

Roslyn Landmark Society
Annual House Tour Guide.



June 3, 1978
10:00-4:00

The Van Nostrand-Starkins House, ca. 1680

***HOUSES ON TOUR**

"HILLSIDE"
THE VALENTINE-POLLITZ FARM
West side of Main Street Between #36 and #60
Pages 11 to 13

AUGUSTUS WILLIAM LEGGETT TENANT HOUSE
25 Glen Avenue, Roslyn
Pages 14 to 17

THOMAS P. HOWARD HOUSE
30 Glen Avenue, Roslyn
Pages 18 to 23

GEORGE ALLEN TENANT HOUSE
36 Main Street, Roslyn
Pages 24 to 31

OSCAR SEAMAN HOUSE
72 Main Street, Roslyn
Pages 32 to 35

OAKLEY-EASTMAN HOUSE
75 Main Street, Roslyn
Pages 36 to 47

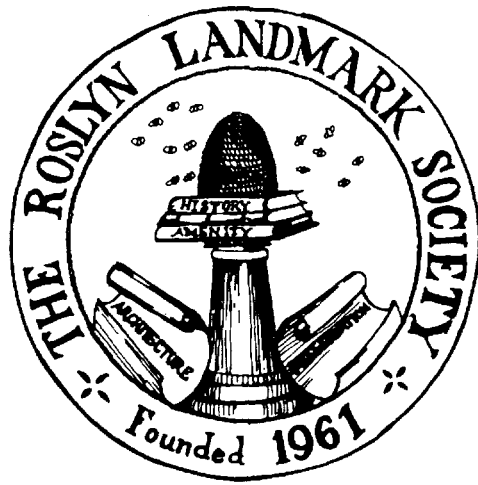
OLD PRESBYTERIAN PARSONAGE
115 Main Street, Roslyn
Pages 48 to 52

SAMUEL DUGAN I HOUSE
148 Main Street, Roslyn
Pages 54 to 61

WARREN S. WILKEY HOUSE
190 Main Street, Roslyn
Pages 62 to 77

***PLEASE**

NO CHILDREN UNDER TWELVE
NO SPIKED HEELS (PINE FLOORS)
NO SMOKING WHEN IN HOUSES



Editorial Board

Architectural Text:	Roger Gerry, Peggy Gerry
Historical Text:	Leonard Wanzor, Jr.
Editing and Layout:	Jean Chapman, Mary Ann Brandl
Plates:	Guy Frost, John Collins
Lithography:	Michael Wayne

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REFERENCES

The following is by no means a list of all the reference material available. However, most of the publications included are more or less easily obtainable and, between them, include much of the known information concerning Roslyn's architectural past. 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, (DeWitt & 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, 1864).

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).

BIOGRAPHICAL ACCOUNTS:

- Onderdonk, Benjamin Tredwell (Bishop): Holographic letter to Mrs. Eliza Leggett written on Feb. 3, 1851. The original manuscript is on file in the Morton Pennypacker Collection of the East Hampton Free Library and describes life in Roslyn between 1796 and 1811. Bishop Onderdonck's letter was printed in *The Roslyn News* for July 3, 1903.
Valentine, T.W.: *The Valentines in America: 1644-1874*, (Clark & Maynard, New York, 1874).
Munsell, W.W.: *History of Queens County, New York*, (W.W. Munsell & Co., New York, 1882).
Wilson, James G. & Fiske, John: *Appleton's Cyclopaedia of American Biography*, (D. Appleton & Co., New York (1887).
Skillman, Francis: Letter to *The Roslyn News* in 1895. We have had access to typescript copies only and have never seen either the original manuscript or the original printed text. For this reason copy errors should be suspected, i.e., "east" for "west" and vice versa. The letter describes life in Roslyn between 1829 and 1879. Additional Skillman material, mostly referring to the present Village of Roslyn Harbor, is available in the Bryant Library.
Chapman Publishing Co.: *Portrait & Biographical Records of Queens County, New York*, (New York & Chicago, 1896).
Hicks, Benjamin D.: *Records of the Town of Hempstead and South Hempstead*, Vol. 1 thru 8 (Published by the Town Board of North Hempstead, New York, 1896.)
The Federal Census, published every decade, beginning in 1790.

NEWSPAPER ACCOUNTS:

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

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

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

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.: *North Shore Heros*, published by the author, 1976.

ROSLYN ARCHITECTURAL HISTORY

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

Historic knowledge concerning individual houses, originally quite sketchy, has been expanding as the result of recent research. Sufficient has been learned to accomplish the inclusion of the Main Street Historic District in the National Register of Historic Places in 1974, and the East Toll Gate House in 1977. Preparation of data to support registration of additional Historic Districts is being undertaken. In addition, quite a lot has been learned about individual construction detail, largely as a result of exploratory and recording procedures used in the preparation of the Tour Guides (TG) as well as from stripping techniques used in the examination of the Van Nostrand-Starkins House (TG 1975-1976), the Robeson-Williams Grist Mill (TG 1976-1977) and the George Allen Tenant House (TG 1978) by John Stevens.

Almost sixty buildings exhibited on Landmark Society Tours since 1961 have been examined carefully and much useful architectural information has been gained. Some of this study has been conducted under the direction of professional architectural historians as Daniel M.C. Hopping and John Stevens. In addition, much can be conjectured by evaluating architectural concepts, construction techniques, and decorative details of the houses already studied and applying these criteria to the examination of other houses. Careful historic investigation of one house, as the study into the origins of the Van Nostrand-Starkins house by genealogist Rosalie Fellowes Bailey, has revealed data concerning the histories of other houses. Careful review of the early newspapers, i.e., The Roslyn Plain Dealer, published 1851-52, and the Roslyn Tablet, 1876-1877, has disclosed much detailed information concerning individual local buildings. In addition, a letter written to Mrs. Eliza Leggett in 1851 by Bishop Benjamin Treadwell Onderdonk, describing his boyhood in Roslyn during the late 18th and early 19th centuries, has been most useful in identifying structures standing at that time. In a similar manner a letter written by Francis Skillman to the Roslyn News (1895) describes the history of many houses standing in Roslyn during the period 1829-1879. In general, each building or house is exhibited for two consecutive years with the result that approximately half the buildings on each tour are being shown for the second time. One of the benefits of this system is that data brought to light after the first showing may be included in the description of the second showing.

The preparation of the 1976 Tour Guide produced at least two interesting conjectures of major consequence. It now seems obvious that Roslyn, long considered unique for its large content of early and mid-19th century houses, includes at least four major Federal Houses, i.e., the Anderis Onderdonk House (TG 1970-1971) known to have been built between 1794 and 1797; the Federal part of the William M. Valentine House (TG 1963), which almost certainly was standing in 1801 and possibly even three or four years earlier; the fire-damaged Francis Skillman House, now the Blue Spruce Inn, and the Federal part of the Valentine

Robbins House (TG 1976) which can at present be dated only architecturally but which certainly was built within a few years of the other three. It seems reasonable at the time of writing to assume that Onderdonk House was built first, then the Robbins House and finally the Valentine House although future investigation may alter this tentative sequence. What is more important is that it seems almost certain that all three were built by the same carpenter-builder whose identity at this time cannot be even conjectured. The gambrel-roofed Francis Skillman House (not studied) badly damaged by fire, may be a future member of this group. Measured drawings of the Francis Skillman House are being prepared by Alex Herrera working under the aegis of the Landmark Society. In addition there may be one or two more houses which so far have eluded notice. 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 John Valentine House (TG 1976), the John Rogers House (TG 1976-1977) and of the 1869 alteration of "Montrose" all are standing. While the existence of kitchen dependencies in other Long Island villages has not been studied, so far as we know it seems obvious that the local group was extremely large in comparison to the numbers in other places.

Apart from the large "summer seats" in Roslyn Harbor, only a few of the early Roslyn houses actually were designed by individual architects. Nevertheless, each house had an architectural concept which determined its appearance and function. The concept was frequently strongly influenced by the various published architectural works of the period, as Benjamin, Ranlett, Downing and Vaux, and, in other cases, was simply the result of a discussion between the owner and the carpenter-builder. Jacob C. Eastman may be the earliest identifiable local carpenter-builder. He is described in the article on Henry M.W. Eastman in "Portrait and Biographical Records of Queens County, N.Y.," as born in New Hampshire and practicing in Roslyn before the birth of his son, Henry W., in 1826. It is possible he was 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 1825-1875. An article in the Roslyn News for September 20, 1878, describing life in Roslyn fifty years earlier, states "Probably no builder erected as many of the existing dwelling houses, barns, etc. in this town as Mr. Wood." Thomas Wood is indicated on the Walling Map as the then owner of the Wilson Williams House at 150 Main Street which he purchased in 1827, according to an interview with his grandson Monroe Wood which appeared in the Brooklyn Daily Eagle for Sunday, August 17, 1913. In all probability he built the later (1827) half of it, as well as several other local houses which seem related to it. Later carpenter-builders were John 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. Two houses built by Stephen Speedling are on exhibit in the 1978 tour. These are the Presbyterian Parsonage (1887) and the Oscar Seaman House (1901). Speedling's carpentry shop still stands at No. 1374, Old Northern Boulevard.

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

Construction techniques are another important device in the dating of homes. Workmen trained in a country village were likely to use techniques of their apprenticeships. In sufficiently isolated communities, a workman might continue in techniques of the early working years of the elderly man who taught him. Reactionary techniques in one trade may appear side by side with relatively modern techniques in others, depending on the training of the man who did the work. In situations of this sort, the date of the house cannot be earlier than the introduction of the latest construction technique 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 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, as result of availability of out-of-date stock or re-use of earlier materials. "H" and "H-L" hinges and oval keyholes were used long after their use had been discontinued in metropolitan centers. Prior to about 1825 door locks were imported from England. After that date they were of local manufacture, some by A. Searing of Jamaica. Willowmere, a mid-18th century house, has locks installed circa 1830 made by Mackrell & Richardson of New York, and at least two more survive in the Wilson Williams house and the John Mott house.

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

As noted above, most of the early Roslyn buildings were designed by local carpenter-builders who, in some instances, worked from architectural pattern books. By the mid-19th century, the larger, more fashionable houses being built along the harbor must have been designed by architects, even though in some instances the quality of the building provides the only evidence for an architectural attribution. The earliest building designed by a known firm of professional architects was Christ Church Chapel (later the first Trinity Church, Roslyn) which was designed by McDonald & Clinton in 1862. An earlier suggestion had been made that the Roslyn Presbyterian Church be designed by an architect but this proposal was not accepted by the congregation. The earliest known published work is Frederick Copley's design for the derelict Jerusha Dewey house built in 1862 by William Cullen Bryant and published in Woodward's *Country Houses* (published by the authors, George E. and F.W. Woodward, New York, 1865, Pg. 40). Copley also published the design for Sycamore Lodge, still standing in Roslyn Harbor (TG 1961-62), in *The Horticulturist*, Vol. XX, 1865 Pg. 7 to Pg. 11 and reprinted in Woodward's *Country Houses* for the same year (Design #30, p. 139). Copley did not consider himself an architect but signed himself "artist." He is known to have painted at least one Roslyn landscape which, hopefully, will one day be identified. 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. XXVIII, #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." The Railroad Station is very close to the site of the former Warner house. Could the station also have been built in Warner's design? 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 included the Marble Collegiate Church as well as a number of buildings. 13 of these built between 1879 and 1895 survive in the "Soho Cast Iron Historic District" of which all but one have cast iron fronts.

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

Architects of national reputation continued to work in Roslyn almost until the present day. William Bunker Tubby, who was related to a prominent local family, did most of his important work in Brooklyn where he designed the Charles Pratt House, now known as the Bishop's House, in 1893, Wallabout Market and Tower, in 1896, and the library for the Pratt Institute, also in 1896. He also designed a group of five Brooklyn Carnegie Libraries in 1904. His activity was not limited to Brooklyn, as he was the architect of the Newark City Hall in 1901, the Nassau County Court House in 1899 and its addition in 1916. He designed three major buildings in Roslyn, all in the Colonial Revival Style. These are the Roslyn Presbyterian Church, 1928, the Roslyn National Bank and Trust Co., 1931, and the Roslyn High School, 1926. Unfortunately the latter was recently demolished to make way for the new high school. The Roslyn Presbyterian Church survives with some additions. The Roslyn National Bank and Trust Co. has recently been restored, using Tubby's original plans and elevations. The completed restoration serves as the office of Paul L. Geiringer Associates and represents an outstandingly sympathetic restoration of an early 20th century building. The architect 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 are exhibited on the current tour. Carpenter-builder Stephen Speedling was the principal exponent of the style locally. The Queen Anne Revival was a mixed style, established by the 1870's in England, by a group of architects under the influence of William Morris Arts and Crafts Movement, and first represented by the architect innovators Phillip Webb (Red House, 1859) and Eden Nesfield (Longton Hall, 1860). The style was internationally popularized by the work of Norman Shaw (Glen Andred, 1867).

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

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

In conclusion, it should be mentioned that the buildings on exhibit have been selected to demonstrate the continuing story of Roslyn architecture, and to indicate various interesting inconsistencies of architectural concept, construction methods and decorative detail. Many more equally interesting 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.

“HILLSIDE“
The Valentine-Pollitz Farm
West Side of Main Street between #36 and #60

This account does not describe a house but itemizes the common history of the Leggett and Howard houses, descriptions of which follow. It also provides the opportunity to insert the Caleb Valentine House into the historical record.

The land on which the two Glen Avenue houses stand, high above the rooftops of the houses on Main Street, has a long and rich history that relates closely to the Grist Mill, the paper mill, and the houses on the west side of Main Street from No. 110 north to the George Allan house at 36 Main Street.

According to Francis Skillman, Caleb Valentine built a house on the west side of Main Street around 1800-1810. Caleb Valentine, born in 1767, was the brother of the William Valentine for whom the William M. Valentine House (Roslyn Village Hall) was built around 1800. According to recurring local tradition, mentioned by Benjamin Tredwell Onderdonk, Francis Skillman, and the Roslyn News in the 1880's, Caleb Valentine's house stood below the two houses shown on the tour. It burned down in a spectacular blaze early in February 1887. The likelihood is that Caleb Valentine's house (which is known to have been three stories high and "forty feet square" according to an advertisement in the *Roslyn Plaindealer* for July 11, 1851) was a building of comparable quality to the William Valentine house, and it may have been one of the group of local early Federal houses (including the William M. Valentine house, the Anderis Onderdonk House, the Valentine-Robbins house, and possibly the Robbins-Skillman house (Blue Spruce Inn) tentatively attributed to a single unidentified builder.

It is not quite clear how Caleb Valentine assembled his property, though he did purchase tracts of land in this vicinity from Hendrick Onderdonk, John M. Smith and John H. Williams, in 1801, 1812 and 1815. Francis Skillman says Valentine spent around \$5000.00 in grading his site—a princely sum which would be worth more than ten times as much today. Valentine's purchase from John M. Smith included a grist mill—perhaps the Robeson-Williams mill, whose title has a gap between 1801 and 1828. However, the mill ledgers from 1803-1832 survive when the mill was operated and presumably owned by Hoogland, Coles and Underhill. There was another grist mill in the Village, somewhere in today's park, which was mentioned by Benjamin Trewell Onderdonk in his 1851 letter to Eliza Leggett. This second mill may have been the one operated by Caleb Valentine.

Another local tradition recorded by Francis Skillman is that Caleb Valentine built a "tenant house" for his millwright. Skillman notes that the tenant house was "now" owned by George Allen, in which case it would probably be the Allen house at 36 Main Street, recently damaged by fire and now being restored by Dr. and Mrs. Roger G. Gerry. Skillman, whose descriptions of local traditions still remembered by Roslynians in the 19th century usually turn out to be true, wrote that John Willis later lived in Caleb Valentine's house, which, if true, strengthens the case for its having been just south of No. 36 Main Street. The exact location of the Caleb Valentine house has not been determined. The Beers-Comstock Atlas of 1873 shows a hillside house belonging to O.W. Pollitz between and behind Nos. 36 and 60 Main Street. The Walling Map of 1859 indicates it in a slightly different place. There exists, today, a stone stairway on the west side of Main Street that leads to a plateau supported by a stone retaining wall about 150 feet long. This is apparently the site of

the house shown as O.W. Pollitz on the 1873 Atlas; and it may well be the site of the Caleb Valentine house.

Benjamin Allen was the next known owner of the Caleb Valentine property on Main Street. Tantalizingly, neither Allen's deed of purchase for this site, nor for the Robeson-Williams grist mill, which he owned from an unknown date after 1801 through 1828, has been discovered. It is just possible that the deeds are one and the same, and that Caleb Valentine did in fact own the Robeson-Williams grist mill for a time.

At any rate, on November 15, 1828, Allen sold half-interest in the grist mill, together with the Caleb Valentine house and lands, to John Willis (Queens Co., Liber X of Deeds, pgs. 425 and 428), who was shortly to become the developer of Main Street's late-Federal period west side.

In 1835 Willis, who lived in the Caleb Valentine house, began to sell off Main Street building lots south of his dwelling house to James Smith, Epenetus Oakley, John Mott, Moses Rogers and probably others. In 1839 he sold the Caleb Valentine house to John Sampson (Queens Co., Liber ZZ of Deeds, pg. 356, 5/1/1839).

Augustus William Leggett*—William Cullen Bryant's associate on the *Evening Post*, co-founder of the *Roslyn Plaindealer*, and Eliza Leggett's husband—purchased the Valentine house from Sampson in 1841 (Queens Co., Liber 98 of Deeds, pg. 378) and it presumably was his residence until he sold it to Sherman Stevens of Pontiac, Michigan, in 1852 (Queens Co., Liber 98 of Deeds, pg. 378, 5/1/1852). Leggett's name for the house was "Hillside". The Leggetts had moved to Michigan after the sale of the *Plaindealer* in 1852. An advertisement in the *Plaindealer* July 11, 1851, mentions the existence of "two good tenant houses" on the "Hillside" property. Presumably one of them is the house at 25 Glen Avenue.

Four years later Stevens sold his land to Mary Margaret Pollitz, wife of Otto William Pollitz, of Brooklyn (Queens Co., Liber 156 of Deeds, pg. 72, 5/1/1856). A few months later Mrs. Pollitz added an adjacent tract purchased from Henry Western Eastman (Queens Co., Liber 156 of Deeds, pg. 70, 11/3/1856) and the "farm" thus assembled was 70 acres of land that ran behind Main Street. The tract had a frontage of about 120 feet on Main Street in front of the Caleb Valentine House, but the lane now named Glen Avenue afforded the house an approach that could be used by horses and wheeled traffic.

John Codman Pollitz, a member of the family, was active in fund raising for the original Trinity Episcopal Church (for which a cornerstone had been laid in 1835 but which remained unbuilt until 1862). Pollitz, who enlisted in the Union Army just before the Civil War, presented his accumulated Army pay to Trinity's congregation as a contribution for the purchase of a bell for the new church. Ironically, Pollitz died at New Bern, North Carolina before the end of the war and according to tradition his funeral was the first occasion on which the bell was rung (TG 1969-1970).

The house at 25 Glen Avenue, whose architectural characteristics are described below, was probably built during the time that Augustus W. Leggett owned the

FOOTNOTE: Augustus William Leggett probably was the individual who named Roslyn in 1844. It has long been known that a committee which included William Cullen Bryant, Parke Goodwin, Augustus William Leggett and others met to select a new name for the Village of Hempstead Harbor. According to a letter to the *Roslyn News* by M. A. Leggett, Augustus William Leggett's son, dated March 1, 1920, this meeting was held at his father's house and he, as a small boy, was present. He specifically states that it was "Augustus William Leggett who suggested the name." I know of no other account in the many descriptions of this renaming procedure in which the suggestion of the name "Roslyn" is attributed to a single individual. (RGG)

property and lived in the Caleb Valentine house. The Pollitz family also lived long in Caleb Valentine's house—were, in fact, probably the last owner residents it had. Though they sold their farm in 1882, it had so long been known as “the Pollitz place” that even today a few people still use that name for the area.

Mary M. and Otto W. Pollitz sold the entire 70 acre farm to Colonel Aaron A. DeGrauw of Jamaica in 1882 (Queens Co., Liber 597 of Deeds, pg. 234). Two newspaper notices of DeGrauw's purchase add that there were at the time “large buildings” standing on it, and that DeGrauw had immediately proceeded to have a New York landscape gardener lay out the entire farm to include a site for a public park, and lots for “several handsome cottages” which were to be built “in the near future,” (*Roslyn News*, 7/15/1882). The Thomas P. Howard house may have been one of them. If so, it was the only one to be built.

As early as 1886 social notices appear in the *Roslyn News* announcing the arrival of tenants who rented apartments in the Caleb Valentine house which continued to be called “the Pollitz place.” Among the tenants were a Mr. C.C. Little, and a Mrs. J.B. Robedee.

