. The sliding doors with their surrounds and the dividing wall all were removed during the 1960's, at which time the present redwood plank ceiling was installed within the original plaster cornice. The present redwood-sheathed beam shows the location of the original division. The early dining room was very slightly wider than the front parlor and it was necessary to "furr out" a section of the north dining room wall, concealing a part of the cornice, to make the wall come out even. As a result, the doorway is recessed a few inches within the wall. During this procedure the chimneys were stripped of plaster and the present hearths were installed. These changes were made by Dr. Frederick Zenz. The late Federal pine mantels similar to those in the front parlor of the James and William Smith house (TG 1962–63, TG 1973–74, TG 1984–85) and the dining room of the 1827 part of the Williams-Wood House (TG 1965–66, TG 1975–76, TG 1988–89), have both survived although stripped of paint and without their original facings. Both have moulded, straight-edge shelves with rounded corners, concave-convex panels and free standing unfluted Doric columns capped by panelled blocks and trimmed with Tuscan mouldings.

The baseboards and door-and-window surrounds are the same as those in the center hall and there are Tuscan moulded raised panels beneath the window sash. The plaster cornices are the same as in the center hall but appear somewhat richer because of a band of reeded modern moulding added to the inner edge of the cornice

at the time the redwood ceiling was installed. The original yellow pine flooring has survived.

FAMILY PARLOR

The second parlor is located more or less to the north of the front parlor entirely within the Vaux, Withers north addition of 1869. The room is used as a dining room today and extends somewhat further to the west than it did originally, using space originally containing a semi-octagonal window. The present triple window dates from the 1960's. The original door surround, from the front parlor, with its prominent mouldings, survives, as do the matching surrounds of the two French windows in the north and south walls. The south window leads to the front porch as it always did. The north window originally opened to the semi-octagonal open porch but now opens to a sun parlor on the original porch foundation. The Colonial Revival sun porch window surrounds were made up from early 20th century display cases obtained from the Traphagen School of Fashion during the 1960's. A short section of the original plaster cornice survives in front of the present dining room chimney. The remainder of the cornice is wood, and, like the present baseboard, was installed during the 20th century. The chimney has been stripped of its plaster sheathing. The neo-Classic mantel with its marble facings and hearth all date from the early 20th century. The present striped hardwood flooring probably was installed by Vaux, Withers. These early 20th century changes presumably were made by Conrad Goddard.

BACK STAIRWAY

This stairway, east of the present dining room, was designed by Vaux, Withers and remains unchanged. Its stair rail, which utilizes conventional urn-turned balusters, is executed in chestnut. The Vaux, Withers cellar stairway is located beneath this. The Vaux, Withers floor plan shows a store room and pantry to the north of the back stairway and the "servants' hall" to its east. These spaces have all been combined to form the present kitchen. Beyond this is the former open passageway to the Vaux, Withers kitchen and scullery, now enclosed and much enlarged, which have been combined to form a playroom.

The kitchen dependency is entered through an ogee moulded doorway which dates from the Vaux, Withers alteration. The door is of the single-faced 2½ panel, Tuscan moulded type and was relocated from the second floor of the Federal part of the house. The plain flat kitchen window surrounds probably have survived from the early Vaux, Withers kitchen. According to their floor plan, the small stage in the original scullery represents the site of the original "servants' privy." An enclosed stairway winds upward from the former scullery to male servants' quarters above. The doorway beneath the stairway dates from the Vaux, Withers alteration and has a flat unmoulded surround. The door is four panel and ogee moulded. This door opens to a stairway which leads to the cellar of this small building. This stairway is not shown in the Vaux, Withers floor plan.

SECOND FLOOR

The principal stairway rises from the center hall of the original Federal house and is repeated on the second floor except for being cut short at the west end to provide space for a small chamber used as a dressing room. The dressing room doorway has been relocated from the center hall, as shown in the Vaux, Withers

floor plan, to the southwest chamber. The second floor center hall is essentially unchanged and retains its original pine flooring, late Federal baseboards, corner-blocked door surrounds and 2½ panel Tuscan-moulded doors, moulded on the hallway sides only. Two of the doorways are continuous with their corner blocks combined into a joint rectangular panel which does not appear elsewhere in Roslyn. One of these opens to the present attic stairway which shows only as a correction on the Vaux, Withers floor plan. The ceiling "beams" are decorations applied by Fred Zenz in the 1960's.

SOUTHWEST CHAMBER

The southwest chamber retains its Federal characteristics, i.e., stepped Tuscan moulded door-and-window surrounds with corner blocks, Tuscan-moulded panels beneath the sash and 2½ panel Tuscan-moulded single face doors. One of these leads to a closet, the other to a bath which shows as a small bedroom on the Vaux, Withers floor plan. The surviving divisions appear on the Vaux, Withers plan as a later correction. The small mantel in the southwest chamber utilizes Tuscan-moulded panelled pilasters capped by Federally-moulded capitals. The moulded stepped baseboards date from the original late Federal house.

