

Roslyn Landmark Society
Annual House Tour Guide.



June 8, 1985
10:00-4:00

The Van Nostrand-Starkins House, ca. 1680

Cover Illustration by John Collins— 1976.

The Van Nostrand-Starkins House

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

25TH ANNUAL HOUSE TOUR

***HOUSES ON TOUR**

JAMES K. DAVIS HOUSE (1877)

139 East Broadway, Roslyn

Pages 212 to 219

EVANGELINE CRAFT CHARLICK HOUSE (1895)

207 East Broadway, Roslyn

Pages 220 to 227

WILKEY-CONKLIN HOUSE (1824 and Circa 1870)

208 East Broadway, Roslyn

Pages 228 to 238

JAMES AND WILLIAM SMITH HOUSE (1836 and 1856)

106 Main Street, Roslyn

Pages 240 to 249

OBADIAH WASHINGTON VALENTINE HOUSE (1835)

105 Main Street, Roslyn

Pages 250 to 269

MYERS VALENTINE HOUSE (1845 and 1865)

83 Main Street, Roslyn

Pages 270 to 276

GEORGE W. DENTON HOUSE (1875)

57 West Shore Road, Flower Hill

Pages 278 to 287

JOHN WARMUTH—"THE ROSLYN HOUSE" (Circa 1870)

69 Roslyn Road, Roslyn Heights

Pages 288 to 300

HENRY O. MILLIKEN COTTAGE (1930)

1675 Northern Boulevard, Roslyn

Pages 302 to 305

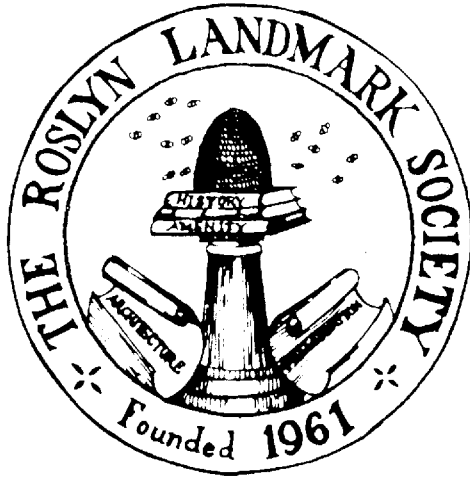
***PLEASE**

NO CHILDREN UNDER TWELVE YEARS OF AGE

NO SPIKE HEELS (PINE FLOORS)

NO SMOKING WHEN IN HOUSES

NO INTERIOR PHOTOGRAPHY ALLOWED



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

REFERENCES

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

ARCHITECTURAL SOURCES:

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

MAPS:

- Walling, H.F.: *Topographical Map of the Counties of Kings and Queens, New York* (published by W.E. & A.A. Baker, New York, 1859). Includes insert map of Village of Roslyn.
Beers, Frederick W.: *Atlas of Long Island, New York* (Beers, Comstock & Cline, N.Y. 1873)
Belcher-Hyde, E.: *Atlas of Nassau County, Long Island, New York* (E. Belcher-Hyde, Brooklyn, 1906 and 1914).
Sanborn Map Publishing Co., 117 and 119 Broadway, New York City: *Sanborn's Atlas of Roslyn* for 1886, 1893, 1902, 1908 and 1920.
Wolverton, Chester: *Atlas of Queens County, Long Island, N.Y., New York, 1891 Plate 26*.

BIOGRAPHICAL ACCOUNTS:

- Onderdonk, Benjamin Tredwell (Bishop): Holographic letter to Mrs. Eliza Seaman Leggett written on Feb. 3, 1851. The original manuscript is on file in the Morton Pennypacker Collection of the East Hampton Free Library and describes life in Roslyn between 1796 and 1811. Bishop Onderdonk's letter was printed in *The Roslyn News* for July 3, 1903.
Valentine, T.W.: *The Valentines in America: 1644-1874*, (Clark & Maynard, New York, 1874).
Munsell, W.W.: *History of Queens County, New York*, (W.W. Munsell & Co., New York, 1882).
Wilson, James G. & Fiske, John: *Appleton's Cyclopaedia of American Biography*, (D. Appleton & Co., New York, 1887).
Darlington, Oscar C.: "Diary of Eliza Seaman Leggett," written in the 1880's for her granddaughter, Ellarose A. Randall. Bryant Library Local History Department.
Skillman, Francis: Letter to *The Roslyn News* in 1895. We have had access to typescript copies only and have never seen either the original manuscript or the original printed text. For this reason copy errors should be suspected, i.e., "east" for "west" and vice versa. The letter describes life in Roslyn between 1829 and 1879. Additional Skillman material, mostly referring to the present Village of Roslyn Harbor, is available in the Bryant Library.

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

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

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

NEWSPAPER ACCOUNTS:

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

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

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

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

UNPUBLISHED HISTORIES:

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

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

RECENT PUBLICATIONS:

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

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

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

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

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

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

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

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

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

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

ROSLYN ARCHITECTURAL HISTORY

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

Historic knowledge concerning individual houses, originally quite sketchy, has been expanding as the result of recent research. Sufficient has been learned to accomplish the inclusion of the Main Street Historic District in the National Register of Historic Places in 1974, and the East Toll Gate House in 1977. The East Broadway Historic District together with Trinity Church and Parish House, the Roslyn National Bank & Trust Company, the Willet Titus House, the Roslyn Savings Bank, the Robeson-Williams Grist Mill, the Henry Western Eastman Tenant Cottage, the Hicks Lumber Company Store, the Samuel Adams Warner Chalet and the unregistered parts of Roslyn Park, including both mill ponds, should be admitted to the National Register in 1985. In addition, the Society, together with the Incorporated Village of Roslyn Harbor, has sponsored the nomination of a number of buildings in Roslyn Harbor for inclusion in the National Register of Historic Places. While this is still in the survey stage it is certain there will be a "St. Mary's Historic District" as well as a number of individual houses. It also is expected that the George W. Denton House will be admitted to the Register in the current year. In addition, quite a lot has been learned about individual construction detail, largely as a result of exploratory and recording procedures used in the preparation of the Tour Guides (TG) as well as from stripping techniques used in the examination of the Van Nostrand-Starkins House (TG 1975-1976), the Valentine-Losee House (TG 1976), the Robeson-Williams Grist Mill (TG 1976-1977), the George Allen Tenant House (TG 1978), the Warren Wilkey House (TG 1978-79-80), the Pine-Onderdonk-Bogart House (1979), the Teamster's House (TG 1979), the George Allen Residence (TG 1978-79), the Leonard Thorne House (TG 1961-62) and the East Toll-Gate House (T.G. 1976, 1977 and 1982).

The 1985 Tour is the 25th Tour of local buildings presented by the Society. More than 70 structures exhibited since 1961 have been examined carefully and much useful architectural information has been gained. Some of this study has been conducted under the direction of professional architectural historians as Daniel M.C. Hopping and John R. Stevens. In addition, much can be conjectured by evaluating architectural concepts, construction techniques, and decorative details of the houses already studied and applying these criteria to the examination of other houses. Careful historic investigation of one house, as the study into the origins of the Van Nostrand-Starkins house by genealogist Rosalie Fellowes Bailey, has revealed data concerning the histories of other houses. Careful review of the early newspapers, i.e., The Roslyn Plain Dealer, published 1851-52, and the Roslyn Tablet, 1876-1877, has disclosed much detailed information concerning individual local buildings. In addition, a letter written to Mrs. Eliza Seaman Leggett in 1851 by Bishop Benjamin Treadwell Onderdonk, describing his boyhood in Roslyn during the late 18th and early 19th centuries, has been most useful in identifying structures standing at that time. Eliza Seaman Leggett, in her turn, wrote a notebook of her own, in the 1880's, for her granddaughter, Ellarose A. Randall. In a similar manner a letter written by Francis Skillman to the Roslyn News (1895) describes the history of many houses standing in Roslyn during the period 1829-1879. In general, each

building or house is exhibited for two consecutive years with the result that approximately half the buildings on each tour are being shown for the second time. One of the benefits of this system is that data brought to light after the first showing may be included in the description of the second showing.

The preparation of the 1976 Tour Guide produced at least two interesting conjectures of major consequence. It now seems obvious that Roslyn, long considered unique for its large content of early and mid-19th century houses, included at least four major Federal Houses, i.e., the Anderis Onderdonk House (TG 1970-1971) known to have been built between 1794 and 1797; the Federal part of the William M. Valentine House (TG 1963), which almost certainly was standing in 1801 and possibly even three or four years earlier; the fire-damaged Francis Skillman House, later the Blue Spruce Inn, and the Federal part of the Valentine Robbins House (TG 1976) which can at present be dated only architecturally but which certainly was built within a few years of the other three. It seems reasonable at the time of writing to assume the Onderdonk House was built first, then the Robbins House followed by the Valentine House although future investigation may alter this tentative sequence. What is more important is that it seems almost certain that all four were built by the same carpenter-builder whose identity at this time cannot be even conjectured. The gambrel-roofed Francis Skillman House seems to be the most recent of the group. Measured drawings of the Francis Skillman House have been prepared by Alex Herrera working under the aegis of the Landmark Society. During this procedure some fire-damaged moulded door facings were salvaged as trim samples. It had long been the hope of the Roslyn Preservation Corporation to dismantle the remains of the surviving original main block of the Skillman House and reconstruct it on a similar site, a wooded hillside off Glen Avenue on the west side of the Village. Actually, the oak framing of the house had survived with little rot and little fire damage except to the intermediary rafters. Enough of the original architectural detail and sheathing had survived to plan an extremely accurate restoration. Negotiations with the estate of the late Carl Werner, which owned the house, had gone on for several years but the executors were never willing to actually donate the house. These negotiations continued until February 12, 1981. Less than one week later, on February 18, 1981, the building burned once again, this time completely destroying the original Federal house. It is most unfortunate that this locally outstanding building for which all the facilities for restoration were available, should have met this end. The Roslyn Preservation Corporation is now faced with the decision of whether or not to reconstruct the house from its recorded drawings, a procedure long encouraged by John R. Stevens, the architectural historian for most of the Roslyn restorations. Actually, a six-panel, Federal interior door with its original Suffolk latch, a 2-panel shutter and a panelled cupboard front survived in a tiny cottage on the site. These were donated to the Roslyn Preservation Corporation by the Carl Werner estate and it is assumed that all came from the Skillman House. Both shutter and door have applied mouldings in the Federal style which are identical in cross-section with those on the 6-panel Federal interior doors of the William M. Valentine House and it is assumed they were made with the same moulding plane. The attorney for the Werner estate also has donated the original front door and a number of original porch columns which were removed when an early porch was demolished to convert the Skillman House to the Blue Spruce Inn. Plans called for the preservation of this "Skillman Cottage," originally a small utility building, perhaps a carriage shed or stable, near the proposed reconstruction site for the Francis Skillman House. Unfortunately, the Skillman Cottage also was destroyed by fire early in 1984. In addition to the

discovery of an unknown Federal carpenter-builder of talent we were amazed to identify the number of early buildings which included kitchen dependencies. It is now certain that a number of local houses at one time had kitchen dependencies and that a significant number of these have survived. Most of these appear to date from the first half of the 19th century although further study may establish that some are even earlier. The practice certainly continued as late as Vaux & Withers' enlargement of "Montrose" (TG 1974-1975) in 1869. The Van Nostrand-Starkins House (TG 1976-1977) and William Hicks' original "Montrose" both had kitchen dependencies which no longer survive. The kitchen dependencies of the Valentine-Losee House (TG 1976), the John Rogers House (TG 1976-1977) and of the 1869 alteration of "Montrose" all are standing. While the existence of kitchen dependencies in other Long Island villages has not been studied, so far as we know it seems obvious that the local group was extremely large in comparison to the numbers in other places.

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

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

period. Even in the stylish houses, secondary rooms appear retarded stylistically. In some houses the upper story trim was added as much as 10 years after the main floor trim and obviously appears to be later work.

Construction techniques are another important device in the dating of homes. Workmen trained in a country village were likely to use techniques of their apprenticeships. In sufficiently isolated communities, a workman might continue in techniques of the early working years of the elderly man who taught him. Reactionary techniques in one trade may appear side by side with relatively modern techniques in others, depending on the training of the man who did the work. In situations of this sort, the date of the house cannot be earlier than the introduction of the latest construction used, provided it may be accepted that the work is part of the original structure. In general, framing of Roslyn houses conforms to contemporary standards. However, the plastering techniques of clamshells and horsehair continued into the late 1800's even though these techniques had been discontinued in cities like Boston by 1750. Early masonry, also, was likely to be reactionary, but improved markedly after the arrival of Samuel Dugan I, an Irish-trained mason, circa 1855. The brickwork in at least one house built in the second quarter of the 19th century was laid in Flemish bond, a style which had disappeared elsewhere at least a century earlier. It is worthy of comment that prior to about 1860, foundations of Roslyn houses were built of large stones, arranged in such a manner that the exposed inside surfaces of the cellar were smooth while the outer surfaces, covered by earth below grade, were irregular and thereby bonded together by the earth back-fill. After about 1835 the exposed parts of foundations, i.e., from grade to sill, were brick. From about 1870, the entire foundation walls were brick. The latter practice continued until about 1900.

Decorative details, as hardware, stair railings, mouldings, etc., are also of great value in establishing the age of a house. In Roslyn the concept and construction details, and even the hardware, may antedate moulding styles by many years. In such a case, the date of the house cannot be earlier than the date of the earliest appearance of the specific moulding style. Mouldings usually were stylish, probably because the presence of two lumber yards in the Village made it more convenient for carpenters to buy many mouldings ready-made. William Hicks started his sawmill in Roslyn Harbor in 1832 and may have operated another mill yard earlier. For the same reason mantels and door frames were usually in style and executed with contemporary detail. On the other hand, metal hardware frequently was retarded in style, a result of availability of out-of-date stock or re-use of earlier materials. "H" and "H-L" hinges and oval keyholes were used long after their use had been discontinued in metropolitan centers. Prior to about 1825 door locks were imported from England. After that date they were of local manufacture, some by A. Searing of Jamaica. Willowmere, a mid-18th century house, has locks installed circa 1830 made by Mackrell & Richardson of New York, and at least two more survive in the Wilson Williams house and the John Mott house.

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

As noted above, most of the early Roslyn buildings were designed by local carpenter-builders who, in some instances, worked from architectural pattern books.

By the mid-19th century, the larger, more fashionable houses being built along the harbor were designed by architects, even though in some instances the quality of the building provides the only evidence for an architectural attribution. The earliest building designed by a known firm of professional architects was Christ Church Chapel (later the first Trinity Church, Roslyn) which was designed by McDonald & Clinton in 1862. An earlier suggestion had been made that the Roslyn Presbyterian Church be designed by an architect but this proposal was not accepted by the congregation. The earliest known published work is Frederick Copley's design for the derelict Jerusha Dewey house built in 1862 by William Cullen Bryant and published in Woodward's *Country Houses* (published by the authors, George E. and F.W. Woodward, New York, 1865, Pg. 40). The Jerusha Dewey House, now a derelict, belongs to the County of Nassau. It is being restored by the Town of North Hempstead Historical Society. Measured drawings were completed by John Stevens in December 1981. Copley also published the design for Sycamore Lodge, still standing in Roslyn Harbor (TG 1961-62), in *The Horticulturist* Vol. XX, 1865 Pg. 7 to Pg. 11 and reprinted in Woodward's *Country Houses* as Design #30, p. 139. In addition, he may have designed the Gothic Mill at Cedarmere." Copley did not consider himself an architect but signed himself "artist." He is known to have painted at least one Roslyn landscape which returned to Roslyn in 1980. A larger, oil version of this landscape exists elsewhere but, unlike the smaller dated (1857) water color, this is unsigned and may not have been painted by Copley. The earliest major work by a prominent architect is Jacob Wrey Mould's design for Thomas Clapham's "Stonehouse," now "Wenlo," in 1868. A contemporary newspaper clipping in the possession of the present owner identifies Mould as the architect. Plate #61 of Bicknell's *Brick and Wood Architecture* (1875) illustrates a house very similar to "Stonehouse" in facade design and floor plan. Bicknell credits the design to J. Wrey Mould and identifies the owner as Thomas Clapham of Roslyn. Mould designed many churches in New York, including the All Souls' Unitarian Church and Parsonage (1853-1855). In 1859 he became Associate Architect of the New York City Department of Public Parks and, in 1870-1871, the Architect-in-chief. In these capacities he designed most of the buildings and other structures in Central Park including the bandstand (1862), the terrace (1858-1864) and the casino (1871). (See Van Zanten, David T.; "Jacob Wrey Mould, Echoes of Owen Jones and The High Victorian Styles in New York, 1853-1865," *Journal of the Society of Architectural Historians*, Vol XXVII, #1, March 1969, pgs. 41-57).

In 1869 Calvert Vaux, one of the most prominent architects of his day and the author of a number of books on architectural subjects, did the design for the enlargement of "Clovercroft" (now "Montrose") to the order of Mrs. Parke Godwin. The drawings and elevations for the Vaux design survive and bear the imprint of Vaux, Withers & Co., 110 Broadway, New York. In 1874 Thomas Wisedell, of New York, prepared drawings for the enlargement of "Cedar Mere" for William Cullen Bryant. Other buildings in Roslyn Harbor which must represent the work of competent professional architects are "Locust Knoll," now "Mayknoll" (1854-1855), the Gothic Mill at "Cedar Mere" which, apparently, was not included in the Wisedell design and St. Mary's Church (1871-1876). Samuel Adams Warner (1822-1897) (TG 1961-1962) was a New York architect who lived in Roslyn during the third quarter of the 19th century. A Swiss Cottage built on his estate circa 1875 survives on Railroad Avenue and almost certainly must have been built to Warner's design. A letter from Warner's great-grandson Captain Harry W. Baltazzi, USN, dated September 7, 1965 (Bryant Library) states "My father told me that his grandfather, S.A. Warner, had given land to the Long Island Railroad

with the provision that the station was to be built upon it.” Warner may have designed some of the Roslyn Harbor houses for which architectural attributions have not yet been made. Warner designed major buildings in New York. These include the Marble Collegiate College as well as a number of commercial buildings. 13 of these built between 1879 and 1895 survive in the “Soho Cast Iron District” of which all but one have cast iron fronts. The present Roslyn Railroad Station was built in 1887 in the High Victorian style. Its train sheds were retrimmed and the interior modernized in 1922 at which time the exterior brick work was stuccoed, stimulating the conflict between Christopher Morley and the Long Island Rail Road in 1940. Copies of the original water-damaged drawings were donated to the Society by Robin H. H. Wilson, President of the Long Island Rail Road, in November 1981 and no signature could be found on the early set of drawings which have been redrawn by Bruce Gemmell of the School of Architecture of the New York Institute of Technology under the Landmark Society’s sponsorship. The original Railroad Station design probably was done by an unknown Long Island Rail Road architect who designed a number of similar stations for the Line (TG 1982–1983).

Actually the impact of William Cullen Bryant and his circle must be considered in developing the architectural attributions of the great mid-19th century houses in Roslyn Harbor. Frederick Law Olmstead, a close friend, is credited with the landscape design of “Cedar Mere” and later was the landscape architect of Central Park, a project strongly supported by Bryant. However, today most writers feel that Bryant was his own landscape architect at “Cedarmere.” Calvert Vaux was closely associated with Olmstead and was officially charged, with him, with control of the designs for Central Park. Vaux is known to have worked for Mrs. Parke Godwin, a Bryant daughter, and 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 1898, or shortly thereafter, Ogden Codman, Jr., designed a house for Lloyd Bryce which later was acquired by the late Childs Frick, named “Clayton” and substantially altered. Frick’s architect was Sir Charles Allom who designed the re-decoration of the John Nash Rooms in Buckingham Palace for Queen Mary. He also was the interior designer for the major rooms of the Henry Clay Frick mansion on Fifth Avenue. The grounds at “Clayton,” during the Frick ownership, were even more important than the house. During the 1920’s and 1930’s, landscape architects such as Marian Coffin, Dorothy Nichols and Bevin and Milliken superimposed formal landscape designs upon the existing Bryce parkland. In an effort to stimulate the restoration of Clayton’s planned landscape, the Roslyn Landmark Society provided for the restoration of the Frick Rose Arbor by Robert Pape and the Jamaica Iron Works in 1981. In 1983, the Society was awarded a matching grant by the New York State Council on The Arts to prepare a restoration project plan for the superb trellis by Milliken & Nevin at the south end of the parterre. This study has been completed by John R. Stevens and Robert Jensen. The design of the Ellen Ward Memorial Clock Tower (1895) can definitely be credited to Lamb & Rich, 265 Broadway, New York. Clarence Mackay’s “Harbor Hill” was designed by McKim, Meade & White during 1902–1904, most of the design having been executed by Stanford White. Most of “Harbor Hill’s” important buildings have been demolished, but the Stanford White gatehouse survives at the intersection of Harbor Hill and Roslyn Roads. The dairyman’s house also survives. The same

architects did the designs for Trinity Church Parish House (1905) and Trinity Church, Roslyn (1906).

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

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

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

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

It should be mentioned that the buildings on exhibit have been selected to demonstrate the continuing story of Roslyn architecture, and to indicate various

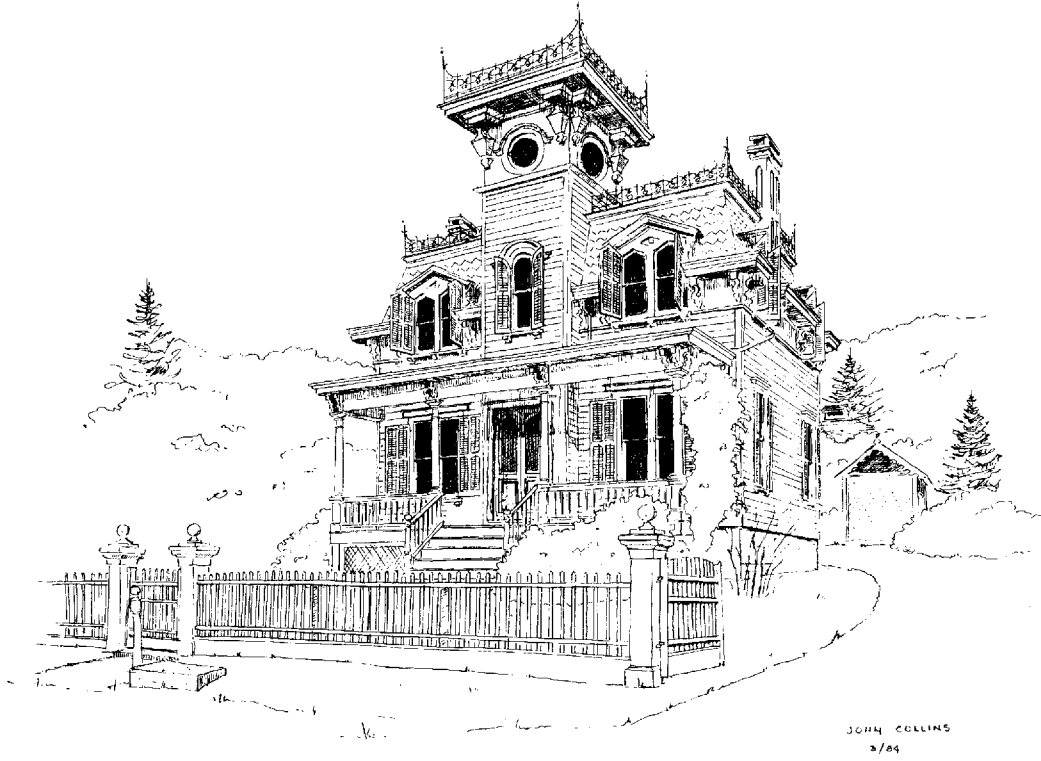
interesting inconsistencies of architectural concept, construction methods and decorative detail. Many more equally interesting buildings remain—it is hoped they will be exhibited on future tours. It should also be mentioned that, since 1971, the Landmark Society has received several grants from the New York State Council on the Arts to defray the publication costs for the annual Tour Guide. In the same year, the Society was the recipient of the National Award of Merit of the American Association for State and Local History for, among other achievements, the accuracy of its research and the quality of its annual Tour Guides.