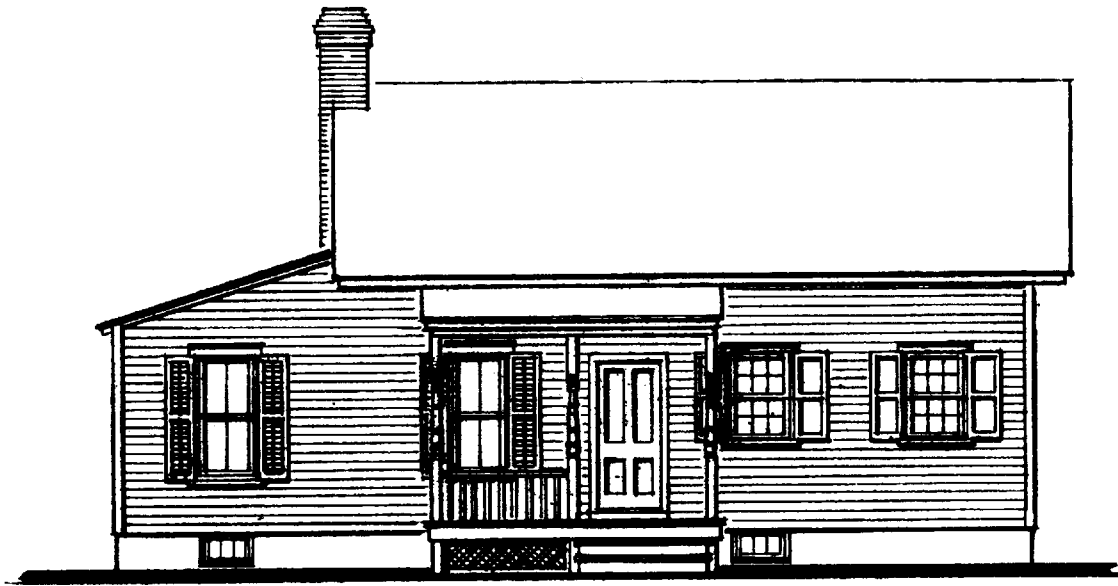
Early in February 1887, the *Roslyn News* recorded the destruction by fire of the old house (2/5/1887). According to the paper, the blaze began in the third floor apartment occupied by Mrs. Robedee. Firemen from the Rescue Hook and Ladder Co. No. 1, then located nearby, saw at once that the Pollitz house was beyond saving, and concentrated their efforts on adjacent Main Street buildings, all of which survived.

In the spring of 1889 the Roslyn Heights Land and Improvement Company published a real estate map, drawn by surveyor William Hawxhurst, showing a proposed layout which included not only the neighborhood bisected by Warner Avenue, Garden and Willow Streets today; but Glen Avenue intersected by a network of little curving lanes with building lots laid out upon them that got no further than the mapping—with one exception. (A copy of this map is in the Local History Collection of the Bryant Library).

In August 1889, the Roslyn Heights Company sold an acre-and-a-half parcel to Thomas P. Howard of Roslyn, (Queens Co., Liber 791 of Deeds, pg. 114, 8/30/1889). The cottage at 25 Glen Avenue (Pollitz I House) was standing when Howard bought this land; and it is most likely that Howard built the taller, newer house at No. 30 Glen Avenue shortly after he bought the parcel.

During the 1890's Howard's acre and a half was purchased by Lewis H. West, and by 1906 West advertised it, with two dwellings and “excellent building sites,” for sale (*Roslyn News* 3/5/1906). He did not sell it at that time though and the dwellings were apparently rented separately. An advertisement clipped from a newspaper of 1908 or 1909 mentions the tenancy there of Dr. William Miles, and of Mr. and Mrs. Henry H. Wikel. Mrs. Wikel, under the name of Anna Hamlin Weikel, was the author of a series of novels for girls called the “Betty Baird books,” published by the Boston firm of Little, Brown & Co.

In 1913 Lewis West died intestate, and the property passed to his widow Eliza K. West (Nassau Co., Liber 354 of Deeds, pg. 1, 10/2/1913). She sold it in 1920 to William M. and Etta A. McGee (Nassau Co., Liber 593 of Deeds, pg. 250, 4/30/1920), who sold it two years later to John and Helga Anderson (Nassau Co., Liber 732 of Deeds, pg. 246, 8/1/1922).



A. W. Leggett Tenant House
(1840-1850) as it appeared circa 1880

AUGUSTUS WILLIAM LEGGETT TENANT HOUSE
25 Glen Avenue
Residence of Mr. and Mrs. Walter F. Ogle

This house was built before 1851 as a small cottage, and called a tenant house by Augustus William Leggett, who advertised his estate, "Hillside," for sale in July of 1851. At that time Hillside's main house was the Caleb Valentine house, which burned down in 1887.

The Leggett cottage and the Howard house were in common ownership until 1942, when John and Hela Anderson sold this building to Albert and Mary Pagnotta (Nassau Co., Liber 2519 of Deeds, pg. 168, 1/7/1942). From the Pagnottas it passed in 1956 to Mr. and Mrs. Walter Ogle, its present owners (Nassau Co., Liber 6084 of Deeds, pg. 427, 9/6/1956).

The house is superbly sited at the south end of Glen Avenue on a hilltop overlooking the Village and the entire Hempstead Harbor. Actually one has the feeling that time has been forgotten here and that few changes have taken place during the past century.

Actually, the architectural history of the Leggett Tenant House is extremely difficult to evaluate. The entire interior is covered with 20th century sheathing and the tiny attic is not accessible. In addition, the exterior has been extensively, perhaps entirely, resheathed. However, with all the many changes it is a delightful house and well worth the climb up the hillside to visit.

At first glance the house is a one and a half story gable-ended building with a ridge that extends from north to south. It is four bays wide and one bay deep and is sheathed with novelty siding. There is a 2/2 roundheaded window in the north gable field and a pair of interesting looking gable-ended dormer windows with round-headed 6/6 sash in the east slope of the steeply pitched (90-100°) roof which has overhanging eaves with the rafter ends exposed under the east and west slopes. There is an exterior brick chimney with a decorative cap, obviously of late 19th century work, which crosses the ridge of the south gable field. This appears to be original construction as a small eccentric gable window is located to the east of the chimney. There is a large shed-roofed lean-to connected to the south end of the house. A smaller shed-roofed addition is attached to this which appears to date from the mid-20th century, as does the small west addition near the back door.

To the aforementioned architectural characteristics simple exterior trim has been applied around the outer faces of the door and window openings. There also are undecorated cornerboards approximately 3" in width. There is no water table although there may have been at one time. Part of the foundation viewed from the exterior is brick but most is concrete block dating from the mid-20th century. There is a simple 3-light cellar window in the east front and a similar 3-light "eyebrow" window, partially concealed by a modern exterior brick chimney beneath the roof overhang of the west wall. There is a small shed-roofed (east) porch, the roof of which is supported by three turned columns of the late 19th century.

When one looks closely, however, it is apparent that, while the sash of the two small ground windows north of the east (front) doorway are of the 6/6 type, the much larger window south of the doorway has 2/2 sash. There is a similar 2/2 window in the east wall of the south lean-to. More difficult to find are the remains of the south cornerboard in the west wall now partially buried by the small mid-20th

century west wing. These clues suggest that the original house was very small; actually 15 feet 4 inches from north to south and 15 feet 7 inches from east to west. The 6/6 windows obviously date from the original house and the 2/2 from a later alteration. Since the novelty siding is continuous across the east front this must have been applied since the house was enlarged. The missing water table suggests resheathing not only of the east front but also of the remaining exterior walls. Since the round-headed east dormer windows are sited in both the old and new parts of the east roof slope they could not date from the original house. Their "Colonial Revival" flavor also rules out their dating from the building of the south addition so they must represent an early 20th century alteration.

Examination of the cellar substantiates these findings. An early cellar bulkhead survives in the modern (most southern) of the two lean-tos. The west wall of the bulkhead is of rubble construction and is a continuation of the west cellar wall. However, the foundation stones of this fully excavated part of the cellar are very small and cemented together. This construction technique actually resembles a large "aggregate" type of construction rather than the true rubble of the mid-19th century. The sawn floor joists apparent in this part of the cellar extend from east to west, are 1 $\frac{3}{4}$ inches by 7 $\frac{3}{4}$ inches in cross section and are set on 18 $\frac{1}{2}$ inch centers. The flooring above is modern. This fully excavated portion of the cellar occupies the entire area beneath the south end of the gable-ended house including the front doorway site and the entire large south lean-to, all constructed as a single unit. The area north of the cellar foundation is not excavated and only a shallow crawl space survives. The east, north and west walls of this foundation are of characteristically mid-19th century construction, i.e., relatively large stones which have been carefully fitted utilizing a minimum of mortar. The rubble originally extended up to the grade only and the area between the grade and the sills was brick filled. Some of this brickwork apparently deteriorated and was replaced by concrete blocks set atop the original rubble. The entire south wall of this foundation is now missing and not even the south sill remains. Since the 1 $\frac{3}{4}$ inch by 7 $\frac{3}{4}$ inch sawn floor joists set on 18 $\frac{1}{2}$ inch centers extend from east to west it was possible to remove the south sill and the exterior wall above. The flooring above dates from the mid-20th century. Careful examination of the crawl space and all three surviving early foundation walls fails to disclose the foundation of the chimney or of a hearth so these structures must have been located in the now missing south wall.

These findings confirm those identified above. The original house which probably dated from the second quarter of the 19th century was very small, i.e., 15 feet 4 inches by 15 feet 7 inches. It falls squarely within the A. W. Leggett period of ownership (1841-1852). It had main storey windows of the 6/6 type and apparently was two bays wide by one bay deep. The chimney probably was set inside the south exterior wall. The location of the original doorway is unknown as is the location of the original stairway which probably was little more than a ladder wrapped around the chimney. Presumably there were 3-light "eyebrow" windows in the east and west fronts, one of which has survived. The round-headed window opening in the north gable field probably dates from the original house although the sash has been changed. Originally there probably was a duplicate in the south gable field. In many ways this small "copyhold" resembles the even smaller Captain Jacob Kirby Cottage (TG 1974-75) which was only 14 $\frac{1}{4}$ feet square. With its 6/6 principal sash and evidence of "eyebrow" windows the early part of the Leggett house probably is the earlier of the two and most likely dates from the 1840's.

This small house was almost certainly one of the two Augustus William Leggett tenant houses mentioned in the *Roslyn Plaindealer* advertisement for July 11, 1851 (Vol. 2, #1) in which Mr. Leggett offers the principal house "Hillside," and land for sale. The surviving small tenant house probably was built during Mr. Leggett's ownership.

Probably about 25 or 30 years after the original "copyhold" house was built it was enlarged by two bays (the present front doorway and window south of it) and the roof extended southward continuing the original ridge. In addition a large shed-roofed wing was constructed in the south end of the new extension. This work probably was completed during the final quarter of the 19th century. It may represent the work of Thomas P. Howard, who bought it during the right period (1889) and built the house next door which utilizes similar interior trim. All the original windows in the late 19th century addition are of the 2/2 type including those in the shed-roofed wing. A new brick chimney with a cap of the period was constructed outside the new south wall but, obviously, inside the wing. To get daylight into the upper floor of the new addition a small window was inserted in the south gable field east of the chimney. This late 19th century addition with its shed-roofed wing more than doubled the floor area of the original "copyhold" house.

There is little to write about the interior of the house because of the many 20th century changes. However, all the door and window surrounds in the late 19th century addition and wing are faced with the same characteristic late 19th century mouldings having rondel corner blocks. The trim in the main living room, the principal interior space of the early "copyhold" house, dates from the early 20th century. Oddly enough, the bedroom over it is trimmed with moulding similar to that used in the late 19th century part of the house. This has rondel type corner blocks but otherwise is not identical to the trim of the late 19th century employed elsewhere. Probably it is later in date than the addition and wing trim. Incidentally, the knee walls in the upper storey are shallower than in the Captain Jacob Kirby Cottage and the rooms created are less commodious even though the floor area is greater. The two attractive round-headed dormer windows are a 20th century effort to admit more light into these rooms and create a feeling of greater space. Originally, of course, there were eyebrow windows in the simple loft which admitted light but which because of the shallow knee walls, may have rested on the flooring. Most of the baseboards throughout the house have been replaced with heating units. However, those which survived are untrimmed pine boards 6 inches in height.



Thomas P. Howard House
circa 1889

THOMAS P. HOWARD HOUSE
30 Glen Avenue
Residence of Mr. and Mrs. Paul Emmanuel

This simplified Queen Anne Revival (see Introduction) house is believed to have been built by Thomas P. Howard shortly after he purchased an acre-and-a-half parcel from the Roslyn Heights Land and Improvement Company in August, 1889, (Queens Co., Liber 791 of Deeds, pg. 114, 8/30/1889). The parcel included the Leggett cottage (25 Glen Avenue) which, at that time, was a much smaller house than it is today. Perhaps Howard lived there while his new house was under construction.

The Howard house and the Leggett cottage continued under common ownership until 1942. John and Helga Anderson, who had purchased both houses in 1922, sold the Leggett cottage 20 years later, keeping the Howard house for themselves until 1956. It was then bought by Alfred B. and Jeanne Edwards (Nassau Co., Liber 6107 of Deeds, pg. 86, 10/9/1956). In 1972 it was inherited by Alberta E. Parker (Nassau Co., Liber 8457 of Deeds, pg. 9) and in 1976 the house was acquired by Mr. and Mrs. Paul Emmanuel (Nassau Co., Liber 8918 of Deeds, pg. 50, 4/21/1976) after having been owned for a short period (8/21/75 to 4/21/76) as part of a larger holding, by Floyd Lyon and Roger Gerry.

The Thomas P. Howard house is a 2½ storey clapboarded house on a high brick foundation, the ridge of which extends from north to south. It is located near the top of a steep hillside overlooking Roslyn and is so sited that the rear (west) section of the first floor is below grade while the front (east) rooms are entirely above the grade. It probably was built by Thomas P. Howard in 1889 after he purchased the property. There is a facade gable which faces the east and a gable-ended ell which extends to the west. The house is three bays wide and essentially one bay in depth. It has a two-storey porch on the principle (east) front. The Howard house apparently was built in 1889 and has survived in a very largely unaltered state. A previous owner used the original kitchen as a furnace room when central heating was first installed. A small one-storey second storey (on grade) addition was constructed in the angle formed by the west front of the house and the west wing by Alfred Edwards about 1960. Apart from these and a few very minor changes in the floor plan over the years the house has survived intact and still retains most of its original siding, trim and flooring although considerable framing deterioration had occurred which has been corrected by the present owners.

EXTERIOR: The entire first floor, only part of which is above grade, is constructed of brick laid in American bond. The first storey windows are of the 2/2 type and conform to those of the rest of the house except for the double windows in the facade gable which are 1/1. There are brick arches set over the first floor window openings. All of the doors, interior and exterior, are the original and are of the four-panel, ogee-moulded type. The second storey front door has been modified and some of the panels replaced with glass. The first floor front door was glazed in its upper part originally. When the house was acquired by the present owners the first floor door opened outward and was hung on blacksmith-made strap hinges. These have been placed on a contemporary storm door and the panelled door rehung to open inward. Both the front (east) doorways open to a two-storey shed-roofed porch which is supported by square piers below and turned columns above. The porch had deteriorated badly and has been completely rebuilt, slightly deeper than the original, using the original porch columns and railing. Originally, as today, the upper porch

could be entered only from the house. However, for many years there was an exterior stairway at the north end of the porch which provided access to the upper level from the ground. This was removed by the present owners. Originally, both levels of the porch ceiling were enclosed with narrow strip wainscot. It is the intention of the present owners to replace this.

The central brick chimney has a characteristic cap of the period. This had deteriorated badly and has been restored by the present owners. The west exterior chimney was constructed in 1976. The second storey is clapboarded on all four walls up to the gable fields. The west wall is partially sheathed with novelty siding which may have originally sheathed the entire wall. The clapboards are trimmed with undecorated corner boards and a plain water table. Above the second storey all the gable fields are sheathed with chamfered butt wood shingles to simulate hung tiles in the so-called Queen Anne Revival Style. These are capped by an overhang, the soffits of which are sheathed with strip wainscotting. This roof had deteriorated badly and much of the overhang was missing and many of the rafters badly rotted when the present owners purchased the house in April 1976. All this damage has been painstakingly and accurately restored. The four-panel ogee moulded door which provides access to the second storey level in the north wall of the ell is the only outside door which retains all its wooden panels. The house apparently never had shutters.

INTERIOR: Originally the entire house had virtually the same floor plan on each of the three floors, i.e., a narrow central hallway almost entirely filled with a boxed-in stairway and a landing at each level; a large chamber north and south of the stairway, each of which was entered by a doorway from a landing, and an additional small chamber on each floor of the west ell. Most of this original floor plan has survived although there has been an addition at the second storey level and some of the third floor spaces have been slightly modified.

The interior trim is quite elaborate but characteristic of the period. All the unstepped baseboards have survived. These are capped with a modified ogee moulding. All the door and window surrounds are trimmed with the same moulded facings which are capped in their upper corners by turned rondels. All the door facings are based upon simple plinths, the height of the unmoulded part of the baseboards. The windows in the principal rooms all are panelled beneath utilizing quarter round mouldings around the panels. In secondary areas there is a strip of moulded window facing set horizontally beneath the window sills. Most of the original decorated cast iron window latches have survived and replacements are being collected to replace those which have been lost. Except for the first storey all the original five inch yellow pine flooring has survived. The original black porcelain door knobs have survived in large part. Most of the decorated embossed copper backplates have survived in their original locations.

DINING ROOM: This room probably was the original kitchen and had been converted to a furnace room by a former owner. The present owners excavated a new space for the furnace by increasing the area beneath the west ell. Since the former kitchen was badly deteriorated as the result of rot and oil spills the only salvagable architectural characteristics are the deep window reveals. The chimney breast was widened in 1976 to accommodate the oak "Colonial Revival" mantel and over-mantel (ca. 1890) donated by the Roslyn Preservation Corporation. Oak panelling of the same source and date as the mantel also was made available by Roslyn Preservation and may be installed during the current year. A brick-lined fire

box has been created for use with this Colonial Revival mantel even though no "open" fireplaces existed in the original house. The mantel, over-mantel and panelling all were found stored in the Wilson Williams house when the latter was purchased by the Roslyn Preservation Corporation. Presumably they descended in the Eastman family and may have come from the house of the late George Eastman in Garden City. The pine flooring in the dining room was installed in 1976.

KITCHEN: The kitchen is located across the hall from the dining room. This room had been divided into two small rooms by a previous owner. These later additions were removed in 1976 and, again, the chimney breast widened to create an open fireplace. In this case the very simple pine Tuscan moulded mantel (circa 1850) was obtained from the Landmark Society's stockpile. It originally came from the Golden Farm in Southold, now demolished.

LIBRARY: This room, on the north side of the stairway on the second storey, was the original living room. The pine mantel has fluted colonettes which support consoles upon which the moulded edge, square cornered mantel shelf rests. There are meandering designs in the Eastlake style carved in the mantelbreast. This mantel is original to the house. However, it never had a hearth and actually did not surround a fireplace. Originally a small cast iron coal stove stood in front of it. The present owners have replaced it with a reproduction wood-burning stove. The original fireplace cupboard survives next to the mantel. The entrance to the upper porch is located between the library and the living room.

LIVING ROOM: This room is located on the south side of the stairway on the second floor. It retains its original chimney contour which projects into the room but which has not been fitted with a mantel. A free standing coal stove originally stood in front of the chimney. Most likely this room was the original master bedroom. At the west end of the original room the ceiling has been dropped to permit the insertion of a steel I-beam which extends north and south at the site of the original exterior wall of the house. The area to the west which has a lowered ceiling is the interior of a small wing added during the mid-20th century by Alfred Edwards. The present owners installed the I-beam and removed the wall to provide for a continuous large room.

SECOND STOREY WING CHAMBER: Originally this room occupied the entire floor area of the ell. Its original purpose is not known but it was, for a time, used as a kitchen when the house was divided into two apartments. It is the only second storey room which is not panelled beneath the windows. It retains all its original trim and was divided into an entrance hall and powder room-to-be in 1976. These changes have required the fabrication of matching facings and mouldings all of which were specially made.

THIRD STOREY: All the original baseboards, flooring and four-panel ogee moulded doors have survived. The windows on this level are not panelled beneath the sash but are trimmed by a matching facing strip set horizontally beneath the window sills.

NORTH CHAMBER: The north chamber, now the master bedroom, was the most damaged room in the house when the present owners acquired it in April 1976. Much of the major roof framing had rotted and collapsed as the result of a leaky roof valley. This damage was repaired in 1976. Originally this room was rectangular in floor plan. During 1976, the small hallway at the base of the enclosed attic

stairway was opened at its north end and closed at its south to bring the paired windows in the facade gable field into the master bedroom.

ATTIC STAIRWAY: The attic stairway is boxed in in the same manner as the two lower stairways. However, there is no decorative stringer running along the walls. In this case there is a triangular wooden block filling the wall angle of each tread-riser-joining. The north and south chimneys form a corbelled arch over the attic stairway to become a single central chimney. This architectural treat is unique in Roslyn. Small north, south and west attics, each with a tiny window in its gable field, may be seen beyond the chimney arch.

THE SOUTHWEST CHAMBER The southwest chamber is smaller in size today than it was originally, when it was even larger than the present master bedroom. As mentioned above, the small hallway at the base of the attic stairway originally was included in this room. In addition, the bath beyond it probably was part of this chamber originally. Incidentally, the window facings in the bath are identical to those in the rest of the house. However, this is a 20th century modification and the facings probably were taken from elsewhere.

WEST WING CHAMBER: There is a small bedroom in the west wing at the third storey level. This served as a kitchen during the time the house was divided into two apartments. It has been restored to its original function by the present owners and retains all its original architectural characteristics except for the closet which was added in 1976.

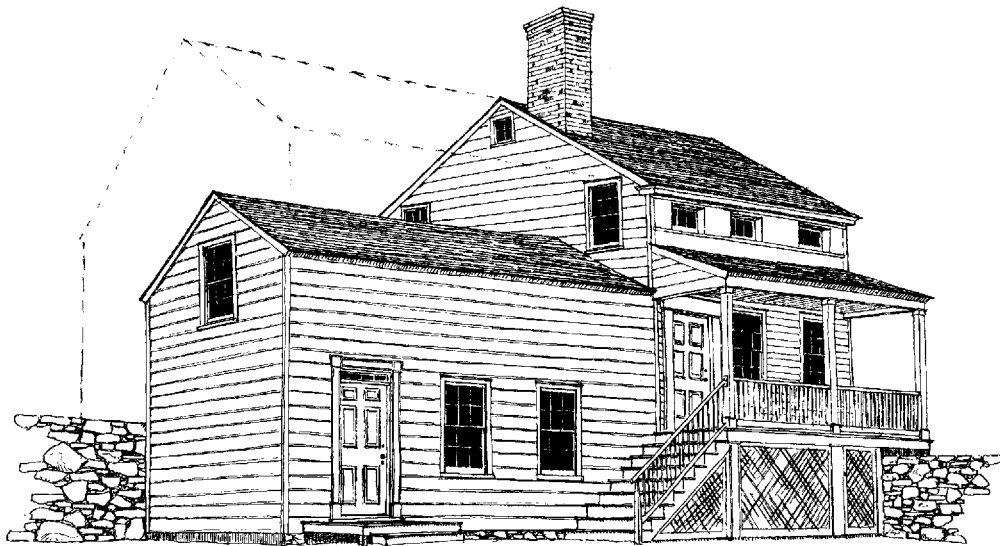
STABLE: The stable was built in 1977-78 on the foundation of the early carriage house. Little of the original building remained except for a fragment of early rubble wall to which later brick and concrete block had been added. A ruinous wooden shed dating from the period of the concrete blocks also survived. There is no other known record of the appearance of the original carriage shed. The present stable was freely derived from the Jerusha Dewey stable (TG 1978). It is three bays wide, clapboarded, has 2/2 fenestration and east and west facade gables.