SOUTHEAST CHAMBER

This room dates from the original late Federal house and originally, as today, was entered from the center hall. The Vaux, Withers floor plan shows a small anteroom off the hall to provide entry to this chamber and to the small bedroom, now a bath, between the southwest and southeast chambers. Corrections to the Vaux, Withers plan suggest this alteration may not have taken place. In any case the room has been much altered over the years. The east window has a stepped surround and a cyma curved Federal type moulding which dates from the original house. All other door and window surrounds are prominently ogee moulded and date from the Vaux, Withers alteration. The Tuscan moulded 2½ panel door to the bath is only a single panel wide. The 2½ panel closet door apparently dates from the Federal house but was retrimmed with ogee moulding during the Vaux, Withers alteration.

NORTHWEST CHAMBER

This room dates from the original house and retains its early door and window surrounds and baseboards which match those of the southwest chamber across the hall. It also retains its original mantel with flat panelled, Tuscan moulded pilasters capped by Tuscan moulded capitals which include a slightly raised panel. A matching rectangular moulded panel breaks forward between the capitals beneath the straight edge moulded shelf. The "beamed" ceiling was applied beneath the original ceiling by Fred Zenz.

The Vaux, Withers plan called for two closets in the east wall. Only one of these is present today. Since the baseboard in the area of the second has been patched it is likely it was relocated into the north wall which is the end of the original Federal house. This relocated doorway shows in the Vaux, Withers plan.

NORTHEAST CHAMBER

This room is shown in its present form in the Vaux, Withers floor plan. Much of its architectural detail, i.e., Tuscan capped baseboards, Tuscan-moulded stepped door surround and cyma moulded stepped window surrounds seem to date from the

original house. The closed door surround is stepped, but is prominently ogee moulded and dates from the Vaux, Withers alteration even though it includes a Tuscan-moulded 2½ panel single face door from the original house. The simple mantel is Gothic in style and dates from the Vaux, Withers alteration and is an obvious attempt at modernization at that time. There is an accessory hallway between it and the northwest chamber which leads to the back stairway. Prior to the Vaux, Withers northern addition there appears to have been no place for it to lead to as the Federal house ended at the north wall of these chambers. The different door and window surrounds suggest the northeast chamber was altered at the time the hallway was built and that originally it included the hallway. In this case the northeast bedroom doorway would have been at the present junction of the principal and collateral hallways. When the north addition was built the floor plan shows this passage extending to a bedroom and a range of utility rooms, i.e., sewing room, bathroom, linnen (sic) room and a seamstress room. These all survive today, although the utility rooms have been substantially altered. The north window has quotations signed by "Raleigh" and "Elizabeth R (I)" scratched in the glass pane. These incised quotes cannot be attributed or dated.

NEW NORTHWEST BEDROOM

The new northwest bedroom is entirely in the Vaux, Withers addition and retains its period flavor which includes prominently moulded door and window surrounds, the latter with panels beneath, stepped baseboards and four-panel ogee moulded door. The period moulding of the east-west hallway doorways was removed in the 1960's and strips of lathing applied to conceal the join. A similar alteration was made in the small chamber at the east end of this passageway, the original "seamstress room." Beyond the seamstress room a covered passageway, now a bath, connects with the upper storey of the 1869 detached kitchen. There are two small rooms here, both intended for male servants. The original Vaux, Withers floor plan does not show a second floor level for the connecting passage. The space obviously existed but the doorways to it at each end almost certainly did not, as in a Victorian household there would never have been a connection between the bedrooms of male and female servants.

ATTIC

The entire attic from the floor up dates from the Vaux, Withers alteration as the result of the substantial redesign and rebuilding of the early roof. According to the Vaux, Withers floor plan a central passage extended from north to south the entire length of the original house. The space to the east of this passage was to be reserved as an unfinished garret, as it remains today. Since the framing in this space is exposed the notches may be seen in the original plate from which the rafters of the original roof were sprung. These were set on 20-inch centers. A stairway extends from the garret to an upper garret in which the mansard-like quality of the present roof interior may also be seen. The portions of the original chimneys which extend through the upper garret were probably exposed in the original house.

The Vaux, Withers floor plan called for the continuation of the original curving center hall stairway to the third floor garret dividing it into two separate rooms. This apparently never was executed and the present principal attic doorway presumably dates from the Vaux, Withers alteration. For some reason a portion of its stair rail has been altered and some of the balusters have been shortened to permit the

occasional removal of this section of rail. The chamfered rail and the tapering lamb's tongue and chamfered newel both have been sectioned to permit this removal.