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

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

Apart from the recent (1984) restoration of John Warmuth’s derelict saloon, perhaps the most exciting architectural event of all has been the construction, or

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



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

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

HISTORY AND EXTERIOR

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

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

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

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

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

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

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

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

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

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

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

INTERIOR

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

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

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

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

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

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

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

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

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

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

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

SECOND STOREY

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

The second storey trim is less elegant than that of the major, early rooms below. The mouldings consist of combined torus, cove and ogee mouldings identical to those of the later first floor rooms. The mouldings of these, as well as those of the later bedrooms, probably were copied from the early second storey trim. The four-panel

bedchamber doors are ogee moulded on both faces. All retain their original porcelain door fittings. The original 5" wide yellow pine flooring survives throughout the second storey. The plain baseboards are ogee capped. The southwest chamber has two doorways and, originally, was two rooms.

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

CELLAR

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

The new part of the cellar, beneath the library and new dining room, also has brick walls from floor to sills. These also, with their ceilings, were plastered originally. The south bay window also has a full foundation, which includes a small window in each of the three faces. The floor joists in the "new" cellar are 2 $\frac{1}{8}$ × 8" and run from east to west. They are set on 16" centers and are cross-braced at regular intervals. Diagonal sub-flooring may be seen between the floor joists which provides some indication concerning the earliest use of this technique. It is not known whether or not brick nogging was used in the walls of the new section of the house.



Evangeline Craft Charlick House (1895)
Thomas Hauck, Artist

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

HISTORICAL BACKGROUND

The Evangeline Craft Charlick House does not appear on the Walling Map (1859), the Beers-Comstock Map (1873) or the Wolverton Map (1891). According to an interview with Mrs. Arnold Craft (see Rafferty-Craft House, TG 1983-84), John Langley Craft (1818-1902), who lived at 197 East Broadway, "built a house located next to his, at 207 East Broadway, Roslyn, for his daughter around 1875, Evangeline Craft Charlick, cost \$1700.00 to build (land and house). Mr. Charlick was a builder." According to a letter to Jean Davis Chapman (James K. Davis' granddaughter (TG 1984)), from Evangeline Craft Charlick's granddaughter, Constance Charlick Terrell, "the house was built in 1880, not in 1875." Mrs. Terrell further commented, "It was not built by my great-grandfather John L. Craft for his daughter Evangeline Charlick (Baldwin). "She was a widow with three children and she had it built herself for \$2500.00 and paid it off by dressmaking." In a conversation with the writers (PNG and RGG), early in 1951, Warren Terrell (husband of Constance Terrell) said the house was built between 1890 and 1895. Since Evangeline's husband, John Charlick, died November 17, 1879, Warren Terrell's estimate probably was fairly accurate. Constance Terrell has donated a number of documents relating to the house to the Landmark Society. These indicate that the site was assembled from two parcels of land. The larger, a lot approximately 50 x 85', was conveyed by "John Craft (widower)" to Evangeline Charlick, widow of John Charlick, owner of the Mansion House, for the sum of \$200.00 on 6/29/1895 (Queens County Liber 1073 of Deeds, pg. 175, 7/2/1895). The second, a land-locked parcel to the east of the first, approximately 25' x 50', was purchased by Evangeline Charlick from W. Wallace Kirby for \$75.00 on 10/7/1895. No recording reference was specified. Mrs. Charlick paid Mr. Kirby \$50.00 at the time of closing and the balance (\$25.00) on 5/18/1896. On 10/29/1895 Evangeline Charlick obtained a mortgage of \$500.00 from Elizabeth R. Hewlett, using the parcel of land she had acquired from her father for \$200.00 as security. This mortgage was recorded in Queens County Liber 713 of Mortgages, pg. 435, on 11/15/1895 and was satisfied on 9/30/1901. The proceeds of the mortgage probably were used to defray at least part of the cost of building the house.

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

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

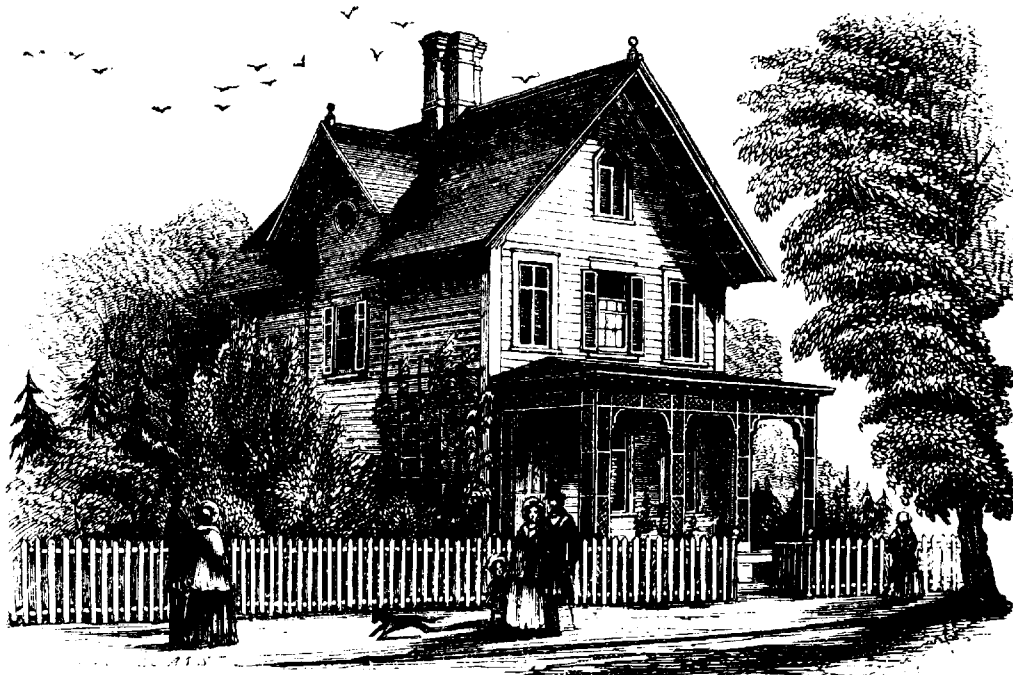
Walter Jankowski. Subsequently, about 1972, the house was bought by Alexander and Susan Prisant who sold it to its present owner, Mrs. Joshua J. Nasaw, in 1974.

EXTERIOR

The house is three bays wide by 2 bays deep and is built in a sidehall plan. It has a gable-ended roof, the ridge of which runs east and west, at right angles to the road. There is a two-storey wing, at the east end of the north front, which was designed to include the kitchen and a bed chamber over it. There is a commodious, pent-roofed porch which extends across the front of the house and along the north front to end at the kitchen wing. This, with its shaped, scrollwork brackets, turned posts and chinoiserie fretwork railing, is one of the most important architectural features of the house. The aforementioned characteristics have produced a house which is very similar to Design #1 in Calvert Vaux' "Villas and Cottages" which was published in 1857. The original design was produced by the firm of Vaux and Withers some time earlier. It was re-published in Godey's "Lady's Book" in 1865.

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

DESIGN No. 1.—(V. & W.)



PERSPECTIVE VIEW.

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

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

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

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

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

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

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

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

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

INTERIOR

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

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

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

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

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

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

The second storey originally consisted of a small hallway, which led to the enclosed attic stairway, and three bed chambers, all of which had the same flooring

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

ALTERATIONS:

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

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

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

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

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

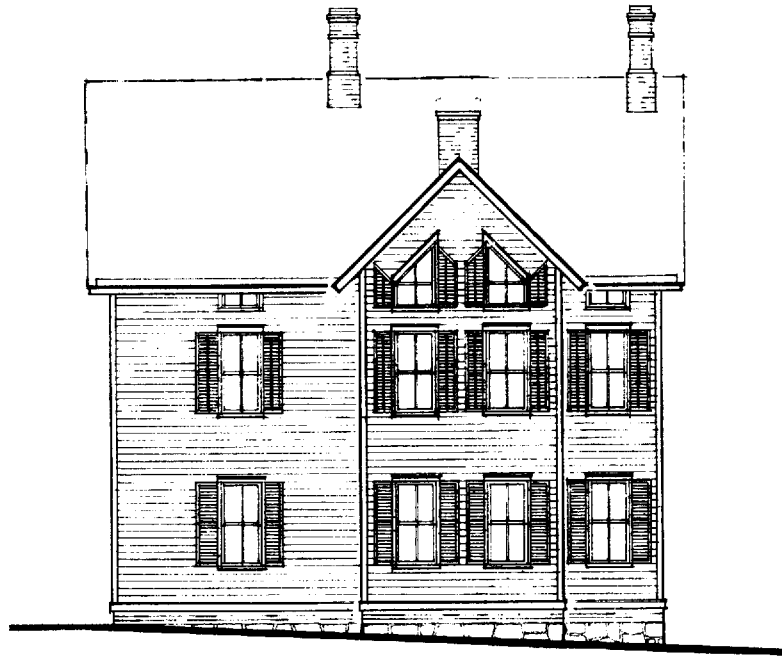
5. 1966–1972. Mr. and Mrs. Walter Jankowski rebuilt the back (east) porch to its present dimensions. They also added the powder room at the north end of the present, enclosed porch. They constructed the large kitchen bay window, installed the exposed beams in the kitchen, closed the doorway between the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

triple window in the east wall of the southeast chamber and established the present second storey floor plan.

No significant changes have taken place since 1972.

GAZEBO

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



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



Wilkey-Conklin House
Principal (South) elevation circa 1910 (Stage III)
Guy Ladd Frost, Artist

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

HISTORICAL BACKGROUND

Francis Skillman, in his letter to the Roslyn News in 1895, wrote: "The next place south of Wilson Williams (Thomas Wood/150 Main Street) was the Methodist Church (Rectory/180 Main St.), past this the home of Anthony Wilkey, a great talker of politics and only here and there with a grain of sense. His house was lately sold to Jonathan Conklin and moved to the east side of the swamp, north of Mrs. Cordaman's." (We are unable to find "Mrs. Cordaman's" on any map. The Beers-Comstock Map (1873) shows a small house on the East Broadway site which is identified as belonging to J. Conklin. The Wolverton Map (1891) simply indicates an unidentified small house.) "Then his son Warren built the new large house on the land. The next house south was Joseph Starkins (221 Main St.), the blacksmith at the fork in the road."

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

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

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

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

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

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

STAGE I

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

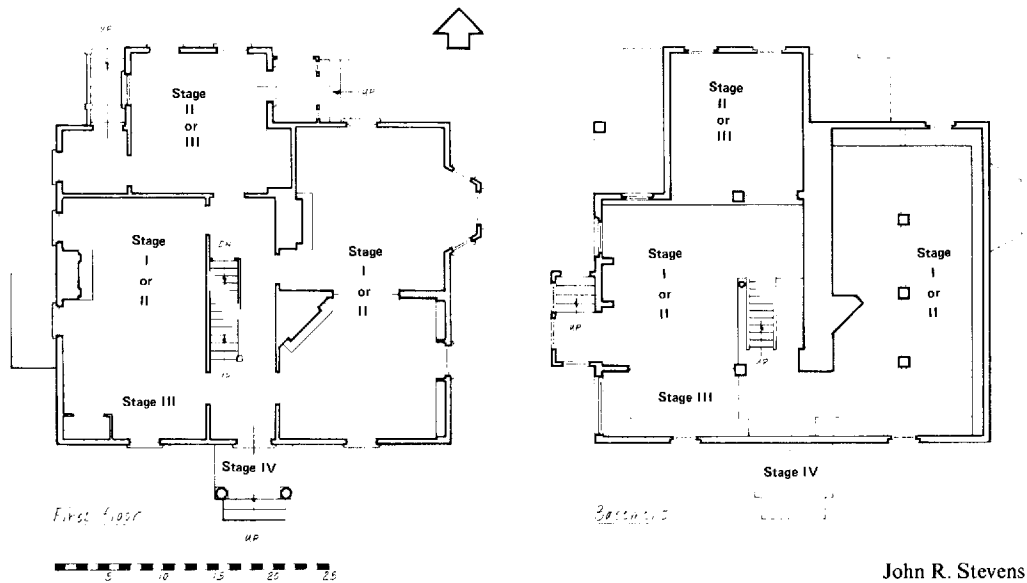
STAGE II

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

STAGE III

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

The photograph, taken from the northeast, shows a 2½-storey wing which occupies the west half of the north front. This is two bays wide and has a shallow pitched roof. At the attic level there are two windows, the tops of which are canted to follow the roof slope. The louvered shutters are fashioned to fit these unusual window openings. There also are single windows at the first and second storey levels in the east wall of the north projecting wing. All of the wing windows are of the 2/2 type. The other windows all appear to be 1/1. There are attic level clerestory windows in the east wall of the north wing and above the second storey north main



Wilkey-Conklin House development plan showing periods of construction

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

STAGE IV

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

EXTERIOR

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

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

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

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

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

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

INTERIOR

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

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

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

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

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

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

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

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

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

FIRST FLOOR

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

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

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

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

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

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

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

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

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

West Chamber. The west chamber occupies most of the second storey of the west part of the house. The door and window facings, back-banded and ogee-moulded, are the same as those in the hall. The plain baseboards have skimpy moulded caps. All this probably dates from Stage III. The closets at the north and south ends of the room have ogee-moulded facings but no backbands. They were installed by the McCorkle's about 1950. Since this room has two doorways to the hall it originally formed two chambers. The intervening wall was removed during the Colonial Revival alteration. The 5½" yellow pine flooring in this room runs from east to west, except for the six feet at the south end of the room at which 5" yellow pine flooring runs from north to south. This was installed during the Stage III alteration when the south facade of the house was made continuous. There is a built-in cupboard, fitted with drawers, in the north chimney embrasure. The drawers came from a Stage IV linen closet and were installed by Robert McCorkle about 1950.

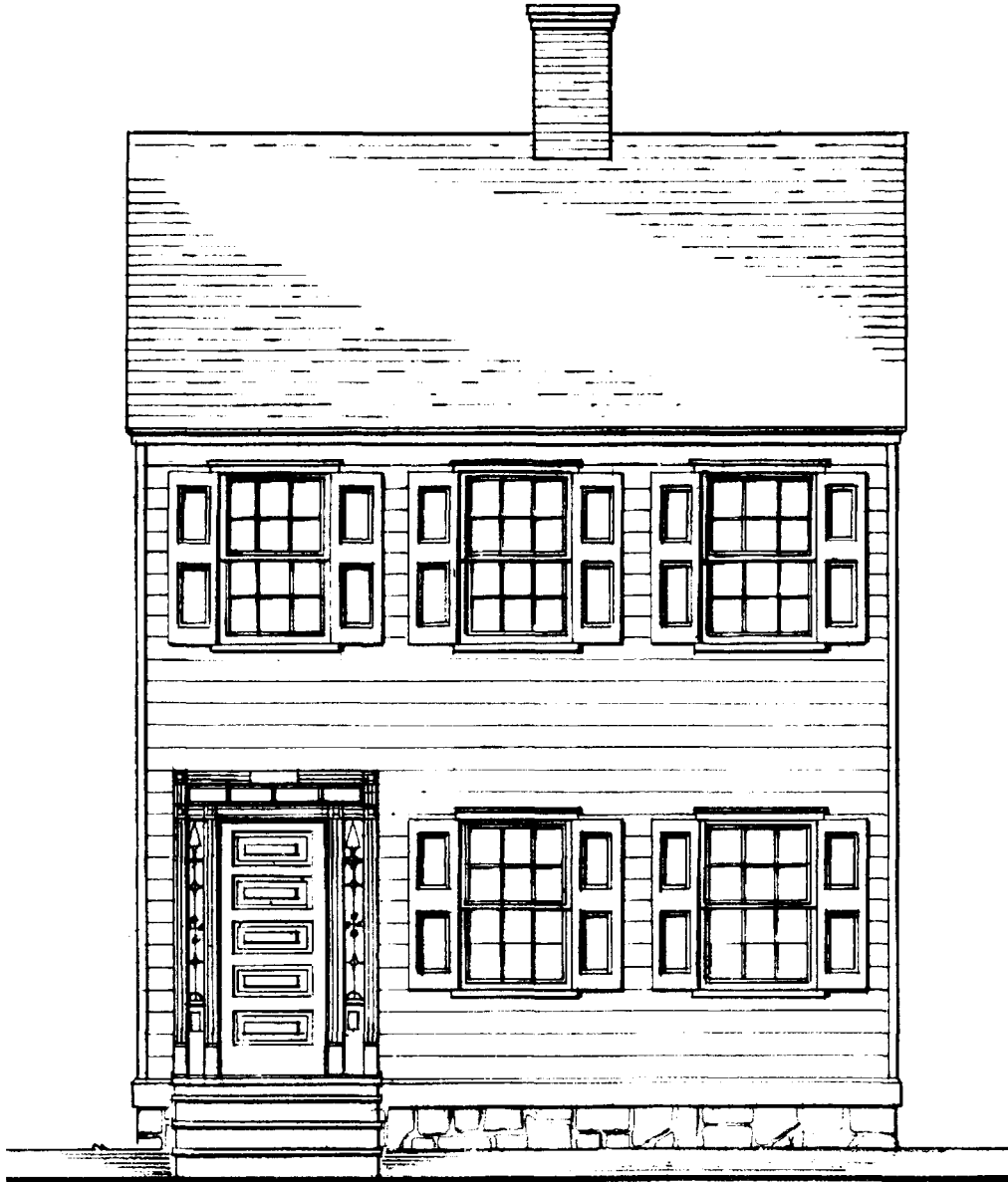
Living Room. The living room is trimmed in the same manner as the west chamber above it, and has back-banded, ogee-moulded door and window facings. The windows are fitted with plain sills and stools. The four-panel ogee-moulded doors retain their original rectangular key and knob plates. Unlike the bedroom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

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

OUTBUILDINGS

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

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



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

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

HISTORICAL BACKGROUND

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

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

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

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

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

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

On September 28, 1896, according to the terms of the will, the house came to public auction, arranged by Henry W. Eastman, Esq. It was bought then by William C. Smith, son of William H. Smith, also a blacksmith, who had been living with his family in a house on Church Street, in the northern part of the Village. (Queens County, Liber 1129 of Deeds, pg. 349). The house at 106 Main Street had, since the death of William C. Smith in 1907, been owned by his wife Martha, and his daughter Jessie, the last of the Smith family to live in it. It was restored during 1972-1973 by Captain and Mrs. Roger Gerry, who had purchased it from the estate of Jessie Smith in 1971. It was exhibited in the Landmark Society's House Tours in 1973 and 1974 and was sold to Mr. and Mrs. Charles Rosebrock in 1974. On June 6th, 1977, the house was purchased by Ms. Catherine Morrison who, in turn, sold it to the present owners, Miss Mary Ann and Miss Elizabeth Brandl, in September, 1981. During the present restoration, the interior and exterior of the house have been repainted and the roof surface replaced. The interior paint stripping revealed early layers of "cream pearl", the shade with which the interior trim was originally painted. During the late 19th century this layer was covered with oak graining, which, during the 20th century, was covered with other paint colors.

DESCRIPTION

The James & William Smith House is a side-hall, center chimney, 2½-storey, pitched roof, clapboarded house; three bays wide with its roof ridge parallel to Main Street. The roof was originally shingled. The main block rests upon a rubble foundation which extends to the sills. There is a rubble walled root cellar which is not contiguous with any of the foundation walls. The chimney itself is based upon its own rubble foundation which is located between the east wall of the root cellar and the east foundation wall of the house. An unusual wooden door grill provides security to the root cellar inside its entry.

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

The house as built in 1836 had clipped eaves and probably a very simple wooden front stoep, no trace of which survives today. Similarly there must have been a one-storey kitchen wing, but no trace of this has survived either. In all likelihood the early wing followed the periphery of the present root cellar which extends well beneath the existing kitchen. After William M. Smith bought the house, in 1856, he made many changes still visible today. A beautifully wrought bootscraper, attributed to William H. Smith by his granddaughter, Jessie Smith, but earlier in appearance, survives in use and attests to his skill as a blacksmith. Smith apparently extended the eaves of the main block which he also bracketed. He replaced the panelled shutters of the second storey windows with the movable louvered shutters which survive today. He added a large shed-roof kitchen wing to the west facade which gave the entire house a "salt box" profile. Substantial elements of this wing survive. In addition, the first storey section of the original exterior west wall of the main block was relocated several feet further to the west at the expense of the kitchen wing, to increase the size of the back parlor. To "square off" the enlarged room, a small one-storey addition was constructed at the northwest corner of the room where the original main block was wider than the kitchen wing. A conforming 6/6 window, since removed, was inserted in the extended north wall. The aforementioned interior alterations can be established as a part of William H. Smith's 1856

modification, as a mid-19th century, horizontally sheathed, dado survived under later sheathing at the east wall of the present kitchen. In addition, William Smith added a verandah which extended across the east front of the house. This was covered by a shallow hipped roof, supported by graceful piers, the framing of which formed pierced Gothic-arched panels filled by lattice. A photograph taken prior to 1870 shows the house in this form. A somewhat later photograph, probably circa 1890, shows the Gothic verandah in precise detail. It is assumed that these alterations were accomplished in 1856 or very shortly thereafter.

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

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

EXTERIOR

The exterior detail is Federal in character and simple in style, for the most part, and includes a plain water table, delicately beaded-edge corner boards and 6/6 windows. The latter originally were flanked by two-panel shutters utilizing fine Tuscan mouldings. On the second storey these were replaced by louvered shutters as previously mentioned. Most of the clapboards have survived. These have an exposure of seven inches on the east and approximately nine inches on the other facades. Many clapboards are lightly chamfered along the lower edge and, presumably, are original to the house. The simple sawn curvilinear brackets with acorn drops were added when the roof was extended circa 1856 and may be seen in the 1870 photograph. These survive today.

The original entrance was approached directly from the street and it was not until the enclosed porch was built that the steps were placed at the north end of the porch. The front doorway is strongly Federal in style and is the most intact survival of its type in Roslyn. Similar fretted doorways appear in "Locust Hill" (TG 1983-84) and the Pine-Onderdonk-Bogart House (now the "George Washington Manor"). The doorway of the James & William Smith House includes sidelights and a transom window enclosed in delicately moulded major and minor surrounds marked by corner blocks at their intersections. The major pilasters are more richly moulded than the minor. The reveal panel mouldings match those of the major pilasters. The four-light transom window is untrimmed, but the five-light sidelights have delicately shaped and moulded wooden muntins decorated with lead ornaments in the shape of acanthus leaves. The raised panels beneath the sidelights are framed with conforming Federal-style mouldings. The door is composed of five horizontal raised panels surrounded by vigorous Tuscan mouldings on its exterior surface. It retains its original large labeled Carpenter's box-lock and its original rectangular cast iron knocker. The artificial oak graining probably dates from the late 19th century. Originally, the front door was mahogany-grained. The entire doorway represents a definite retention of the archaic Federal style at a time when pure Greek Revival mouldings were beginning to come into use. Five-panel doors are

unusual and appear in only two other local houses, the "Locust Hill" (TG 1983-84), ca. 1835 (110 Main Street), almost immediately next door and the early (south) section of the Henry W. Eastman house, ca. 1830, which is almost opposite at 75 Main Street. All three may have been built by the same carpenter. All three are significantly more retarded stylistically than, for example, the very Greek Revival O. W. Valentine house, ca. 1835, which stands opposite at 105 Main Street and was almost certainly built by Thomas Wood.

The late 19th century two-storey gable-ended wing includes a substantial portion of the remainder of the smaller mid-century shed roof wing. One of the corner boards of the latter survives in the south facade. The bracketed 3-sided bay window in the south facade dates from about 1880 and is panelled beneath single-glazed, double-hung windows.

INTERIOR

The ground floor of the main block is entirely Federal. The principal moulding is definitely Federal in character and similar examples have been found in the William M. Valentine house, ca. 1800, the "Miller's House," ca. 1800, the Francis Skillman house, ca. 1800, and in the late 18th century wing of the Van Nostrand-Starkins house. The panelling under the stairs and all the door and window surrounds utilize the same moulding. The under-stair panelling differs from that in other local houses in being divided into two sections at chair-rail height. None of the windows are panelled beneath the sills. The window stools in the first floor hallway and in the front parlor have beaded edges. No similar examples have been seen in Roslyn.