The question may be raised as to why the owners did not build a frankly contemporary garage since so little remained of the original stable structure. The owners not only required garage space but also space for a workroom and for storage. They also wished to build an accessory building which would relate well to the original house. It is obvious they have more than satisfied their own requirements.

EPILOGUE

Sharon and Paul Emmanuel have owned the Thomas P. Howard house since April 1976. When they bought the house it was a rotted derelict with a collapsed roof which had not been lived in for a dozen years or more. Since their purchase the decayed framing has been repaired, the roof and two storey porch reconstructed and the entire interior of the house restored with a remarkably high level of accuracy. The only liberty they have taken was to widen the porch by two feet. One or two minor partitions have been relocated and the interior of the small wing, added by Alfred Edwards about 1960, has been included in the living room. The decayed plaster throughout the house has been replaced with sheetrock. The small cellar under the west wing has been dug out and additional cellar area excavated under Mr. Edward's small wing to provide an area into which the heating equipment could be relocated from the original kitchen. A new exterior chimney has been constructed

to provide a flue from this new location. Everything else has been rebuilt as it was originally. Each moulding and corner block is either the original or a precisely fabricated duplicate. Most of the work, apart from the chimneys and porch and roof rebuilding, has been done by the Emmanuels with a substantial muscular assist from Sharon's parents, Mr. and Mrs. Floyd Lyon. The restoration will be completed by the time of the 1978 house tour. It's a long hard climb up the hillside to the Howard house but it is well worth the effort.



George Allen Tenant House
circa 1830, as it appeared circa 1845.
Dotted line indicates the outline of the
surviving late 19th century alteration

GEORGE ALLEN TENANT HOUSE
36 Main Street
Owned by Dr. and Mrs. Roger Gerry

HISTORICAL BACKGROUND

The 1973 and 1974 "Annual House Tour Guides" include the following entry for the Epenetus Oakley house: "At the General Meeting of the Town of North Hempstead in April 1679, a 'hundred akers' of land on the west side of the harbor was granted to Thomas Willis, in whose family it descended for some time. In 1743, John Pine established a farm on the Willis tract, building the house north of the head of Main Street which survives as the Washington Manor Restaurant. A later owner of the property was Hendrick Onderdonk who, according to Francis Skillman, owned all the land on the west side of Main Street as far south as the south boundary of #110. It was not until the 1830's that this segment of the Willis tract, then owned by John Willis, one of the operators of a grist mill, was improved and developed. Willis straightened and widened Main Street from its northern end to at least the south line of #110, then known as 'Cider Mill Hollow,' and, in 1835, began to sell building lots carved from his hillside property, conveying the land upon which #76 and #72 now stand to Epenetus Oakley, a wheelwright, who built the original section of the house now #76 (Queens County, Liber TT of Deeds, pg. 274, 1 May 1835). On the same day in May, Willis transferred at least two other Main Street building lots, with a third following in the next year." These were sold to James Smith, John Mott, Moses Rogers and others. It seems likely that the two houses (#20 and #36 Main Street) shown on the Walling Map (1859) as belonging to George Allen were a part of this 1835-1836 transaction. George Allen actually may not have purchased the land at that time as he would have been only 24 years of age.

According to the description of "Hillside" (TG 1977-1978) Francis Skillman, an early historian, pointed out that Caleb Valentine, the presumptive builder of "Hillside" purchased land in this vicinity from Hendrick Onderdonk, John M. Smith and John M. Williams in 1801, 1812 and 1815, and that Caleb Valentine's purchase from Smith included a grist mill. Skillman also is credited with recording that Caleb Valentine built a "tenant house" for his miller and that this tenant house was later owned by George Allen and that John Willis later owned and lived in Caleb Valentine's house. It is further conjectured that the miller's house is the one which is now the subject of this article. This may very well be the case as Augustus William Leggett, who later owned the Caleb Valentine property and house and who named the latter "Hillside" clearly specified in his advertisement in the *Roslyn Plaindealer* for July 11, 1851, that the property included "two good tenant houses." One of these is located at 25 Glen Avenue (TG 1977-1978) and the house at #36 Main Street may have been the second. However, this would suggest that the George Allen holding shown on the Walling Map of 1859 was divided in 1851, a circumstance which seems most unlikely. Apparently Benjamin Allen, who was not an ancestor of George Allen, bought Caleb Valentine's building, and on November 15, 1828, sold a half-interest in the grist mill, together with the Caleb Valentine house and lands, to John Willis (Queens Co., Liber X of Deeds, pgs. 425 and 428) who was shortly to become the developer of Main Street's late-Federal Period west wide. All this fails to identify the transactions involved in the conveying of the two houses owned by George Allen in 1859 from Hendrick Onderdonk in 1801. However, it seems obvious that Caleb Valentine and others were involved in the transactions.

George Allen was born in 1811 and died in 1886, the son of John Allen (1774-1815) and Sarah Raynor (1774-1848) who were married in 1799. His mother's ancestor, Edward Raynor (1624-1685) founded Raynortown in 1659. This was re-named Freeport in 1850. His paternal grandfather, Andrew Allen (1730-1822) was born in Falkirk in Scotland and came with the British forces during the French and Indian War. George Allen married Marjorie Doxsee (1812-1898) and by the time of the 1840 census was living in Hempstead Harbor (later Roslyn). In 1977 his great-granddaughter, Mrs. Robert B. (Audrey Seaman) Moore of Westbury, donated a 2nd quarter of the 19th century cabinet to the Landmark Society which family tradition credits with being the upper, removable part of a wagon which served as a seat and a storage bin for a fish dealer. On the other hand, according to the reminiscences of A.W. Leggett in the Bryant Library, Allen bought broken down New York City horses and brought them to Roslyn for rehabilitation after which they would be returned to useful life. According to the records of the Town of North Hempstead he was the highway overseer for District #11 from 1843-1853; served as a North Hempstead constable in 1855 and later on served as a North Hempstead Commissioner of Highways. In the 1850 census George Allen was 38 years old. Sarah Allen, aged 47, is shown as living in the same household. Sarah probably was a sister, named for her mother, who died two years earlier. George Allen probably married Marjorie Doxsee (1812-1898) very shortly thereafter as their daughter, Anna Virginia Allen, was born in 1852. The 1850 census lists George Allen as a "gentleman," indicating that he lived on his income and was not consistently employed. This may be explained by the presence of Richard Ritchie, aged 60, Daniel Dickinson, aged 27, Jane Dickinson, aged 29 and Ann Dickinson, aged 6, all living in the Allen household. These probably were roomers who paid rent and provided George Allen with a substantial part of his livelihood.

ARCHITECTURAL HISTORY

The architectural history of the George Allen Tenant House is almost as complex as its genealogic and may be divided into four distinct stages.

Stage I: The Original House (Circa 1835)

This was a one-and-a-half storey house, 3 bays wide, having a pitched roof, the ridge of which extended from north to south. In addition, there was a small wing located at the north end of the principal house which probably was 2 bays wide and which did not extend as far to the east as did the main part of the house. This provided for a short "return" at the north end of the principal house which retains a few original beaded edge clapboards. On the basis of their survival it may be assumed that at least the east facade of the original house and the exterior part of the north facade originally were sheathed with these clapboards. The length of the surviving moulded-edge clapboards also indicated the presence of corner boards in the original house. The original wing extended slightly further west than did the principal house providing space for a fine beaded-edge, board-and-batten door, which retains its original Norfolk latch, which provided access from the wing to the exterior in the south wing wall. It is no longer possible to ascertain the roof configuration of the wing as it was demolished at the beginning of Stage II. A mortise in a surviving Stage I stud indicates the height of the wing east roof plate and, buried within the Stage II addition south wall may be found the remains of the Stage I wing south interior wall. At the first and second storey levels these include sawn lathe and plaster remains and, at the first floor level, a short length of bull-nose moulded chair-rail which indicates that the Stage I wing floor was at the same level

as the Stage I principal house floor. The presence of a moulded chair-rail also suggests that this wing room was of some consequence. In Stage II, the wing floor was excavated to provide a lower floor level.

Both principal Stage I house and the Stage I wing rested upon a rubble foundation which extended to the sills. In addition there was a rubble retaining wall west of the principal house which actually formed the foundation and a portion of the west wall of the Stage I wing. The original chimney was rectangular in cross-section and was included inside the north wall of the principal block of the house. However, originally the Stage I fireplace was much larger than it is today, as the hearth framing survived in the same location as today's hearth but provided for a hearth almost 9 feet in length which obviously was intended for use with a "cooking" fireplace. In addition, much of the original Stage I main block framing has survived up to the surviving portions of the original plate. Most of these were sawn timbers mortised into the sills and plates. Two of the Stage I studs in the east front are obviously re-used 18th century timbers, from an unknown source, which have beaded corners. The present fireplace with its classic facing moulding and moulded support for its moulded edge shelf is as early as the Stage I house. It probably has been in its present location for very many years but could not possibly have been used with the original fireplace opening with its 9' long hearth. It may date from early Stage II. In addition to the original hearth framing, the Stage I principal floor joists survived as did the 10" wide lower flooring, all very badly rotted on their lower surfaces.

As noted above, the east-west dimension of the Stage I principal block was considerably less originally than it is today, and provided space only for a large first floor room, approximately 16 feet square, which had a large fireplace and which had an entrance hall and stairway to an upper chamber, or chambers, at its south end. The original front doorway also survived. This was a fine example of local Late Federal work. It included double-stepped facings and corner blocks which contained flat pyramids surrounded by back-bands. The doorway is a precise counterpart of the principal doorway of the impressive five-bay wide George Allen House immediately to the north (#20 Main Street) except that it lacks the latter's side-lights. On the other hand, the Tenant house was at least partially sheathed with moulded-edge clapboards while the George Allen residence at #20 Main Street was not. These refinements, together with the existence of a very large fireplace, suggest that the building we call the George Allen Tenant House may not have been intended to be a residence but was originally designed for some commercial purpose as a small inn.

Stage II (Circa 1845)

During Stage II the north wing of the original house was demolished and a simple three-storey house in the Greek Revival Style built on its site, leaving the north Stage I wing interior south wall intact as has been mentioned above. The east front of the Stage II wing was brought forward to become continuous with the Stage I east facade, thus bringing the Stage I main block return indoors. It also has been mentioned that during Stage II the north wing floor was excavated to a depth of about two feet. At this time a brick floor was installed making it necessary to provide stone steps up to the south exterior doorway which, in Stage I, was at floor level. The south floor joist was contoured to make access from this exterior doorway easier. During the Stage II construction phase little was done to the Stage I principal block except to corbel the upper part of the Stage II chimney to the north so that it would

extend upward to the new roof height inside the south exterior wall of the three-storey, Stage II north addition. During this chimney conversion the size of the Stage I fireplace opening may have been reduced and the present mantel installed. During Stage II almost all remaining work was limited to the construction of the three-storey Greek Revival north wing. This, too, had a pitched roof the ridge of which extended north and south. The new addition was three bays wide and included "eyebrow" windows in the east knee-wall of the third storey, and may have included "eyebrow" windows in the knee-wall of the west front. There was a two-storey east porch which provided access to both first and second storeys of the wing from the street. The east first floor, under the porch, was built above a rubble foundation. This wall included a plain doorway and a window enframingent, both badly rotted. Many of the original 6/6 windows have survived in the north wing. These have plain facings, beaded along their inner edges, and plain drip caps. The principal north wing doorway also survived. This had a stepped entablature supported by plain piers the returns of which were scribed out for the insertion of the clapboards which had plain lower edges. Two panoramic photographs taken by a member of the Kirby family circa 1895 showed much of the exterior of the Stage II north wing as well as the roof of the Stage I original principal block. These were invaluable in planning for the present restoration.

Much of the Stage II interior has survived or, rather, enough of the Stage II detail has survived so that the whole may be restored with little or no conjecture. The first storey was below grade on three sides except for the south exterior doorway which opened to an exterior passageway and the east front which was below the porch. During Stage II this had a brick floor, and the walls were plastered. The Stage I interior wall remained on the south side of the room. Interestingly, the Stage II addition has no south foundation, but rests upon a series of locust posts based upon buried rocks. These posts extend up to the level of the second storey floor joists. At one time the north side of the locust posts may have been lathed and plastered but none of this remains today. For many years this Stage II wing basement has survived as a furnace and utility area and this use probably will continue after restoration.

The second storey of the Stage II wing opened to the upper level of the porch. The interior doorways and window openings all had stepped, Tuscan-moulded facings. The original 10" yellow pine flooring survived as did much of the Tuscan capped, stepped baseboard. There were a large front and small rear chamber at this level, with a small rear hall stairway, now missing, which provided access from the second to the third storey. There also were the remains of the Stage II stairway, which connected the Stage II second storey west of the chimney with the Stage I first storey of the original principal block. The back-board of the original Stage II mantel survives, covered by Stage III lathe and plaster. The mantel shelf was found, sawn thru, within the wall. Paint scars on backboard and shelf indicated the mantel had square piers set upon square plinths with Tuscan-moulded capitols supporting a stepped shelf entablature. This Greek Revival mantel never surrounded a fireplace. Originally a small wood-burning parlor stove stood in front. During the restoration procedure doorways were uncovered which opened to the top of the stairway leading to the Stage I house and connecting the Stage II second storey east chamber with the small west Stage II stair-hall. Both retained two-panel Tuscan moulded doors and substantial fragments of surround.

The third storey was even more intact. The framing for the three original "eyebrow" windows was found in the east knee wall. The original 10" yellow pine

flooring survived as did the original bull-nose capped, plain baseboards. This floor, like the second, was divided into a large east chamber, a small west chamber and a small west stair-hall. The original doorways survived with their original stepped Tuscan-moulded facings. These were less exuberant than those of the second storey, below, and included beaded board-and-batten doors rather than panelled doors. Similar facings surrounded the original north window openings.

Stage III (1895-1905)

During this stage the upper, attic storey of the Stage I building was removed and its roof height raised to that of the three storey, Stage II north wing, in such a manner that the ridge became continuous over the entire north-south dimension of the building. In addition, the west exterior wall of the Stage I building was extended westward, slightly beyond the west wall of the Stage II wing, to rest upon the already existing rubble retaining wall. As a result the exterior doorway at the west end of the Stage I first storey wing, which originally led out of doors, now became an interior doorway. Queen Anne Revival type dormer windows were let into the east slopes of the Stage II and Stage III roofs. The Stage III dormer window rested upon a second storey bay window which was constructed at this time. All the Stage I and Stage II clapboards were removed, except for the Stage I clapboards buried in the north return. The clapboards were reversed and nailed to the framing and then covered with pine and cedar shingles. The two-storey Stage II porch was reconstructed with its roof set somewhat higher to cover the Stage II east eyebrow windows. In addition, this porch was extended across the entire east front of the building, but was only one storey high in contact with the Stage I east front. The two porch roof levels were connected by means of an inclined roof over the stairway leading to the upper level of the two-storey porch.

On the interior, a stairway was constructed to connect the third storey stairhall of the Stage III wing to the second storey north-south hall of the Stage III addition. The Stage II rear stairway was then removed, as was the Stage II stairway connecting the large first storey Stage I chamber with the large 2nd storey Stage II chamber. The Stage I stairway at the south end of the Stage I building was removed and replaced with a fine country stairway in the Queen Anne style. The Stage II portion of the chimney which extended upward above the second storey level of the Stage II wing was relocated so that it pierced the Stage III roof directly above the original, Stage I chimney. The principal rooms, including all the new Stage III rooms were then redecorated, utilizing ogee-moulded surrounds and ogee-moulded, four-panel doors, and square, ogee-moulded panels applied to the plaster walls. This interior work could have been done as late as 1920 and may imply that the Stage III alteration was done in two phases. The Greek Revival detail of the second-storey Stage II rooms, including the interior doorways and mantel, was covered over. Greek Revival details survived exposed only in the third storey, Stage II, rooms which apparently were not worth bothering with.

Stage IV (Circa 1950-1974)

Most of these changes were accomplished by Robert Augenstein who owned the building during much of this period. Additions were made at the south end of the building, first as garages then converting them into stores. Large shed dormers were inserted into the west Stage II and Stage III roof-slopes. A large wooden terrace was constructed across the west front of the house at the Stage III floor level. An additional wooden terrace was constructed atop the Stage IV dormer window. Still

another terrace, in this instance a masonry one, was constructed high on the hillside west of the house. The second-storey level of the two-storey, Stage III porch was extended forward and enclosed so that an interior room could be created inside. A large "cellar" was excavated beneath the Stage III single storey porch. The rubble retaining wall south of the house, which had collapsed, was repaired by fitting a form and pouring concrete over it. Finally shop windows were installed in the Stage I east front and in the second storey of the Stage II east front.

RESTORATION

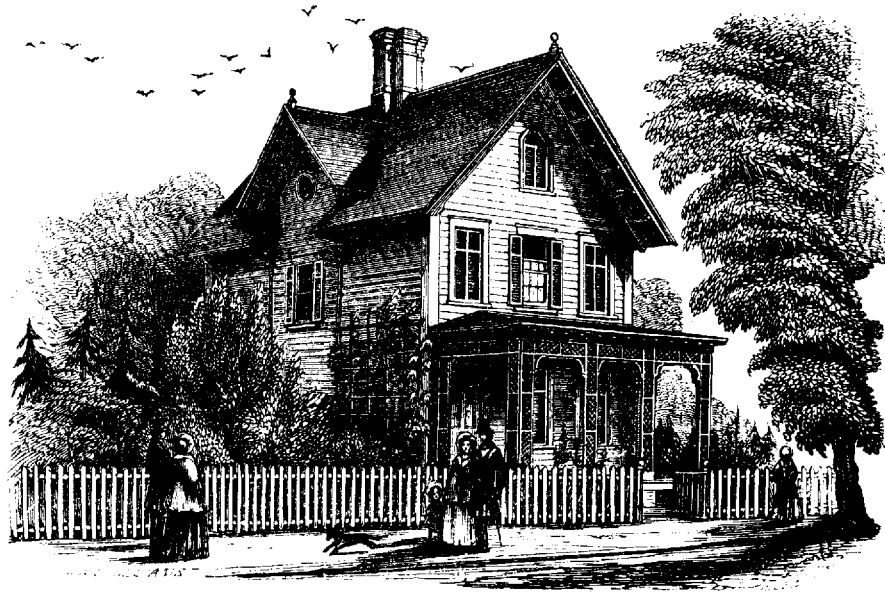
During December 1974 the house burned badly. The fire started in the Stage IV additions south of the original building and those were almost completely demolished. The combined Stage II and III roof was destroyed and all the Stage III shingles were either scorched or burned. The original Stage I and Stage II doorways were badly burned and the Stage III Queen Anne Revival principal stairway was badly scorched. However, much of the other Stage III interior was only slightly damaged. While it was generally conceded locally that the building had been damaged irreparably, Mr. Augenstein cleared away the interior debris and provided some protection from the elements by covering the surviving roof framing with tarpaulins.

Almost two years later, in the fall of 1976, the building was bought by Dr. and Mrs. Roger Gerry, who were concerned over the effect of the possible demolition of the Allen Tenant House on the Main Street Historic District. John Stevens, the architectural historian for the Bethpage Village Restoration, who had completed the restoration of the Van Nostrand Starkins House in Roslyn, was retained to analyze the remaining structure; to provide guidance in planning its restoration and subsequently to supervise the implementation of those plans. It was determined immediately that virtually all of the Stage IV work, which was very badly damaged and which did little to enhance the quality of the house, should be removed. It also was conceded unfeasible to go back to Stage I as this would have involved the demolition of the reasonably intact Stage II, three-storey Greek Revival addition. Actually, as work progressed and it became evident there was a completely missing Stage I wing, it was realized that a total Stage I restoration was even more unfeasible. Most of the Stage III exterior work was unattractive and of poor quality, especially the two-level porch which wandered up and down all over the east front of the house. In addition, the Stage III alteration completely covered a great deal of surviving Stage II detail, both interior and exterior. On this basis it was decided to restore the house to its Stage II appearance but retain the additional storey which Stage III added to the original Stage I building. Steve Tlockowski and Edward Soukup, who had worked in the Van Nostrand-Starkins, Daniel Hegeman and James Sexton restorations, were employed as the carpenters for the project.