The Vaux, Withers floor plan provides for three bedrooms along the west side of the north-south passage. All survive essentially unchanged and retain their original floors, baseboards and ogee moulded door-and-window surrounds. The southernmost chamber has access to a chimney flue and retains the chimney opening for a small iron stove.

There is a large bedroom at the north end of the central passage in the west end of the Vaux, Withers northern addition. With the possible exception of its hardwood floor this room remains unchanged. It is much larger and far more elaborately trimmed than the three bedrooms over the original Federal house. It was probably designed for use by an adult member of the family or even as a study as it retains a large original built-in bookcase.

To the rear of the north addition, at the upper end of the back stairs, but two steps below the principal attic floor level, there are two small bedrooms for female servants. Except for later hardwood flooring these date from the Vaux, Withers alteration and have survived unchanged.

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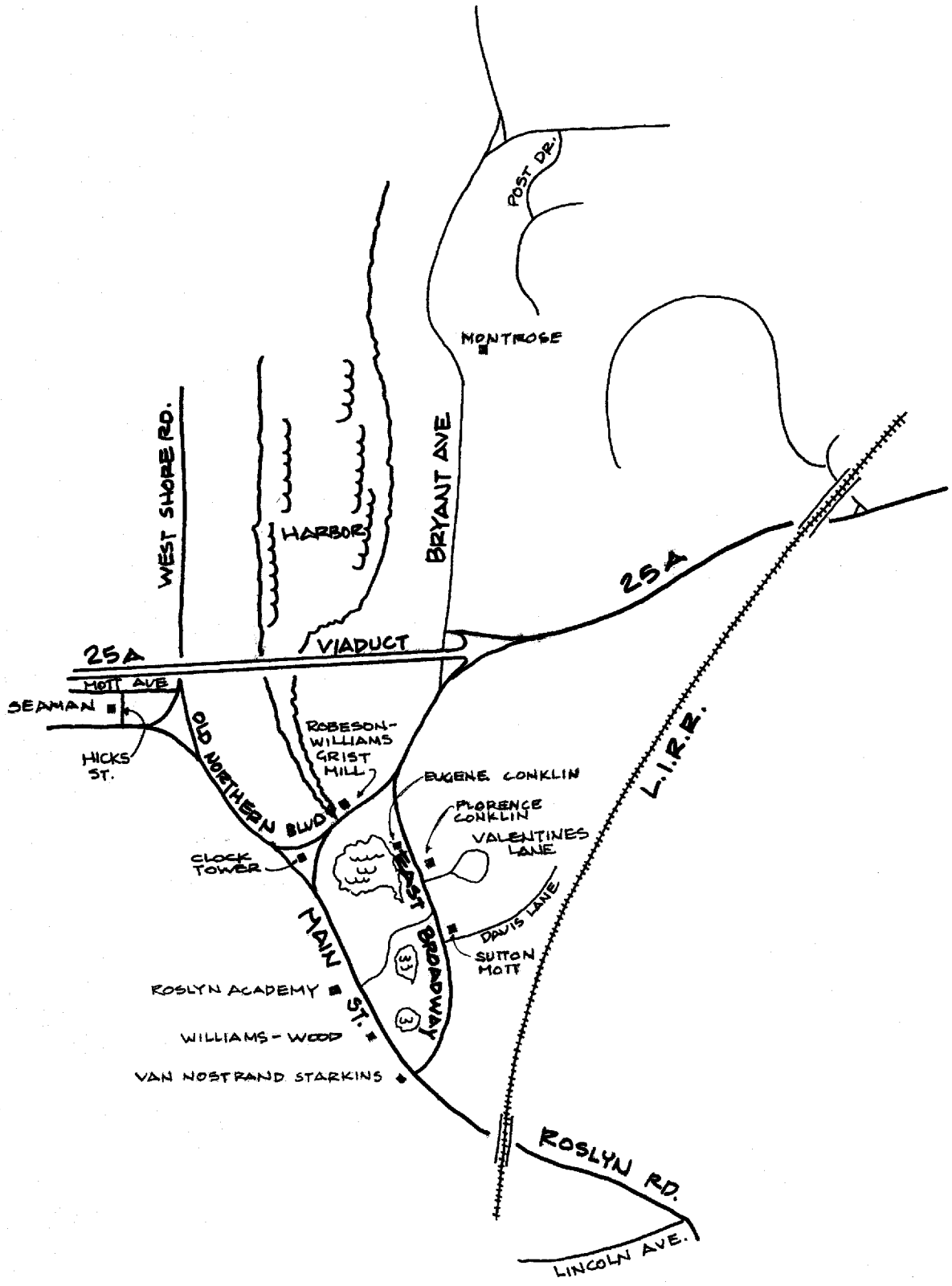
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