Stepped baseboards appear in the stair hall and the front parlor. These utilize a larger version of the Federal panel mouldings. All the original first storey doors include five horizontal panels which are trimmed with the same Federal moulding described above. In the case of the front door, the exterior face of which is trimmed with Tuscan mouldings as mentioned above, the mouldings of the two surfaces appear to have been made a generation apart. This use of mouldings suggests strongly that in small villages the characteristics of declining and arising styles were not always well understood. This observation will be confirmed many times in connection with the James and William Smith house. The Carpenter lock on the front door has been mentioned. Most of the interior doors retain their box locks of American manufacture as well as their associated hardware. The "Carpenter-type" lock in the door at the west end of the hall was added during the 1972-1973 restoration and is of American manufacture. The door itself was relocated from the front parlor hall entrance to the back parlor in 1982.

The ground floor of the main block retains its 10" pine flooring except in the back parlor. The stepped baseboards in the stair hall and front parlor have been described. The stairrail is cherry wood and the rail itself is circular in cross-section. The balusters are square in cross section and are placed diagonally on the treads. The simple newel also is square in cross-section but vase shaped vertically. The button in the newel cap conceals the iron bolt which anchors the newel. Interestingly, there are no curved stairrail segments and all the bends in the rail are simple mitered joints. There is no cornice in the hallway. The flat surround at the bottom of the stair fascia is moulded in the manner of the door surrounds in place of the simple bead which usually is encountered. The fascia itself is panelled and moulded in the

Federal manner already described. This rich stairwell opening contrasts strongly with the primitive stairrail joinery.

The front parlor utilizes baseboards identical with those found in the hall and, like it, retains its original flooring. The front parlor mantel is something of a mystery and was extensively retrimmed as the result of a fire. The Tuscan moulding around the opening is the original as is the Federal moulded horizontal panel above it and the strips of vertically-placed reeds at each side. The "triple-reed" shelf moulding was restored in 1973 from cross-section ghosts in the original paint. The Doric columns and the concavo-convex panel were duplicated from the mantel in the 1827 dining room of the Williams-Wood house (TG 1967-68; 1975-76). The firebox is the original and includes converging cheeks with a slightly concave, forward-sloping back, all covered with a lime mortar wash. Two examples of early wall paper survived in the chimney embrasure. The earliest, ca. 1830, is original to the house. This was covered with mid-19th century paper which probably was installed by William H. Smith in 1856.

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

The back parlor baseboards are simple and capped only with a bead moulding. A simple chair rail, with Federal mouldings, surrounds the room and forms all the window sills. Originally there was a 6/6 window in the northwest corner which was added when the back parlor was extended. This window was inserted in the south wall during the current restoration. All the back parlor flooring was replaced at the same time. The original floor included a trap door which opened to the root cellar ladder.

The upper hall has stepped moulded baseboards two inches shallower than those seen below. All the second storey flooring has survived. The door at the rear of the upper hall is original and includes five horizontal panels. All other second and third storey doors of the first and second periods of the house (1836/1856) are of board-and-batten construction as they are not visible from the ground floor hall. Most second floor door and window surrounds utilize Tuscan mouldings and incised panelled window sills in the Greek Revival manner. These are contemporary with the original house and conform with the exterior front door mouldings. The window stools in the upstairs hall and in the east chamber are incised in rectangular patterns. Similarly carved stools have been found in secondary rooms, as here, in "Locust Hill" (TG 1983-84) and in the George Allen Residence (TG 1980-81-82) and in the parlor of the Tappan-Johnson house (TG 1981-82).

The front chamber firebox is similar to that in the parlor below and, like it, has always had a brick hearth. The mantel is late Federal and utilizes delicate Tuscan

mouldings similar to those employed in the shutter panels. Early wallpaper survived in the chimney embrasure of this room also and in this case it dated from ca. 1875.

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

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

There is a steep stairway to the garret which crosses in front of a single 6/6 window faced with Tuscan mouldings but having no window stool. The stairrail utilizes a simple flat tapering newel and a plain stairrail without balusters.

The attic is divided into a hall and two small chambers, both of which originally were plastered and intended to be used as bedrooms. The north chamber is the largest and includes the chimney. Both chambers retain horizontal battens near the windows with hooks for hanging clothes. Both chambers retain their board-and-batten doors and original Norfolk latches, of the style of about 1830. The door and window surrounds all are simple boarding as are the baseboards. The original flooring has survived. During the 1972-73 restoration a doorway was cut from the attic hallway into the attic of the kitchen wing to provide access to a large storage area. The shingle roof of the original house may be seen by entering this area. The original roof shingles had an exposure of eight inches to the weather.

At the end of the second storey back stair hall there is a four-panel ogee-moulded door which opens to the stairway of the kitchen wing. Originally this space was a large hall chamber with a closed-tread stairway leading down to the kitchen. During the 1972-1973 restoration the bedroom portion of this space was walled off and divided into two bathrooms. This required the insertion of a new 6/6 window in the south wall. During the stripping necessary for this alteration it was observed that the studs of the original west wall of the main block retained the early nail holes of the original clapboards. This observation established that the mid-19th century shed roof wing could not have been original to the house. In addition, the original northeast corner post of the shed roof wing also was exposed and had been added to, and was not a part of, the original framing. This feature also confirms that the shed roof wing was a later addition, probably by William H. Smith in 1856. The original north and south roof plates of this wing survive and were exposed. The wall at the rear of this hallway represents the west end of the shed roof wing. The plainly trimmed bedroom beyond was created when the gable-ended wing of the late 19th

century was built. The doors in this late 19th century alteration are of the four-panel, ogee-moulded type.

The stairway descends from the upper hall of the kitchen wing to the kitchen through a four-panel ogee-moulded door like all the doors in the kitchen wing. The kitchen itself retains its original appearance. The stair wall is wainscotted as is the dado which surrounds the remainder of the room. The kitchen flooring was replaced during the 1972-73 restoration. The three-section, ogee-moulded cupboard is original to the house and may date back to the shed roof kitchen wing of 1856. The original four-panel ogee-moulded (later glazed) door which originally led to the back porch survives. The porch itself was enclosed many years ago to serve as a utility room.

RESTORATION

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

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

Other than the above the restoration was limited to the replacement of deteriorated fabric. The rubble foundation was in very poor repair and had caused the house to settle badly, to the extent that the front and back parlor floors resembled inverted "U's." The rotted sills and main floor joists were repaired and the house was jacked up to level. During this procedure an English penny, dated 1808, was found atop the north sill. Apparently it had been placed there by the carpenter who built the house. Once the house had been made level, the rubble foundation was removed and a concrete foundation excavated and poured below grade and the rubble foundation then replaced above it. As the result of sag and rot the back parlor and kitchen floors had deteriorated badly and were replaced. Salvagable early flooring was saved for patching elsewhere. The badly deteriorated central chimney, which no longer extended through the roof, was rebuilt and provided sufficient flue space to make three of the four original fireplaces operable. As mentioned above, the large four by twelve beam which marked the location of the original west exterior wall was removed and replaced with a smaller steel girder. The

side wall of the original back hall was removed during the jacking arrangement and was not replaced simply because the wall had been so much altered and the space so much improved by its elimination.

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

BARN

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

RESTORATION

The barn, most of which never had a foundation of any sort, was re-silled, jacked up and a concrete foundation provided. Rotted clapboards and framing were replaced and the roof reshingled in cedar. The sheathing of the interior wall separating the center from the east section of the barn was removed to facilitate leveling and as a source of early lumber for rebuilding the doors. This wall has been replaced partially by psuedo-feedbins, open on their east sides, to accomodate the front ends of two automobiles, so the east section of the barn may be used as a garage. For this reason, the doors of the east barn section had been extensively altered during the early 20th century to permit its use as a garage. These barn doors were restored to their original appearance but no longer can be opened. A modern overhead garage door was inserted into the east wall of the east section to limit the extent of the driveway. The stairway to the west loft was restored to its original length and a new stairway installed, in the original location, in the center section.

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

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

During the restoration of the house and barn a number of artifacts were found. The 1808 English penny has already been mentioned. A mid-19th century iron padlock in working condition and a large fragment of a wheel-cut wine glass made in Pittsburgh or Wheeling, ca. 1830, were excavated in the barn. Perhaps the most

interesting item was a pair of early 19th century silver spectacle frames with extendable bows which almost certainly belonged to Captain James Smith. These are on exhibit in the Van Nostrand-Starkins House Museum.

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



O. W. Valentine House, ca. 1835
Drawn by Guy Ladd Frost, A.I.A.

THE OBADIAH WASHINGTON VALENTINE HOUSE
105 Main Street, Roslyn (Circa 1835)
Residence of Dr. and Mrs. Roger G. Gerry

HISTORICAL BACKGROUND

William Valentine (1781–1863) purchased the Onderdonk-Remsen-Gaine Paper Mill (built in 1773 and the earliest in New York State) in 1801, together with the mill pond and surrounding property, from Hendrick Onderdonk (1724–1809), or his sons. This holding included all of the present Roslyn Park, plus additional lands on the east and west. In 1806 he married Phebe Myers (d. 1859), of New York, and, in due course, moved into the Federal style house today known as the William M. Valentine House (TG 1963), which serves as the Roslyn Village Hall. This house has so many features in common with the Anderis Onderdonk House (built 1794–1797) (TG 1971) that it may be assumed to have been built by the same carpenter, probably during the Onderdonk period of ownership.

According to “The Valentines in America” by T.W. Valentine (Clark & Maynard, N.Y., 1874), William and Phebe Valentine produced nine children, seven of whom were boys. Two of them died in infancy. The eldest, James J.M. Valentine (1807–1845) practiced law in New York as a partner of Mayor Caleb S. Woodhull. He is buried in the family plot in the Westbury-Friends Burial Ground but seems to have had no real connection with Roslyn, or Hempstead Harbor, as it was known in his lifetime. Another of the surviving sons, Eugene (1821–1853) also was a lawyer practicing in New York as a member of the firm of Valentine & Hughson, 87 Wall Street. The firm advertised twice in the *Roslyn Plain Dealer* (7/26/1850 and 10/25/1850) and mentioned that Eugene Valentine spent Saturdays and Mondays “at the residence of his father in this village to attend to any business relating to his profession.” Eugene Valentine died at the age of 32 and is buried in the family plot in Westbury. He appears to have had little, if any, impact on the local scene.

The second oldest son, William M. Valentine (1809–1884), went into the general merchandise business in Roslyn and advertised frequently in the *Roslyn Plain Dealer* between 1850 and 1852, but rarely was mentioned in news accounts in that paper. He built a large brick building which still stands, facing, the Clock Tower, ca. 1860, and at about the same time enlarged his father’s house, which he had acquired, to its present configuration. It is illustrated in this form in “The Valentines in America” (1874) and described as belonging to William M. Valentine. The house is indicated on the Walling Map (1859) as belonging to “W. Valentine”, which could have meant either William M. or his father, and on the Beers-Comstock Map (1873) as belonging to “W.M. Valentine.” In addition to his advertisements in the *Roslyn Plain Dealer*, he also advertised in the *Roslyn Tablet* (1876–1877) and in the early issues of *The Roslyn News* (1878 and later). He frequently was the subject of news accounts in both the latter papers, but always in connection with his general merchandise establishment. Apparently he never, at any time, had any connection with the Valentine Paper Mill. Actually, William M. Valentine may also have been a lawyer, as “W.M. Valentine” is mentioned in a news item in the *Roslyn Plain Dealer*, September 12, 1851 (Vol. 2 #10) as representing the prosecution in the trial of “The People versus Valentine Smith” for stealing oysters on September 1, 1851.

Another son, Myers Valentine, was born December 26, 1818 and died September 9, 1891. He was married by 1843 as his first son, Theodore Searing Valentine, was born January 19, 1844. Myers Valentine’s house, #83 Main Street,

(TG 1963–64/1979–80) is indicated on both the Walling and Beers-Comstock Maps as belonging to “M. Valentine.” Myers Valentine is mentioned often in the columns of the *Roslyn Tablet* and early issues of *The Roslyn News* as the operator of the Valentine Paper Mill. Myers Valentine is not mentioned at all, in any connection, in the *Roslyn Plain Dealer* during its two years of publication.

Reference to the Valentine Paper Mill is made in the *Plain Dealer*, August 8, 1851, (Vol. 2, #5) in which the mill operation is referred to as “our neighbor, Mr. Washington Valentine.” Henry W. Eastman, one of the two publishers of the *Roslyn Plain Dealer*, lived and practiced law at #75 Main Street (TG 1967–68/1977–78). The Valentine Paper Mill was located immediately to the east of his property. Myers Valentine lived immediately to the south. If Washington Valentine lived at 105 Main Street, next door to Myers, as conjectured, he was indeed a “neighbor” to Henry Eastman. The *Plain Dealer*, November 8, 1850, (Vol. 1, #18), includes the account of a near accident on the Paper Mill dam (the present Paper Mill Road) in which a spirited horse driven by Mrs. Eliza S. Leggett, wife of one of the *Plain Dealer* publishers, was frightened and bolted with Mrs. Leggett and her three children “and if it had not been for the indefatigable exertions of Mr. Washington Valentine, disastrous consequences would have been the result.” To the foregoing Mrs. Leggett’s husband added, “Driving horses is not one of women’s rights.” It also is worth mentioning that Mrs. Leggett was the recipient of the letter from Bishop Benjamin Tredwell Onderdonk (see Reference List) which is the best description of life in Roslyn between 1796 and 1811. This near accident also connects Washington Valentine with the Paper Mill. It took place in front of the Mill and, most likely, Washington Valentine was on the spot because he was at his place of business. However, now that Washington Valentine has been established as the operator of the Valentine Paper Mill during the mid-19th century, how did he relate to William Valentine, the owner of the Mill, and his family? It seems quite obvious that Washington Valentine and Obadiah W. Valentine (1811–1854) are the same person. “Obadiah” is a traditional Valentine family name which extends all the way back to the 17th century. The *Roslyn Plain Dealer*, August 30, 1850, (Vol. 1, #8) shows “O.W. Valentine” as one of seven delegates selected to represent the local branch of the Democratic Republican Party. There is no other mention of either “O.W. Valentine”, or “Obadiah Valentine”, during the two years of the paper’s publication. There is no mention, either, of “Washington Valentine” in the “Valentines in America”, although “Obadiah W. Valentine” is listed together with his siblings. “Obadah (sic) W. Valentine” is buried in the family plot in the Westbury Friends Burial Ground, as is his son, William Augustus Valentine. The latter died in 1846, at the age of 13, and his relationship to his father is plainly indicated on the gravestone.

The foregoing is lengthy, confusing, and conjectural, but in a practical way it all works out. William and Phebe Valentine had three sons who remained in Roslyn and were in business there. William M. inherited his father’s house and was in the general merchandise business. Myers had a house of his own, contiguous to the family holding. He operated the family paper mill during the late 19th century but not during the middle of the 19th century. Obadiah Washington Valentine operated the Valentine Paper Mill during the mid-century and, presumably, continued to do so until his death in 1854. If these conjectures are correct. O.W. Valentine preferred to be called “Washington Valentine” and was so addressed by his friends, neighbors, and in the press. His official name, “O.W. Valentine”, or “Obadiah W. Valentine” continued to be used in matters of public record. In addition, one gets the impression that the publishers of the *Roslyn Plain Dealer* regarded Washington Valentine as a

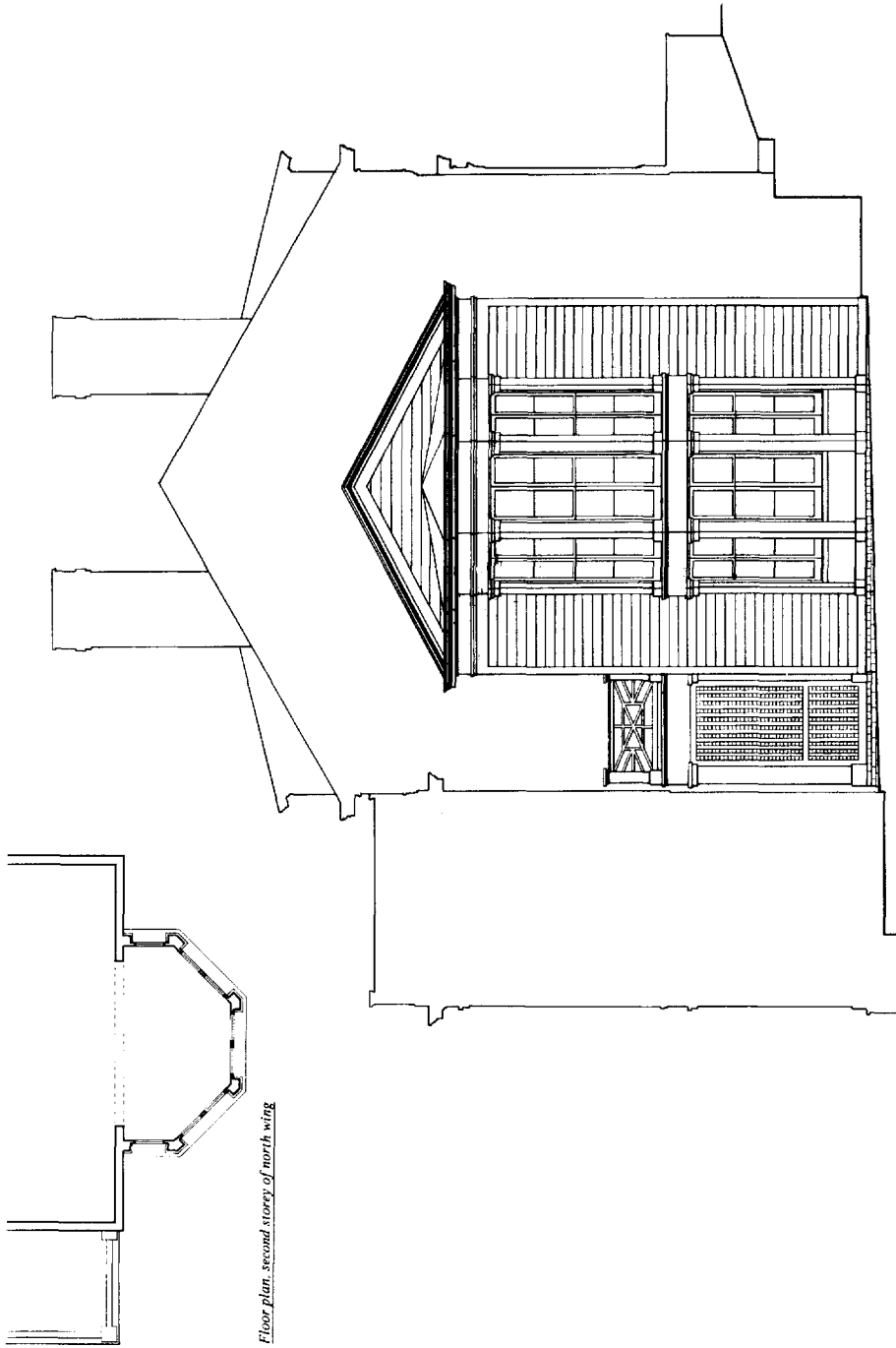
somewhat more consequential person than his brothers. Although he never advertised in the paper, he frequently was the subject of news stories and even editorials, always in the most favorable light. In these accounts he was always referred to with the honorific "Mr."

If the aforementioned thesis is acceptable, the house at 105 Main Street must have belonged to Obadiah Washington Valentine. The houses of William M. Valentine and Myers Valentine are well known today, largely because they are identified on the Walling Map (1859) and the Beers-Comstock Map (1873). The third house in the Valentine demesne, #105 Main Street, is indicated on the Walling Map as belonging to "W. Valentine", and on the Beers-Comstock Map as belonging to "Wm. Valentine." Obviously, O.W. Valentine's ownership would not have been indicated on either map as they were not published until after his death. At that time his father, William, or his brother, William M., acquired his house either by inheritance or purchase. Obviously, by the time of the Beers-Comstock Map the house belonged to his brother, as there was no other William Valentine in Roslyn. All this is difficult to establish from the records, as the William M. Valentine holding was not broken up until after the death of his second wife, Lydia P. Valentine, who died in 1912 at age 90. The possibility even exists that the house was not separated from the Valentine demesne during Obadiah Washington Valentine's lifetime and that an official record of his ownership does not exist. However, the case for the common identity of "Obadiah W. Valentine" and "Washington Valentine", together with the attribution of his ownership of the house, seems to be so well founded that we will refer to it as the "Obadiah Washington Valentine House." The alternate possibility exists that William M. Valentine, who did not marry until 1836, actually built the house and did not return to the house known today as the "William M. Valentine House" until after his father's death in 1863. It is hoped that future research will resolve this problem.

After Obadiah Washington Valentine's death in 1854 the house probably was rented. One of the better known tenants was Peter Douglas Leys, M.D. (1834–1911), who lived and practiced in the house from 1888 until his death. Dr. Leys was born in Evelyn, Scotland, and was educated at Robert Gordon's College, in Aberdeen. He emigrated to the U.S. in 1851. During the voyage the ship in which he was sailing was wrecked and abandoned. Its crew and passengers drifted about, in small boats, for some time before being rescued. After reaching New York he practiced pharmacy for several years while attending the Long Island College of Medicine.

In 1862 Dr. Leys entered the U.S. Army as a surgeon and served with the Army of The Potomac. After the war he remained in the south in charge of the transportation of patients from military hospitals and, during this period, transported more than 14,000 men from southern hospitals. After the war Dr. Leys practiced in Chicago for awhile but moved to Brooklyn in 1870. He relocated in Roslyn in 1888. He was a member of the Elijah Ward Post No. 654, G.A.R., and served as President of the Executive Committee of the Queens County G.A.R. While raised as a Presbyterian, he became a Congregationalist and was active in building the first Congregational Church in Roslyn. Later he became a Deacon and served as President of the Board of Trustees and as a Lay Minister.

He married Mary Holford of New Haven in 1859 and had five children (Chapman, "Portrait and Biographical Record of Queens County"). He is buried in the Roslyn Cemetery near a son, Clifford Douglas Leys (1859–1917), a pharmacist



Floor plan, second storey of north wing

North elevation

**O. W. Valentine—1984 enlargement of north wing against profile of house.
Drawn by John Stevens**

of Hempstead. A photograph of the house, taken after 1907, shows the entrance of Dr. Ley's office in the north facade.

After the death of the second Mrs. William M. Valentine, in 1912, the entire Valentine holding was acquired by William and Harriet Warnock. They sold most of the land to the Town of North Hempstead, in 1914, for the development of the present Roslyn Park. However, some sections of the original Valentine tract were not conveyed to the Town as, for instance, the William M. Valentine House (TG 1963) and the land upon which Bryant Library now stands. These parcels were acquired by the Roslyn Neighborhood Association and, about 1951, given to the Bryant Library Association. The Obadiah Washington Valentine House was another of the Warnock-owned properties which was conveyed separately. In 1920 it was sold by Mrs. Warnock to Helen D. Peck who, in the following year, sold it to Mr. and Mrs. John Lowe. No one seems to know how the house was used between 1912 and 1920. Since the Warnocks probably made several changes to the house and grounds, it is assumed they intended to use it for their own occupancy. The Lowes lived in the house for a number of years and made several alterations. After moving from Roslyn they rented the house to several tenants, the last of whom were Mr. and Mrs. John A. Parrott. After a few years the Parrotts bought the house. They sold it to the present owners in 1959. The house was included in the Landmark Society housetours for 1961, 62, 71, 72 and is described in the Tour Guides for those years. It has been the subject of an article in the "Magazine Antiques", in 1965, as well as articles in the American and English "House and Garden" magazines.

GARDEN AND OUTBUILDINGS

The site includes a number of interesting features for its size. The original lot, as shown on the Walling and Beers-Comstock Maps, was a true rectangle. In 1888, the Roslyn Presbyterian Church bought a short strip, 20 feet wide, at the southwest corner to provide a larger front yard for the manse next door which was then being built (TG 1965-78-79). This sale accounts for the present irregular south boundary. Similarly, in 1914, when W.A. Warnock sold the lane between the Myers Valentine and Obadiah Washington houses to the Town of North Hempstead, he reduced its width to twenty feet. This was not wide enough for the original Paper Mill Road, which was then redirected around the O.W. Valentine House and the Presbyterian Manse. In this manner, the brook, which originally ran along the south side of Paper Mill Road, just outside the Obadiah Valentine House fence, was included within the latter property boundary. Actually, a part of this brook was redirected even farther south by the present owners, in 1961, although the brook extremities remain in their original locations. In the same 1914 deed, Mr. Warnock provided for the retention of his rights to the source of the brook, which arises in a spring across Main Street, as well as the right of overflow on Park property to drain into the Paper Mill Pond.