The first effort consisted of the removal of the roof-top terrace remains as well as the fire-damaged roof framing and that part of the chimney which projected above the roof-line. During this procedure the two Stage III dormer windows in the east-roof slope were removed as was the Stage IV shed dormer in the west slope of the Stage II roof. The Stage IV dormer, in the west slope of the Stage III roof, was retained, the only Stage IV change which will survive. A new roof, to the original Stage II pitch, was framed, and was water-tight by December 1976, almost precisely two years after the fire. Work then stopped for the winter and, during 1977, the fire damaged and rotted framing was repaired and the burned and scorched Stage III shingles removed and replaced with Greek Revival clapboards at the Stage II end

and beaded clapboards, to match the original, along the combined Stage I-III east front. During this process the Stage III second storey bay window was removed. Concurrently with all this the badly deteriorated foundation was repaired by Frank Tiberia who used local stone to repair the original rubble foundation and brick to replace the deteriorated brick which was used from grade to the sills in the Stage II part of the house. Mr. Tiberia also rebuilt the chimney. The latter was designed by Colonel Frederic N. Whitley Jr., to extend up from the site of the original, Stage I, chimney. Colonel Whitley reproduced the cap of the Stage II chimney shown in the late 19th century Kirby photograph. Subsequently, Mr. Stevens designed a two-storey porch to replace the original Stage II two-storey porch using the Kirby photograph as the basis for his design. He also designed a small stoop for the Stage I doorway as a practical measure, even though there was no evidence that this doorway was originally protected. The original Stage I and Stage II doorways were so badly damaged by fire they could not be salvaged and were precisely reproduced. Appropriate period doors, from the Landmark Society's stockpile, were inserted in each doorway, a late Federal door in the Stage I Federal doorway and a six-panel Greek Revival door in the Stage II doorway. During the torrential rains of the summer of 1977 the upper masonry terrace collapsed and will not be restored. The hillside will be allowed to regain its original slope in this area. The concrete facing has been knocked off the Stage II-III rubble retaining wall and the collapsed stonework was restored. The end of 1977 saw the exterior restoration of the George Allen Tenant House virtually completed. It is hoped that the interior will be completed in 1978. This will include restoration of the large Stage I chamber to its original appearance so far as possible; precise restoration of the Stage II Greek Revival second and third storeys and restoration of the Stage I details in the Stage II basement. The fire-damaged Stage III Queen Anne Revival stairway in the south end of the Stage I first storey will be repaired. The two missing short Stage II stairways will be replaced. The Stage III second storey rooms will be restored to their original appearances. A Federal panelled front door from the early 19th century "Miller's House", on Old Northern Boulevard east of West Shore Road, which was demolished in 1959, was installed in the Stage II ground floor east doorway to assure its survival.

DESIGN No. 1.—(V. & W.)



PERSPECTIVE VIEW.



Oscar Seaman House
circa 1901

THE OSCAR SEAMAN HOUSE
72 Main Street
Residence of Mr. and Mrs. Chris Janelli

In his "Villas & Cottages," published by Harper & Bros. in 1864, Calvert Vaux describes, in his Design No. 1 on page 121, a side-hall house in the Gothic style, three bays wide, two storeys high and having a commodious cellar and attic, which he calls "A Simple Suburban Cottage". Actually, Vaux had published the same designs earlier in other media, including the March, 1863 issue of Godey's "Lady's Book," which assured their widespread distribution. Osbert Lancaster, the noted English architectural writer, describes this house as "The American Basic" and considers it to be one of the most satisfactory and pleasing residences to ever have been built in any country. His enthusiasm for this design is so great, one infers that he considers the entire American accomplishment of the 19th Century to be the direct result of so many people having been lucky enough to have grown up in houses of this type. He further observes that with little change, essentially the same type of house was built in large numbers for almost a century, thus establishing what everyone already knew, i.e., the design antedated Vaux by many decades!

HISTORY

Number 72 Main Street is the very last gasp of the Vaux fundamental design to have been built in Roslyn although other "American Basic" designs had been built here since about 1815. The site was a part of that of the Epenetus Oakley House (TG 1973, 1974) which was sold by the estate of Daniel Bogart to Oscar Seaman in August 1899. In December of that year, Seaman sold the southerly portion of the property, including the Epenetus Oakley House, to Walter F. Weeks, but reserved the northern portion of the site, including the stable, for his own use. (Unregistered handwritten agreement, Donaldson Collection on Local History, the Bryant Library.) According to the journals of Stephen Speedling (Local History Department, Bryant Library), he started work on building the house for Oscar Seaman during 1900-1901. A photograph in the Society's collection taken in 1888 shows Speedling's carpentry shop, which still stands at 1374 Old Northern Boulevard. According to his entry in the "Portrait and Biographical Records of Queens County, N.Y." (see Reference List) which probably was largely autobiographical, Oscar J. Seaman was born in 1848 near Jericho. As a boy he lived on the farm of his maternal grandfather, Benjamin Starkins. He married Carrie Cony, daughter of William Cony, a New York businessman, in 1871 and moved to Roslyn in 1875, where he worked in Nostrand's store. He moved to Glenwood Landing in 1881 and opened a general store there. Carrie Seaman died in 1918 and Oscar in 1924. Both are buried in the Brookville Cemetery. According to Stewart Donaldson, compiler of the "Donaldson (Roslyn Reference) Collection" in the Bryant Library, Seaman also was the owner of the Roslyn Hotel. Since "Portrait & Biographical Records" was published in 1896, he must have bought the hotel and moved back to Roslyn after that date.

EXTERIOR

The house, more or less in accordance with Vaux design, was built in the "Queen Anne Revival" style (see introduction) and is two storeys high, three bays wide and rests upon a full brick foundation laid up in American bond, which is protected by a simple board water-table. The gable-ended, pitched roof has overhanging eaves with true projecting rafter ends. "False" rafter ends have not been

employed for decorative effect. Except for the east gable end, which is parallel to the road, the house is sheathed with moulded, or novelty, siding, a type of clapboard introduced into Roslyn in the 1860's. There are moulded corner-boards to enrich the effect. The east gable field is decorated with bands of shingles consisting of three courses of round-butt alternating with two rows of square-butt. The square-butt shingles have alternating long and short exposures to enhance the chiascuro effect. The east gable field is further enriched by a system of bracketted decorative angular cross-bracing at the gable peak and by a pointed "Pine Tree" attic window. The west gable field was never shingled but is decorated with a simplified form of exposed bracing. All of the windows are of the 2/2 type common to the late 19th century and all are flanked by their original louvered shutters. The "L" shaped porch survives with its original railings and turned bracketted porch posts. The porch roof originally had a bracketted wooden gutter. However this produced rot and was removed by the present owners. The porch is terminated by an ell on the south side of the house, the shed-roofed upper storey of which was added by Mrs. Theodore Gould in 1965. At the same time Mrs. Gould removed the doorway at the west end of the porch which opened to the kitchen. On the north side of the house, at the end of the original dining room, there is a large rectangular bay window. Beneath its sash the bay window is sheathed with roundbutt shingles in the Queen Anne Revival manner. The shingled portion of the bay window flares outward following a concave curve which serves in place of a water-table. The front door is laid out with paired, ogee-moulded vertical panels at the bottom which are topped by an ogee-moulded horizontal panel. The upper part of the door is glass and preserves its original glazing. A dentillated projecting shelf divides the upper and lower parts of the door. The front door probably was grained in oak, originally. It retains its original hardware including a "clock-work" doorbell.

The house was acquired by Mrs. Theodore P. Gould in 1965 and was exhibited by her in the Landmark Society tours of 1967 and 1968. Mrs. Gould re-modeled the house extensively. This project included the installation of a modern heating system to replace the original hot-air arrangement; the construction of the shed-roofed second storey over the ell; and the modernization of the kitchen and bathrooms. Actually, little was done to alter the interior design or finish of the house although the kitchen was enlarged and its windows reduced in size to fit over a kitchen counter. In addition, the small west leanto was demolished and re-built to form a kitchen vestibule leading to the garden. This work was done by Price W. Sebring of Flower Hill. The present owners bought the house in 1975. Apart from necessary repairs and re-decoration they have made only very minor architectural changes. They have, however, reversed the roles of the original living room and dining room.

INTERIOR

The wall dividing the stair-hall from the original parlor (now the dining room) is missing and, since no construction evidence remains, may never have been present. Actually this "open" aspect may have been considered a component of the "Queen Anne Revival Style". The interior door and window facings are vigorously moulded. Corner blocks are employed which are decorated with turned medallions which are unrelated to the facing mouldings. All the four-panel interior doors and baseboards are trimmed with standard ogee mouldings. All the original five inch wide, yellow pine flooring survives. The stairway has a turned newel post which is capped by a "block-and-ball" characteristic of the period. The corners of the "block" are "lamb's-tongued" and there is a turned medallion on each of its four faces. The balusters are a variant of the standard "urn-turned" variety which first appeared in Roslyn in the 1830's.

The parlor (now the dining room) mantel was moved from the dining room (now the living room) by Mrs. Gould to replace a later brick mantel. It utilizes turned colonettes and incised meandering decoration on the chimney breast after the designs of George Eastlake. These leafy patterns are now picked out in gold. The fireplace opening is fitted with a cast-iron decorative surround and retains its original "summer cover".

The original dining room (now the living room) retains its original door and window facings and baseboards. These have already been described. It also retains its original five-inch wide yellow pine flooring. A rectangular bay-window, the exterior of which has already been described, is located at the north end of the room. To add to the utilization of the original dining room as a living room, the present owners have installed a new fireplace on the site of the mantel moved by Mrs. Gould to the original living room (now the dining room). This inserted mantel in the rear room dates from the 2nd quarter of the 19th century and originated in upstate New York. This fireplace is faced with slate and utilizes a reproduction Franklin stove.

The upper storey, as below, retains all its original doors, windows, baseboards, flooring and trim. The original floor plan which includes three bedrooms, has been preserved. Two of the closets were modified by Mrs. Gould, but trim and mouldings to match the original were employed.

STABLE

As mentioned above the stable is much earlier than the house and probably was built by Dr. Furman Field, who lived next door to the south. Dr. Field bought the Epenetus-Oakley House (TG 1973 and 1974) in 1855 and the stable probably dates from that period. The stable was constructed in two sections, probably simultaneously, both of which are sheathed with board-and-batten siding. The battens are not moulded and are rectangular in cross-section. The taller, west, section, is built into the hillside and retains its original rubble retaining wall at its west end. The section is bracketted beneath its eaves and was designed to be used as the stable. It retains its two original box stalls with a divider between, the top profile of which appears to have been executed by its occupants rather than by its owners. Some interesting early hardware survives in this part of the stable. These include a pair of blacksmith-wrought hinges on one of the south entry doors and an over-size Norfolk latch, circa 1835, on a board-and-batten door in the wall dividing the two parts of the stable. The smaller front, or east, section of the stable, was intended to serve as a carriage or buggy house. The latter section has been re-oriented by closing in the original south opening and utilizing this area as a garden porch. The buggy house is now used as a garage to which access has been provided by inserting an overhead door at its east end. These modifications were implemented by Mrs. Gould in 1965.



Oakley-Eastman House
As it appeared circa 1860

THE OAKLEY-EASTMAN HOUSE
75 Main Street
Residence of Mr. and Mrs. Gerard F. Binder

HISTORY

Benjamin Tredwell Onderdonk, in his 1851 letter to Eliza Leggett, described his boyhood recollections of Roslyn, then Hempstead Harbor, between 1795 and 1811. He recalled no houses on the east side of what is now Main Street.

CHRONOLOGY

1836: Epenetus Oakley, wheelwright, of Hempstead Harbor, purchased a lot from George Davis and his wife Jane (Queens Co. Liber 60 of Deeds, pg. 192, 7/25/1836). The sale price was \$350.00, too low to have included a house. Oakley had purchased another building lot, diagonally across the road, three months earlier (76 Main Street, TG 1973-74). Both houses were built at approximately the same time. It is not known which was Epenetus Oakley's residence. During his ownership of 75 Main Street he took out a mortgage for \$800.00. This may have been used to finance the building.

1850: Epenetus Oakley, then living in Williamsburg, Brooklyn, deeded 75 Main Street to his son, Brewster K. Oakley, also of Brooklyn. The lot had frontage of 109 feet on Main Street. It was bounded on the north by property owned by William Valentine, on the south and east by land owned by James J.H. Valentine (Queens Co. Liber 95 of Deeds, pg. 340, 2/1/1850).

1854: Henry Western Eastman bought the house and lot for \$1400.00 from Brewster Oakley (Queens Co. Liber 117 of Deeds, pg. 287, 5/1/1854).

Henry Western Eastman's family descended from one of the founders of Salisbury, Massachusetts. Later generations were established in New Hampshire, from which state Jacob C. Eastman, his father, moved to Hempstead Harbor. Henry Western was born there on May 8, 1826. At the age of 14 or 15 he entered the law offices of Pierpont Potter in Jamaica, studied later with Henry M. Western in New York, and Horatio G. Onderdonk in Manhasset. He was admitted to the bar in 1847 at the age of twenty-one. He then returned to Roslyn to establish his own law practice. Eastman (called "Professor Henry Eastman" in a letter written by M.A. Leggett to the *Roslyn News* in 1903) was teaching at the Locust Hill Academy (thought to have been located in the Hendrickson-Ely house (TG 1962 and 1964) at 110 Main Street) to supplement the income from his law practice. It now (1978) seems evident that the Locust Hill Academy building was a one-and-a-half storey structure which stood on a small plateau to the west of the John Hendrickson House (TG 1962). During the World War I era it was moved a short distance to the south, to a sloping site and a new concrete foundation constructed to house a 3-car garage. The Academy building survives as staff quarters above the garage. Henry Eastman sold his share of the Locust Hill Academy to E.A. Hyde, and co-founded the *Roslyn Plaindealer* with Augustus William Leggett, who was William Cullen Bryant's associate on the *New York Evening Post*. (The *Plaindealer* was sold, and moved to Glen Cove in 1852.) Eastman maintained a law practice of his own in a building called Roslyn Hall (demolished, date not known) on Main Street. Eastman's residence prior to 1854 is not known, but he owned the Epenetus Oakley house at 76 Main Street from an unknown date until 1855. His oldest son, Henry M.W. Eastman, was born in 1854 and a second son, George W. Eastman, was born in 1856.

1859: Henry W. Eastman purchased a lot with two buildings, a barn and a carpentry shop, from George Allen (Queens Co., Liber 146 of Deeds, pg. 408, 10/20/1856). The lot had a 55'6" frontage on Main Street and later was known as "Eastman's stable lot," and was not connected to the house lot.

1863: William M. Valentine sold Eastman a lot immediately north of the house lot for \$1000.00. It had 36'8" of street frontage (Queens Co., Liber 204 of Deeds, pg. 124, 4/28/1863). The high price suggests that a building was on the lot, probably 55 Main Street (Eastman law offices). Since that building seems to be indicated as a "store" on the Walling Map of 1859, and since William M. Valentine built his new brick store facing Tower Street in 1862 or 1863, the Eastman law office may have been William M. Valentine's first store.

1866: Myers Valentine sold Eastman a large plot of land to the rear of the house (Queens Co., Liber 246 of Deeds, pg. 229, 10/1/1866).

1867: William M. Valentine sold Eastman the lot that lay between his office lot and his stable lot. This fifth purchase gave H. W. Eastman a street frontage of 400 feet and completed his estate.

1876: Henry Western Eastman founded the Roslyn Savings Bank at 55 Main Street with a group of prominent local citizens. The house is shown on the Walling Map of 1873 as belonging to Henry W. Eastman. It was the first Savings Bank in Queen's County which then included Nassau County.

1882: H. W. Eastman died in 1882. After his death his family was presented with a "Resolution of Esteem" by the Bar Association of Queens County, the text of which was recorded in the minutes of the circuit court. The certificate, in its original frame, can be seen in the William M. Valentine House (gift of George Latham). Eastman's wife, Lydia Macy, survived until 1920. 65 Main Street was perhaps built as a "dower cottage" for her when her son, Henry M. W. Eastman, took over the main house. He also possibly added the northernmost extension to 75 Main Street.

1887: Lydia Eastman, jointly with the heirs of Henry W. Eastman, deeded the house, office, and stable lots to Henry M. W. Eastman, who resided at 75 Main Street with his wife, Emily Rushmore Eastman (Queens Co., Liber 739 of Deeds, pg. 176, 3/25/1887).

1946: Charles Wolgast and Dorothy Shafer purchased 75 Main Street from Susan L. Batchelder (Nassau Co., Liber 3185 of Deeds, pg. 521, 9/11/1946) and Mary G. Eastman (wife of Henry W. Eastman, living at 148 Main Street) who relinquished a dower right to the property (Nassau Co., Liber 5136 of Deeds, pg. 451, 1/21/1953) to E. Wolgast and D. Shafer, residents of 75 Main Street. They established a nursing home on the premises.

1955: Charles Wolgast sold the house to Helene Guillemin (Nassau Co., Liber 587 of Deeds, pg. 391, 9/11/1946).

1956: Helene Guillemin Moskowitz deeded the house, dower cottages and law office to Ann Blum and William Crain (Nassau Co., Liber 7527 of Deeds, pg. 89, 8/18/1965).

1966: Mr. and Mrs. Carl Holtzschue bought 75 Main Street in 1966 (Nassau Co., Liber 7527 of Deeds, pg. 89, 6/27/1966).

1974: Mr. and Mrs. Gerard F. Binder purchased 75 Main Street (Nassau Co., Liber 8717 of Deeds, pg. 343, 8/27/1974).

BACKGROUND

The Oakley-Eastman house had at least three separate major periods of development; circa 1830, 1860, 1890: a period of decay while it served as a nursing home and a recent period of partial restoration which was undertaken by Mr. and Mrs. Karl Holtzschue, whose modifications to the house have been described in the tour guides for 1967 and 1968. A subsequent restoration program has been carried on in much greater depth by the present owners who bought the house in 1974.

At the height of its maturity, the Henry W. Eastman "estate" included over two acres on the east side of Main Street; extended down to the Mill Pond and included a small boat house in the Gothic style, which stood until about 1955. There were, and are, three houses on the place. These included the family residence, which was built in three distinct parts and required most of the 19th century for its construction; an

office in which Mr. Eastman practiced law and which was, for many years, the headquarters of the Roslyn Savings Bank, whose brick vault in the Gothic style still survives; and a delightful "Victorian" cottage which was used as a sort of small "dower" house. In addition, there was a large stable and carriage house, board-and-batten with "Hamburg" edged verge boards and a cupola, near the north boundary of the property, which blew down in 1960. During Mr. Eastman's life, the place was one of the sights of Roslyn. In a long letter about Roslyn, written to the editor of the *New York Leader* and reprinted in the *Roslyn Plaindealer*, Vol. 2, #12, for 26th September 1851, the writer refers to the "singularly rural position of Mr. Eastman's house." The grounds were carefully landscaped from Main Street down to the Mill pond, and photographs of the garden survive in the Landmark Society's collection.

During the 20th century the place was sold out of the Eastman family and the property divided. The northerly half passed thru the hands of a number of owners and, during the late 1960's, was acquired by the Town of North Hempstead as a Roslyn Park reserve. The southerly residue, with its three buildings, became a nursing home, or rather a series of nursing homes as three changes in ownership were involved. During this period the grounds and buildings were increasingly neglected even though certain efforts at maintenance and even "improvement" were exercised. These included covering the two larger houses with pink asbestos shingles; stripping all the interior and much of the exterior architectural detail from the "office," and constructing at least two unsightly additions to the large residence in order to accommodate more patients. During this period a part of the third storey of the residence was gutted, and numerous partitions, some of glass brick, were inserted into various areas of the house. There remained scarcely a surface which was not covered with linoleum, wall board, or acoustic tile. In 1965 the property was acquired by Ann Blum, a member of the Landmark Society who, in 1966, divided the property and sold the office and cottage to one purchaser and the Eastman family residence to Mr. and Mrs. Karl B. Holtzschue.

The earliest part of the house was a conventional side-hall cottage, in the Federal style, which was two rooms deep, three bays wide, and three storeys in height. The ground floor, in the manner of many Roslyn houses, is below grade on the higher side and, therefore, not visible from the street. The three other sides are all above grade. The gables are at the north and south ends of the house, at right angles to the street. The early part of the house had the eaves clipped in the manner of the first part of the 19th century. The rubble foundation walls extended to the sills. The large, square brick chimney, characteristic of very early 19th century work, survives. The original window sash were all 6/6, but the original sash survived only in part on the east facade. The original clapboarding is present. The builder of the house probably was Epenetus Oakley (TG 1973-1974). Based on architectural characteristics, the house may be assumed to have been built in the 1830's. This part of the house and the adjoining "office" are both indicated on the Walling Map (1859) as belonging to Henry W. Eastman, who bought the house in 1854.

About the time of the Civil War (perhaps a few years earlier) two additional bays were added to the north side of the now central hall. This addition appears to be indicated on the Beers-Comstock Map (1873), as is the small cottage to the rear, and the large stable. The foundation of this addition is an unusual one for its period at first comparison with other local houses. The entire street (west) wall is of rubble construction to the sills, while the north wall, which is all above grade, is brick, as are the interior "bearing" walls. The first floor south and east walls, both of which are above grade, are clapboarded in the same manner as the upper stories. The

clapboards have a 7½ inch exposure on the west front. Those sheathing the remaining walls have an exposure of 9 inches to the weather, a device to reduce costs in less visible areas. Actually, this type of foundation construction is merely a variant of the 1835-1875 practice of building the buried parts of the foundation of rubble while the above-grade components were of brick. The structure of rubble wall construction may still be seen in the surviving retaining wall at the north end of the house. Unlike similar local enlargements of the same period, i.e., the William M. Valentine house and the Myers Valentine house next door, no effort was made to achieve a symmetrical relationship between the original house and its addition. In support of this conjecture the original north cornerboard survives on the west front to delineate the clapboards of the original house from those of the Civil War addition. The original water table has not survived but was replaced by the present owners in an appropriate style, i.e, rectangular in cross section with the upper surface chamfered to slope down to the weather, in 1976. The street floor windows of the addition, while also 6/6, are much larger than those of the early part of the house, as their dimensions are constricted by the lower roof of the newer (1860) end. Incidentally, these smaller windows originally were fitted with sash which somewhere along the line were replaced with the present casements. These were of the 3/3 type and represented a somewhat advanced style of conventional "eyebrow" window. All this asymmetry appears to be the result of a conscious effort to achieve the characteristically picturesque effect of the period of the enlargement. This effect was enhanced significantly by the fabrication of a large facade gable on the garden (east) wall of the 1860 enlargement, which was enriched at its apex by an interesting, diamond-shaped grill, which served as an attic ventilator. A similar grill was eccentrically placed, at the same time, near the gable peak of the north attic wall of the earliest part of the house. At this time a gallery was built across the garden side of the house, although a two-storey porch may have existed at the earlier end. These were reached from inside through a range of French windows which extended across the rear of the new addition and which replaced the earlier sash windows of the 1830's era.

The construction of the 1860 addition probably also preceded the fabrication of the present small entry porch with its arched gable-ended roof. A similar small entry porch of the same date but with open porch columns survives at the south end of the ground floor and another similar entry porch was used on the Henry Eastman law office immediately to the north, during the years it served as the Roslyn Savings Bank. The square piers of the present main house porch were designed by John Stevens in 1976 from a photo taken in 1890. This photo shows lattice work along the north and south fronts of the porch. At the time the porch was constructed the originally horizontally panelled, 5-panel front door was modified to provide space for a window in place of its three upper panels. This window was then protected on its street side by an elaborate cast iron grill of the period which was painted to imitate verdigris. It may be assumed that Henry W. Eastman was responsible for the entire Civil War era alteration. The earliest part of the house originally had paneled shutters, some of which have survived in mutilated form in the cellar. The louvered shutters now in use date from the Civil War period or later.

In the original description in Tour Guides of 1967-68, the earliest part of the house was labeled "Federal" and dated circa 1815, principally because of the early 19th century type kitchen fireplace with its surviving bake oven on the first floor. During the 1976-77 restoration by the present owners it has been possible to study the principal floor joists which are circular sawn and measure 8 inches by 3½ inches and are set on 25½ inch centers. Framing timbers of other Roslyn Federal houses of

the late 18th-early 19th century, i.e., Anderis Onderdonk (TG 1970-71), William M. Valentine (TG 1963) and Valentine Robbins (TG 1976-77) are more or less of the same dimensions but are in all cases adze-dressed on two surfaces and pit-sawn on the remaining two. The presence of circular saw marks on all four surfaces of the earliest Eastman house framing confirms the slightly later date, about 1830, used in the present description. This opinion is supported by the use of horizontally panelled doors with back-banded mouldings in the earliest part of the house. Similarly moulded, horizontally panelled doors appear in Roslyn only in the Hendrickson-Ely House (TG 1962 & 64) and the James and William Smith house (TG 1973-74), both of which were built in 1836. In addition, the mantels and interior mouldings of the earliest part of the house have now become sufficiently familiar to the writer (RGG) to be able to place them in the "Roslyn Late Federal Style" of the 1830-40 period.

Conversely, the second part of the house, the two bay wide addition to the north, has been moved back in date from approximately 1870 to circa 1860. Several reasons have been employed for doing this, all of them somewhat conjectural. First of all, the lack of an attempt to achieve a harmonious relationship as was so successfully done in the case of the William M. Valentine house (TG 1963) and the Myers Valentine house (TG 1963-64) next door suggests that this enlargement was the earliest of the three. In addition, the principal floor joists of the Civil War period addition are circular sawn and are almost identical to those of the earliest part of the house, i.e., 8 inches by 3 inches in cross-section, set upon 24 inch centers. Also, the ground floor window opening dimensions of the earliest and Civil War parts are almost the same, 27 inches by 44 inches as compared to 28 inches by 44 inches. One gets the impression that the addition to the house was built not very long after the original late Federal house was constructed. This concept would have even more validity if the sawn brackets now trimming the extended eaves had been added at a later date (circa 1870) as they probably were. The south bay windows with their chamfered, lamb's tongued inner facing angles probably were added at this time.

The third part of the house, at its north end, was built more or less about 1890 and after Henry W. Eastman's death but while the house still remained in the possession of the Eastman family. A photo taken in 1890 shows the north wing, with its bay windows in place, as a single storey structure. Obviously, the upper storey with its east-west ridge was added somewhat later. This photo also shows the third floor dormer windows of the middle section in position as well as the two-storey bay window with 2/2 sash at the south end of the late Federal house. This 1890 wing originally had no basement but was supported almost entirely by exterior brick piers and locust posts. The present concrete block foundation was installed by the Holtzschues about 1972. After the north wing was completed in its two-storey form, the Civil War gallery was continued across the garden front of the new wing and then continued across its north wall.

During the nursing home period, the porch on the garden side of the 1830 house was enclosed, and extended, to provide an additional room on each of the three floors. In addition, a large dormer structure was built over the east slope of the 1830's roof. Finally a fire escape was added to the northernmost wall of the house, and the entire structure was covered with pink asbestos shingles. A mauve-colored variant covered three sides of the ground floor.

During the Holtzschue ownership the fire escape was removed as was the earlier, rotting gallery which it supported. In addition, the three-storey porch on the

east wall of the 1830's house was demolished down to its foundation level and converted into a sundeck. This concrete block foundation is the only one of the numerous "nursing home" exterior changes not corrected by the Holtzschues. The sundeck conversion exposed once again the east facade of the two upper stories. In doing this revision the french windows opening to the gallery were removed. The most significant change, however, was the removal of the asbestos shingles to expose the original clapboards. Subsequently the exterior was repainted, and the house had once again, even at this early stage in its restoration, regained something of its dignity and elegance of 75 years before.

In the interior of the house, each of the three chronologic sections will be described, beginning in the basement and proceeding upward. Almost all of the original flooring has survived in all three periods of the house.

The Federal House (first period circa 1836): The early kitchen occupies much of the basement of the first period house and survives in significant part. No effort has been made at restoring the early kitchen except for the removal of some interior walls which were installed during the nursing home period. The most interesting feature of the room is the very large kitchen fireplace, with a bake-oven, and symmetrically flanked by recessed board-and-batten doors. The battens of the latter have beautifully moulded edges in the local Federal manner, of the type employed throughout the early house. Some of the pine boards in the doors are a full fourteen inches in width. The fireplace opening is very large, 46 inches by 55 inches, and is one of the largest in Roslyn. The mantel is very plain and is complete except for the missing shelf. The wooden door to the oven-opening is on the right side of the fireplace and is undecorated, except for beading on the vertical edges of the door. The remains of the brick oven may best be seen from behind the fireplace. The heavy wooden platform on which the oven rests is relatively modern, but basically the same type of structure on which it stood originally. Since few early ovens have survived in Roslyn, it is hoped this one will be restored as part of the total restoration effort. Possibly only one oven, in the John Rogers House (TG 1976-77) is earlier than this one. During the restoration by the present owners in 1976-77, the kitchen overhead joists could be examined and measured. These are circular sawn 8 inches by 3½ inches in cross section and are set on 25½ inch centers. During the 1976-77 restoration the hearth girt was found to be unsupported and was reinforced with a metal bracket. The original 6/6 windows survive. The combined sash dimensions are 27 by 44 inches.

The stairway leading to the street level floor is fully enclosed and retains its original pine sheathing, which is vertical on the kitchen side and horizontal on the two other sides.

The Entrance Hall, at street level, retains its original flooring and front door, although the three upper panels of the door have been replaced with a window and cast-iron grill of the second (circa 1860) period, in order to admit more light than that provided by the original five-light over-door window which still survives. The two remaining panels are moulded on both surfaces with back-banded late Federal mouldings. The exterior panels are of the "raised" type and use mildly concave surfaces for the bevels. Actually, both door and over-door window had deteriorated badly and were extensively reconstructed during the Binder restoration of 1976-77. However, all replaced parts were carefully contoured to conform to the original work. The original front door box lock of American-wrought, early 19th century manufacture, was found in the cellar in 1976. The knobs, etc., survive but the

interior working parts were missing. It is the intention of the present owners that this lock be restored to working condition and returned to its original location. The originally five-panelled door at the east end of the entry hall also has been modified. In this case the panels are Tuscan moulded—a device to save money in a secondary location. The door to the front parlor includes five horizontal, flat panels which are symmetrically moulded on both sides, employing the characteristic Federal back-banded mouldings. All the surviving second and third storey Federal doors are of this type. The one to the front parlor (present dining room) retains its original lock hardware. All the door and window surrounds of the street and upper stories of the late Federal house utilized characteristically late Federal mouldings. Included in this group are the door surrounds opening into the Civil War addition which must have been installed as copies when this wing was built. However, the doors themselves opening to the Civil War addition from the hall all are of the 4-panel ogee-moulded type. The doorway to the rear parlor (present kitchen) in like manner is original, although the door itself has not survived. The stair-rail, also, dates from the second period and uses a turned mahogany newel and oval-moulded rail. The balusters are mahogany and are a variant of the slender, urn-turned type seen in local houses from about 1830 to about 1870. The stairway itself probably is original. Because the stairway is not panelled underneath, at street floor level, a horizontal run of stair-rail was required. To accommodate this, it was necessary to raise the flat cap of the heavy stock mahogany newel, and interpose a turned section of a non-matching wood. The horizontal run of railing had been removed during the nursing home period and replaced with a glass brick wall. The latter had been removed by the Holtzschues and an appropriate rail and collateral newel were supplied by the Landmark Society. The balusters are modern, but resemble those of the principal railing.

The Front Parlor (present dining room, Federal, first period circa 1830) is located on the street floor, to the right of the entrance hall. It has been mentioned that the door and doorway are original (first period). The local Federal-style (originally painted black) mantel also is original and utilizes the characteristic mouldings found throughout the early part of the house. Projecting, panelled pilasters are finished with matching mouldings and support the mantel shelf. The chimney breast, beneath the shelf, consists of a central projecting panel, flanked by a pair of recessed panels. The mantel is identical to the mantel of the chamber directly overhead. The fireplace opening accommodated a coal grate of the second period (circa 1860) while the bay window and its arch date from about 1870. The cast iron coal grate was removed by the present owners in 1976 and the fire box opened to be used as a wood burning fireplace. The present slate facings were inserted at this time. The cupboard to the north of the fireplace is original to the room although the early door had been lost. This has been replaced by the present owners who also replaced the badly deteriorated cupboard door surrounds. Until the recent 1976-77 restoration, there also was a filled in wooden arch which originally opened to the back parlor. This, from its Tuscan mouldings, dates from about 1845. The present doorway was installed in 1976. The nursing home period 1/1 windows on the west wall were replaced with 6/6 sash similar to the original in 1976.

The Back Parlor (Federal, first period circa 1836) retains little of its original detail except for its doorway. During the Holtzschue ownership the room was re-designed to serve as a kitchen, the third room in the house to be used for this purpose. The large bay window probably was constructed about 1870. The brick fireplace dates from the original house (first period, circa 1830's), but was plastered

over and closed up for many years. The original mantel has been lost. The fireplace was discovered and re-opened during the Holtzschue ownership. The original nailing strip for the missing mantel remains, as do the iron fittings for the early crane. The unsupported brick arch which supports the roof of the fireplace opening is an interesting structural feature. Because of the presence of equipment for warming food, i.e., the fireplace crane; the absence of a dining room on the ground floor; and the proximity of this room to the short stairway leading to the early kitchen directly below, it may be assumed that the Back Parlor served as the dining room of the house, at least on formal occasions. The panelled ceiling in this room is one of the few survivals of the nursing home period.

The Upstairs Hall (Federal, first period circa 1830) is contemporary with the entrance hall and continues its characteristics. It retains its original flooring, but contains the stair-rail of the second period (1860). The same type five-panel doors are on the south wall, moulded on both surfaces. Those of the north wall are ogee-moulded and date from the second period (circa 1860). However, as noted above, the doorways on the north side of the hall which opened to the second period are trimmed with the late Federal mouldings of the first period. The rear window frame is one of the few which retains its original (first period) 6/6 sash.

The Back Chamber (Federal, first period circa 1830) retains its early 6/6 sash, flooring, and a simple mantel with the characteristic Federal moulding of the house. However, the arched doorway to the front chamber dates from the third period (1890).

The Front Chamber (Federal, first period circa 1830). This is the most ambitious of the Federal rooms in the house. The early 6/6 sash have been lost, but small elegantly moulded panels survive under each moulded window frame. The mantel is identical in design to the one in the front parlor, immediately beneath. The chimney breast is composed of three panels, of which the central one projects. The pilasters utilize the characteristic Federal moulding of the house, separated by a projected "V" shaped rib. The fireplace opening was probably reduced in size during the second period (circa 1860) to accommodate an iron coal grate. The cupboard alongside the mantel is ogee-moulded and probably dates from the same period. The bay window, with its small arched entrance, dates from the third period (circa 1890) and probably was meant to be used as a small conservatory. It is the intention of the present owners to replace the front chamber 1/1 sash with appropriate 6/6 sash as they have already done in the front parlor.

There is an enclosed stairway extending from the front of the upstairs hall to the attic above. This dates from the original construction of the house. The presence of an easily accessible stairway of this type suggests the attic was intended for frequent use, perhaps as the sleeping quarters for a servant. The roof framing demonstrates the usual local absence of a ridge member. The fitting of the roof sheathing of the 1860 house into the clapboards of the north wall of the early house employs similar techniques to those used in the fitting of the late 18th century wing roof in the Van Nostrand-Starkins House (TG 1976-77) and in connecting the roof of the A. Onderdonk House (TG 1970-71).

The Victorian House (circa 1860-second period)

The Victorian Kitchen (second period circa 1860) is entered through the early (Federal) kitchen. The framing of the room was exposed in 1976 pending restoration which has already been described. The Civil War section of the house projects slightly further to the east than does the Federal section, leaving enough space in the

south wall for a doorway to the garden. All the door and window facings are flat and untrimmed. The garden door has five horizontal panels, as in the Federal part of the house, but is trimmed with Tuscan mouldings as is the east door of the hallway above. This door may represent a retarded use of Greek Revival mouldings which appear elsewhere in the Civil War house, or this kitchen door may have been relocated from the Federal Period house. In any event, both Tuscan moulded doors were made at the same time. There is a chair-rail height dado capped with a bull-nosed moulding which extends almost completely around the room. The dado itself is made up of four inch beaded boards, vertically placed. There is a small segment at the south end of the room which obviously is later. This is about four feet in height and made up of 2½ inch beaded boards. This section probably was added later for a specific purpose.

The two doors flanking the brick stove embrasure are board-and-batten and made of beaded 4 inch strips identical to those of the dado. The north door has been altered, probably to let in a window. However, the remaining two lower panels are feather-edged and raised and the entire door as it was before alteration dates from the late 18th or very early 19th century depending upon its' origin. This probably was reused from another house as raised panelling rarely appears in Roslyn after the mid-18th century. The original second period (circa 1860) clapboards survive on the exterior of the north wall. The exterior facing of this doorway is trimmed with a simple drip-cap and back-banded Tuscan moulded facings. These probably represent the last gasp of the Greek Revival during the Civil War era. Recently restored was a cylindrical stone-lined chamber approximately 12' in diameter and 8' in depth and having a vaulted brick ceiling that was found beneath the center of the kitchen floor. The stones are very carefully fitted together and the original use of this chamber is unknown. Similar cylindrical stone chambers have been found in the cellars of the John Schenck house, 31 East Broadway and the J. Losee Tenant House, 199 East Broadway. Both the latter houses date from the mid-19th century.

The Drawing Room (second period: circa 1860) is located on the street floor and is the most ambitious room in the house. The original flooring survives and was originally carpeted. Each corner of the room has been chamfered by means of an ogee-moulded closet door, in a manner reminiscent of the entrance hall and small parlor of the George W. Denton House (TG 1966-67). All the doorways, either opening to closets or other living spaces, are faced with stepped ogee moulded surrounds. Like the doorways, the window frames in the drawing room are stepped and finished with standard ogee mouldings and also have ogee-moulded panels beneath. "Standard" merely implies that the doors were bought "made-up" from the lumber yard, as might be expected during this period. The mouldings of the door surrounds, however, while of the ogee type, are richer and heavier as they were selected and applied by the carpenter. This practice has been followed throughout the second and third periods of the house. All the doors in the second period (circa 1860) part of the house originally had white porcelain hardware, some of which survives. During the nursing home period, the ceiling was "dropped" and covered with colored acoustic tiles. These were removed and most of the gesso cornice exposed by the Holtzschues. However, all the plaster was badly cracked and was knocked down and replaced, and the original cornice reconstructed by the present owners in 1977. The fireplace was rebuilt, during the nursing home period, and projects further into the room than originally. The mantel is a replacement from Vermont of about 1860. There are symmetrically-placed, ogee-moulded doors on each side of the fireplace which provide access to the conservatory in the rear.

The Conservatory (second period: circa 1860) originally was as long as the drawing room and almost as wide. It always has had access to both the entrance hall and the drawing room through ogee-moulded doors. Similarly moulded french doors provided access to the gallery and dated from the period of the room. There were, in addition, projecting closets in the corners also with ogee-moulded doorways. Those were balanced by the centrally-located, projecting chimney which is deep enough to suggest it may have once contained a fireplace, now covered over. A low, covered-over, flue opening for a small parlor stove remains. During the nursing home period the conservatory was divided into several small compartments. All of these have been removed except for a bath, a closet and an east-west wall which divides the room. The wooden arch at the north end of the room dates from the third period (circa 1890) and represents the original end of the conservatory. The cornice in the north end of the original conservatory was added by the Binders in 1977.

Third Storey (third period: circa 1860). The third storey of the Civil War house, over the drawing room and conservatory, was much altered, mostly during the nursing home period, and will not be described.

The Music Room (third period: circa 1890) is located beyond the arch at the north end of the conservatory, of which it was designed to be an extension. The wide, open arch was intended to create a feeling of continuity between the two rooms. Every reasonable effort was made to duplicate the design and detail of the conservatory—by the employment of matching mouldings and symmetrical wall planning. A closet, flanked by a recessed door, projected into the room in the same manner as the conservatory and represented an effort to achieve an undulating interior wall plan in which all closets and chimneys project and all entrance doorways are recessed. In a similar manner, the french windows which open to the gallery were carefully matched to those in the conservatory. This room is the first to be described in which there has been no provision made for fireplace or parlor stove. Obviously it was built when central heating facilities had reached a stage of development which made these old-fashioned appurtenances no longer a necessity.

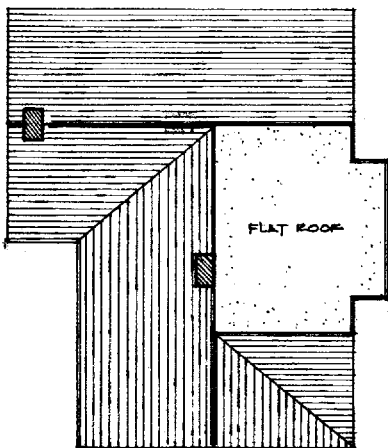
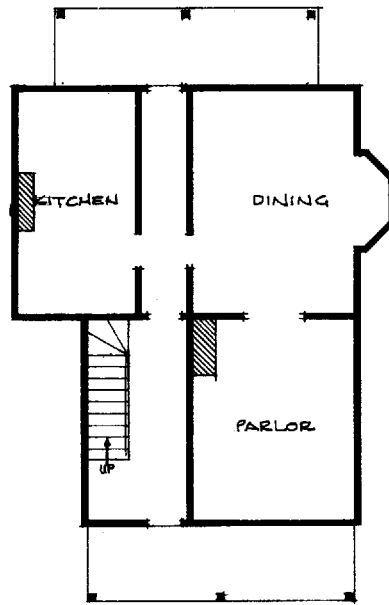
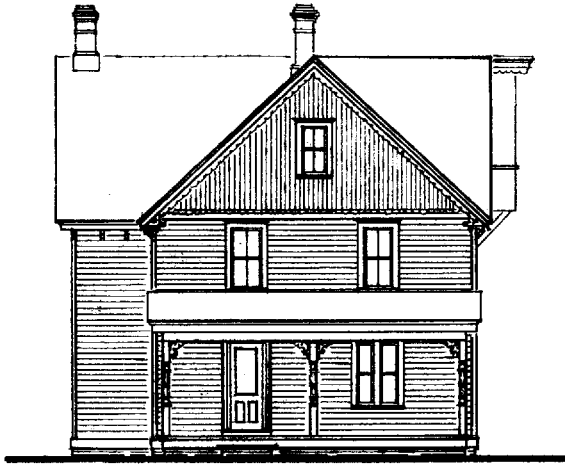
The Library (third period: circa 1890) occupies the remainder of the ground floor. Its doors, door surrounds, and ogee-moulded trim were carefully matched to those of the Victorian house. The west end of the library is completely filled by a large bay window which faces Main Street. The paired windows on the north wall are narrower than those of the second period and employ 4/4 sash. There is an eccentrically placed angular doorway in one corner which appears to open to a closet, but which actually enters a small hallway which provides access to a closet and the music room, and collateral access to the drawing room. As in the music room, the library includes no provision for heating other than of the central variety. The doorway to the music room was closed in by the Binders in 1977.

Upper Storey (third period). Actually this part of the house should be called “fourth period” as it was built after the one-storey third period addition and probably dates from the World War I era. Its interior trim and 1/1 windows are characteristic of the early 20th century. Originally it probably provided space for one or more bedrooms. Like the upper storey of the Civil War period addition it has been substantially altered and will not be described.

EPILOGUE

During 1976 and 1977 Mr. and Mrs. Gerard Binder began a program to correct all the serious difficulties of the house both structural and stylistic. Basically they lowered the grade in front of the house so that the lower courses of clapboards and completely rotted water table would no longer be under ground. They then repaired the rubble foundation and restored the rotted sills and deteriorated framing. This permitted the house to be jacked up more or less to level. The rotted exterior lower clapboards were replaced and the missing water table restored. The small east entry was reconstructed in part from an 1890 photograph. So far as the interior is concerned most of their effort has been concentrated on the street level floor (piano nobile) and the upper level of the third period house although it is their intention to continue their efforts until the entire project has been completed. On the street floor level all the old plaster has been knocked down and the entire storey replastered except for the Federal back parlor which is now used as a kitchen. All the plaster cornices in the second and third period house have been carefully restored. All the trim and some of the doors have been carefully stripped of paint, sanded, and missing or damaged mouldings carefully matched and replaced. The 1/1 windows in the Federal front parlor have been replaced with the original 6/6 type. All exposed steam and water pipes of the nursing home period have been removed and concealed.