Very little of the original garden remains. The oldest tree, a large sugar maple in front, was a whip in a photograph taken about 1860. Today, it is one of the largest sugar maples on Long Island. Many of the other large trees date from the late 19th century and were planted rather than natural growth. These include a large locust and horsechestnut as well as other trees native to Long Island. In addition, there was an orchard east of the house at the site of the present boxwood garden. A small section of the original picket fence remains, atop the south terrace retaining wall. This fence, which has lost its original mouldings, has acorn-tipped pickets. Originally it stood at the street-front or west boundary. The original street fence

converged toward the house, at its center, to provide space for an “off-street” mounting block. The present east and west fences were made for “Clifton” (now “Willowmere”) (TG 1964–65) about 1840, and are shown in the lithograph of “Clifton” in the Second Edition of Benjamin Thompson’s “History of Long Island” (1843). This fencing was relocated in 1959 when this portion of the Willowmere farm complex was being developed. At that time, the gate posts and urn finials were installed. The front (west) gate retains its original iron latch, wrought in designs of hearts, diamonds and spades by C.H. Baxter, whose stamp it bears. Baxter lived across the street at #106 Main Street and sold his home and blacksmithy to W.H. Smith in 1856 (TG 1961–62–73–74–84–85). The latch was wrought between 1837, when “Clifton” was acquired by William Cairnes, and 1856, when Mr. Baxter retired from his practice in this area. The latch is the earliest example of a local, signed, artifact, and confirms the local legend that William Cairnes acquired “Clifton” in the settlement of a gambling debt.

Much of the present planting was introduced by Mr. and Mrs. John Lowe during the 1920’s. They planted the boxwood garden and the two large chamaecyparis trees which flank the path leading up to the south terrace. The landscaping was continued by Mr. and Mrs. John A. Parrott who developed the north terrace and introduced much of the holly and American dogwood. The remaining material was introduced by the present owners. The south terrace was laid out in 1960 and a part of the brook relocated farther south for better screening during the following year. The latter often is accused of being “Japanese.” While the landscape architect, Shogo Myaida, was trained in Japan, all its plant material and garden detail were available on Long Island during the mid-19th century.

There are several small accessory buildings, only one of which was original to the house. There was a clapboard barn, or stable, contemporary with the house, which stood on the bend of the present brook facing the original Paper Mill Road. This building apparently was standing during the early 20th century (Sanborn’s 1908 Map of Roslyn) but had disappeared within a few years (Sanborn’s 1920 Map of Roslyn). The wood salvaged from this building was used for the construction of the older part of the present garage, standing in 1920 (Sanborn Map), which retains its shingled, hipped roof, original board-and-batten doors and tool shed. The garage probably was built by William and Harriet Warnock. The 6-light window with its louvered shutters, in the 1960 garage addition, comes from the demolished Nicholas Schenck house in Great Neck.

The small Gothic building, near the east boundary, like the adjacent fence, was relocated from the Willowmere farm complex in 1959. Both may be seen in the lithograph of “Clifton” in the second edition of Benjamin Thompson’s “History of Long Island” (1843). The clapboarded summer house has sawn verge-boards, Gothic shuttered windows and a Gothic two-panelled door. Similar small buildings are seen in Ranlett and were called “Utility Houses” (see References). Like these, this one was slightly longer, originally, and the missing section housed a pair of “back-to-back” privies having individual entries. The present board-and-batten rear wall was, minus its battens, the original interior dividing wall. The doghouse, on the opposite side of the garden, was adapted, in 1969, from the utility house by Clay Lancaster, noted author and architectural historian of Brooklyn Heights, for “Sugi”, an Akita dog. Like the summer house, the doghouse utilizes Gothic-like architectural detail supplemented by octagonal porch columns adapted from the second-storey porch. It was built by Bruno Nowak and, probably, is the last “great American doghouse.”

The Victorian gazebo, on the south terrace, circa 1860, was relocated from the Golden farm in Cutchogue, in 1962. It was a gift to the present owners from the Cutchogue-New Suffolk Historical Society. The lattice-walled gazebo includes four doorways in the "Moorish" style and is capped by a steep, slightly concave, ribbed octagonal roof surmounted by a tall, turned finial and trimmed with sawn Hamburg edging. Although the gazebo was subjected to extensive restoration during its relocation, original segments of all its architectural elements survived and have been employed in its reconstruction. No additional design elements have been introduced. The wooden martin house which stands near the gazebo is a bit earlier, circa 1850, and is reminiscent of those illustrated by A.J. Downing for use along the Hudson Valley where this one may have originated. Its principal architectural features are its exuberant bracket system and its multiple projecting porches. On the south terrace are two interesting dog tombstones, one of them by the John Stevens, Stonecutters, of Newport, Rhode Island, a surviving 18th century firm.

Near the Gothic summerhouse, north of the brook, is a grave marked with white marble head and foot stones. The former is engraved "Sacred/To the Memory of/Rev. DAVID BUCK, who died May, 2, 1822/AE52/Having been a faithful and useful Minister in the/M.E. Church 29 years." The Reverend David Buck was a late 18th-early 19th century general storekeeper. He is mentioned in Bishop Onderdonk's letter to Mrs. Leggett (See References), as follows: "In a short time a second store was opened on the road west of the old paper mill by Mr. David Buck, a highly respectable man, who also was a local Methodist preacher." Rev. David Buck's house, in which he kept his store, still survives at 117 East Broadway. After his death, and for most of the 19th century, it was the home of Squire Washington Losee, an extensive landholder (Valentine-Losee House, TG 1976). There is some doubt concerning the authenticity of this grave. If Rev. Buck actually is buried here, it is the only known local grave outside a cemetery. The present Roslyn Cemetery was founded in 1860. Prior to that time burials took place in a much smaller graveyard, the Hempstead Harbor Burying Ground, above East Broadway, about 200 yards east of the Mott-Magee-Skewes House. After the present cemetery was opened, the earlier one gradually decayed until, today, there is not a single gravestone left. Rev. Buck's grave stones may have been moved to their present location from the early graveyard or his remains may have been removed to the Searing-Methodist Churchyard where his wife is buried. Or he actually may be buried there, beside the brook. If so, it is a pleasant spot in which to spend eternity.

There are a number of examples of early cast iron garden furniture, urns, etc., in various locations within the garden. All of these are American, except for the French statue of a Roman matron. All are 19th century, mostly of the period of the house. Some still retain their original foundry marks. The wooden benches on the south terrace were made in the 18th century for the Smith House in Hauppauge and were relocated when that house was demolished.

EXTERIOR

The house is a 2½-storey, 3 bay, side-hall, clapboarded structure, having plain corner boards and water table and built upon a high brick foundation laid in Flemish bond on three sides. On the east facade, where the grade is lowest, the clapboards extend down to the ground floor level. The clapboard exposure varies between 4½-5½". The west front clapboards have the lesser exposure. The house retains its original windows, almost all of which are 6/6, and its original panelled shutters trimmed with delicate Tuscan mouldings. The paired chimneys are the original,

apart from the capstones and their supports (painted black) which were added later. The house almost certainly was built by Thomas Wood, a master carpenter who had been in residence on Main Street since he enlarged the 18th century Wilson Williams House (TG 1966-67-68-75-76) for his own use in 1827 or shortly thereafter. The house maintains the traditional side-hall plan which apparently started, in Roslyn, with the William M. Valentine House (TG 1963) prior to its Civil War period enlargement and, like all early-mid-19th century local houses of the side-hall type, has its gable ends at right angles to the road.

The house, while traditional in form, is strongly Greek Revival in detail. In this respect it differs from other local houses of the second quarter of the 19th century, whose architectural characteristics are essentially late Federal. The Obadiah Washington Valentine House unquestionably has the most vigorous Greek Revival quality of any surviving local house. Even its tall brick basement wall, laid in Flemish bond, is suggestive of the high podia upon which many stylish Greek Revival houses were placed. The color contrast of the brick and clapboards enhances this impression. Paint analysis by Frank Welsh of Bryn Mawr, Pennsylvania, in 1980, established that the exterior wood of the house had always been painted white and the shutters had always been painted dark green. Actually, the brick structure, in turn, rests upon a rubble stone foundation below grade. This type of foundation construction started to appear in Roslyn about 1830. Prior to that time sills were placed closer to the grade and rubble walls to the sills provided adequate support. When the foundation wall itself provided an architectural quality, the more dependable bonding and uniform surface of brick became desirable. Like most local houses of this period, this one includes only a small root-cellar below grade. This reduction in cellar space became popular early in the 19th century as a means of reducing damp odors prior to the drying effects of central heating. The so-called "crawl space", which is not included in the root cellar, is very shallow, far too shallow to crawl in. It is filled with a layer of sharp rocks which had to be split and were placed there intentionally. Since the main floor joists, above them, are in "as new" condition, it must be assumed that the layer of split rocks was placed there for its drying effect, a long-forgotten, but apparently successful, technique. The second storey floor joists are 3" x 9" spruce which run east and west on 16" centers. It is assumed the first floor joists are the same.

The house apparently was built between 1832 and 1840 since O.W. Valentine must have been married by 1832, as his son, William Augustus, was born in 1833. The house could have been built as early as that year. This is quite early for a Greek Revival house but Thomas Wood was an advanced and competent builder and Washington Valentine apparently an informed and critical client. William Hicks' saw mill was in operation in 1832 (Anderis Onderdonk House, TG 1970-71) and, obviously, could have supplied the sawn timbers for the framing. If the house was built as early as 1832, it is one of the earliest Greek Revival houses in the U.S. However, since the form was traditional and the necessary knowledge and competence available locally, this early attribution seems fairly plausible. If the house had been built later, and it is unlikely it was built later than 1840 because of the style and quality of its detail, one would expect its form would have been more highly developed with its gable fields parallel to the road and a tall columned portico. Horatio Onderdonk's house in Manhasset (built 1836) satisfies these criteria, and the detail of its principal doorway is richer than that of the Valentine house. In general, early Greek Revival architecture flourished in recently developed districts in which there was little or no Federal building tradition. The lands along the Erie

Canal and in Mississippi and Alabama were developed after the Federal Era and it is there where the best Greek Revival buildings were built. Where the Federal tradition was strong, as in Roslyn, a "Late-Federal Style" developed which employed weak Greek Revival trim on Federally styled buildings. So far as we know, only three porticoed Greek Revival houses occurred in Roslyn. One of those, Captain Jacob Kirby's "Kirby's Corners", at East Broadway and Main Street, actually was a late Federal house to which a Greek Revival portico had been added later. "Kirby's Corners" has been demolished although its principal (north) facade, together with its Greek Revival portico, have been re-erected at the Old Westbury Country Club. Richard Kirk's late 18th century farmhouse, in Roslyn Harbor, was modernized in the Greek Revival Style, employing a Greek Revival portico, by Joseph W. Moulton. A lithograph of the house in its Greek Revival phase survives as the frontispiece of the first edition (1839) of Benjamin Thompson's "History of Long Island." William Cullen Bryant bought the place from Moulton in 1843 and, by 1861, had removed the Greek Revival portico which he regarded as ponderous and old-fashioned. The only Roslyn house actually built in the fully porticoed Greek Revival Style was the Rev. Kenneth L. Strong house at the intersection of Old Northern Boulevard and East Broadway, at the east end of the "Milldam." The Strong house was demolished in the early 1940's and a service station occupies its site. It is known only from a photograph in the Landmark Society's collection. It was two storeys tall, 3 bays wide; had a fully developed Greek Revival portico, and faced west. In the photograph, there is a small single-storey wing extending from its north front. Actually, as in the Horatio Gates Onderdonk House, there may have been two of these, one of which had been lost before the photograph was taken. Probably it would have been embarrassing for O.W. Valentine, a Quaker who operated, and worked in, the family paper mill, to have built a trendy, fully developed Greek Revival house. It should be remembered that his neighbor, Willet Hicks, was asked to leave the Westbury Meeting because he arrived wearing a scarlet-lined cloak. How much more practical it would have been for him to build a house which looked like its neighbors, on its exterior, but which satisfied the demands of the latest fashion on the inside.

The west, or street, facade is the principal one and is dominated by a fine Greek Revival doorway having side-lights and an overdoor window. This opens to the second storey which is the principal, street-level floor. The *toute ensemble*, including the flat-panelled major and minor pilasters and the richly moulded, single panel door, are derived from the architectural pattern books of the period, notably those of Asher Benjamin (Benjamin, Asher: "The Practical House Carpenter", Boston, 1830, Pl. 28). It should be noted that even the doorway reveals are panelled. The front door was mahogany-grained, originally, and was re-grained, by Barney Kupelik, in the 1960's. The original entablature was removed, probably between 1912 and 1920, and was replaced by an unrelated form. The original was redesigned in 1963 by Daniel M.C. Hopping from an early photograph and residual notching in the adjacent corner board. The entablature was reconstructed by Bruno Nowak. At the same time an appropriate new porch platform was constructed to replace a decaying one of incorrect style which dated from the World War I period. The benches from this demolished porch remain in use flanking the doorway to the wing. The large dormer window also dates from the World War I period and replaces three characteristically Greek Revival clerestory, or "eyebrow", windows inserted in a flush-boarded frieze and surmounted by a prominent cornice executed with bold Tuscan mouldings. Part of the cornice and frieze survive at each end of the facade and extend around each corner.

The north facade originally was wingless and completely exposed to view. The original 6/6 windows, at all three floor levels, all survive. These, except for the ground floor windows, which are set in openings in the Flemish-bond brick wall, have simple surrounds having beaded inner edges and plain drip-caps. The first floor windows have wooden lintels. These originally were yellow pine, which rotted, and were replaced with mahogany in 1984. The window openings are not set one above the other but converge slightly toward the gable field. The gable eaves are trimmed with a richly moulded fascia which is only slightly less important than the principal, east and west, friezes and cornices, which turn the corners and serve as bases for the gable eave trim. At the center of the gable-field is a small, semi-circular window which opens to the shallow attic. Originally, there was a tall window immediately beneath this which extended from the attic window sill to the floor level of the third storey. This created the impression of a tall, round-headed, Venetian window. The semi-circular window survives but the third storey component was removed about 1912 when a 1½ storey utility wing was constructed along the north side of the house to provide space for central heating equipment. This wing concealed the simple exterior doorway placed mid-way between the ground floor windows. This is Greek Revival in style and is flanked by Tuscan moulded pilasters which support a simple, stepped entablature. The door, itself, originally was six-panel with Tuscan mouldings. The upper four panels have been replaced with a four-light window of the late 19th century. A 1907 photograph survives which shows this door in its present, altered form. It also shows the present concrete cistern of the "Great Spring", north of the present wing, and dated "1907" in pebbles. Prior to the present concrete cistern, there was a stone cistern which had a wooden well-head.

The 1½ storey wing, mentioned above, was built upon a poured concrete foundation between 1912–1920, during the Warnoch ownership, to provide space for a coal-fired steam central heating system. An obvious effort was made to conform the wing to the existing house. The wing was gable-ended with its ridge extending north and south. The ridge angle was slightly less than that of the house although this was not realized until 1983. There was a small semi-lunar window in the gable field, and the wing was clapboarded (having 4"–4½" exposure to the weather) and had plain corner boards. There was a simple moulded frieze with a prominent crown-moulding in the "Colonial Revival" style. There was a simple doorway in the west facade simply trimmed with plain facings having an interior bead and a simple drip-cap, in precisely the same manner as the window openings of the original house. The door in this doorway has paired Tuscan-moulded flat panels below but is glazed above with 12 lights contained in delicately moulded muntins. This door appears to be a very early example of an originally glazed door and it is conjectured that it was relocated from the east (garden) front of the house at the time the north wing was built when other modifications to the house were being made. Besides the semi-lunar window in the gable field, the only windows in the north wing were 9-light casement windows, set high in the east and west walls. In 1960, the present owners removed the remains of the old coal bins, sheetrocked the north wing interior for the first time and installed a triple window in the north wall so the room could be used as a studio.

In 1983 the present owners retained the services of John Stevens to design a second storey addition to the early 20th century north wing. Mr. Stevens was to follow the original design of the wing as closely as possible and to re-use the original roof framing, if feasible. The revised, two-storey wing was to have a five-section, two storey, rectangular bay window at the north end and a two-storey porch on the east

which was to copy the east porch of the original house as closely as possible. A number of local bay windows were examined to determine if one of them would work well as a prototype for the bay window design. All of them appeared to be too Gothic or too Italianate to work well with the original house. As the result, it was decided to adopt the 1½ storey bay window at "Edgewater", on the Hudson at Barrytown, N.Y. for use in this alteration. The "Edgewater" bay window had been designed by A.J. Davis in 1850 when he "Greek Revivalized" the Federally-styled house, and was appropriate to the Greek Revival character of the original O.W. Valentine House. Permission was obtained from Mr. Richard H. Jenrette, owner of "Edgewater" to measure and photograph his bay window and from these data Mr. Stevens prepared his plans.

Work on the wing revision started in September 1983. The framing and sheathing were completed by the John Flynn Building Company of Roslyn. During the roof framing, it was found that the original wing roof pitch was shallower than that of the original house roof. On this basis all the original wing rafters had to be replaced. The window sash and exterior bay window details were fabricated by Albert Margaritas, of Roslyn. Since the new second storey room was to be used as a library, and there would be adequate daylight through the large, north bay window, only one window was to be installed centered in each of the east and west facades. These were to be duplicates of those in the original house. The east window was to have 6/6/6 sash to provide access to the new east deck, and the west 6/6. The original first floor west doorway was moved a short distance to the south to line up with the new second storey window, and the original first floor casement window moved south to provide space for the relocated doorway. All the architectural detail conforms to that of the original house, the original wing, or the A.J. Davis' bay window at "Edgewater." The ground floor of the bay window has 2/4 central sash and 1/2 side sash. The central sash is further divided into false casements. On the second floor the principal bay window sash are 4/4, divided into false casements while the collateral sash are 2/2. The original wing clapboards were replicated to sheath the new second storey of the wing and the original wing corner-boards were extended, or duplicated. The bay window foundation was made of brick to match that of the original house, and the exposed parts of the original concrete wing foundation faced with thin slices of brick veneer to match. In addition, the west foundation was raised several brick courses to elevate the west sill adequately above the grade. Simultaneously, the four original chimney flues were lined with ceramic flues, working from the exterior. All this new and modified brickwork was completed by Mr. Walter Moretto of Glen Cove. During the course of this work two brick piers were found buried between the interior and exterior sheathing, between the two north chimneys. These projected up from the top of the original foundation, which extended to the second storey level, to support the third storey floor plate.

The east, or "garden front", of the north wing had no openings other than a small, nine-light casement window in its original, 1½-storey phase. In 1960 this sash was replaced with a metal louver for furnace room ventilation, using the original surround. When the second storey was added, in 1983-84, a small porch was added at the ground floor level. This has a dry-laid brick floor. Square piers, to match those of the first floor level of the original house porch, were used to support the roof of the wing porch. The deck above was surrounded by a Chinese fret railing designed, by John Stevens, to duplicate the original second storey porch railing of the original house porch. As in the original house, the east wing second storey window was designed to open to the upper porch level. In the original house, large 6/9 sash were

used which opened upward into pockets to provide adequate head clearance. In the new wing second storey, there was insufficient space to do this so 6/6/6 sash were employed, instead.

The east, or garden, facade, like the west, has been deformed by a World War I dormer window which replaces the third storey clerestory windows and almost all of the friezes and cornice. It differs from the other facades in that its clapboards extend all the way down to the first floor sill, eliminating the need for a brick wall above grade. The east facade incorporates a two-storey portico which extends completely across this front and which, originally, had a pent roof. The porch has been extensively reconstructed without significantly altering its appearance. A profile photograph taken after 1907, but prior to 1920, shows the porch to be approximately 6' depth instead of the present 9½'. Obviously the original portico was open at both levels with the upper principal storey having an elegant "Chinese fret" railing. The four original octagonal Greek Revival columns were re-used along the east side in the reconstruction of the upper level of the porch. Matching pilasters were not employed, originally or later, to establish a connection between this colonnade and the house. The lower, or secondary porch, which now is screened, is supported by square piers of recent construction. It is likely that these were square originally, as in this instance there are original square pilasters remaining which delineate the porch connection to the house. The mixing of "orders" at different levels is entirely acceptable in the classical sense. The lower porch was enclosed in the photograph mentioned above and the shape of the columns is not demonstrated clearly. The Warnock enlargement of the original porch also replaced the original, pent roof with the present flat deck. The styling of this deck railing, at the time the porch was enlarged (1912–1920) is not known as it was missing by the time of the Parrott ownership (ca. 1940–1959). In 1960, the present owners installed a "Colonial Revival" railing which they replaced in 1982 with the present "Chinese fret" railing which replicates the one used at the second storey level of the original two-storey portico. A similar "Chinese fret" railing also was installed at the upper level of the reconstructed two-storey east porch of the George Allen Residence (TG 1980–81–82) for which there also was photographic evidence that a railing of this type had been used originally. Since no original early 19th century "Chinese fret" porch railings survive in Roslyn, it was the opinion of the Gerrys, and of John Stevens who designed them, that their original role should be preserved, at least by replication, at those sites in which they were known to have been used originally.

The second storey of the east facade utilizes two large 6/9 windows which extend down to floor level. The lower sections rise into pockets in the wall to permit ready access to the porch. The doorway at this level is secondary to the principal entry. Like the principal doorway, it utilizes sidelights and an overdoor window. The flat, unmoulded surround is cross-topped and flares outward toward the base. The junction of the overdoor and the inner pilasters is delineated by square blocks, the only detail suggestive of Federal styling on the exterior. The door itself is of the six panel type, trimmed with vigorous Tuscan mouldings, and identical to those used on the interior at this level. This door was mahogany grained, as was established by paint analysis, in 1982. Neither the doorway nor windows, described above, can be seen from the exterior today because of the enclosure of the second storey of the revised portico between 1912–1920.

The lower storey of the east facade differs from the others and is four bays across. The doorway is simple and utilizes flat pilasters capped with simple Tuscan

mouldings. Its overdoor is "stepped", a characteristic Greek Revival feature. The door itself is modern and was made in 1965. It is a thicker adaptation of the door employed in the World War I wing which probably originated in this doorway. This door is contemporary with the house and demonstrates the early use of glazing. Many of the exterior lighting devices are contemporary with the house. Some actually are earlier. None are original. The gazebo and lower porch lanterns both are Japanese.

The south facade remains unaltered. It is the simplest of the four facades. It retains its semi-lunar window in the gable field, but never included a tall rectangular window beneath as a part of its fenestration. The ground floor 8/8 windows are much smaller than the 6/6 counterparts of the north facade and have exposed wooden lintels. The doorway is less ambitious than its equivalent to the north. It is entirely contained within the brick opening and, like the windows, has an exposed wooden lintel. These characteristics, added to the fact that the house is sited eccentrically, suggest strongly that it was Washington Valentine's original intention to expand the house to the south, when he could afford it, thus converting it to a five-bay, center-hall residence. There are certain interior characteristics which confirm this hypothesis which, unfortunately, was never implemented. The three yellow pine lintels mentioned above had rotted by 1982 and were replaced with the present red oak lintels.

INTERIOR

The Second or Street Level is the principal floor and has survived in virtually original condition. All the doors retain their original locks and hinges and most of the windows their original latches. The box locks were made by A. Searing of Jamaica and have his pre-1840 stamp on their bolts. Actually, Searing may have been the local vendor, not the maker, as one of the street (second) floor mortised locks bears Searing's stamp on its face-plate, as well as that of "A. Hill/Patent; N. ORLEANS". Artemis Hill was a prominent Louisiana metalsmith and locksmith who worked in New Orleans, 1817-1832. The second storey flooring is all the original Long Island yellow pine. Many of the floor boards had shrunk, creating spaces between. These were in-filled with pine splines during 1982-1984. This procedure provided the opportunity to examine some of the second storey floor joists which are 3" x 9" spruce; which run from east to west, and are set on 16" centers. Paint analysis of the entire house was completed by Frank Welsh in 1980. The exterior results of this analysis have been described. By 1982 it had become obvious that all the many layers of paint, interior as well as exterior, had become so thick that removal was required. Subsequently all the paint was removed and the house was repainted in its original colors, apart from the plaster walls which were papered originally. While a "layer-by-layer" account of the removed paint colors, most of which were 20th century, will not be recorded, it should be mentioned that all the doors of the second (street) floor had been grained mahogany originally. Those doors opening to the street level side hall were regrained in mahogany in 1983 by Ina Brosseau Marx and Allan Marx. The sole exception was the front door, which had been regrained mahogany by Barney Kupelik about ten years earlier. It should be mentioned that these originally mahogany-grained doors, together with their cases, had been grained in oak during the 1880's.

Side Hall: The exteriors of the front (west) and back (east) doorways have already been described. Their interiors, like all the doorways on this floor, are typically Greek Revival with crosssetted over-doors, flaring door cases and vigorous

backbanded Tuscan mouldings. The doors all utilize six panels of equal size, except for the front door which employs a single panel. All are trimmed with Tuscan mouldings. While the door mouldings are identical throughout the “piano nobile”, the door and window surround mouldings vary from room to room. The latter are further decorated with Tuscan moulded panels below the sash. The baseboards all are stepped and are very high, 13”. They are capped with a cyma-curved moulding which has been expanded from a local Federal form. The “straight-run” stairway is very long—to accommodate the ten feet of ceiling height. It is placed against the inner wall, a unique position in a local house, probably because this position makes the hall appear larger. Actually, a great effort was made to concentrate on those areas which visitors were most likely to see, with the intention of creating an impression that the house is grander than it actually is. The elegant stairway which ascends dramatically to an originally unimportant third floor is an example of this effort. The stairway is panelled beneath with Tuscan moulded panels and the tread and riser ends trimmed with raised, flat, Greek frets. The San Domingo mahogany stair-rail is circular in cross section and uses slender, vase-turned balusters of a type which was to be used locally for several decades. The turned newel post includes the same profile as piano legs made by Robert Nunns, Clark & Co., in 1833.

The moulded gesso cornice is identical in all the street floor rooms. There is a moulded gesso chandelier medallion at the street end of the hall. The etched glass hanging lantern is contemporary to the house but not original to it. A similar, but damaged, hanging lantern was found in the attic and may originally have hung in this location.

The Front and Rear Parlors: These also are in almost original condition. Except for slightly different mouldings, the door and window surrounds are identical to those in the hall. Similarly, the gesso cornices are identical to that in the hall. The large double doorway which connects the two parlors originally included two very large six-panel Tuscan moulded doors which swung open into the front parlor. These were removed, probably by the Warnocks (1912–1920), because there was room for the north door to be opened only part way because of the interference of an original cupboard, actually a closet, which filled the east chimney embrasure in the north wall. Originally, the north door of the pair between the parlors, was kept closed most of the time. When central heating was installed (1912–1920) both large doors were removed, together with the six panel, Tuscan moulded closet door, and stored in the garage loft. The closet was lined with early wall-board and shelves installed above and a cupboard below. For many years it was thought that this closet, and the subsequent open shelves, was an alteration of 1912–1920 and that a superior job of work had been achieved in matching the facings and cornice. In 1984, it was decided to re-install the original paired doors between the parlors, but to set them in pockets rather than on their original hinges, and to re-install the closet door in its original opening, but swinging to the north instead of the south so that it could serve as the entrance to the new second storey library. These modifications were completed by Edward Soukup and Giulio Parente, to the plan of John Stevens. In the course of these changes, it was established that the north wall closet actually was a part of the original house, as vestiges of the original lathe and plaster were found in the back and sides. In addition, it was established that the closet originally included shelves from top to bottom. Some of the original, rabbetted shelf brackets were found, partially submerged in plaster, and were duplicated for use in a new cupboard in the entrance hallway of the new library. During the construction of the pocket wall for the paired doors it was learned that the large doorway, between the two parlors, was

not a part of the original house plan. Two original diagonal braces were found which had been “gained” into the “bearing” third floor joist above the doorway. There was not room between the two angular braces for the double doorway jambs and the braces were found to have been sawn through to provide space for the double-doorway frame. This alteration must have been made very early in the history of the house. In all probability, it was made while the house was being built as the detailing techniques and moulding cross sections are identical to those found in the two parlors. While the procedure for the sliding (pocket-door) modification was very carefully worked out, so that the thickness of the pocket-wall would not be altered, when the original wall was opened it was found that the brickwork of the east pier, described above, actually protruded into the wall. To avoid this, and construct suitable “pockets”, it was necessary to make the dividing wall $\frac{1}{2}$ ” thicker at the expense of the front (west) parlor. To do this required re-running of the original plaster cornice west of the new dividing wall. With the completion of these modifications, the two parlors will look more as they did originally than at any time since World War I. However, to confirm that some changes have been made, the original rabbetts in the double doorway remain to show that the doors originally swung into the front parlor. In a similar manner, the original closet doorway rabbetts have been preserved to show that this door, also, originally opened into the front parlor. The original Greek Revival brass door hardware, for the paired parlor doors, showed evidence of having been silverplated originally. Since no trace of silver plating remains on any of the identical, original hardware throughout the house, it was assumed that all had been silverplated originally, but that the paired door fittings had been spared the polishing of the past 70 years. At this time silver replating of the brass hardware is not contemplated. At the time of writing (March 16, 1985), the paired parlor doors and the parlor closet door are at the Marx Studio for mahogany graining. Part of the rear parlor cornice was reconstructed in 1959 when the bookshelves were installed. However, in this instance the replacement was made of wood. The bookshelves replace a dumbwaiter, dating from 1912–1920, because of which the missing cornice segment was destroyed originally. In the removal of the dumbwaiter, a fragment of early, imported French wallpaper was found, still in place on the wall. This paper is predominately gray green with gold leaf medallions, and probably dates from the mid-19th century. The chimney pieces in the two parlors are identical. Both utilize flat, stepped, panelled pilasters of the same type as those employed in the principal doorway. Both follow closely the design in Asher Benjamin’s “The Practical House Carpenter”, Boston—1830, Pl. 49. The hearth and fireplace facings originally were brownstone. The rear parlor facings were badly cracked and were replaced with slate in 1959. The “marbleizing” of the hearths and facings of the front and rear parlor fireplaces was done by Anthony Greengrow in 1977.

The Library: The library is entirely new and was installed during 1984 and early 1985. The interior was designed by John Stevens and all the mouldings and trim replicate architectural details of the original piano nobile interior. The mouldings and other trim all were executed by Edward Soukup and were installed by Edward Soukup and Giulio Parente, who also painted this room and both parlors. The plaster cornices, in the Greek Revival style, replicate those of the two original parlors. The chandelier medallion was adapted from the smaller original in the second storey side hall. The plaster work was completed by Mario Savocchi. The chandelier is appropriate to the room and is American, ca. 1840. The floors are “hand-rock” maple, worked on the job, because it was not possible to find knot-free yellow pine.

The library is entered from the front parlor, through the original closet doorway. The 6-panel Tuscan-moulded door now swings to the north, instead of to the south as it did originally. The small hallway was designed to accommodate the structural brick piers on each side and to provide space for a small coat closet and lavatory which opens to the library through "blind" doorways. On the west side of the hallway there are recessed shelves which are open above. These are of interest only because the shelves are supported on rabbeted brackets, mostly submerged in the walls, which replicate those of the original parlor closet. The cupboard doors below were relocated from the lower part of the early 20th century shelving which occupied the closet interior until the library construction began.

The white pine library bookcases are American and were made 1850–1860. While they are quite definitely Gothic in style, they are unsophisticated and appropriate for use in an early 19th century country or village house. Originally they were grained in mahogany, although all but the upper part of the southeast case, which is the most original, had been painted many times subsequently. The bookcases were given the present owners by Mr. and Mrs. Jerry Romantini of "Old Brick" (Sam'l Titus, ca. 1820) in East Hills. "Old Brick" had been included in the Bryant Library's "Old Roslyn Tours" of 1954. The bookcases were mentioned in the guide book for this tour and were considered by the authors (PNG and RRG) as being original to "Old Brick." Subsequent observations, as the findings of an original doorway behind one range of cases, established that the cases had been installed in "Old Brick" after it was built. Careful examination of the bookcases while they were being restored established the extensive use of 20th century wire nails and that most of the cornice mouldings had been replaced with 20th century millwork mouldings. On this basis, it was conjectured that the bookcases had originated in another, unknown, house and had been installed in "Old Brick" by Mr. and Mrs. James Forrestal who bought the house in 1929 and made a number of changes. Actually, Mr. and Mrs. Romantini gave the upper part of the southeast bookcase to the Gerrys first. This had not been installed in "Old Brick" and was found in an attic. It was in deteriorated, but original, condition, and retained definite fragments of its original mahogany graining. This was given to the Gerrys several years before the remaining bookcases, and was intended only to serve as a construction example for use in a future library which was not, at that time, even in the design stage. Several years later the Romantini's decided to make some changes to the "Old Brick" library and gave the removed cases to the Gerrys. At this time it was realized that the "Old Brick" bookcases fitted the spaces to be available at the O.W. Valentine House and John Stevens began working on his drawings for the new library. Actually, the only modification required in the design stage was the adjustment of the east and west window facings so they could fit between the bookcases. In installing the bookcases, it was obvious that this current installation was the latest of at least three installations. As mentioned above, all of the cornice mouldings had been changed except for one, on the upper section of the southeast case, which never had been installed at "Old Brick." While all the upper glazed doors had survived with their delicate Gothic arches intact and all their original locks, all the lower doors had been changed inappropriately. Also, one counter-top, that of the most original, southeast, case, was missing. However, except for the lower doors, it was recognized that the cases could be restored precisely as they were first constructed. One altered detail, however, was not to be changed. The southeast case had early notched shelf support strips to accommodate pointed battens. All the other cases had Victorian, semi-circular notches to accommodate torus-ended battens. As most of the shelves, and their battens, had survived, it was decided to leave the two

different shelf support systems intact. Selection of an appropriate lower door design was more difficult as few examples of mid-19th century built-in bookcases are available for comparison. Finally, following discussion with Morrison Heckscher III, Curator of the American Wing, Metropolitan Museum of Art, and Dean F. Failey, Director of the Department of American Decorative Arts at Christies', it was decided to make the lower doors in accordance with the design of the glazed upper doors, using wooden panels in place of glass. On this basis, the lower wooden panels are set flush with the planes of the stiles, as the glazing is in the upper doors, and the panels are held in place by applied torus mouldings fastened to the stiles. Prior to installation, the bookcases were completely re-fastened; all splits were repaired and all the later cornice mouldings were removed and replaced with duplicates of the surviving original cornice mouldings. This restoration, including the lower door fabrication, was executed by Edward Soukup. The bookcase interiors were then refinished by Giulio Parente and the exteriors were primed and readied for graining. At the time of writing (March 16, 1985) the library has been completed, apart from the artificial graining of the bookcases and the papering of the walls, which will follow.

Upper Porch: As mentioned above, this porch originally was open and narrower. It was probably widened and enclosed during the World War I era. There is a "saddle" remaining in the northeast corner which suggests the presence of an outside stairway after the porch was expanded but before it was enclosed. All the remaining original detail, i.e., octagonal columns, doorway, windows and shutters are exterior work and have been described above. All definitely interior work, including the low cupboards, was installed in 1959.

Third Storey: The third storey has been subjected to considerable alteration although it retains its original Long Island yellow pine flooring throughout. The most important change was the construction of the two "shed" dormer windows in the east and west roof-slopes which provided substantially more usable space in a storey which, at best, had insufficient headroom. The original ceiling height of the now "raised" areas may be seen at the top of the stairway. All other remaining sloping ceilings were included in closets in 1959. The carefully executed Greek Revival window surround, at the head of the stairway, is not original and was installed after the dormer window was in position (1912-1920). Similarly, there was insufficient room, originally, for the doorway to the rear bedroom in its present location. This, however, is original to the house and was relocated in 1959 from a small hallway at the site of the rear bedroom closet wall. The six-panel door, originally, was used on the first floor but had not been in use for many years. This door, also, was regrained mahogany in 1983 as it was considered, in the 19th century tradition, to be visually a part of the principal side hall.

From nail marks in the flooring it seems likely that the west end of the third storey was divided into three small chambers all having walls made of vertical panels with beaded edges. A small hallway provided access to the three small rooms and separated them from the rear bedroom which, also, was entered from this hallway. The present rear bedroom closet wall is reminiscent of their vertical board construction. In the case of the closets, the vertical boarding is not original to the house but was taken from the late 18th century "Miller's House" in Roslyn, which was demolished in 1959. However, the bath and front bedroom are entered through beaded board-and-batten doors which originally served the small chambers just mentioned. Both doors retain their original latches. These appear to be earlier than the house and may have been re-used. An identical latch, from the board-and-batten

door which originally served the rear bedroom is now employed on a panelled door cupboard in that room.

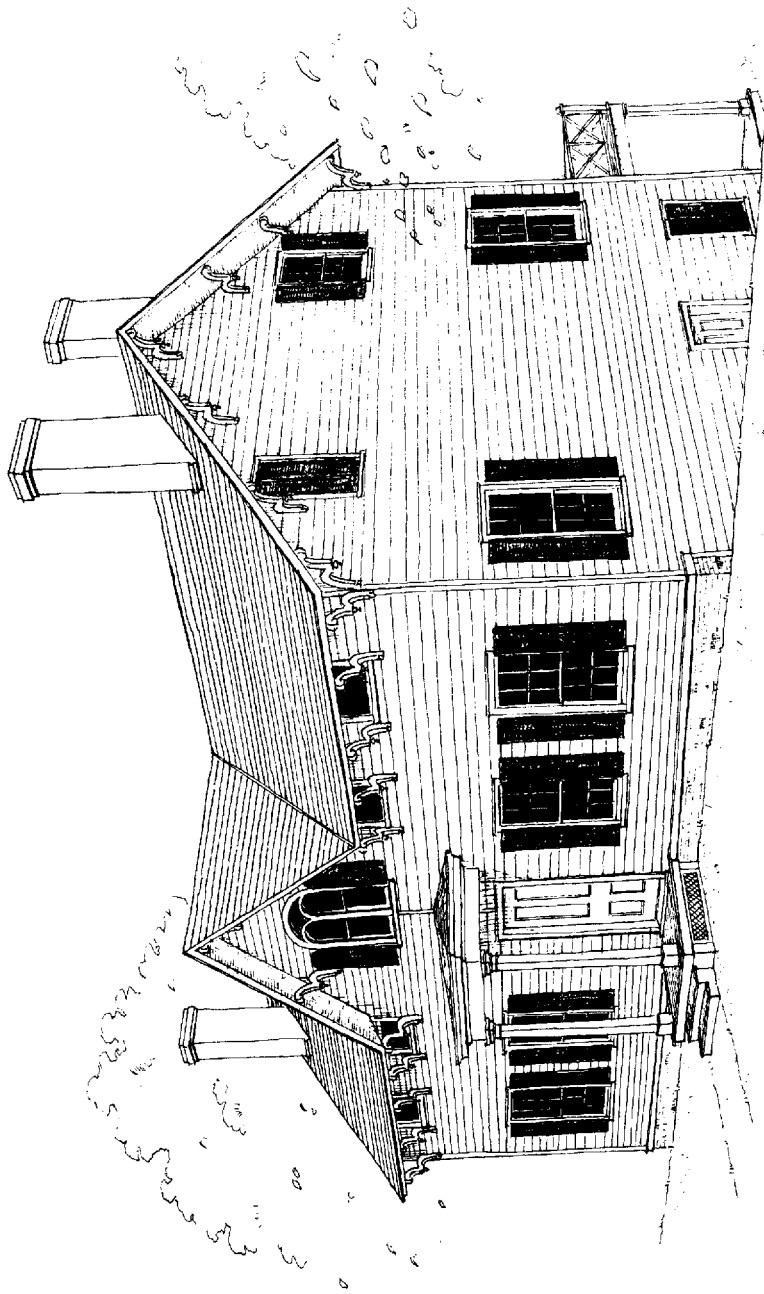
First Storey: This floor actually is a basement, although only one of its walls, the west, is below grade and that only in part. This floor may be entered from the outside through all three remaining walls. The stairway from the second floor originally was completely enclosed with vertical panelling. The present "closed-end" stairway with a round rail and turned balusters dates 1912–1920. At that time the present dining room, the original kitchen, extended completely across the east end of the house and had a collateral doorway just inside the doorway to the south terrace. This arrangement placed almost the entire enclosed stairway within this room, an arrangement acceptable in an early kitchen but unsuitable in a dining room. The stairway was "walled out" during the 1930's, delineating the present dining room and creating space for the small study. The 15-light doors to the study and the south terrace were installed even earlier to provide more light in the small hallway. The bath and closet west of this hallway now are entered through later ogee-moulded doorways which include 4-panel ogee-moulded doors. The closet was installed by the present owners in 1960. The bathroom doorway was installed by John Parrott during the 1940's. According to Mr. Parrott, the space now occupied by the bath and closet was entered through an early doorway which opened from the present kitchen, near the west end of the dividing wall. The six-panel Tuscan-moulded door, from this entry, was found by the present owners in the coal bin and was re-used, in 1960, in the present doorway to the east bed-chamber, at the head of the staircase. The 8/8 bathroom window has a Greek Revival, Tuscan-moulded, stepped surround which matches the exterior doorway to the south terrace and the entrance to the present kitchen. The etched glass hanging lantern presently in the small hallway was found in the attic in a badly damaged state. It may be original to the house. If so, it hung inside the principal, second storey entrance.

The present kitchen and dining room floors were raised about eight inches, probably during the World War I era, to increase their distance from the grade. Prior to this, the ceiling height was a respectable 8½'. The present kitchen probably was the original dining room and was much the richer of the two rooms. For many years it was Dr. Ley's office. It has a simple, yet ample, Tuscan-moulded Greek Revival mantel which originally had brownstone facings and probably a brownstone hearth. The latter actually may be in position beneath the present brick hearth. The original brownstone facings were badly damaged and were replaced with slate in 1959. The west wall of the original dining room was plastered stone, at least up to the window level. This apparently remained damp and the entire wall was "furred out", probably during the World War I era, with the destruction of the original window surrounds, although the original sash remain. The three doorways in the early dining room (present kitchen) all are original and all retain their single-faced, six-panel, Greek Revival doors with Tuscan mouldings. The north doorway opened to the exterior before the wing was built, and the door itself was modified for glazing probably during the third quarter of the 19th century. Some of the door knobs and the oval keyhole escutcheons appear to be earlier than the date of the house. The knobs may have been changed but most of the escutcheons are the original. They may have been reused from an earlier house. Like those in the small hall, the door surrounds are "stepped" and utilize Tuscan mouldings in the Greek Revival manner. The vertically sheathed dado is a later installation and replaces the original stepped baseboard, capped by a Tuscan moulding. Small sections of the original baseboard survive on each side of the fireplace.

The present dining room probably was the original kitchen. There probably was, at one time, a contemporary, or even earlier, kitchen dependency to the northeast of the house. The present dining room is the only room in the house which has a fireplace which is not original to it. Originally, there probably was an embrasure for a cast-iron, wood-burning kitchen range. This was replaced by the present all-brick mantel having a protruding brick shelf by the Warnocks (1912–1920). The World War I brick mantel was concealed behind an early 19th century wooden mantel, in 1962. The mantel was found in a “Cedar Mere” out-building and was given the present owners by Miss Elizabeth Love Godwin. It probably was one of the architectural features “rescued” by her father, Harold Godwin, early in the 20th century. The Federal cast-iron firebox lining was relocated from a demolished house in Oyster Bay. The door and window surrounds, as well as the sash, are, for the most part, the original. The surrounds are not stepped but do utilize Tuscan mouldings. The north window is trimmed with later ogee mouldings and, for some reason, has been refaced. The sash, however, is the original and one of the panes bears the inscription “L.A.C.—1864.” The small study, to the south, originally was a part of this room and both its windows are trimmed to conform. It has already been said that the exterior door was made in 1965 and is a copy of an early door, now in the wing, which probably originally stood in this location. The small cupboard with the ogee panelled door is the bottom of a dumbwaiter which was installed in the 1920’s. This originally extended to the third floor but was removed from the two upper storeys in 1959.

Utility Room: The ground floor of the Warnock 1½-storey north wing is now a “utility room.” Originally it had provided space for a cast-iron, coal fired steam furnace, a coal-burning hot water heater and coal bins at the north end. During the Parrott ownership an oil furnace was installed and the coal bins partially removed. In 1960, the present owners converted the space to a studio, removing the remainder of the coal bins, sheathing the interior walls and adding a triple window at the north end. The wainscotted furnace room walls were retained to provide space for heating equipment and a utility closet. When the second storey and two-storey north bay window were added, in 1983–84, the triple window was removed. The original, wainscotted furnace room was retained.

During the 1983–84 modification, the original Flemish-bond brick foundation wall, at the south end of the room, was stripped of later paint. The original, simple Greek Revival, pilastered, exterior doorway, in this wall, which was shown as sagging in the 1907 photograph of this wall, was “squared up.” The doorway and casement window in the west wall were relocated slightly to the south so that the doorway would “line up” on the new 6/6 west library window above it. The door, itself, is extremely interesting as an early example of a door which had been designed originally to admit light. The two lower panels are Tuscan-moulded, on the exterior, in the same manner as the other doors in the original house. Above, there is a 12-light window which has the very delicate muntins of the early 19th century, which are an integral part of the door construction. It is assumed that the door was relocated from the exterior doorway of the present dining room, by the Warnocks (1912–1920). The interior surface of the door originally was mahogany grained and was re-grained by Ina and Allan Marx in 1984.



John Collins
4/79

Myers Valentine House, ca. 1845 and ca. 1860, as it appeared ca. 1860.
Drawn by John Collins

MYERS VALENTINE HOUSE
83 Main Street (Circa 1845 and Circa 1860)
Residence of Mr. and Mrs. Millard B. Prisant

HISTORICAL BACKGROUND

Very early in the 19th century William Valentine (1781–1863), a paper-maker, bought the original Onderdonk-Remsen-Gaine Paper Mill (1773) from Hendrick Onderdonk, and built the Federal style house which is now the Roslyn Village Hall (T.G. 1963). Along with the paper mill he acquired considerable land, including all of the present day Roslyn Park with the additional land now occupied by the Roslyn Presbyterian Church, the Bryant Library and three houses on Main Street, i.e., the Presbyterian Parsonage (T.G. 1978–1979), the Obediah Washington Valentine House (T.G. 1971–1972) and the Myers Valentine House (T.G. 1963–1964, 1979–1980). William and Phoebe Valentine had several children including three sons who had considerable local importance. These were William M. Valentine (b. 1809), a substantial general merchant who acquired his father's house and whose name it now bears; Obediah Washington Valentine (b. 1811), who ran the family paper mill until his death in 1854, and Myers Valentine (b. 1818), the subject of this article, who took over the paper mill after his brother's death. It is likely that Myers learned the paper making trade (L.W.) in a small mill, also owned by his family, at Littleworth. This mill stood between the houses of Jackson and Benjamin Mott "along the stream which runs west into Mott's Cove." Myers Valentine married Caroline Searing in June 1840 and it seems likely that their house was built within the next few years. It is indicated on both the Walling Map (1859) and the Beers-Comstock Map (1873). The house was exhibited on the Landmark Society tours of 1963 and 1964. Myers Valentine died on September 9, 1891, and is buried in the Roslyn Cemetery. During his life he apparently was a public-spirited man. He was a sponsor of highway petitions during the 1860's and 1870's and, on August 23, 1862, he signed a proposition, with thirteen others, to provide for the raising of \$15,000.00, through taxes, to be used as bounties to stimulate enlistment in the Union Army. The Landmark Society owns an ambrotype (glass positive plate) of the family of Myers Valentine which was donated by Mrs. Arthur Bunnell, a descendent. It was exposed about 1860 and, probably, is the earliest surviving local group portrait. In it are shown Myers (1818–1891) and Caroline Searing Valentine and their children, Phoebe Louise (b. 1847), Mary Amelia (b. 1851), Eugene (b. 1853), Theodore Searing (b. 1844) and Ann Augusta, the oldest. All are dressed in their very fashionable, Sunday best.