All this effort condenses down to a few sentences. The implementation of a project of this sort has taken many months and much enthusiasm. The Binders have indeed rendered a significant architectural service to Roslyn in the stabilization of this very important house.



Presbyterian Parsonage, circa 1887
showing original west facade,
floor plan and roof plan.

THE OLD PRESBYTERIAN PARSONAGE
115 Main Street
Residence of Mr. and Mrs. Paul Platzman

The Old Presbyterian Parsonage is one of the best documented houses in Roslyn. The Roslyn News for August 13, 1887, advised that "The contract for building the Presbyterian parsonage was awarded to Stephen Speedling of this village and ground will be broken next week." "It will be a two-storey, double-pitched roof house and will contain 8 rooms. When completed, it will be a credit to the Village as well as to the Presbyterian Church." In its issue of February 18, 1888, the Roslyn News announced, "Contractor Speedling has about completed the Presbyterian parsonage and it is one of the neatest and cosiest houses in Roslyn." In addition to the foregoing documentation, a copy of Stephen Speedling's workbook, in the Donaldson Collection in the Bryant Library, provides all the data for his bill, from "Diging out the Celer @ \$25.00" to "Moldings and mecking (probably "making") for 1 and 2 floors @ \$5.00." The total construction cost for the house was \$2248.43. Interestingly enough, the original Presbyterian Church, circa 1850, for whose minister the Parsonage was built, still stands at 33 East Broadway, although the building now serves as a home, not a church (TG 1973-1974). The Parsonage was previously exhibited on a Roslyn Landmark Society tour in 1965 when it was owned by Mr. and Mrs. Harold Graham. The present owners purchased the house from the Grahams in 1968.

EXTERIOR

The house itself is indeed a "2-story, double-pitched roof house" of a highly inventive type. So far as we have been able to establish, it was not derived from any of the Victorian builders guides and very possibly represents Stephen Speedling's best work. It has been mentioned elsewhere that Mr. Speedling's workshop still survives at 1374 Old Northern Boulevard and is indicated in a photograph owned by the Landmark Society and dated 1888. According to Mr. Speedling, the original roof was surfaced with tin, probably with standing seams. In the manner of its time the roof is steeply pitched, and the horizontal eaves are all trimmed with simple, single-drop brackets. The west roof slope projects forward at its south end to permit the inclusion of a large overhanging bay-window in the south gable-field, a most distinctive and unusual architectural feature. The roof over this attic bay window is flat, a highly unusual characteristic which can be seen only from the south. This bay-window, off the parson's study, has a superb view of Roslyn Park, and must have made sermon-writing a sheer delight. All the gable-ends, which are unbracketed, utilize simple, swag-like, pierced verge-boards. The bottom ends of the swagged verge-boards are terminated by right-angled, decorative cross-bracing embellished with pierced in-fills. To enhance the Gothic overhang effect, all the gable fields are finished in board-and-batten, in contrast to the clapboarding of the remainder of the structure. The bottom of each gable field is finished with a course of cutout herringbone which similarly suggests an overhang which actually does not exist. The battens are very narrow strips which are 1/2 round in cross-section. Since only the gable-fields project above the second storey level it may be said that the first and second storeys are sheathed with clapboards having an exposure of 5 1/4 inches to the weather but that the attic storey is sheathed with board-and-batten. The eave soffits all are sheathed with standard 4" wide, beaded "wainscott." There are simple moulded corner-boards consisting of a 2 1/2" wide vertical strip which terminates each clapboarded facade with a strip of recessed quarter-round moulding between.

The water table is plain, 5 1/2" in height with the upper edge bevelled. Almost all of the windows have 2/2 sash except for the 1/1 parlor double windows and the two small 1/1 attic windows in the north gable field. All of the windows have moulded drip caps and retain their original louvered shutters.

The house includes a full cellar, and like other Roslyn houses of its period, the foundation walls are constructed entirely of brick laid in American Bond which extends all the way up to the sills. The east basement wall is entirely above grade. The front parlor chimney has been removed, probably by Richard Wallower shortly after World War II. However, the kitchen chimney survives in its original state. This is corbelled out beneath the attic ridge to increase its exterior size. The cap of the latter is decorated with two inverted projecting, stepped courses at rows 3 and 4. It is possible that rows 1 and 2 may have been added during the early 20th century.

The Parsonage originally had a pent-roofed porch, probably with turned posts trimmed with sawn brackets, which extended completely across the west front of the house. The principal portion of the porch probably was removed early in the 20th century when it was replaced by the existing small, neo-classic, front entry. A later north part of the porch was enclosed by Richard Wallower in 1955 to create the present "den." Originally there was a pent-roofed east porch which extended across three bays of the east front. This was removed by Richard Wallower shortly after World War II and replaced by the present, wider sundeck. In addition to the two principal porches there is a small surviving enclosed pitched-roof porch at the north end of the kitchen wing. This is sheathed with boards with the same sawn herringbone pattern across the base of the gable-field as survives in the attic gable-fields. This "back entry" to the kitchen originally had its own independent exterior stairway. However, it is likely that this "back entry" was built sometime later than the original house.

The front door is original, and according to Mr. Speedling's workbook, has always contained glass in its upper part. However, originally there was only a single pane. This has been replaced by the present owners with a wooden grill of diamond shape glazed panes for increased privacy. It probably was artificially grained originally. The exterior ogee mouldings probably are Mr. Speedling's own design, and project well beyond the stiles. The interior door mouldings, as well as most of the interior trim, are executed in standard ogee mouldings. All these mouldings apparently were made by Mr. Speedling in his work-shop, with moulding planes, if we are correct in interpreting the word "mecking" as meaning "making."

The stairway in the entrance hall, unlike most local stairways, is curved. It employs turned balusters which differ from the usually encountered "vase-turned" type. The balusters and the moulded and ribbed stair-rail are made of chestnut, a wood frequently used in New York State, but one only rarely encountered in Roslyn. The "block-and-ball" newel is undecorated apart from lamb's tongues cut into the upper and lower "block" corners. Below the block there is a vigorous turned urn which is based upon a square plinth the upper corners of which are trimmed with lamb's tongues. The shafts of the turned, tapering balusters are decorated with turned wooden rings. The wall beneath the stairway is plastered in contrast to the panelled stair-walls usually seen in Roslyn houses earlier than this one. Oddly enough, the upper end of the stair-rail is terminated by a flat accessory newel which is sited in front of a second storey hall window. No other example of this practice survives in Roslyn. There is a double-door, hinged, entry from hall to living room. The living room windows are all paired, a common enough feature in Victorian

houses, but one only rarely encountered in Roslyn. They are trimmed with standard Victorian facings which utilize corner blocks containing turned roundels.

The corner blocks and door-and-window facings are uniform throughout the street floor and upper hall and include two parallel, moulded grooves. These grooves are unrelated to the roundel turnings in the corner blocks. The outside edges of the door-and-window facings are trimmed with ogee mouldings which are mitered into the baseboard caps. On the street floor, this ogee cap rests upon a bull-nosing above the baseboard. On the second floor the ogee cap is missing and the baseboards are capped with a simple bull-nosed moulding. The panels beneath the windows are finished with standard ogee mouldings.

Many of the doors retain their original cast-iron hinges with cast-relief decoration on the opposing hinge-plate surfaces. Most of the doors retain their original hardware with cast-iron rosettes and keyhole escutcheons and cast-iron rim-locks. The street floor door knobs are white porcelain while those of the second storey are brown stoneware.

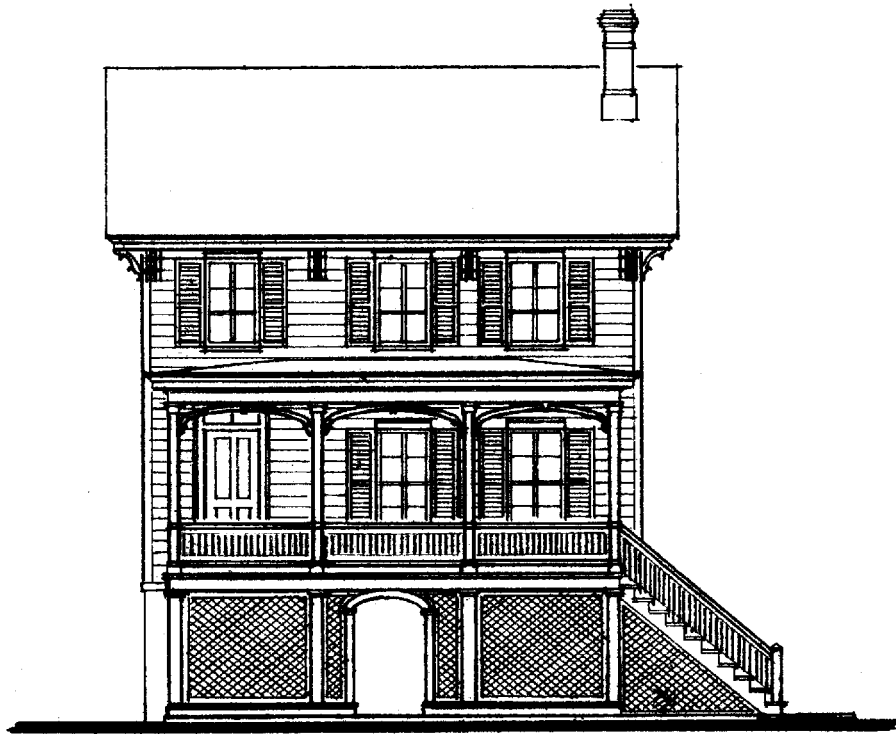
The dining room is similarly treated, architecturally, with the exception of a large canted bay window, which overlooks Roslyn Park, at the south end of the room. Originally there was a dividing wall, with sliding doors, which divided the living room and the dining room. This, and the marble living room mantel, was removed by Richard Wallower about 30 years ago. The mantel survives in storage. This wall and similar but slightly larger new doors, dividing the living and dining rooms, were reinstalled by the present owners in 1968. These have been sited about two feet east of the original locations. At the same time the very stylish bookcase, designed by Peggy Gerry, was installed against the west wall of the parlor. This includes moulded facings and corner blocks with turned roundels and could easily have been installed at the time the house was built. However, apart from these changes, the interior of the house has survived with remarkably little alteration. The paired gesso ceiling medallions, in both rooms, at one time supported paired chandeliers which probably were fitted for illuminating gas. The entire street floor is covered with either tile or carpet. However, the original yellow pine flooring, which was intended to be carpeted, survives beneath. The bedrooms on the second floor are finished in much the same manner as the main floor, but are more simply executed, and, for example, moulded panels were not installed beneath the windows. In the same manner the bedroom door-and-window facings are less stylish than below. The ogee-moulded facings with square-cornered back-boards could well be found in a house of a generation earlier. All the bedrooms are trimmed in the same manner and retain their plain, bull-nosed capped baseboards. The second storey still retains its original flooring in all but one bedroom, and the 10" wide, yellow pine floorboards were more carefully selected than those seen in most houses of this period. It is obvious they were not intended to be covered with carpeting. There is an interesting, original upstairs hall linen closet which incorporates ogee-moulded pairs of upper and lower doors. The bathroom door and trim all are new. However, the doorway to the second storey back hall is ogee-moulded and original. There are scars on the dividing wall which indicate there was once a doorway which connected the northeast chamber with the present bathroom.

The original boxed-in stairway leads to the attic, the early study of the "stated supply." The plain board stair-rail has no balusters, even above the attic floor level. The attic retains its original 8" yellow pine flooring. The window openings all are trimmed with plain board facings which have bull-nosed sash stops at their inner

edges. Originally the entire attic was a single open space with plastered walls and ceiling. At some time during its history a small space in the north wing was divided off for use as a storeroom. There is a small wooden lined scuttle which leads to the flat roof above. At the angle formed by lines bisecting the bay window and west window, the flooring scars of the original living room chimney can be seen.

STABLE

The stable is a one-and-a-half storey pitched roof building with gable fields at the east and west ends. The principal entrance faces the west. The building has extended eaves and its rafters are partially exposed. The eave soffit is fitted with plain smooth boards. The wide battens are rectangular with chamfered edges. The building has no water table and is built upon a locust post foundation. There are two windows in the south wall and one in the east, both having 6/6 sash protected by plain drip caps. There is also a board-and-batten access door to the loft in the east gable field. There are no windows on the north side of the structure and the only opening in this wall is a board-and-batten pedestrian access door. The east front gable field is trimmed with sawn verge boards reminiscent of those employed on the house but are unperforated. There are two pairs of horizontally sliding vehicle doors in the west front. Those in the south opening are original and retain their original overhead track and pulleys. There is a downward angled drip cap over the doors to provide protection to the track mechanism. This is supported by shaped brackets. There is also a door to the loft in the west gable field which retains its original loading beam. The interior of the stable is unsheathed and the readily viewable framing is nailed for the most part. However, there is a pinned mortise and tenon tie-bar which serves as the central north-south loft floor joist. The original boxed-in stairway to the loft has survived as has the original loft flooring. There are knee walls on the north and south but, interestingly, only the center studs and corner posts extend above the loft floor to the plates. There is no ridge framing member.



Samuel Dugan I House
circa 1855 as it appeared when built

SAMUEL DUGAN I HOUSE
148 Main Street (1855-1890)
Property of Mr. and Mrs. Leonard Blum

INTRODUCTION—The Italian Style

The Victorian revival styles consisted mainly of Greek, Gothic, Swiss, Italian, and Egyptian designs. Occasionally other design sources, from Europe and the ancient world, were added to these. Some of the leading 19th Century American architects who designed buildings in revival styles were A.J. Downing, A.J. Davis, Calvert Vaux, Jacob Wrey Mould and Samuel Adams Warner. The Victorian architect visited the cities of Rome and Florence, the Grecian monuments of Sicily, the Swiss Alps, and was inspired thereby. In America, the English builders' pattern books circulated widely. Stylistically varied, they were well provided with details which could be executed in timber, and applied at a reasonable cost. An offshoot of the division between Classic and Gothic styles, the "Tuscan Villa," bore a close resemblance to the paintings, then very popular (in the early 19th century) of Claude le Lorraine and Nicolas Poussin, rather than to the Italian villas of the 16th and 17th centuries.

The first exemplar in England, "Cronkhill" (John Nash - 1802) located near Shrewsbury, was small, a gentlemen's rural retreat. It had round-headed windows, two towers, a shallow pitched roof with extended open soffit eaves, and the chimneys were designed as architectural features. The magnificently scaled Travellers Club House (1829-1831) on Pall Mall, designed by the most versatile of Victorian architects, Sir Charles Barry, most famous for the new Houses of Parliament at Westminster, was the first "correct" Italianate building in London.

While American architects and builders found the Italian stylistic details and building plans suitable for the current notions of rural retreats, these did not achieve popularity for at least 10 to 20 years later in non-metropolitan areas. Cottages and villas of an earlier date were then re-roofed and bracketted, porches were re-designed, to bring them up to date.

The Samuel Dugan I house is the earliest building with Italianate detail in Roslyn, but it is superimposed on the standard Georgian side hall provincial house, found in town, suburb and village as early as the mid-18th century. The style is fully expressed in the nearby George Denton House on West Shore Road (1874).

HISTORICAL BACKGROUND

*Samuel Dugan, born in Belfast, Ireland in 1813, came to Roslyn with his wife Anngine, and their children, sometime after 1853. Anngine was born in Scotland, the children in Ireland. The Dugans were close friends of the Pollitz family who were, at that time, situated on Main Street in Roslyn. The United States Census of 1860 establishes that Samuel Dugan, a farmer, and his wife Anngine, and two small boys were in residence. A younger brother, John, was apprenticed to Daniel Hegeman, a carpenter, and lived in his household. In 1880, Samuel Dugan was listed in the Federal Census as a stone-mason. He was the master-mason for the Long Island Railroad's tunnel-overpass at Roslyn (demolished - 1940's). The quality of the street level retaining walls at 148 Main Street, with the stone finely cut and dressed on more than one surface suggests his construction methods. The house is

*FOOTNOTE: The authors are greatly indebted to the late Roderick Dugan, a grandson of Samuel, who provided this family history.

located on the Beers-Comstock Map of 1873, and shown as belonging to S. Dugan. Despite the fact that the Dugan family feel the house was constructed by 1855, it is not recorded on the Walling Map of 1859. (Since the Walling Map failed to locate a most important house of the 18th century still extant this in no way invalidates the family's statement.)

The house was acquired by Mr. and Mrs. Henry Eastman, descendants of two prominent local families, early in the 20th century and in turn was sold to the present owners by the Eastman estate in 1964, which, at that time, included the Wilson Williams - Thomas Wood house at 150 Main Street. Mr. and Mrs. Leonard Blum, with the guidance of the late Gerald R.W. Watland, an architect of international reputation, have sympathetically re-furnished the house. Mr. Watland, who specialized in the restoration of historic buildings, directed the work on the William M. Valentine House and the Wilson Williams House.

ARCHITECTURAL HISTORY—EXTERIOR

General Description—1855 Main Block

This Italianate bracketed villa is located on a steep wooded hillside, and placed on a high basement at the front (east) elevation. It commands a high and wide view of the valley and ponds. The side is graded to form a terrace at the east front basement level wide enough to encompass the entrance walkway.

The exterior mentioned in the introduction is basically a sidehall, three bay building, with a pitched roof, the ridge of which is parallel to the road in the standard 19th century manner. The principal stylistic change is the decorative ornament used and the overhanging eaves. The fenestration is symmetrically disposed as in the past, but the design of the sash is new for Roslyn, sash which consists of 4/4 lights divided by a wide beaded horizontal muntin suggesting a casement window. This is repeated at the bedroom storey with 2/2 light sash. The window surrounds are plain flat boards, the inner edge beaded and with the thin drip moulds and thick square sills found in the earlier Greek Revival houses. The front porch provides the stylistic determinate and paramount feature, triply arcaded, with plain cornice; an elliptical arch is at the basement level, supported by plain columns and filled in with treillage.

The addition of the projecting 1890 north wing was carefully composed, its forward limits, with the exception of the canted bay, defined by the front porch of the original house. A similar 1890 wing was attached to the Oakley-Eastman house at its north end.

The East Front

The eaves of the plainly designed pitched roof of the main house are supported by four paired acorn drop brackets attached directly to the upper clapboards of the underside of the eaves, evenly spaced, and to the closed soffit of the roof behind the eaves trim, which consists of a shallow ogee moulding and beaded board. The single chimney rises through the roof on the northeast slope slightly below the ridge. It was rebuilt from the roof upward sometime in the 20th century.

The corner boards, possibly applied at the time of the 1890 addition, and located at the southeast and southwest corners are moulded. The same design was used in Roslyn in the end building of the William M. Valentine block (#23 Main Street) applied over a plain 1840 cornerboard. Two other buildings have moulded cornerboards, the Thomas P. Howard House (1889) and the Oscar Seaman House

(1901). The front entrance surround is faced with wide ogee moulded back-banded trim, with a bead set at the inner edge—a beaded flat transom division, and an overhead two-light transom. The door itself is a four-panel ogee moulded door. The door furniture consists of porcelain knob and iron fittings of the period. The door knocker is Colonial Revival of c. 1900. The windows of the second storey and first storey have been previously described as “false casement” design, found also at the Warren Wilkey House of 1864, and the Willett Titus House of 1858, an Italianate house of classical design. The two east front basement windows, mostly concealed by the trellis infill under the porch, are 6/6 light sash, broadly rectangular lights, with the very thin muntins which occur in Roslyn in the 1850-60 period of the late Greek Revival style. Of the two basement doors, the one on the southeast corner is board-and-batten, not necessarily in the original location. The entrance door to the bay which faces south, under the porch, is glass topped with two ogee panels at the lower half, possibly original to the wing. The foundation is a full storey above grade at the east elevation and has been rendered. The basement doorway is recessed with fitted board surrounds. The masonry foundation material is unknown as of now.

The Porch

The porch cornice is continued across the front of the house to form the roof cornice of the wing which will be described later. The porch itself is the most distinguished and unusual feature of the house. It has a shallow hipped roof which extends the width of the 1855 building and ends at the projecting 1890 wing. Originally the staircase to the porch was possibly at the north before the wing was built as at that time there was plenty of room for it. At the cornice line a change in the type of cyma curve which is used at the eaves trim of the porch is clearly visible as it is joined to the wing roof. The cornice of the porch is a plain classical entablature comprised of local vernacular forms of mouldings. The porch posts have Tuscan caps. The posts are square in section decorated with a chamfer on all four faces, the chamfers terminating in a lamb's-tongue below the cornice and above the rail, and below the rail and above the post bases. The post bases are trimmed with a cavetto and Tuscan quirked moulding as are the capitals.

The railing consists of a single board with moulded “bull-nose” edges supported by a cavetto moulding. The porch has four pierced slats between the posts in the “Swiss Chalet” style. The stair rail and slats are the same. Small pierced brackets at the mid-point of the porch foot railings are a very unusual survival. The brick base under the lattice is not original and possibly dates from the early 20th century.

The posts themselves, under the cornice, are linked by three flat elliptical bracketing arches facing the street and another arch at the south at the stairhead, which butts into the clapboard without a pilaster. The arches are formed of flat boards, chamfered inside and out, the chamfers terminating in lamb's-tongues, and are jointed at the apex of the ellipse by a decorative keystone, bevelled on three sides. The ends of the bracketing arches are terminated with shaped triangular drops, flat on the side attached to the posts, serving as consoles, and projecting slightly beyond the underside of the arch.

The porch is supported by columns placed directly in line with the upper posts; they are decorated with chamfers terminating with lamb's-tongues, and capped with a square abacus, below which is a quirked transitional ogee moulding. The base is set on a rectangular plinth equal in measurement to the abacus block, above which is

a quirked Tuscan moulding. Between posts there is an infilling of lattice set on a diagonal to the flat board lattice enclosure. Smaller chamfered posts frame an opening between posts #2 and #3, with small rectangular panels of lattice between outer and inner posts. An elliptical arch, the keystone of which is buried in ivy and partially missing, springs from these inner posts. From the outer edge of the ellipse to the upper porch floor is lattice filled.