The Myers Valentine House remained in the ownership of the Valentine family until well into the present century. However, it was not a part of the parcel purchased by William Warnock in 1911, a large part of which was conveyed to the Town of North Hempstead for development as Roslyn Park (T.G. 1971–1972). While we do not have the complete title chain for the house it was owned by Clayton and Catherine Sturgis Knight between 1926–1932. Catherine Knight developed most of the landscape plan east of the house. The pond was set with stone borders and most of the large trees and shrubs were planted. Mrs. Knight also painted murals on the walls of the present summer room and master bedroom. Unfortunately, these have not survived. During the period of Knight ownership, the house was illustrated in "House & Garden." Mrs. Knight was photographed for this article seated in front of one of her murals. Subsequently, the house was owned by Mr. & Mrs. Delvalle Goldsmith between 1932 and 1948. Between 1948–1968 the house

was owned by Mr. & Mrs. Jay Kaufmann. After 1968 it was owned by Mr. & Mrs. Donald Horn until the present owners bought it in 1976.

EXTERIOR

The original structure was a 2½ storey late Greek Revival, side-hall house which was three bays wide. There are no known surviving photographs of the original house and much of its appearance is conjectural. While it may have had “clipped” eaves, it was built late enough to have had the extended eaves with closed soffits and shaped brackets with single acorn drops, which have survived today. The original ridge ran north and south and was parallel to the road. There were paired chimneys at the south end just within the gable field. Most of the original 6/6 windows have survived, as have most of the 3-light clerestory (“eyebrow”) windows in the east and west fronts. These all have simple drip caps and unembellished trim apart from a single interior bead. There was a plain water table, 7½ inches in height and plain corner-boards covering both faces of the corner. The exterior clapboards had a 6 inch exposure to the weather. We have no knowledge of the original front entry.

The house was enlarged about 1860–1865 by the addition of a symmetrical wing to the north of the side-hall; the construction of a facade gable over the front doorway which permitted the conversion of the “eyebrow” window over the front door into a more imposing, double, round-headed Italianate window. The eaves may have been extended at this time to permit the use of brackets. Both parts of the house rest upon a foundation which is rubble to the grade and brick above extending up to the sills. The south end paired chimneys were reproduced at the north end. Only two of the four chimneys survive today, the southwest and northeast, and both of these have been altered above the roof line. The exterior windows and trim of the new (north) addition precisely matched that of the original (south) end. The only discernible difference being that the clapboards in the north addition have only a 5 inch exposure to the weather. The disharmony of the two different clapboard exposures is compensated for by use of a vertical strip which extends downward from the center of the facade gable window and which indicates the mid-point of the west front. The difference in clapboard exposure is very obvious at this point and many observers feel that this vertical strip indicates the north end of the original west front. Actually, the original clapboards were sectioned at this point and the end of the original house lies several feet to the north of the vertical strip. Apart from this difference in clapboards, the enlargement is extremely harmonious and the viewer must keep reminding himself that the house was not all built at the same time.

A photograph of the south and west fronts of the house taken during the third quarter of the 19th century, after the north addition had been built, shows the house much as it is today except that in the photograph the small porch platform had a shallow, hipped roof which effectively screens all evidence of the early principal doorway. Actually, this small, roofed porch platform could have been a holdover from the original 3-bay wide house. The present front doorway is entirely conjectural and replaces a millwork “Colonial” doorway of the 1950’s. In 1977, the Roslyn Landmark Society gave the present owners the pair of round-headed Civil War era doors—from a demolished house in Old Brookville (originally Cedar Swamp). This gift was made with the proviso that the owners construct a suitable doorway. The doors were considered especially appropriate because their round-headed glazing matched that of the Italianate double window in the facade gable field. The doorway, based on mid-19th century Roslyn precedents, was designed by John

Stevens and executed by Millard Prisant and Paul Czarnecki. The tiger maple graining of the doors was done by Anthony Greengrow. During the insertion of the doorway it was found to almost exactly fit the framing for the long-missing original doorway.

Most of the recent exterior changes have taken place along the (east) garden front of the house. These had been completed prior to the ownership of Mr. & Mrs. Clayton Knight, who bought the house in 1926. The Society owns an excellent 19th century photograph of the south and east fronts given the Society by Arthur Bunnell, a great grandson of Myers Valentine. It was taken after the house had been extended to the north. The photograph shows five second storey east french windows, four of which have survived along with their original louvered shutters. The central french window was replaced with a smaller bathroom window early in the 20th century. The french window opened to the upper deck level of a narrow two-storey open porch which extended along the entire garden front. The upper deck was supported by openwork wooden piers. Both upper and lower levels were protected by diagonally-braced wooden railings. The photograph also shows the five east "eyebrow" windows which survive today although at that time these windows were fitted with small louvered shutters, now replaced by screens. The photograph also shows the "vertical strip," already described in connection with the west front which separates the original 6-inch and added 5 inch clapboards. In this case it is located north of the center window at the actual corner of the original (south) house. This strip, delineating the dividing point of the two houses, survives today. There was a grape arbor with a shaped fascia which extended along the first floor level of the south front. Both arbor and two-storey open porch were removed during the early 20th century.

During the World War I era, prior to the Knight ownership, a projecting garage was built into the lowest level of the house. The delicate two storey east porch was removed and replaced with a much larger, heavier structure supported by large square piers. At the same time the roof was removed from the small front porch and probably the porch platform was replaced. A new double-door front entry was installed. The grape arbor was removed from the south front and the present pergola constructed in its earliest form. The southwest and northeast chimneys were removed. The present glazed door was inserted into the west side of the south first storey level and a similar door installed at the west end of the north first floor level. In 1985, both doors were replaced with 6/6 windows to conform to the original facade plans. During the Kaufmann period of ownership the new garage was converted to a recreation room and the present, detached garage was built. The glazed paired World War I front doors were replaced with a "Colonial type" front doorway having side lights. The west parterre and south terrace were designed and executed by the present owners.

INTERIOR

The second storey (street floor—"Piano Nobile") is the principal one and is the only floor which has an entrance directly from the street. It is the most imposing architecturally and has survived with relatively little alteration although all the original flooring has been covered with World War I oak strips. The hallway and the two rooms to the south are all parts of the original house. All have nine feet high ceilings with gesso cornices. The hallway retains its original pierced lantern medallion composed of alternating acanthus leaves and bell-flowers arranged radially. The stairway is the principal architectural feature of the hallway. It has a standard mid-19th century turned newel, moulded railing and turned balusters with

characteristically local vase turnings. The entire stair-rail is made of walnut. The stairway is located on the north side of the hallway and is vertically panelled beneath the treads. Each panel is trimmed with applied ogee mouldings.

The hallway and the two rooms south of it, the original front and back parlors, all have stepped baseboards with ogee moulded caps and stepped door and window surrounds, the steps of which are delineated with planed-in cyma mouldings. All these surrounds are further embellished with rectangular back-bands and vigorous applied ogee mouldings. The panels beneath the original sash windows are also trimmed with ogee mouldings. The two french windows in the east wall of the back parlor both opened to a porch originally. These have four vertical lights and do not have transoms. They probably replace sash windows and were installed after the house was enlarged. However, they are later than the second storey east front windows in the new addition. The trim is identical with that of the other door and window openings in the back parlor which is original to the room. Originally the front and back parlors were connected, but the opening was closed with a book case during the World War I alteration. This double doorway has been re-opened by the present owners to re-establish the original floor plan. The new doorway was designed by John Stevens and executed by Bruno Nowak. The present parti-wall is about 6 inches thicker than the original, the difference taken from the front parlor, to permit the installation of book-cases in the rear parlor.

The doors entering the two early parlors are of the four-panel, ogee-moulded type as is the door entering the small chamber, now a bath, at the east end of the hall. The two parlor doors are now in storage. The small bathroom has no cornice and its interior door and window facings are not stepped but are trimmed with rectangular backbands and standard ogee mouldings. However, the doors entering the two north parlors, together with their closet doors, etc., north of the hallway, all have four panels which are simply trimmed with cyma mouldings planed into the stiles. The doorway leading to the northeast chamber from the hall is smaller than the other and has modern door stops which are hard to explain although the mouldings, back-boards, and other details all appear to be of the period. Originally there was a doorway connecting both north chambers and this may be the relocated door from that site. The present wall between the two north chambers was re-located three feet to the west by the present owners. The present doorway, in this parti-wall, dates from this alteration. The baseboards in the two north parlors also are stepped and capped with ogee mouldings. However, the baseboard mouldings of the north parlors are somewhat richer than those of the hallway and south parlors. The french windows in the northeast chamber have delicate stiles and muntins of the period and have horizontal transoms. They obviously are original to this room. All four street floor parlors originally included chimneys. The chimney in the southeast parlor has been completely removed. The presence of chimneys, however, does not imply that the four rooms all originally had fireplaces, although probably they did because of their importance. Today only the south front parlor retains a small fireplace ostensibly for a Victorian stone mantel with a coal grate. The present mantel was designed by John Stevens and executed by Bruno Nowak for the present owners.

While it can be demonstrated by means of clapboards and framing variations that the two parts of the house were built at different times, one does not have this impression when viewing the interior. On the street floor one readily gains the impression that the hallway and south parlors were used for the reception of guests

and they were more lavishly trimmed than were the north rooms which were reserved for family use.

GROUND FLOOR

The ground floor includes the present living room, dining room, sun-room and kitchen. The stairway descending to it is partially enclosed by the panelling of the principal stairway. The reverse of this panelling, which is seen from the stairway to the ground floor, is inserted into the stiles by the use of planed bevels. The lower part of this stairway is open today but the stair-rail is modern and originally the stairway was enclosed on both sides. The ground floor rooms have been altered significantly to permit the creation of a large communicating living-dining room along the west front of the house. As a result of this change, the architectural pattern is not as clear as on the street floor. The floor plan is further confused because all the original flooring is covered with contemporary materials.

A number of guide lines do remain which help provide orientation. The north-south wall which extends across the entire length of the house is in its original position as it was in both the early south house and its later north addition. Originally there were five three-light windows along the west front of the house. The central one was under the porch platform and was covered by the present owners. The built-in book-case covering this window was designed by John Stevens, in 1985, and executed by Bruno Nowak. All the door and window facings are trimmed with standard back-bands and ogee mouldings and most of them appear to be original. Obviously, some of the facings are modern, as those surrounding the group of south windows in the sun room which were installed by the present owners and those surrounding the glazed doors at the west ends of the north and south walls, which were installed early in the 20th century. Two early four-panel doors, having planed cyma mouldings, survive but not necessarily in their original locations. The baseboards are untrimmed except for simple projecting torus caps. These appear to be original for the most part. There is a short section of stepped baseboard in the east kitchen wall. This appears to be a later insertion when a doorway in this location was replaced by a window. Ceiling scars suggest that this early doorway may have been the east terminus of a narrow, east-west hallway which extended almost to the west front of the house. Apart from this added window, most of the surviving ground floor windows seem to be in their original locations. None are panelled beneath as this storey originally was purely utilitarian in nature.

The dining room fireplace has been re-built and its present late Federal mantel (circa 1835), from a demolished house in Hempstead, was given to the present owners by the Landmark Society.

Below the first floor level there is a large basement which has rubble walls below the grade and brick above. There are windows of varying sizes and glazing patterns along the north, east and south walls. Most of these appear to be original. There is a 20th century door in an original surround at the north end of the east wall. The basement extends along the entire north-south dimension of the house but is nine feet shorter than the 26-foot east-west dimension. The difference is occupied by a double retaining wall, a local device to prevent hillside slippage. The purpose of the early basement is no longer clear. The room at the south end is plastered and may have been the original kitchen. This room has east-west 9 × 6 inch ceiling joists set on 28 inch centers. The room at the north end of the basement has east-west ceiling

joists which are 8 × 3 inches and are set on 20 inch centers. This difference in framing technique also testifies to the two construction periods of the house.

THIRD STOREY

The third storey is the most intact in the house. Except for the hallway, which has been covered with oak strips, all the original flooring has survived. There are now four bedrooms and a bath, which probably was a small chamber, on the third floor. All of these have “knee-walls” and “eyebrow” windows at their east and west ends. Originally there were five bedrooms, plus the present bath, on this floor. The dividing wall has been removed from the present north chamber which now occupies the entire third storey at the addition. Apart from these changes and the insertion of some closets at varying periods, few changes have taken place. The doorways in the south (early) part of the third floor all include four-panel ogee-moulded doors, but they have more simple, cyma mouldings planed into the stiles. Most of the third floor doors retain the original rectangular, cast-iron rimlocks of the mid-19th century. These are fitted with agate knobs of the same era. The baseboards of the present large, north bedroom (in the addition) have ogee moulded caps. That part of the hall baseboard visible from below matches that of the principal hallway as might be expected. The remainder of the third floor hallway baseboards have simple projecting torus caps in the same manner as on the first floor. All the remaining third story rooms have similar baseboards except for the small southwest chamber (definitely in the early part of the house) which has the same ogee-moulded baseboards as the north (later) chamber.

There is a small opening to the attic in the ceiling of the north chamber. Through it may be seen surviving clapboards of the north wall of the original (circa 1845) side-hall house. These have an exposure of six inches to the weather. South of these may be seen a shallow, inverted, lathe-and-plaster lined box. This probably provided space for a semi-circular window in the gable-field of the original house which helped provide daylight to the hallway and stairs.

SPECIAL EXHIBIT

During the planning of the Roslyn Landmark Society House Tour, artist Hilary Knight paid a nostalgic visit to Roslyn. During the 1920's and until 1932 the Knight family lived in the home presently owned by Millard and Carol Prisant. Mr. Knight, who has earned renown for his illustrations of children's books (including the Eloise series), was only six years old when his family moved from Roslyn but he remembers the house vividly.

Mr. Knight's parents were both distinguished artists who worked in their home on Main Street. Clayton Knight was noted for aviation drawings and his wife, Katharine Sturges created fabric and fashion drawings for *Harper's Bazaar* and other magazines.

A *House and Garden* magazine article (date unknown) featuring the “Knight Home” in Roslyn, as well as family photographs taken during Hilary Knight's childhood in Roslyn will be displayed at the Prisant house during the tour.

Tour goers are invited to see an exhibit of original drawings by Hilary Knight on view at The Bryant Library during June.



G. W. Denton House, ca. 1875
Drawn by Guy Ladd Frost, A.I.A.

THE GEORGE WASHINGTON DENTON HOUSE
57 West Shore Road. Flower Hill, Roslyn (Circa 1875)
Residence of Dr. and Mrs. Stanley Fisher

HISTORICAL BACKGROUND

This house was built by George W. Denton about 1875. It is not shown on the Beers-Comstock Map, which was published in 1873. However, its site was surveyed by Singleton Mitchell on 8/15/1874 and it may be assumed that construction started shortly thereafter. The Mitchell survey indicates that the site included 2.11 acres, a bit more than it does today. However, the site, at that time, extended to the middle of West Shore Road. It is one of four Roslyn "showplaces" mentioned in "Long Island & Where to Go," a guide-book published by the Long Island Rail Road in 1877. All four houses (Bogart, Bryant, Denton and Eastman) survive. The Denton House is described as standing on "elevated ground above the bay, and across the water we see the residence of William Cullen Bryant."

George W. Denton was a well-known local lawyer connected with a prominent North Hempstead family. He had numerous clients in Roslyn, and was the attorney for the Roslyn Knitting Company when its trustees filed for voluntary dissolution ("Roslyn Tablet," 13th July 1877). In 1877, Oliver Cotter, Deputy Sheriff of King's County, was retained by the Roslyn Sons of Temperance to investigate the violation of liquor licensing regulations. Mr. Cotter alleged there were 21 unlicensed vendors of spirituous beverages in Roslyn. Numerous arrests and trials followed. Mr. Denton represented the Sons of Temperance in these proceedings. ("Roslyn Tablet," 28th September, 1877, 5th and 12th October, 1877).

Recent discovery of the typescript "Journal of Leonice Marston Sampson Moulton, 1860-1883," in the New York Public Library, disclosed the following entry for Thursday, December 2, 1875: "Called on Mrs. Dr. Ely with the poet (William Cullen Bryant/R.G.G.). Thence to the Denton House—a very pleasant air—clear." This entry establishes that the Denton House was standing and lived in by 1875. The Denton House changed owners during July, 1983 and, during the subsequent refurbishing, a sheathed board was found behind the siding beneath the north second storey bay window which bears the pencilled legend "John Dugan/Carpenter & Builder/Dec. 20th 1875/Roslyn Long Island. Apparently the Denton House was not quite finished when Mrs. Moulton was given tea. "Ducan (sic), John, Carpenter" and "Ducan (sic), Samuel, Mason, are listed in the Roslyn Directories for 1867-68 and 1868-69. Obviously, John and Samuel Dugan were related. Possibly they were brothers. Little is known of John Dugan. However, Samuel was trained as a mason in Belfast, Ireland, and he apparently reformed the sloppy masonry found in Roslyn buildings before he started to work here. His house survives at #148 Main Street (TG 1964, 1967, 1978, 1979). The Samuel Dugan I house is very stylish and nicely finished. It does not resemble the other Main Street houses, most of which were built by Thomas and John Wood. Very possibly the Samuel Dugan I House was built by John Dugan. Obviously, if John Dugan was the builder of the George W. Denton House, he would have been well qualified to design and build the Samuel Dugan I House about two decades earlier. At this point one might wonder whether the Denton House was designed by an unidentified architect or by Carpenter-BUILDER John Dugan. Identification of additional buildings built by John Dugan may establish this. At this time, no other local buildings are attributed to John Dugan.

It is not known how long the Denton family owned the house. It is shown on the Belcher-Hyde Map of 1906 and 1914 as belonging to someone named "Tapscott." Title search reveals that on April 22nd, 1897, Elias P. France and Edward Willets conveyed the property to Hannah T. Willets. Frank L. Tapscott and Embury MacLean were the mortgagees. It was conveyed by Lillian E. Tapscott to Allene, Princess Henry XXXIII of Reuss (a small German Principality in Thuringia) on June 28th, 1919. This transaction was recorded at the office of the Nassau County Clerk on June 28th, 1919 (Liber 539 of Deeds, Page 79). Princess Allene, the former Allene Tew Burchard of Locust Valley, conveyed the property to the Girls' Service League of America, on April 8th, 1930 (Nassau County Liber 1520 of Deeds, Page 19, dated April 12th, 1930). The Girls' Service League of America sold the property to Colonel and Mrs. Frederic N. Whitley, Jr. on July 15th, 1946 (Nassau County Liber of Deeds 3141, Page 145, dated July 22nd, 1946). Colonel Whitley sold the property to the present owners in July 1983. A splendid photograph of the house survives, which is signed, in ink, "Pickering/Roslyn/1919," which shows the house prior to any of the few changes which have taken place. The photograph probably was taken during the ownership of Allene Tew Burchard. The Denton House is illustrated in Brendan Gill's "A Fair Land To Build In" (Preservation League of New York State, 1984) and has been nominated by the New York State Commission on Historic Preservation for inclusion in the National Register of Historic Places. The George Washington Denton House was exhibited on the Landmark Society's Tours in 1966 and 1967.

EXTERIOR

The Denton House retains much of its picturesque Victorian landscape plan. Its carriage drive curves up the hillside to the house and then continues on to an upper plateau to end at the carriage house site. Much characteristic Victorian plant material survives, such as "bottle-brush" buckeyes and French hydrangeas.

The Denton House was built to be stylish and elegant as fitted the position of its owner. Stylistically, it was designed to imitate the interior of a Tuscan villa as closely as reasonably feasible in wood and, like its prototypes, i.e., "Cronkhill" in Shropshire (John Nash, 1802), was built upon a hillside with an open view. To this end it features two apparent "towers" (although they actually are dormer windows) and there are simulated rafter-ends beneath the eaves on all four sides. The principal (east) tower projects forward by one bay and its top is decorated with a window oculus and a pair of arches supported on pylon-style pilasters. It provides space for a bed-chamber on the third floor. The rear (west) "tower" is much smaller and, actually, is a more conventional hipped-roof dormer window. The shallow hipped roof of the house originally was slate-sheathed. The slates apparently were taken up, and re-used in part, during the 1920's, when the original terneplate gutters and flashing rusted out and were replaced with copper. The roof recently was re-sheathed again, by the present owners, in composition strip-shingles. The low, hipped roof is hard to see because of facade gablets over the paired windows of the east and south fronts and over a single window on the north. Each of these originally was decorated at its gable peak by a palmetto-leaf shaped anthemion. These are visible in the Pickering photograph but no longer survive. They probably were removed during the 1920's roof repairs. The roof, also, is partially concealed by a large 2-storey canted bay window which fills the space north of the tower. This bay window has five sash on its first storey and four on its second. Also, there are single storey matching canted bay windows, one each on the north and south fronts. All of the bay window sash have rounded-edge, flat panels beneath their exterior sills. The

large, "L" shaped verandah, on the east and south fronts, is a major architectural feature. The porch roof is supported on a Renaissance style arcade of decorative, flattened, round arches between the porch piers. The porch deck had been widened, after the 1919 Pickering photograph, but was restored to its original design by Colonel Whitley. One section of the original porch railing, with its rectangular, semi-circular cut-outs, and substantial, bi-chamfered, moulded hand-rail, has survived at the southwest end of the porch. The remainder has been lost since the 1919 photograph. The lattice beneath the porch, also, has been installed since 1919. Originally, the space was fitted with even more elaborately designed wooden grill work than the porch railing. Originally there was a low, matching railing, at the second storey level, which enclosed the area from the south face of the two-storey bay window to the south side of the east tower. This, also, has been removed since 1919.

The principal (east) porch staircase has changed little since 1919. Originally, the sides of the stepped "boxes" were panelled and a few of the early flat panels survive. The entrance arch rests upon free-standing colonnettes and is recessed inside the plane of the verandah arches. The front entrance has a crossetted Tuscan doorway trimmed with vigorously projecting ogee mouldings. The paired pine doors are faced with chestnut on their interiors. The round-headed upper door panels enclose etched glass panes decorated with a Greek Key border and a central monogram "G.W.D." (George Washington Denton). Only one of the two glass panels has survived. They are protected on their exterior surfaces by paired cast-iron grilles having central rondels. There are square wooden panels at the lower parts of the doors, each with a carved wooden tablet flower at its center. The original, decorated, cast-bronze door hardware survives.

The three original chimneys survive. The chimney in the north roof slope has two flues, a patterned rim and two ceramic Victorian chimney pots. The south chimney also has a patterned rim. In addition, it has a slate rain cover. The latter is visible in the 1919 photograph but probably is not original to the house. The west chimney has been rebuilt from the roof up and does not have a patterned rim. Actually, the north and south chimneys appear to have been rebuilt from the roof up, also, but their original appearances have been preserved.

Besides the 3-bay by 3-bay, hipped-roof main block of the house, there are two, two-storey rectangular wings which occupy the north half of the west front. The smaller of these is to the west of the larger. Both have half of a hipped roof. The larger provides ground floor space for the kitchen and the smaller for the early laundry. The south half of the west front is occupied by a single-storey, pent roof wing which provides space for the pantry. There is a small addition to the west of this one-storey wing, but this has a concrete foundation and is later work.

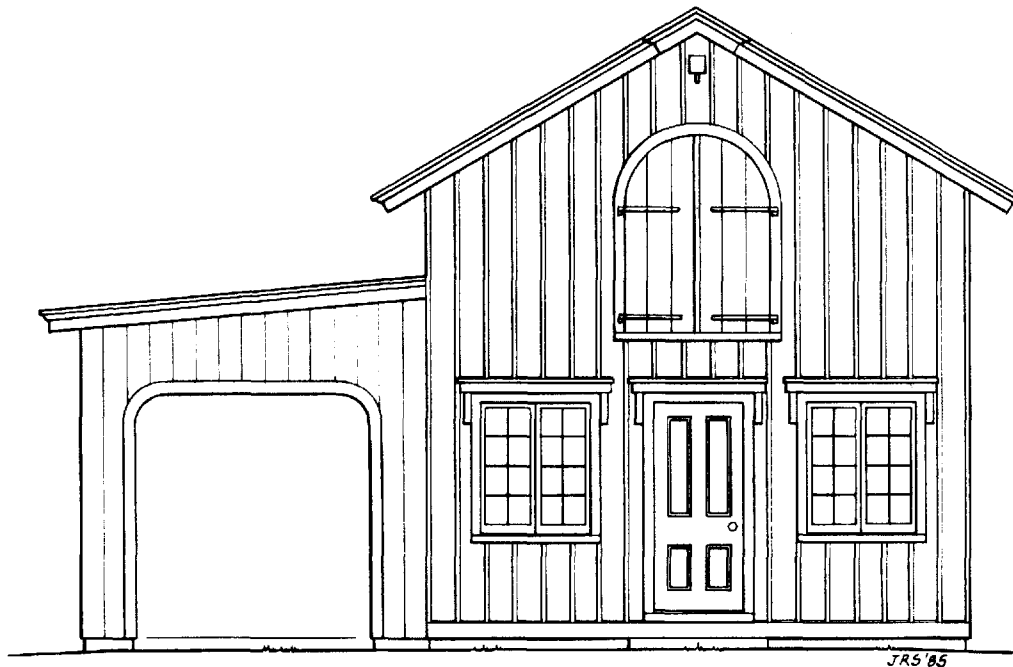
The house has a full brick foundation, laid in common bond. The cellar has three-light windows and a small brick-cheeked bulkhead on the south. The clapboard exposure is five inches to the weather. The house has moulded corner-boards appropriate for its period and has a magnificently contoured water-table beneath the lower course of clapboards. The window sash in the east and south fronts of the main block are of the 1/1 type. The east and south fronts were the most visible and, therefore, were fitted with more "modern" sash. The remaining windows were fitted with 2/2 sash which was less expensive and would not be seen anyway. All the windows are fitted with broad, crossetted exterior facings and vigorous drip-caps, some of which are moulded. There is a projecting window string-course, beneath the ground floor windows, which forms their sills. All but the

bay windows originally were fitted with louvered shutters. These are not in place, but have been carefully preserved in the cellar. Their use, of course, explains the absence of moulded trim on the window facings. The bay windows did not have shutters but were fitted with panelled interior blinds which have not survived.

ACCESSORY STRUCTURES

A characterful, small, ice-house stands on a rise to the rear of the house and is contemporary with it. The ice-house has brick walls laid in common bond, which are surmounted by a board-and-batten "frieze." The use of a gable-on-hip roof at the front (east) end and a full gable at the rear, permits the use of the natural slope for the development of a separate rear entry for loading. The paired, original, board-and-batten doors at the front (east) end are capped by shallow, rounded brick arches, laid in a stylized "hound's-tooth" pattern. The ice house originally was roofed with wooden shingles. It is not known when the wooden shingles were removed and the present composition strip-shingle roof installed.

Originally there was a board-and-batten, pitched-roof carriage house northwest of the house and on the plateau above it, which faced the east. The carriage house had a single-storey, flat-roofed extension on its south side which had a flat-arched opening to accommodate a carriage or motor car. The main part of the carriage house had a slate-sheathed roof which had vigorous eave mouldings. There was a roundheaded loading bay, with paired doors, in the east gable-field. The east front also included a pedestrian door-way, fitted with a four-panel, ogee-moulded door, which was flanked by large casement windows. The "carriage-house" seemed



G. W. Denton House—conjectural east elevation of Carriage House, ca. 1875;
based on rough sketches by Colonel Fred Whitley.
Drawn by John Stevens

to include no stalls, or other accommodation for horses. In fact, there seemed to be no way to get them inside. Except for the one-storey vehicle wing, the entire building may have been intended as quarters for a coachman and his family. The carriage house was demolished during the 1950's, and only part of the foundation remains.

To the west of the ice-house, near the west boundary line, there was a characterful board-and-batten privy which had a pitched roof fitted with shaped verge-boards. The eight feet square brick foundation for the privy still survives.

In addition to the accessory buildings, originally there was an elaborate "gutter and down-spout" system which collected rain water into a system of cisterns. Although the exterior fittings are long gone, three of the buried cisterns survive. The largest of these is circular, 20 feet in diameter and is located on the upper plateau near the stable site. The next largest is ten feet in diameter and is northwest of the house. Apparently, it supplied water for the kitchen and laundry.

INTERIOR

The interior of the house is even more remarkable than its exterior, as virtually every architectural element has survived. The house retains its original floor-plan, flooring, decorative trim, doors, hardware (including some window catches), and even some elements of its original hot-air heating system. The interior doors all have decorated cast-iron hinges and brass-mounted porcelain knobs. This remarkable survival becomes even more unusual when one considers that prior to the Whitley ownership, the house was used for a number of years as a resort by a social agency for girls, and many layers of paint were applied over the original woodwork. It is largely as the result of this practice that the house looks differently today than it did at the time it was built. Originally, all the interior pine trim was "grained" to simulate a hardwood, as black walnut, chestnut, or "golden" oak. All this has been painted over, except in the entrance hall, where the actual hardwoods were employed. In addition, all the floors originally were designed to be covered with carpeting, probably of the flowered Brussels variety, except for the dining room and a small upstairs sewing room, which were designed to have, and still do have, hard yellow pine floors, with black walnut borders. The dining room floor was laid in a herring bone pattern which also survives.

The cellar, i.e., foundation, walls are laid from floor to sills in brick laid in American bond. The cellar extends under the main block, only, and does not extend under the pantry, kitchen or laundry wings. Interior brick walls divide off a small room directly under the east end of the front hall. The south wall of this room has never been whitewashed. Since all the other cellar walls were whitewashed, originally, it may be assumed that this one is a later addition. There is a much larger, brick-walled room which fills the southeast corner of the cellar. It probably was used for food storage, originally. The main floor joists are all concealed by a later ceiling so their dimensions cannot be identified. The brick arches for the three chimneys may be found at the base of each chimney. Each, originally, had shelves for storage space as one still does today. The stairway to the main floor is divided from it by the flat-panelled reverse of the main stair wall. According to Colonel Whitley, the name, "George Washington Denton," is written in pencil above the ceiling on the under surface of the principal staircase, above. The four-panel, unmoulded, door, at the top of the cellar staircase, retains its somewhat worn original graining. The stiles are grained chestnut and the panels burl walnut.

The Entrance Hall is completely original except for the inclusion of a later radiator. There is a vigorously moulded dado of chestnut and walnut which includes one of the original hot-air heating registers. The boldly projecting doorway mouldings employ cyma- and cyma-reverse curves and are made up of alternate courses of black walnut and chestnut. The doors are chestnut with black walnut cyma mouldings which project beyond the stiles. All this hardwood trim is now (March, 1985) being stripped by the present owners. The original moulded plaster ceiling cornice and chandelier medallion both survive. According to Colonel Whitley, these, originally, were painted Venetian red, black and gold. The entrance includes two angled doors, at its west end, with a sculpture niche between. The principal staircase was placed in a separate hallway, behind the entrance hall, but accessible to it. In order to achieve this, both end doors have been placed diagonally across the inner corners of the hall. The practice of removing the principal staircase from the principal hall originated, in this country, with Thomas Jefferson.

The Reception Parlor originally was intended for the reception of formal callers. The two open corner cupboards originally had doors and served as guest closets. The original ceiling cornice, chandelier medallion and flooring all survive. All the wooden architectural trim employs projecting ogee mouldings. There are wooden panels beneath the two pairs of paired windows. All these wooden surfaces are now painted, but, originally, were "grained" to simulate hardwoods. The slate mantel has a round arched opening and moulded panels typical of its period. The incised, stylized, floral decorations are very early examples of the Eastlake influence. These originally were highlighted with gold leaf as they are today. For many years this mantel was painted the same as the trim colors. This later paint was removed by Colonel Whitley, who repainted the slate mantel in its original Venetian red and black. This stripping process also revealed the pair of Minton porcelain portraits of hounds, in polychrome, which were in position when the mantel was set, originally. The fireplace retains its original cast-iron hob-grate.

The Dining Room also retains its original plaster ceiling cornice. Originally, there was a chandelier medallion which had to be removed during the 1950's. There is a large canted bay window which overlooks the south lawn. The bay window sash all are panelled beneath their sills. The bay window alcove is separated from the rest of the dining room by a shallow, plastered ceiling arch which rests upon moulded plaster brackets having foliate decoration. The dining room also includes a heavy moulded chair rail and crossetted doorways surrounding four-panel, ogee-moulded doors. The two innermost doors have been placed obliquely across the corners to provide symmetry within the room without disturbing the design of the entrance hall. All the wooden architectural detail is painted in a solid color, but originally was artificially grained to simulate a hardwood. The hard yellow pine herringbone floor is original and has a black walnut border. The mantel is constructed of panelled and moulded slate and has a rectangular opening. For many years the mantel was covered with trim paint but, during the 1970's, Colonel Whitley removed this to reveal part of the original marble graining. The remainder of the faux finish was unrestorable and was painted brown to match the ground color.

The Butler's Pantry again points up the extremely high survival of the architectural features of the house, and the generous attention given to all details in a prosperous household of a century ago. The original storage cupboards all survive, with doors above and drawers, for linens, below. The doors are all panelled with standard ogee mouldings. All the cast bronze decorated drawer handles survive. Similarly, the copper pantry sink and the copper-sheathed drain-boards and

counter-tops have all survived. To add a proper finishing touch, the shelves in the south china closet all have carefully shaped leading edges.

The Kitchen is the only principal room in the house which has been "modernized." However, even this room retains its original stone hearth (beneath a modern brick platform) and brick stove embrasure, the opening of which was filled with a large Franklin stove of the Beekman pattern by Colonel and Mrs. Whitley. The present owners intend to re-locate this to the third floor "Tower Room" and intend to install a kitchen range in the stove embrasure. To the south of the above embrasure, the lower section of a group of kitchen cabinets survives, although fitted with new doors. These cabinets are to be removed.

The Stair Hall is a small area, definitely secondary to the entrance hall, which is too small to be furnished and which includes only the principal stairway and an angular clothes closet. The stairway is ogee panelled beneath the treads, and extends all the way to the attic. The heavy octagonal newell post is made of black walnut, and includes a recessed, moulded, pointed Gothic panel on each of its surfaces. The heavy, moulded stair-rail and turned-and-fluted balusters also are made of black walnut. The understair panelling, doors, and door-surrounds are now solidly painted. Originally, they were grained artificially to simulate black walnut. A sample of the original artificial graining survives on the reverse surface of the cellar door. The under surface of this stairway has the name, "George Washington Denton," written on it in pencil. This is the only known reference to the middle name "Washington."

The Back Drawing Room, or family room, was the room which the Denton family and their close friends used on a daily basis. However, the back drawing room and the front drawing room are separated by a pair of recessed, sliding doors so both rooms could be used en suite for large social gatherings. Neither of the drawing rooms has a dado or a chair-rail. However, both rooms employ the same prominent, stepped, ogee-capped baseboards as do the entrance hall, reception (or front) parlor and dining room. The wood architectural detail, also, is similar to that in the aforementioned rooms. This is now painted a solid color but, originally, was artificially grained to resemble golden oak. The original, elaborate, plaster chandelier medallion survives, but an appropriate gas chandelier may never have hung from it as public gas service did not reach West Shore Road until well into the "electric" period. However, an equally appropriate kerosene-fired chandelier probably was used in this location. The ceiling cornice in this room is not plaster, but wood. Probably it was plaster, originally, but failed early in the life of the house and was replaced with a conforming wood cornice to avoid the mess of plastering. The canted bay window arrangement matches that in the dining room except that the foliate-moulded brackets are larger in the back drawing room. Both single-storey bay windows are symmetrically placed on the building. The slate mantel now is painted to match the trim. It, too, originally was finished to resemble Belgian marble. The present owners have removed some of the recent paint to disclose the original black finish beneath. The incised decoration in the Eastlake manner, in the central medallion, originally was gilded. The principal mantel decoration is the moulded-edge, flat panels above and below the pilasters and filling the corners created by the round-headed arch of the fireplace opening. There are six circular scars running along the lower edge of the mantel breast. These appear to have been filled in with plaster and may contain decorated, polychrome, ceramic tiles as in the reception (front) parlor mantel. On the other hand, they may be simple, flat, moulded-edge circular panels.

The Front Drawing Room was intended to be the most elegant room in the house and has the most elaborate chandelier medallion and ceiling cornice. Actually, the chandelier medallion is identical to that of the back drawing room except that it has been extended at its east and west ends to add to its importance. There are two separate moulded plaster panels within the principal cornice, and the moulded plaster panel in the bay window ceiling is circular in outline. The bay window is slightly more than a semi-circle, in floor plan, and incorporates five windows separated from one another by turned, wooden, colonettes. Clusters of three identical colonettes are placed at each end of the bay window opening. All ten colonettes are raised slightly above floor level so that carpeting could have been slipped underneath. All the original wooden architectural detail, i.e., ogee-capped, stepped baseboards, crosstetted doorways and colonettes are painted in a solid trim color today. Originally, they were artificially grained to simulate "golden oak." The walls in this room, as in all the major rooms, were papered, originally. The slate mantel, in the front drawing room, is particularly interesting as it is the only one, on the first floor, which retains its original, simulated, black Belgian marble surface and incised, gilded, Eastlake-style decorative detail. It has never been altered in any way.

SECOND FLOOR

The Upstairs Hall continues the decorative plan of the first floor stair-hall, below. The base-boards and walnut stair-rail are the same. The moulded, plaster ceiling cornice is simpler than in the rooms below, and establishes the cornice design for the second storey rooms.

The Northeast (Master) Bedroom has the same ceiling cornice as does the second storey hall. The ogee-moulded baseboards are shallower than those of the floor below, or of the second storey hall, but are still impressive. The ogee-moulded window surrounds include ogee-moulded, flat panels beneath the sash. The plaster arch which delineates the bay window is similar to those of the dining room and of the family parlor but is based upon simpler, acanthus-leaf moulded, plaster brackets. Originally, there was a doorway which connected the master bed-chamber to the morning room alongside. This was closed up when the morning room was converted into a bathroom.

The Sewing (or Dressing) Room is a small room just west of the master-bedroom and is entered from the hall, thru an angled, ogee-moulded doorway. It does not have a ceiling cornice but is important enough to have the same baseboards as the master bed-chamber as well as the same ogee-moulded window surround and an ogee-moulded panel beneath the 2/2 window sash. The sewing room retains its original hard yellow pine flooring and black walnut border. This floor was not intended for carpeting.

The Morning Room is a small "T"-shaped room, south of the master bed-chamber, which always could be entered from the stair-hall and which, originally, could be entered from the master bed-chamber. Like the master bed-chamber, it has a simple plaster ceiling cornice and ogee-moulded window surrounds which are panelled beneath the 1/1 sash. It now serves as a bathroom.

The Southeast Bed-chamber has the same plaster ceiling cornice, ogee-moulded baseboards, and ogee-moulded door- and window-facings as does the master bedroom and, like it, its windows are ogee-panelled beneath the sash. There are paired 1/1 windows in the east and south walls. The chimney, characteristically,

projects into the room, on its west wall. Originally, there was a fireplace at this site. The slate mantel survives and is stored in the attic.

The Southwest Chamber is similar to the southeast, next door, and has the same cornice and trim. As in the southeast chamber, there is a 1/1, paired window in the south wall. However, the less visible (from the exterior) west window is single and has 2/2 sash. Both have ogee-moulded surrounds and are ogee-panelled beneath the sash. This room retains its original fireplace, complete with its unaltered, marbled slate mantel and its original, cast-iron fire-box surround.

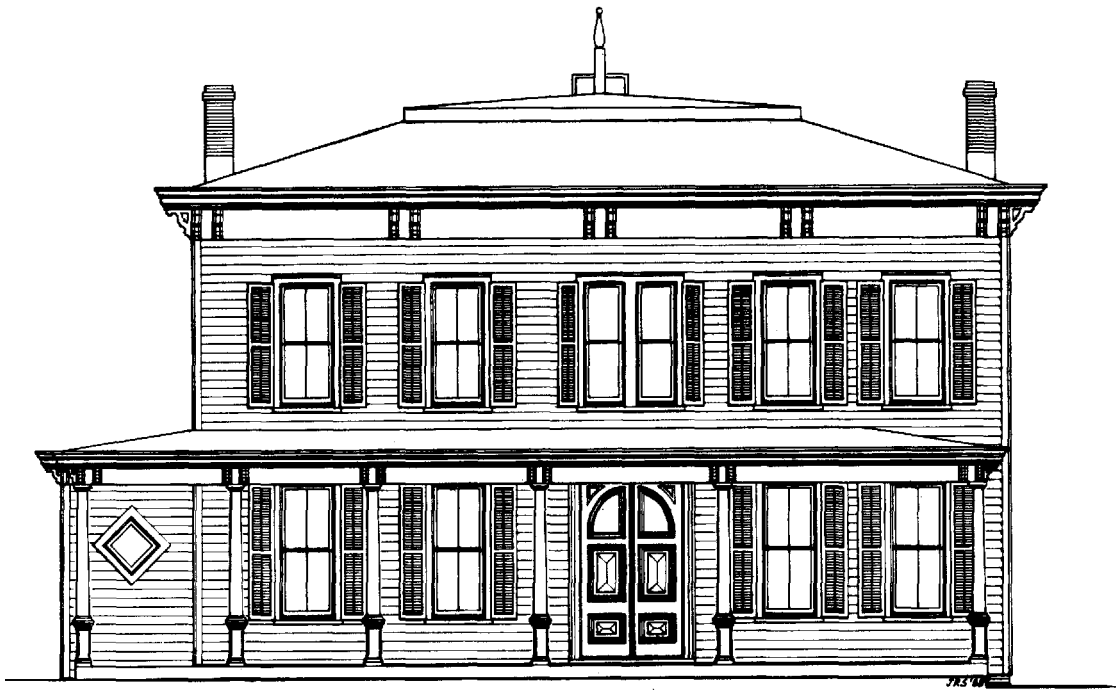
The Back Hall-way descends two steps from the second storey hall and is entirely contained within the Kitchen Wing. There is a *former secondary bedroom* on the north side of the hall which has been converted into a bathroom. The back hallway continues west to a *rear (servants') stairway* which descends into the original laundry area. Beyond this, over the laundry, there is an additional, very *plain bed-chamber* which originally was intended for use by a servant.

The Principal Staircase ascends, unaltered, to a *landing* at the west end of the house, just below the attic floor level. There is a paired window having 1/1 sash and ogee-moulded facings, but which is not panelled beneath the sash, which opens to this landing from the west. This was meant to be looked at from below as there really was no reason why anyone but immediate family members and servants would ever proceed as high as the landing, itself. The principal stairway continues for a few steps, upward from the landing, to the attic floor level, to reach the *third storey stair-hall*. The most interesting feature of this space is the canted plaster ceiling which has its principal slopes to the north and to the south, and resembles the interior of a hipped roof (which, indeed, it is) at its west end, over the landing.

There are three ogee-moulded doorways opening off the third floor hallway. Originally, these were fitted with four-panel, unmoulded doors. The east door has survived. The south door has been glazed, in part, and the north door is missing.

The north and south doorways open to *attics* which have no knee-walls. The yellow pine roof-sheathing of both attics is set "tight," unlike shingle-lath, to accommodate the roofing slates nailed to it. The rafters are 3" by 5" vertically-sawn yellow pine set on 24" centers. In the *south attic* the south chimney is easily accessible. This has been reconstructed, using Portland cement, from the attic floor, or below, to its cap. Its rain-cover is a 20th century modification.

The east doorway off the third floor hallway opens to the rectangular "*Tower Room*" which actually was intended to be a servant's bed-chamber. It has plain, un-moulded baseboards and window surrounds. There are windows on three sides, all having 1/1 sash. The windows in the south and east walls are paired. There is a closet in the north wall which is separated from the Tower Room by 4½" wide, beaded boards set vertically. This sheathing continues along the lower part of the north chimney breast, beneath what appears to be a simple mantel shelf. Originally, there may have been a fireplace or coal stove beneath this mantel shelf. If this conjecture is correct, the beaded vertical sheathing is an alteration. It is the intention of the present owners to re-install the "Beekman" type Franklin stove, formerly in the kitchen, in this "mantel" location.



East elevation

John Warmuth's "The Roslyn House", ca. 1870, as it appeared ca. 1900.
Drawn by John Stevens

**JOHN WARMUTH'S "THE ROSLYN HOUSE"
69 Roslyn Road, Roslyn Heights (Circa 1870)
Offices of Audited Advertising Distributors**

HISTORICAL BACKGROUND

The Walling Map of 1859 shows the land at the northwest corner of Lincoln Avenue and what is now Roslyn Road as belonging to "Field and Eastman." There were no buildings standing on the site. The Beers-Comstock Map (1873) shows the corner belonging to Henry Western Eastman, who owned most of the land in the vicinity, and indicates there was a building standing on the site. The Belcher-Hyde Map of 1906 identifies the building as "The Roslyn House" and indicates that it belonged to Matilda Brown, formerly Matilda A. Warmuth. On May 1st, 1856, Henry Western Eastman bought a one-half interest in a 41-acre farm, which included this site, from Furman Field, M.D. (Queens County Liber of Deeds, #141, Pages 280-283). This transaction was recorded on the following day. The Eastman holdings were surveyed by N. Sprague in July, 1867. The Nassau County Museum Library has on file the properties surveyed by N. Sprague but, unfortunately, does not have the surveys of properties north of Lincoln Avenue. In any event, after 1859, but prior to 1873, Henry Eastman acquired title to the entire holding. On April 27, 1882, John H. Warmuth, of Roslyn, bought the property from the estate of Henry Western Eastman (Queens County Liber of Deeds, #594, Pages 209-212). However, John Warmuth probably had a tenant connection to the property before he actually owned it, as the "Roslyn Directory" for 1878-1879 includes the entry "John Warmuth—liquors," Page 476. In addition, John J. Radigan's unpublished "History of St. Mary's Church, Roslyn" (1943) identifies John Warmouth (sic) as a "property owner," in the list of "Catholic Families around the Depot at Round Hill, 1873." Radigan also described him as a Catholic hotel owner prior to 1873. On October 11th, 1880, Frederic M. Eastman, executor of the estate of John H. Warmuth, sold the property to John H. Rice of Manhasset (Queens County Liber of Deeds, #690, Pages 397-399). We are unable to identify John Rice. However, on June 7th, 1889, John H. Rice sold the property to Matilda Warmuth (Queens County Liber of Deeds, #701, Page 59), who later became the Matilda Brown, owner of "The Roslyn House," shown in the 1906 edition of the Belcher-Hyde Atlas. On June 4th, 1907, Matilda Brown (formerly Warmuth), of Manhasset, sold the property to Cornelius J. O'Leary, of Roslyn (Nassau County Liber of Deeds, (volume unknown), Pages 152-153). On December 6th, 1910, Cornelius J. O'Leary sold the property to Patrick Breen, subject to a lease of the premises to Wesley Francis, dated September 29th, 1909, and expiring October 1st, 1912 (Nassau County Liber of Deeds, #248, Page 319).

Not very much is known about John Warmuth of Roslyn, except that he operated a saloon and small hotel at the intersection of the Roslyn-Mineola Road and Lincoln Avenue. There are several Warmuths living in the vicinity of Farmingdale who are related to each other but who are not, so far as they know, descended from John Warmuth of Roslyn. Their family originally immigrated from Germany, and John Warmuth, or his parents, probably did so, also. As mentioned above, John Warmuth was a Catholic and a landowner who lived on "Round Hill" in the vicinity of the Rail Road Station. John Radigan's "History of St. Mary's Church" also mentions that John Warmuth was one of the parishioners upon whom Father William O'Donnell visited after he was called to Roslyn in June, 1871. "Round Hill," the area around the Rail Road Station, was "developed" shortly after the Civil War, following the arrival of the railroad in 1865. Most of the residents were

Irish immigrants, who helped found St. Mary's at about that time. It is not known whether "The Roslyn House" was built by Henry Western Eastman or John Warmuth. Henry Eastman certainly owned the property at the time it was built, ca. 1870, and continued to own it until his death in 1882. It is conjectured that John Warmuth operated "The Roslyn House" as a tenant before he bought it from Henry Eastman's estate, as the Roslyn Directory lists him as being in the liquor business in 1878. The previous directory (1867-68) does not list him at all. Actually, given the construction financing practices of the 19th century, it is conceivable that he built "The Roslyn House" on land belonging to Henry Western Eastman. In any case, if he was the first tenant in the building he probably, as the prospective occupant, would have had a good deal to do with the design even if Henry Eastman paid the construction costs.