The Gate

A gate whose palings are decorated by chamfer and lamb's-tongue, which was found at #65 Main Street, is installed in the porch entrance opening. The gate has original hinges and old reinforcing plates. Nos. 55,65,75 Main Street all had this style of gate by the 1890's. The flat top pieces of the gate are not original. The gate appears to be hung upside down and back to front.

The Wing

A wing with a two-storey canted angular bay window was added in 1890. The 2/2 light window frames are faced with flat boards with a continuous square sill supported by a 3" cavetto moulding. The angles of the bay are covered with a 3/4 round moulding. A band of tongue and groove separates the two bay windows, under the sills, extending to a half-round over the ground storey bay cornice board. The moulded corner board at the north end is cut at the water table. Both bay windows have original louvered shutters.

Interior Entrance Hall

The reverse side of the entrance door facing the east porch has plain untrimmed stiles. The panels are sunken, not flush. The doorway facing trim consists of a small ogee and back band. The transom bar is beaded as are all inner edges of door and window surrounds on this floor. The box lock is a reproduction. The scar of the original lock is present on the door face.

On the south wall of the front hall is a window inserted about 1900, a wood casement with diamond shaped lights. The window frame facings have contemporary trim consisting of back band, small ogee, the inner edge has a bead. The baseboard is plain and not capped. All doors to the hall have been rehung, their untrimmed panels to the rooms. All hall doors are ogee trimmed and 6 paneled except the kitchen door, which is transitional, between a Tuscan moulding to full ogee and is probably not original to the house. The staircase, attached to the south wall, is of an unusual width in proportion to the hall dimensions, occupying a large part of the hall space. It has a short but acutely steep run of 15 steps compared to the average run of 17. The staircase wall has six ogee trimmed panels, the lowest stile forms the base as in most Roslyn houses of the 19th century. Its position is also only a few feet from the front door. The newel is walnut with a fine urn and spool turning, resting on a rectangular plinth the height of the first step. The steps are bull-nosed and are trimmed with the standard cavetto. The balusters are also walnut, with elongated urn turnings set two to a tread. The rail is round in section, inserted at the top of the newel, and returns at the second floor level to a partition wall. The overhead light at the entrance is painted tin and was a type popular as early as 1845; it is not original to the house.

The Parlor

The parlor, to the right (north) of the entrance hall faces east. The room is almost square. The long windows are divided into 4/4 lights, panelled beneath the sills. The panels are untrimmed, the baseboards plain and uncapped. The windows are designed to resemble casements with a bead scribed in the center of a wide dividing muntin in both the upper and lower sash. The window latches are original to the house and were cast iron with a design in relief, and had enamel or iron knobs. These are present on nearly all the "false casement" windows. All doors have ogee trim and back band but have been rehung to show their panelled sides in open position. The chimney breast is located on the north wall which was originally the exterior wall of the house. It projects into the room. The chimney surround is wood, the shelf ogee shaped with square column supports, which have square (in section) Greek Revival trim. The columns rest on square rectangular bases. The Franklin stove, inserted into slate backing is not original. The original opening was designed to be used with a coal grate.

The Library

The library is located to the north of the parlor in the 1890 wing, its door opposite the entrance hall door to the parlor. At the east end there is a canted bay window. The center sash has 2/2 lights, the side windows have 1/1 lights: all sash windows are fully panelled below the sills and the panels are trimmed with ogee mouldings. On the north wall there is a reused "false casement" window. The glass door to the porch (described in the exterior analysis) was possibly original to the wing. It has 4 lights. The baseboards appear to have 20th century capping. The two "collected" ogee panelled doors on the west wall lead to a new powder room and a coat closet which occupy the space which formerly had a staircase and a small rear hall. The staircase led to the northeast basement room directly under the library. The crown moulding at the ceiling edge is 20th century.

Dining Room

The dining room was extended 8 feet by the present owners, to the rear (west) to meet the end wall of the kitchen lean-to. Both the kitchen lean-to and the extended dining room were then covered by a common pent roof; the ceiling height of both rooms was maintained. The two "French" windows to the north, leading to a very small terrace at the property line, are new, installed by the present owners. They were copied from those at the Myers Valentine House, #95 Main Street, which were installed in 1856, just as were those in the Eastman family house at #75 Main Street. The west wall "false casement" windows are reused, the added floor boards needed for expansion were taken from the attic.

The Kitchen

The present owners incorporated the lean-to into the second kitchen; the first kitchen was on the basement level, before the 1890 wing was added. The inconvenience of a basement kitchen became evident probably around 1900 and the small southwest room became the "new" kitchen; somewhat later the lean-to was added for storage. The second kitchen originally had a corner cupboard made of tongue and groove at the southwest corner. This was reused and placed as a rectangular cupboard in roughly the same position. All the other cupboards and counters were designed to match the old material.

The hall at the back of the stair originally led to a door to the south, now replaced by a window by the present owners.

Second Floor

The Upstairs Hall

The four board and batten doors at the second floor, with door knobs recessed into the battens, were replaced with collected 4-panel ogee doors. The second floor windows are all 4/2 "false" casements, with original iron window latches. The hall woodwork is plain and untrimmed, all doors have brown porcelain door knobs. The attic stairs are located behind a door on the north wall.

The Front Bedroom

The whole visible north wall has been made into a closet. All the woodwork is untrimmed. The southeast corner of the bedroom was at the time of the Eastman ownership two rooms with a vestibule, or small hallway, going to the front bedroom. One of the rooms was a closet for a dressing room. In 1855 the hall may have run from the front to the rear of the house and the back end of the stairhall partitioned at a later date.

The Back Bedroom

The back bedroom has plain untrimmed woodwork and "false" casement windows throughout. The bedroom was originally entered from a door located in the west wall of a small hallway now removed, parallel to the attic staircase. It is now entered from the main hall; the hall space is now a closet.

Upstairs Bath

The upstairs bath, at the head of the staircase, was possibly a small dressing room originally. It was remodeled by the present owners.

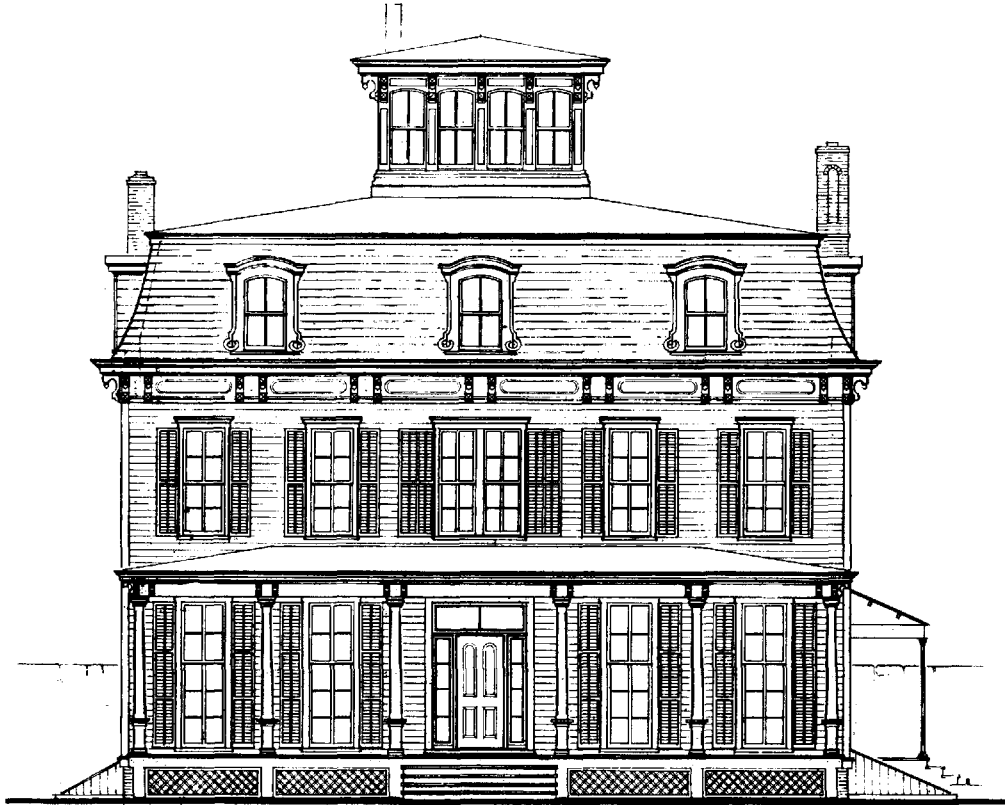
The Basement

The cellar entrance is located under the staircase in the entrance hall. The door facings are trimmed with an ogee moulding and back band, but the left hand facing is a 3/4 round at the corner into which the top facing is butted. The stairs are enclosed, made with a run of 11 closed string steps. The panels under the main staircase are exposed, their backs are beveled and set behind the stiles. The board-and-batten door is original to the house as is the door furniture. The door at basement level to the staircase is missing. The exterior entrance to the cellar from the ground floor can be seen at the foot of the stairs; it is under the entrance porch. It now has a board-and-batten door which was possibly installed in the 1890's when the wing was attached. Today, and for many years, since the kitchen was moved to the second level, the furnace has occupied the space directly in front of the kitchen fireplace or stove recess. There are two windows facing east, of the standard Greek Revival 6/6 sash type, with very fine muntins. There is a doorway to a long narrow storage room in the west wall, illuminated by a 3-light cellar window at the south.

The North Wing

The wing can be entered from a door under the entrance porch directly, or from a doorway in the north wall of the old kitchen. The purpose for which the room was used when built is not known. The bay window facing east is duplicated on this level. The window sills rest on a tongue and groove dado capped by a bull-nose ended

moulding, and which is continued at chair rail level all around the room. The room was used as a service bedroom by the previous owners and it has access to a full bath, installed in the early 20th century, by means of a small passageway directly behind the chimney. Behind the west wall of the room was another passageway containing a staircase leading to the present library, now closed off above to form a half-bath and a coat closet. The bay window has a low windowseat possibly installed in the 20th century. The lower stair entrance is also a closet today, separating the lower room completely from the main body of the house although it can be approached through the present furnace room.



EAST ELEVATION

Warren Wilkey House, circa 1830
(Doorway is not part of original construction)

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

HISTORICAL BACKGROUND

The exact date of the building of the Warren Wilkey house is a mystery although there are indications it could have been built between 1864 and 1867. A house on the site is shown as belonging to "W. Wilkie" on the Walling Map (1859) and as having belonged to "W.S. Wilkey" on the Beers Comstock Map (1873). However, they are not necessarily the same house. Francis Skillman, in his letter to the *Roslyn News* in 1895, wrote, "The next place south of Wilson Williams (Thomas Wood/150 Main Street) was the Methodist Church (Rectory/180 Main St.), past this the home of Anthony Wilkey, a great talker of politics and only here and there with a grain of sense. His house was lately sold to Jonathan Conklin and moved to the east side of the swamp, north of Mrs. Cordaman's. Then his son Warren built the new large house on the land. The next house south was Joseph Starkins (221 Main St.), the blacksmith of the fork in the road."

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

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

Warren S. Wilkey was born in 1812-1813 and married Ann Eliza Thorp in New York City on September 28, 1840. He apparently continued to live and work in New York as the New York City Directory for 1852-53 describes his business address as 8 Ferry Street and his home as 92 Greene Street. His addresses remained the same until 1862, when he moved his home to 1 Varick Place, New York City. He continued to reside on Varick Place through the issue of 1867. From 1868 thru 1873 he is shown in the New York City Directory, as being in the leather business in New York and residing in Roslyn, although in other years he is variously listed as

“agent,” “collector,” and “lawyer.” The earliest Curtin’s “*Directory of Long Island*,” for 1867-68, shows “Wilkes (sic), Warren, agent New York” as living in Roslyn and continued to show him in residence there until the last issue for 1878-1879. Warren Wilkey is listed again in the New York City Directory for 1880, although no home address is given. By 1882 his home address was listed as 302 Putnam Street, Brooklyn. In the 1887 Registry of Voters he is listed as having been a resident of Kings County for seven years and as being 74 years of age. His address is given as 190 Washington Ave. His date of death is not known.

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

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

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

Notwithstanding the extensive vandalism, the worst threat to the house was that of landslide. During the building of the Chalet Apartments to the southwest, the foreman in charge of construction admitted to bulldozing large quantities of gravel over the hillside in the grading of the Chalet parking area. This act placed a serious overburden on the steep hillside behind the house and deposited several feet of gravel against the west facade of the house penetrating its sheathing and breaking studs in several places. The original back porch of the house was badly damaged and a later south porch, circa 1925, completely demolished. Finally, firm action on the

part of the Incorporated Village of Roslyn, and the risk of litigation by Karl Rinas who was faced with the prospect of losing a firm sale of the property unless the west boundary line was stabilized, convinced the Chalet owners to agree to construct a rock retaining wall at the top of the hill, to control future gravel flow, and to remove the over-burden from the hillside below the wall. This work started during the summer of 1970. During the construction of the retaining wall a large water main broke, washing even greater quantities of gravel against the house. The cellar was completely filled with gravel and the house inundated above the second storey window sills in some areas. Notwithstanding the tremendous impact of this final landslide, the house remained basically sound. The water main leak was repaired, the retaining wall was completed, the cellar was emptied of gravel and the hillside was cleared and seeded. Grass started to grow and the sale of the property by Karl Rinas to the Roslyn Preservation Corp. was consummated.

The first step in the restoration of the house was to assess the damage and deterioration which the house had endured as result of alteration, neglect and vandalism. It was the attitude of the Corporation that the house should be restored as it was locally important architecturally and its restoration would contribute significantly to the quality of the Main Street Historic District and to the stabilization and improvement of the south end of Main Street. Accordingly in January 1971, without heat and by the light of a flashlight, as all the windows had been boarded against vandals, the architect for the Corporation, Guy Ladd Frost, commenced a survey of the house to distinguish between the original fabric and later insertions. The data gathered during this study later was incorporated into a set of measured drawings one of which, of the principal (east) facade, has been reproduced in this Tour Guide. As the result of these studies it was established that the house was basically sound; that it could be restored; and that all the architectural components of the house were present in sufficient quantity to permit the complete accurate restoration of every part of the house except for the original front doorway. On the basis of the Frost drawings the Corporation decided to proceed with the structural restoration of the house and with the complete and precise restoration of its exterior. It also planned to restore the original floor plan of the house as well as those interior components which might be difficult for the eventual purchaser to complete. These included the restoration of the fireplaces, the mantels, the interior doors and sash and shutters, the major stair rail and the belvedere stair rail.

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

flat panels. The entire belvedere rests upon a base formed by a gigantic cyma-reversa moulding.

The house rests upon a massive foundation which is rubble construction to the grade and brick from the grade to the sills. The simple wooden water table utilizes a projecting square-edged cap. The foundation walls were in near perfect condition. There is a full cellar, paved with large bluestone slabs, which retains the original masonry components of its north and south cellar entries. There is an interesting coal chute in the east cellar wall which also is lined with large bluestone slabs. The three principal chimneys, two north, one south, are built of brick and include two flues each. They all rest upon the foundation tops and upon brick arches which may be seen in the cellar. One of these, the northwest, survives in its original form. The other two were infilled with brick about 1925 to provide furnace flues to the cellar. However, the south chimney arch was re-opened to its original configuration during the current restoration. All three chimneys originally were decorated with two rows of paired, round-arched panels on their sides of maximum exposure. The east and west sides of the chimneys included matching single-arch panels. The south and northwest chimneys both had been rebuilt, somewhat shorter than they originally were, after 1925. In their rebuilding the arched panels were omitted. The original northeast chimney survived in a crumbling state until 1971 when it was rebuilt to its original panelled design utilizing its architectural remains and a 1925 photograph supplied by Karl Rinas. Unfortunately the mason worked on an unannounced Saturday and completed the chimney omitting the single short side panels before anyone was aware of his error. At the same time the northwest chimney was extended to its original height to conform to the restored northeast chimney. In addition to the three major chimneys there is a minor brick chimney which rests upon a brick pier in the cellar, which was designed to provide a single flue for small cast-iron stoves in the three hallways.

The house is sheathed with novelty siding, a type of clapboard bevelled along its upper edge and rabbetted along its lower, which permits the carpenter to install it without measuring the exposure of each clapboard.

The double-faced corner boards are not moulded. Most of the Wilkey house windows are of the 4/4 type and are capped with moulded drip-boards. The exceptions are the belvedere and dormer windows which are of the 2/2 type and include slightly arched, upper sash. The dormer windows are capped by matching shallow-arched moulded roofs and are flanked by sawn scrolled trim. Also exceptions to the 4/4 window glazings are the large ground floor windows of the east facade. These four employ 4/6 glazing and extend all the way from the interior ceiling to the floor. These were designed to permit the lower sash to be raised into pockets to provide direct access from the interior to the porch. The two large windows south of the front doorway had been replaced with smaller windows, but the original forms have been replaced. Because the rear of the house rests upon a high retaining wall at the foot of the steep hillside, the ground floor windows in the west facade are much smaller than the others. There are only three of these as originally windows were not installed south of the central hall. The central window of the second storey of the east facade consists of 4/4 paired sash to conform to the dimensions of the front doorway below. The first and second storey windows originally were fitted with louvered shutters. Most of these have survived although badly damaged. These all have been restored or replaced.

No trace of the original front doorway survived except for the opening in the

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

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

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

INTERIOR: The interior floor plan utilizes a hall arrangement, typical of its period, on the first two floors, and, in an unusual way, even on the third. On the ground floor which has a ceiling height of almost 11 feet, this plan consists of a large drawing room which extends the entire length of the house, to the south of the hall; the central hall which includes a single run stairway along its north wall, and the dining room and kitchen. There is a small pantry built at the expense of the kitchen but opening to the dining room. Its single exposed corner is rounded to prevent bruising. The second storey, which has a ceiling height of almost 10 feet, utilizes much the same plan with two bedrooms having a range of closets between and connected by a short hallway through them to the south of the central hall, and the master bedroom with its dressing room, range of closets and bath to the north. The second storey hall is terminated at its east end by a small morning room lighted by the double windows immediately over the principal doorway and, at its opposite end, by the minor doorway which opens to the west porch. This door, and all the interior doors of the lower two floors, are of the four panel type and utilize rich protruding ogee mouldings. Their door surrounds are similar but vary somewhat from room to room. Those of the two principal bedrooms utilize complex protruding ogee mouldings as do the center hall, drawing room and dining room. The doorways of the kitchen and secondary rooms of the second storey are trimmed with simple cyma moulding. The more important rooms of the first and second floors are panelled beneath their windows. The prominent baseboards are stepped and are capped by vigorous ogee mouldings. The dining room, drawing room, and ground floor hall all include gesso cornices and probably had chandelier medallions as well. The brass gas chandeliers are from another house but are contemporary with the Wilkey house. They may have been gilded originally. The drawing room, dining room, and two principal east bedrooms all had fireplaces. Each had a simple marbelized slate chimney piece, having a shaped mantel shelf, round arched opening and central keystone boss. The dining room mantel was white marble. The drawing room chimney piece was slightly larger because of the size of the room but otherwise similar to the others. Each opening was fitted with a moulded cast iron surround suitable for a coal grate and designed to accomodate a pierced summer cover. The kitchen includes a stove embrasure capped by a massive granite lintel in the exposed brick chimney. In the front of the chimney there is a large bluestone hearth upon which the stove originally stood. As the result of rot the supports for this slab sagged and the slab split in two. For some reason or other the stove embrasure has been bricked in although at this time it is impossible to determine why or when this was done.

The third storey which has a ceiling height of almost 12 feet is dominated by a large central area covered by a cove ceiling which follows the configuration of the hipped roof. This space is roughly that of a "L" as it occupies the northwest corner as well as the central area. The principal architectural feature of this space is the free-standing double-railed secondary stairway which extends to the belvedere. The other features of this large central area are four massive simply bracketed, but otherwise undecorated, piers which support the belvedere. Three of these are original. The northeast pier was removed when this floor was converted to an apartment. It was replaced early in 1972.

In addition to the foregoing the free standing slightly angled brick chimney which was designed to accommodate a small parlor stove to heat this space and the termination of the principal stair rail which surrounds the stairwell also are contained in this room. The original purpose of this large space is unknown. All its exterior

walls converge slightly toward the ceiling to accommodate to the shape of the mansard roof. There are several large wrought iron hooks let into the wall for some unknown purpose. Those in the vertical walls could have been installed for the large mirrors and portraits of the period. Obviously, the hooks in the sloping walls could not have been intended for this purpose. There are three small bedrooms on the third floor, two to the south of the central space and one in the northeast corner. All are entered through standard simple four-panelled ogee moulded doors of the period, all of which were badly damaged by vandals. Their surrounds all are ogee moulded on their bedroom facings, but untrimmed on the facings opening to the central area. The southeast bedroom utilizes a small Gothicised, wooden mantel piece on its chimney. The function of this mantel is decorative only and it never has surrounded a fireplace. However, a small cast iron stove probably was used, inserted into one of the fireplace flues rising from below.

1925 ALTERATION: This included two two-storey apartments divided by a wall which extended down the center of the ground floor central hall, concealing the stairway panelling and depriving the principal stairway of its railing on the first and second floors. A collateral right angle stairway was built from the first to the second floor requiring the relocation of the east wall of the southwest bedroom about two feet to the west and eliminating the closets of both south bedrooms. The chimney pieces were removed from the drawing room and dining room. Their fire boxes were enclosed and their flues utilized for furnaces in the cellar below. The drawing room was divided into two rooms by a wall inserted just to the west of the chimney. The smaller (west) room was converted to a kitchen with its own entry built into its south wall.

The larger of the two rooms survived as a living room. Its ceiling was dropped several feet for easier heating and its windows reduced in size. The original wallpaper of this room has survived above the hung ceiling. The double doorway opening from the drawing room to the central hall was reduced in size to accommodate a smaller single door. The closets serving the master bedroom suite, north of the central hall, were demolished to provide a hallway for the north apartment.

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

Following the exhibition of the Wilkey House on the Landmark Society's Tours of 1972 and 1973, work on the restoration stopped for a variety of reasons. These included the Preservation Corporation's interest in the restoration of the Smith-Hegeman and James Sexton houses, both of which had been relocated and were open to the weather. While Steve Tlockowski and Edward Soukup were the carpenters on the Smith-Hegeman and Sexton projects the services of Adam Brandt who had done the structural exterior restoration of the Wilkey House were needed for the restoration of the James and William Smith house which was privately owned. Mr. Brandt died just before completing the James and William Smith house restoration and the work remaining there was completed by Messrs. Soukup and Tlochowski who subsequently undertook the restoration of the late 17th century Van Nostrand Starkins House for the Landmark Society. In 1977 the Tlochowski-

Soukup team returned to the Wilkey house and completed most of the interior restoration.

At the time of writing, March 1978, all of the old, water-damaged plaster had been removed and the house completely insulated. The plasterer had completed the wire lathing preparatory to replastering. It is anticipated that the new plastering will have been completed by the Tour Day. A completely new heating system had been installed in addition to complete electrical re-wiring and new "rough" plumbing. All interior trim, doors and windows had been repaired as necessary and had been prepared for painting. The principal and belvedere stair rail balusters, both original and inserted, were stripped and made ready for finishing. Missing balusters for both stair rails were reproduced. The principal railing fragments, original and inserted, were turned over to Bruno Nowak to recontour into a unified whole. A small powder room and coat closet were constructed at the west end of the principal hallway. The doors for these had been discarded from Locust Knoll (Mayknoll) and were donated by Mrs. William Casey for this purpose. The door for the kitchen to the hall also came from Locust Knoll. These were slightly earlier than the Wilkey House (1855) and were in poor condition, but entirely appropriate for use in this restoration. The four-panel, ogee moulded interior closet doors in the passageway between the south-west and south-east second storey chambers were made ca. 1890 and were removed from the James and William Smith house during restoration. In addition, the demolished closet for the third floor northeast chamber, was reconstructed using its original door and doorway. An interior extension of this closet, which floor and ceiling scars indicates originally stood on this site, was reconstructed to serve as a bath. Its four-panel ogee moulded door comes from the Landmark Society's stockpile. Apart from these very few modifications to the original floor plan, the Wilkey House stands today almost precisely as it did the day it was first built.

Stairways

Exclusive of the cellar stairway there are two stairways within the house, both of which have survived in large part but which also have suffered considerable damage. The principal stairway extends from the first floor hall to the third floor. The stair-rail extended in a continuous run from the octagonal, richly veneered, moulded and panelled newel near the front door to a missing accessory newel of unknown configuration at the northwest corner of the third floor stair-well. The two courses of stairway were essentially in good condition although most of the lower stair treads were very badly worn and required replacement and the upper stair required bracing, especially at its lower end, which necessitated the removal of the only section of first floor hall cornice which had survived in restorable condition. The step end profiles are outlined by flat trim which articulates with the upper step of the stairwell fascia at the second and third floor levels. The ogee-panelled stairwell beneath the lower run of principal stairway had survived in good condition with enough of its original artificial graining to assure accurate restoration. Actually all the hallway trim, including the third floor stair-well fascia had been walnut grained originally. The original principal stair-rail was black walnut. The upper part of the railing was roughly oval in cross-section with a shallow moulded convex rib which matched the two rounded edges and extended parallel to and midway between them. Most, but not all, of the surviving original balusters also were black walnut. The remainder were walnut stained mahogany. The balusters were turned top and bottom, with a tapering mid-section which was octagonal in cross-section. Each face of the octagonal cross-section was flat. However, only the ascending run of the

original stair-rail from the second to third floors survived. All the rest had been removed, including both newels, when the house was divided into apartments. At the same time, much of the step and bead of the stairwell fascia at the second storey level had been chopped away to permit the construction of dividing walls. During the long period of restoration, appropriate segments of stair-rails were collected from all feasible sources. Much of this, including an elegant newel, came from a demolished mid-19th century house in Whitestone, part of whose stair-rail had previously been used in the restoration of Samuel Adams Warner's Swiss Chalet (TG 1961-1962). This stair-rail also was walnut and its railing had no central rib on its upper surface. In addition, the octagonal portion of the balusters had lightly fluted rather than flat surfaces. Utilization of the Whitestone stair-rail would require removal of the central rib from the short section of surviving original railing. Even with the use of the Whitestone railing a number of new balusters had to be milled, and additional rail, and especially the angled returns, were accumulated in Amsterdam, New York and elsewhere to permit the reconstruction of the entire railing with old wood of a quality no longer obtainable in new material. Despite all these varied insertions the completed rail should look very close to the original when completed. The only difference will be that the convex rib on the original railing will be missing and that, on careful examination, some of the balusters will have lightly fluted, rather than flat, octagonal faces.

The free-standing secondary stairway to the belvedere with its under surface sheathed with 4¼" beaded boards survived intact until shortly before the house was purchased by the Roslyn Preservation Corporation, at which time the railing was destroyed by vandals. However, one of the writers (R.G.G.) had seen the stair-rail several times prior to its destruction. Made of mahogany, the belvedere stair-rail had a railing which was oval in cross-section, except for a flattened lower surface; slender urn-turned balusters and paired newels of the type commonly used in Roslyn during the second quarter of the 19th century. After the purchase of the house, some of the belvedere stair-rail, together with one newel cap, but no intact baluster, were found in various parts of the house and grounds. An appropriate newel and as many balusters as available were selected from the Landmark Society's architectural stockpile. The missing newel and necessary matching balusters were turned. The restored stair-rail and stairway should look precisely like the original.

Mouldings

The door and window facings and baseboards of the first and second storeys are richly moulded for the most part. These vary more or less in accordance with the importance of the room and, because each room is treated differently, a description of all the trim in all the rooms would be both long and confusing. It is worthy of mention that while the facings and baseboards are richly trimmed, the mouldings comprising them are not complicated. Frequent use is made of square-cornered back-boards, bull-nosing and ordinary cyma-moulded door or sash-stopping, all readily available even today. The four-panelled doors on both floors utilized this cyma-moulded sash-stopping to which a string of bull-nosing had been applied to achieve a rich effect with simple materials. The first and second floor hall door surrounds have stepped facings. These are trimmed with a large and vigorous ogee moulding surrounded by a bull-nosed back-board which is itself surrounded by a standard ogee moulding which is mitred into the base board caps. The latter consists of a stepped base board having two courses of ogee-moulded caps, one above the other. The upper course articulates with the ogee door-way mouldings as

already described. The drawing room, dining room, morning room, southeast and northeast chambers are panelled beneath the windows.

In contrast the third floor trim is very plain. The baseboards are plain with a slight upper corner chamfer. The hall door facings similarly are simply plain boards. All the windows are deeply recessed into the mansard and include round-headed upper sash. The window reveals are sheathed with plain boarding except for the reveal ceilings which are plastered. There are no panels beneath the sash. In contrast, the third storey chamber doorways have facings trimmed with standard early ogee mouldings and square cornered backboards. All the third floor doors are of the four-panel type and are trimmed with ogee mouldings.

Hardware

Much of the original hardware has survived. This includes almost all of the original butt-type, cast iron hinges having fixed hinge pins in the upper hinge halves so that the doors may be readily lifted off the lower hinge halves. Similarly, many of the mortised door locks have survived. The original door knobs, rosettes and keyhole covers all have been replaced. However, markings on the paint establish these were, for the most part, white porcelain knobs and rosettes with porcelain keyhole covers over brass escutcheons. These will be replaced from the Landmark Society's stockpile and other sources. Many of the original window latches have survived. Unlike modern window latches, these swing from the upper to the lower sash thus avoiding damage to the upper sash when raising the lower. All were cast iron, those in the principal first and second storey rooms originally had porcelain knobs. Those in the secondary rooms, the entire third floor, the belvedere windows all had flat iron handles. Since a number of latches are missing, the street floor windows will be fitted with brass English latches of the same type from a demolished Victorian hotel in Colwyn Bay, Denbighshire North Wales and the original latches gained thereby will be used to "fill out" on the second and third stores.

Cornices and Chandelier Medallions

Originally, the main floor hall, dining room and drawing room all had identical cornices. Most of these had been destroyed as the result of the insertion of an embossed tin ceiling in the dining room, and the apartment conversion in the hall and drawing room. However, enough remained so that it could be definitely established that all these cornices were identical. A more or less intact cornice run survived along the north side of the central hall from the front doorway to the bottom of the stairway. However, even this had to be destroyed during the restoration in order to brace the stairway between the second and third storeys. However, cross-sections were kept and patterns carefully made. As the result all these restored cornices will be identical to those originally used. During the restoration the plasterer complained that the long drawing room ceiling had sagged and that much of the restored cornice would be submerged into the ceiling. Careful checks with levels indicated that the ceiling had sagged only 1/4". No traces of chandelier medallions remained but no original ceiling remained either in those locations in which chandelier medallions would be located. Since medallions were almost always used locally in rooms having cornices, these have been inserted with medallions which seemed to be appropriate for the house. The large drawing room medallion is a duplicate of that in the Manetto Hills Church at Old Bethpage Village. The three brass chandeliers are of the period of the house but are not original to it. They were inserted during the current restoration. The classic brass sconces always were electrified and date from the World War I era.

Heating, Ventilation

These are characteristics never before described separately in a Tour Guide, essentially because the heating consisted only of fireplaces and the insulation, in those rare cases where there was any, consisted of brick nogging between the studs. (See Mayknoll (Locust Knoll)—TG 1969-1970). In the Wilkey House counter-plaster was used up to the mansard base for insulation between the interior plaster wall and the exterior sheathing. No other example is known in Roslyn. This consists of a course of lathe and plaster applied to the inner surfacing of the studs, creating an air-space between the counter-plaster wall and the clapboards. Firing strips were then nailed to the studs in the interior aspect of the counter-plaster and the finished lathe and plaster wall was applied to the firing strips creating a second air layer. In the insulation of the house during restoration no data was available for calculating the insulation effect of the counter-plaster. It also was realized that insulation against the exterior sheathing in old buildings frequently caused paint peeling and blistering and sometimes even rot. On this basis the space between the counter-plaster layer and the finished plaster wall layer was filled with insulation, leaving the space between the counter-plaster and the exterior sheathing for air circulation and its drying effect.

Similarly, there was a layer of 1¼" x 3" "purlins" nailed to the under surfaces of the rafters beneath the hipped portion of the roof which formed the lightly coved ceiling of the large, right angled third floor hall. The lathing was nailed below these strips thus creating a space for air circulation beneath the rafters. This system apparently worked as, notwithstanding the poor care the house had had, there was no rafter rot whatever. This ventilating system was maintained in the restoration. Insulation was placed beneath the "purlins" and the new wire lath applied to the under surface of the new insulation. This modification has produced a very slight lowering of the original third floor ceiling height.

The third storey chambers all originally had dropped ceilings with adequate air space above. Originally provision was made for the circulation of air in the spaces above by the insertion of fixed louvers in the north and south walls of the hall. Their framed openings survived even though the louvers have long been lost. They will, of course, be replaced.

Originally, there were four fireplaces in the house, in the drawing room, dining room, and both principal second storey bed chambers. In addition, there was an iron grill with adjustable louvers in the dining room ceiling above the fireplace which permitted the circulation of warm air from below to the northeast chamber. This grill has been retained, although plastered over on its lower aspect. During the conversion of the house to apartments, the dining room and drawing room fireplaces were closed up and their mantels removed. Both second storey mantels survived but had been badly damaged by vandals. Both were slate, the north mantel retaining traces of original marbelizing, and both had shaped shelves and round arch openings which originally had been fitted with cast-iron surrounds and removable pierced summer covers. During the early part of the restoration, the large slate drawing room mantel shelf was found in use as the bottom step of the south, apartment-house era, entry. On this basis a period slate mantel in the same style was purchased for the drawing room and a smaller slate one for the living room. All four fireplace openings were then restored to accommodate to this group of mantels.

One at a time the four slate mantels were turned over to Barney Kupelik, who completed the marbelizing in the White House and Blair House, for marbelizing.

The drawing room and dining room mantels both were marbelized to their original graining which was not, however, original to this house. After the dining room mantel had been installed, the white marble mantel shelf of the original dining room mantel was found during the removal of the collapsed galvanized tin shed which had been constructed north of the kitchen during the apartment house period. Since it was too late to install a white marble mantel in the dining room, the original southeast chamber mantel was marbelized to a white marble graining. The original mantel in the northeast chamber retained enough of its original marbelizing to permit duplication. In addition to the four slate mantels there is a small wooden mantel, also having a shaped shelf, in the third floor southeast bedroom. This has an ogival-arch opening and flat pilasters which are trimmed with the only Tuscan mouldings in the house. This mantel never surrounded a fireplace but, originally, had a small stove placed in front of it, which was let into one of the two fireplace flues in the south chimney.

There is an interesting single flue chimney which projects from the south wall of the center hall. This chimney is plastered at all levels, up to the ceiling of the belvedere. Sometime prior to the current restoration this chimney was taken down to the belvedere roof level and closed over. At the first storey level the projecting chimney corners are finished with projecting square-edged back bands at each face with a recessed quarter-round moulding terminated by lamb's-tongues between.

At the second storey level, the corners are moulded only with the 1/4 round and lamb's-tongue and above the second storey the plaster corners remain square. Originally small cast-iron stoves stood in front of the hall chimney at each floor level, which accounts for the relatively narrow stairway in a house of this size. The first and second storey stove-holes were centered at 48" above floor level and the third storey at 36".

With four fireplaces, a kitchen stove, the three hall stoves and a stove in the southeast third storey chamber, the house should have been warm and cozy in winter. However, provision was made for cooling also. With the windows and chamber doorways kept open and the belvedere windows open, there would be a continuous draft throughout the house, forcing the hot air upwards and cooling the house.

Floor Plan Eccentricities

Three additional unusual features remain. These are the belvedere, original bathroom, dressing room, morning room and other variations from the usual floor plan. The belvedere is entirely original even to window latches and original grey paint. The beaded board vertical interior sheathing survives intact. The northwest second storey bath was constructed for this purpose in the original house. The original 42" high beaded vertically boarded dado with its bull-nose cap survives in large part although none of the original fittings have survived. The 19th century Victorian marble washstand was inserted during the restoration and the soap dishes, towel rod, etc., date from the early 20th century. Otherwise all the equipment is new and was selected only to be in harmony with the room. The bath to the south of the original bath was designed to serve as a sort of waiting room for those wishing to use the bath. The doorway connecting the "waiting room" and the bath was re-located during the restoration to provide access to the original bath from the dressing room alongside. This represents almost the only revision of original fabric employed during the restoration. It is worthy of comment that the dressing room was designed to serve as such. It always had its own closet and never had direct access to the

central hall. While definitely a secondary room with bull-nose capped baseboards and cyma-curved mouldings on the door and window facings into which the square cornered back-hand has been planned, the room was intended for a purpose only rarely, if ever, encountered elsewhere in Roslyn.

The "morning room" at the east end of the second storey hall, like the dressing room, has an intimate relationship to the master bedroom to which it is connected. However, unlike the dressing room, it has no closet and is a more formal room which has its own access to the central hall. The only paired windows in the house, and these appear at an early date for paired windows, provide a spectacular view over Roslyn Park. These have prominent ogee moulded panels beneath the sash. The door and window facings are trimmed with conventional ogee mouldings and square cornered back-bands. The baseboards are capped with simple bull-nosed mouldings. It is not known whether a chandelier originally hung in the morning room. However, it is a stylish little room, in which the mistress of the house may have written letters, directed her small staff and even breakfasted. As in the case of the dressing room it suggests aspirations to a standard of living not elsewhere encountered in Roslyn during the mid-19th century.

There are two other odd features in the design of the house. These are the very large drawing room and the unusually prominent third floor hall. Mid-19th century houses of any pretense at all had "front parlors" in which "callers" could be received. Generally this was the most pretentious and least used room in the house. The Wilkey house has no front parlor unless the room we call the drawing room, which fills the entire east-west dimension of the house, served this purpose. If so it was a waste of valuable floor space and where did the family sit when they wished to relax after dinner? The William M. Valentine House (TG 1963) was enlarged about the same time as the Wilkey House was built. It is obvious that one had had a strong influence on the other, although the Wilkey house is more refined. The work on both may have been done by the same carpenter. Like the Wilkey, the Civil War version of the William M. Valentine house has a drawing room which extends for the full depth of the house. However, it also has a front parlor in the location of the Wilkey dining room and had its kitchen in a no longer surviving Federal period wing. It may be the Wilkeys were unconventional enough to combine the functions of front parlor and family living room, within the present drawing room. Perhaps they relaxed in the large third floor hall which, for all its plain trim, has superb scale, and with its deeply recessed windows and high lightly coved ceiling makes a highly attractive space, the total function of which has never been determined.

Kitchen and Pantry

The original kitchen survives intact but is lacking all its equipment. Its principal feature is the brick chimney at the north end with its stone lintel and substantial bluestone slab upon which the kitchen range originally stood. The stove embrasure had been sloppily bricked up, probably as a part of the apartment house conversion and this in-bricking will be allowed to remain simply because the kitchen range will remain somewhat cleaner if it stands in front of the chimney rather than in it. However, this patch was rebricked for neatness in March 1978. The embrasure is 20" deep, has plastered cheeks and retains the back plate and tie-rod of an original built-in cast iron stove. There is a single stove flue only in this chimney. The kitchen trim includes plain baseboards with a chamfered upper edge and plain door and window facings having a beaded inner edge with cyma peripheral mouldings planed into the back-band strips. It is the only room in the house which does not retain its original

floors. The kitchen does retain the original storage closet and provides space for a pantry which opens to the dining room, but which retains one of the earliest of pass-thru guillotine windows in the kitchen wall. The pantry retains its original storage drawers and a simple counter. The pantry will be restored as closely as the evidence permits to the original, except for the inclusion of a small sink in the north counter top. The kitchen fittings will harmonize with the space but no attempt will be made to "restore" the kitchen. An appropriate zinc topped table has been found as well as a converted kerosene chandelier. A modern stove will be purchased which will harmonize with the mid-19th century surroundings and modern cabinetry and counter space have been designed which will be compatible with the period of the room.

Stable

The original Wilkey house stable was located across the road and slightly to the north and no longer survives. The present stable was relocated from Clayton, the estate of the late Childs Frick, where it had been built in 1862 as the stable for the Jerusha Dewey house by William Cullen Bryant. The architect was Frederic S. Copley of Staten Island. The Jerusha Dewey house survives in derelict condition but hopefully will be restored by the Nassau County Government. The house was described in "Woodward's Country Houses" by G.E. and F.W. Woodward, New York 1865, pg. 40. The stable probably was designed by Copley and was in an even more ruinous condition than the house. When the Nassau County Cultural Center decided to demolish a number of accessory buildings on the Frick Estate the Roslyn Preservation Corporation offered to remove the stable for a fee of \$1.00. The building was then moved to its present site under the supervision of Guy Frost. The carpentry was completed by Walter Jankowsky.

The stable is a one-and-a-half storey structure having a pitched roof and a prominent facade gable. In its original location it faced south but faces east at the present time. It is sheathed with board and bull nosed battens and has a plain water table with a chamfered upper edge. The stable has extended eaves and the rafter ends are exposed. There is only one window in the building. This was located in the south wall and includes 6/6 sash. There are louvered grills in the north and south gable fields and a pair of small doors in the east facade gable which open to the loft. There also is an original board and batten access door at the south end of the east facade which retains its original hardware. All of these openings are protected by plain drip caps. Originally there was a single vehicle opening in the principal front which included a pair of doors which slid sideways from overhead tracks. These were removed sometime in the 20th century and a sort of porch constructed which increased the depth of the building sufficiently to provide space for modern autos. Two pairs of modern garage doors were then inserted in the outer wall of this porch. During the restoration this porch was removed but the two-car opening retained. However, in the present situation the south pair of doors are in board-and-batten construction to match the siding so that when these are closed the stable appears to have only one vehicular opening.

Prior to relocation there was a small lean-to on the present north side of the stable which also dated from the auto era. This was so badly deteriorated it was not feasible to relocate it. However, one of the interior sheathing boards has been retained which bears the pencilled legend "Barney/Oldfield/Driver for/C. Auchincloss/Season of/1915."

When the stable was relocated to its present site it was extended 5' in length. In doing this an existing rubble retaining wall was incorporated into the building to serve as its west exterior wall.

Most of the original interior framing survives. This is all of mortise-and-tenon construction up to the plates. The interior mortises can also be seen in the central beam where the wall originally stood which divided the two box stalls from the carriage section. Similarly, most of the interior board sheathing survives bearing its original grey paint. The framing and the opening to the loft survive in part. In the loft most of the original rafters and shingle lath have survived. As expected these are of nailed construction. Unlike most of the Roslyn buildings of this period there is a ridge framing member. There also never was any interior sheathing in the loft and most of the loft floor boards have been replaced.

EPILOGUE

The restoration of the Wilkey house has taken longer, since 1971, and has been more expensive than any other in Roslyn. However, the building has such a substantial level of simple elegance, and such a high component of surviving architectural fabric that all the time, effort and expense has been more than justified. Since restorations are difficult to schedule, no one can say now (March 1978) when the work will be finished. However, it is hoped that by Tour Day the interior will be completed except for painting and papering. In addition, an appropriate landscape plan is to be designed and implemented although structural work on this probably will not come about until the fall. When restoration has been completed the Roslyn Preservation Corporation will offer the house for sale under the terms of a preservation covenant. The Corporation owns some major items of furniture, including a New York breakfront attributed to Duncan Phyffe which it intends to place in the house on a long-term loan basis to assure the appropriate standard of interior decoration. Hopefully by the 1979 Tour, work on the Wilkey will have been finished and a new and interested owner completed its furnishings.