Perhaps even more interesting is why "The Roslyn House" was built so far away from the Rail Road Station and the center of Round Hill. Probably Warmuth, or Eastman, wished to have the building a distance from the possible rowdiness of the center of Round Hill. In addition, "The Roslyn House" occupies a highly visible position on a high curve of the Roslyn-Mineola Road and overnight guests probably were accommodated. There were accommodations for "drummers" (travelling salesmen) to spend the night and display their wares.

The history of Cornelius James O'Leary is far more complete as one of his seven children, Catherine Elizabeth Cecilia O'Leary, survives and was interviewed by one of the authors (RGG) on December 2nd, 1983. Miss O'Leary actually was born in "The Roslyn House" and lived there until she was three years old. Since Miss O'Leary was born in 1905, and her father did not buy "The Roslyn House" until 1907, it is obvious that he rented the premises for at least two years before he acquired title. In any event, Catherine O'Leary recalls that her father operated a saloon in "The Roslyn House." In 1908, Cornelius O'Leary bought the premises immediately to the north, #61 Roslyn Road, so that he could operate there as a road construction contractor, using the large north sideyard for the storage of dump carts, and where he would be able to make use of the large barn. Miss O'Leary and her sister still reside in the house at #61 Roslyn Road. Miss Catherine O'Leary was a teacher in the Roslyn School System for many years, as were several other members of the O'Leary family. Additional comments concerning the O'Leary period of ownership will follow in appropriate places in the text.

Patrick Breen bought "The Roslyn House" on December 6th, 1910, and continued to operate the saloon there, as well as a small hotel. He had experience in this type of business as he previously had owned a bar and hotel at Bull's Head (Greenville). However, the Breens had six children and most of the premises, apart from the bar-room, were used as a family residence. On April 21st, 1919, Rose Veronica Breen, Patrick's daughter, and Adam Tucholski held their wedding reception in the saloon bar of "The Roslyn House." Mr. Tucholski has very kindly supplied much of the data covering the Breen family ownership. With the adoption of the 18th Amendment (Prohibition), on January 16, 1920, the Breens gave up keeping a saloon and opened a confectionery and ice cream parlor in the saloon's bar. Subsequently, during the Breen ownership, in the late 1930's and early 1940's, Roy Davis operated a luncheonette in the building. Upon Patrick Breen's death, in 1947, the building was sold to Charles Caserta, of Manhasset, who made a number of changes to both the interior and the exterior. Mr. Caserta did not operate a business in the building, but rented space to tenants. For the most part, but not always, the second floor was rented to residential tenants, whom Mr. Caserta

described as “pleasant, but destructive,” and to various commercial activities on the street floor. These included a dress shop, an employment agency, and a dancing school. The two final ground floor tenants during the Caserta ownership were the Ebony Maid Beauty Salon, on the north side of the building, and The Assembly of Prayer Baptist Church, on the south side. On June 26th, 1974, the building was bought by the Town of North Hempstead Community Development Agency from Charles Caserta. Both street floor tenants remained in the building. In 1976, The Assembly of Prayer Baptist Church moved into a brick building which faces Lincoln Avenue directly to the west. Their premises were taken over by the Traditional (Jewish) Congregation of Roslyn. Both the Traditional Congregation of Roslyn and The Ebony Maid remained in the building until 1979, when the Community Development Agency stopped renting the premises. It remained empty and in derelict condition until October 20th, 1983, when it was bought by The Roslyn Preservation Corporation, a not-for-profit corporation which is deeply committed to the restoration of derelict buildings in and around Roslyn. In implementing this sale, the North Hempstead Community Development Agency set a price for the sale of the building and published basic standards for the building’s restoration. The Agency then accepted proposals describing the restoration and future use of the building. There were 13 competitors for its purchase. Apparently The Roslyn Preservation Corporation presented the best restoration plan and preservation covenants, and the building was sold to that group.

During the period from October 20th, 1983 to December 13th, 1984, the Preservation Corporation completed the restoration of the building as it appears today. Actually, because of the cooperation of the Community Development Agency, access to the building was authorized prior to its purchase, and John Stevens was able to evaluate the structure and prepare the plans for its restoration by the time the building was actually conveyed to The Roslyn Preservation Corporation. On December 13th, 1984 the building was sold to Barry Wolf, President of the Audited Advertising Distributors, for use as his firm’s offices.

EXTERIOR

The original building, in the Italianate style, was five bays wide by two bays deep and had a large attic. It was two storeys in height and built on a center hall plan. Its outside walls were clapboarded and had a five inch exposure to the weather on all four walls. It stood upon a brick foundation laid in American bond. Only part of the cellar was excavated, the westerly two-thirds of the south half of the building. The exterior walls of the full cellar are of brick construction down to the cellar floor. It is assumed that the entire foundation is of brick construction. The two interior walls of the fully excavated cellar also were of brick laid in American bond. There was access to the cellar space through a cellar bulkhead in the west foundation wall, and, on the interior, by a stairway from the ground floor. There were 3-light windows in the excavated part of the cellar.

The building had a shallow hipped roof, the upper part of which stepped upward to form a secondary hipped roof slightly higher than the principal roof. A turned wooden pinnacle was centered at the uppermost point of this shallow “monitor roof.” There was a wooden trap door just west of the monitor roof, which provided access from the interior. There were two brick chimneys at the north end of the roof and one at the south. All three had “waists” above the roof line and all had simple two-course projecting caps, two brick courses below the chimney tops.

The detailing of the building was very plain for its period. It had no water table and its double-faced corner boards were simply moulded between. All of the windows had plain, narrow facings and drip-caps. All included 2/2 sash except for the east double window, over the front doorway, which included two pairs of 1/1 sash. All of the windows were flanked by adjustable louvered shutters originally. These were missing at the time of restoration, but "paint ghosts" established their presence, originally. There was a prominent projecting moulded roof cornice which included a shallow built-in gutter. The cornice was supported by paired, sawn, scroll-work brackets which, however, did not have the usual turned drops. There were five pairs of brackets along the east and west (5-bay) fronts and four pairs, each, along the north and south. The brackets were based upon a broad, undecorated frieze. The brackets were decoratively tied to both the projecting cornice and the frieze by a moulded string course which extended around each individual bracket and around the entire eave line. Originally, there was a single storey hipped roof porch which extended along the entire principal (east) front of the house. The porch roof repeated the moulded, projecting cornice, paired brackets and frieze of the principal roof, but all these architectural elements were smaller in size. The porch ceiling was made up of beaded boards about five inches in width and there was the usual wooden deck. The design of the original porch columns, upon which the porch brackets were based, is unknown today. The existing, unfluted Doric columns probably date from early in the Breen ownership but have been altered at least twice because of rot near the porch floor. It cannot be stated with certainty if the porch extended along the south front as well as the east, as this part of the porch has been subjected to considerable alteration. Similarly, it cannot be established if the original porch did extend along the south front, whether it was open along its entire length or whether the western end was enclosed, as it is today. The small wing, at the west end of the south porch, has 2/2 windows trimmed to conform to the rest of the house, except for a small diamond-shaped window in its east wall, which opens to the porch. The south porch, and the small wing at its west end, are shown in the 1906 Belcher-Hyde Map. The ashlar-shaped concrete blocks which form the foundation of the south wing date from the early 20th century. However, the present masonry foundation could have been installed after the wing had been built. If the wing had been built on the porch deck, we must assume that the porch had been built first. If the south wing had been built as a part of the original construction, it would have had a brick foundation like the rest of the building.

Originally there was a small single-storey porch at the north end of the west front, north of the center hall. This was enclosed very early to serve as a kitchen, for which purpose it was fitted with an exterior chimney in its west wall. This enclosure was completed prior to 1910 as Catherine O'Leary remembers the family kitchen in this location when she lived in the house as a little girl. This enclosed back porch, which served as a kitchen, stood upon brick footings and its base was so badly rotted it had to be demolished by The Roslyn Preservation Corporation.

It has been mentioned several times above that the house was very plainly built, especially for its period. This is evident in both its construction and its finish. The only reason for doing this was to keep down the cost of the building, or because of a need for extreme haste in its completion. The exception to this practice is the elaborate principal (east) doorway. This is extremely tall and extends all the way up to the porch ceiling. The doorcase facings are simple enough and are trimmed with standard ogee mouldings and backbands. However, the deep door-case reveals are panelled on the top and both sides. The reveal panels also are ogee moulded. The

paired doors are truly impressive. Each of the doors has four panels, i.e., a small horizontal rectangle at the bottom, upon which a large vertical rectangular panel is based. Above this is a moulded quarter-oval, now in-filled with glass. The space between the circumferential perimeters of each quarter-oval and the angle is filled in by an ogee-moulded triangular flat panel, the hypotenuse of which is slightly convex to conform to the oval perimeter. The mouldings of the upper, outer triangular panel are the standard ogee type. The ogee mouldings of the three other panels include a prominent torus moulding framing the standard ogee which projects prominently. The two rectangular panels are shaped to resemble shallow, elongated pyramids; the bottom horizontal and the top vertical. Originally, the quarter-oval spaces included similar wooden panels. However, these were replaced with glass at, or shortly after, the time of installation, to admit at least some daylight to the otherwise windowless center hall. The paired doors are separated by a standard astragal moulding and retain their original patent rim-lock and porcelain keyhole escutcheon designed to accommodate two different keys for "double locking." The three embossed cast-iron hinges in the north door are the original; the south door hinges are identical to the north and are in period, but were introduced to the doorway during the restoration. The door-bell, on the south door, also was installed during the recent restoration. However, the door-bell plate was carefully contoured to conform to the "paint ghost" outline of the original door-bell.

This doorway may have been installed to dress up an otherwise rather plain building. However, in 1867, the original congregation of St. Mary's, Roslyn (TG 1972-73) built a small, barn-like, vertically boarded chapel between the front of the present church and Bryant Avenue. This was built by Thomas Gorman, the only Catholic carpenter for miles around Roslyn, who had immigrated from County Cork, where he had been trained as a carpenter. Construction on the present St. Mary's started in 1871 and progressed sufficiently for Father Patrick F. Sheridan, S.J., to celebrate the first mass in the basement of the present building in July 1873. At that time the original small chapel was bought by Patrick Cashman who moved it to his land at the southwest corner of Roslyn Road and Lincoln Avenue, directly opposite "The Roslyn House." Cashman converted the unpretentious chapel into a barn. Only one photograph of the original, frame, St. Mary's Chapel taken ca. 1945, is known. This is a very poor quality print in Radigan's "History of St. Mary's," which is clear enough, however, to disclose that the building had standard, sliding barn doors. Since even a very plain chapel would not have had barn doors, it is the conjecture of one of the writers (RGG) that the doorway of "The Roslyn House" is the doorway of St. Mary's Chapel. When Patrick Cashman converted the chapel to a barn, the elaborate doorway became redundant, and John Warmuth installed it in his building. It is also reasonable to assume that the builder of "The Roslyn House" was Thomas Gorman, who also built St. Mary's Chapel. If this conjecture is correct, the building was not completed until 1873, but there is no definite evidence for its construction (Beers-Comstock Map 1873) prior to that year in any case. The rear door in the west front is of the usual four-panel type. Its exterior torus and ogee mouldings recapitulate those of the paired front (east) doors. The present rear door is entirely conjectural and was made by Edward Soukup in 1984.

West of the house, and extending across the property from north to south, was a large pitched-roof, carriage shed. This was demolished by the Community Development Agency in August, 1980, because it had deteriorated so badly. Prior to its demolition a "snap shot" was taken. This shows a clapboarded building having a pitched roof, the ridge of which extended from north to south. Most of the east front

was open, in the manner of a carriage shed. There appears to have been one, or possibly even two enclosed added sections at the north end.

FRAMING

The building is very simply and economically framed. The main vertical supports are the corner-posts and similar posts set on the sills on either side of the center hall. The second and third storey floor joists are supported by spandrel-girts running between these vertical posts. Beams atop frame walls also run from east to west flanking the center hall to provide support. The 3" × 8" first floor joists are mortised into the sills. The second and third storey floor joists rest upon the spandrel-girts except for the outer ones which are mortised and tenoned into the vertical posts. The floor joists run from north to south on 20" centers. The studs are very light, 1³/₄" × 3³/₄", and are set on 16" centers. The interior wall has no bottom plate and the studs are toenailed directly into the 8" wide yellow pine flooring. There is no original sub-flooring. The 3" × 5" rafters are set on 24" centers and are "birds-mouthed" on to the roof plates and the projecting cornices are supported by "out-lookers" nailed to the rafters.

INTERIOR

The building is built upon a center hall plan with the stairway on the south side of the center hall. There is a large room which occupies the entire south side of the ground floor which is served by two doorways from the center hall. This is the original bar-room and served in that capacity during the Warmuth, O'Leary, and Breen ownership. Early in the 20th century, and perhaps earlier, the bar-room space was enlarged by the addition of a small wing in its southwest corner, created by the enclosure of the space at the west end of the south porch. Later on, the ice cream parlor, lunch room and both religious congregations occupied this space. There is a chimney at the center of the south wall which probably provided a flue for a cast-iron stove.

North of the center hall there were two smaller rooms. The easternmost room was slightly larger than the westernmost. Both had access to chimney flues although there was no evidence of original mantels. These rooms were used as family quarters by the O'Learys and by the Breens and probably by the Warmuths, also. As early as the O'Leary ownership, the small back porch had been enclosed to serve as a kitchen. The second storey floor plan was similar to that of the ground floor. There were two rooms south of the center hall, both of which had doorways opening to it, one at each end of the stair-well. The southeast room was slightly larger than the southwest and their parti-wall included a pair of double doors which opened into the southeast room. Most likely those were intended to serve as a bed-chamber and a display room for a traveling salesman. The display (east) room also had access to a chimney flue, but there was no evidence of an early mantel. The southwest chamber had a closet, constructed of 5" wide beaded boards, in its northwest corner.

There were two second storey chambers north of the center hall which opened to it. Unlike the other rooms, these were almost of the same size. Each had a shallow closet, built in the north wall, between the chimneys. The northeast room was the more important, however, as this room includes a simple mantel having a shelf with rounded corners. The plain breast was supported by flat pilasters having chamfered corner-boards and capitals. The capital blocks were further embellished at their tops with torus mouldings. The shelf is supported by an ogee moulding and the opening is

capped by a flat Gothic arch. This is the only mantel found in the building. It never served a fireplace but was intended to be used with a cast-iron stove. During the Breen ownership, these rooms were used as family bedrooms. During the O'Leary ownership these rooms usually were rented. During the O'Leary ownership the guests usually took their meals with the family.

There is a small morning room at the east end of the second storey center hall. This room includes the paired windows over the principal doorway. Its original purpose is unknown.

The large attic was unfinished, originally, and had no natural lighting. It was intended for storage. It was served by an enclosed, straight run staircase, over the principal staircase, which ended under the trap door to the roof.

The interior trim, like that of the exterior, is simple and inexpensive. All of the door and window cases had plain facings, trimmed with ogee mouldings and backbands. All of the doors were of the four-panel, ogee-moulded type. The baseboards, also, were plain boards capped with ogee mouldings. The single exception was the cap on the principal stair-stringer where the ogee-moulded cap was doubled. All of the interior flooring was 8" yellow pine. The stair-well fascia was stepped and beaded along its lower edge. The stair-well fascia corners were rounded. The stairwalls beneath the principal and attic stairways, which are panelled in most 19th century Roslyn houses, are simple 5" wide, beaded boards in this instance. The original stair-rail was missing, but examination of a "paint ghost" in the attic stair-wall sheathing indicated that the original railing was cusped along its upper surface and sides. The mortise for the newel also survived and suggested that the original was of fairly heavy construction and that its base was square in cross section. The original stair-rail was assumed to have been constructed of walnut.

RESTORATION

Numerous changes had taken place in the building by the time the Roslyn Preservation Corporation began its restoration, in October, 1983. These were identified by the study of early maps, study of the building itself, and conversations with Catherine O'Leary, who actually lived in the house and whose father was an early owner; Adam Tucholski, who was married in the house and was the son-in-law of a long-term owner; and Charles Caserta, who owned the building for many years, and was the last private owner before the building was acquired by the Community Development Agency. All three were extremely patient and helpful, and all three provided information especially concerning the dating of alterations and the use of the interior spaces, which, otherwise, would not have been available to us.

At the time of acquisition by the Roslyn Preservation Corporation, it was recognized that the building, although it had been treated badly by tenants, and brutalized by vandals, retained a considerable amount of its original fabric. For example, eight of the original four-panel, ogee-moulded doors survived, damaged but restorable, and retaining at least identifiable fragments of their original hardware. All of the original 8" wide yellow pine flooring remained, much of it in poor condition. However, only in the large bar-room had this been covered over with later flooring. Some of the original interior walls or partitions had been removed or relocated. Their original locations could be established from the nailing pattern in the flooring. Most of the original 2/2 window sash were badly rotted and deteriorated. However, enough of these could be restored to fit the second floor front window casings.

At the time the restoration began it was recognized that the small wing, at the west end of the south porch, probably was a later addition, but one that was standing by 1906 (Belcher-Hyde Map). It was based upon a foundation of the earliest type of patterned concrete blocks, in this instance simulated dressed stone, made in moulds purchased from Sears-Roebuck, etc., by the contractor or even by the owner. The enclosed west back porch, north of the center hall, was known to have been used as a kitchen prior to 1910 by Catherine O'Leary.

In October, 1983, the exterior walls were sheathed with diamond shaped Johns-Manville asphalt strip shingles. One of the writers (RGG) remembers these as being in place and weathered during the early 1950's. Miss O'Leary and Mr. Tucholski remembered the building was painted white and had green shutters. Actually, the last paint colors, before the synthetic sheathing, was very pale gray with green trim, including the corner boards. Mr. Tucholski also remembers the shutters being removed in preparation for painting and that they were not replaced. Probably this took place when the synthetic siding was applied. Mr. Caserta recalls that the synthetic siding was in place when he bought the building in 1947. Probably the synthetic siding was applied during the 1930's, when the use of the diamond pattern was most prevalent.

Similarly, all of the porch columns were replaced prior to the purchase of the building by Mr. Caserta. He recalls that the columns had rotted at their bases and that he shortened them and placed them on concrete plinths. However, these columns are of the hollow, staved type which did not appear until the early 20th century. It is possible they were installed at the same time as the asphalt siding, probably during the 1930's. On this basis, unless some early photographs are found, we do not know the configuration of the original porch columns and may never know how they looked originally.

Apart from the very few changes mentioned above, there probably was little alteration in the appearance of the building prior to 1947. When Charles Caserta bought the building in that year, he excavated the cellar crawl space; installed a modern central heating plant and bathrooms and installed two large shop windows at the ground floor level of the principal (east) front, beneath the porch roof; one on either side of the principal doorway. He also installed two smaller exterior doorways, at the north and south extremities of the two shop windows to provide direct access to the interior spaces without using the centerhall. One of these doors had been destroyed by vandals. The other was restorable and plans were made for its re-use. Mr. Caserta also replaced the rotted wooden principal porch platform with concrete, shortened the existing porch columns as mentioned above, and constructed a small wing, on the new south porch platform, filling the space on the south porch east of the already standing south wing. Mr. Caserta also constructed a small concrete stoep at the rear entrance to the building.

Prior to the start of the restoration procedure it was decided to restore the building as closely as possible to its original appearance. In cases where later construction contributed to the quality of the building and was historically of consequence, as the early 20th century south wing, it would be retained. In cases where it was felt that the later changes were incompatible, as the shop windows and the synthetic siding, they would be removed. In cases in which the original component was unknown, as the porch columns, they would be retained. In all other respects, the original plan and character of the building would dominate its restoration. The major decision concerned the "rudimentary" monitor roof. There

was no doubt that this had been installed originally to achieve a more characterful roof-line. However, the absence of windows prevented the achievement of the principal purpose of a monitor roof, to gain a usable attic room. This could easily be accomplished by raising the monitor roof a few inches so that clerestory windows could be installed. To do this would involve the demolition of the original monitor roof framing which appeared a bit light for its purpose but which, nevertheless, was managing the stress placed upon it very well. At this point John Stevens had completed his drawings for the restoration of the building, and it was decided to defer the decision on the monitor roof until the restoration was under way. The John Flynn Building Company was retained to undertake the major part of the restoration of the building. Certain special detail work was to be completed by the staff of the Roslyn Preservation Corporation. On October 21, 1983, stripping of the asphalt shingles was begun.

Eight days later, on Saturday night, October 29th, or very early Sunday morning, October 30th, 1983, an unidentified arsonist set fire to the house by building a fire on the concrete rear stoep. As the result of the fire, the central part of the west wall was very badly damaged and about two-thirds of the roof, including the entire monitor roof and the north and west roof slopes, was damaged beyond repair. At this low point in the proceedings, it was decided that, since the original monitor roof was no longer salvageable, a new monitor roof should be constructed, five inches taller than the original to permit the inclusion of clerestory windows. John Stevens then undertook to modify his drawings to permit this change and Guy Ladd Frost, A.I.A., prepared framing specifications for the new monitor roof to support the increased weight. A large wooden sign bearing the name "Metzler Bros" was found in the attic. It seems to have no connection with the building.

During the course of the restoration the small east wing, on the south porch, was removed and the deficient exterior wall was restored. A single 2/2 sash window was inserted. The shop windows and accessory doorways were removed from the east front of the first floor and the defect restored using clapboards to match the original. Four 2/2 sash windows were installed immediately beneath their second storey counterparts. The deteriorated concrete porch platform was repaired and surfaced with square flagstones of a color which would harmonize with the paint colors. The deteriorated existing east porch columns were repaired and shortened by Edward Soukup. These were then placed upon appropriate square wooden plinths adapted by John Stevens from those of the Willet Titus House (TG 1972-73) which the Roslyn Preservation Corporation had owned and the restoration of which it had planned. The porch column bases were made by Don Cusack, a local carpenter. Stripping of the synthetic siding disclosed that almost all of the original siding, apart from that damaged in the fire, or removed for the east shop windows, had survived in good condition. The remaining paint was removed and the clapboards were made ready for staining. A new 2/2 sash window was installed at the second storey level of the west front. This was located at the north side of the southwest chamber where there had been an original wooden closet, which was damaged in the fire, and which was not to be replaced. The brick foundation and the three chimneys were repaired and repointed as required and all three original chimneys were flue-lined. The chimneys also were made a few inches taller to accommodate to the increased height of the reconstructed monitor roof. A new cellar bulkhead was constructed at the original site. The roof was repaired using new rafters and sheathing to replace the fire damaged fabric. The original built-in gutters were repaired and lined and new downspouts were installed in their original locations. The principal and porch roof

cornices were restored. Missing brackets were fabricated by Albert Margaritis. The new, glazed, monitor roof was constructed after appropriate re-framing. A new monitor roof pinnacle was turned by Edward Soukup, to replicate the weathered and fire-damaged original. The second storey, east front window sash also were restored by Edward Soukup. All other window sash are replicas of the originals.

The early 20th century, or earlier, single storey kitchen wing, which stood on the original west porch, was demolished and a new wing of the same floor dimensions but two storeys in height, was constructed, in accordance with John Stevens' drawings. During the demolition the original west exterior wall of the house was exposed with original clapboards and a "buried" 2/2 window case. The additional storey was to replace the floor area lost by the removal of the 1947 wing at the east end of the south porch. In addition, a two-storey "vestibule," designed by John Stevens, was constructed to provide direct access to each of the west wing rooms from the center hallway. At this point, the 1947 concrete west stoep was extended to the west, and sheathed with flagstones to accommodate to the vestibule entrance.

The original principal east doorway was restored and the original front doors were reworked by Edward Soukup and Noel Zuhowsky of the Roslyn Preservation Corporation. An appropriate west (rear) four-panel door was fabricated by Mr. Soukup. The transom window for the west exterior doorway bears the number "69." This was found in a later interior wall near the west end of the first floor center hall, which was removed. The transom window probably dates from the early 20th century. None of the original louvered shutters survived. New conforming louvered shutters were installed.

On the interior, all of the badly water-soaked original lathe and plaster was removed, and later interior walls, at the west end of the first floor, center hall, and the first floor north chambers, were removed. The sag in the center hall and of the principal staircase was corrected by supporting the major east-west bearing walls which flanked the center hall. The earth cellar walls excavated by Charles Caserta in 1947 were faced with a course of concrete blocks, and appropriate heating and cooling equipment was installed. Chicken wire was nailed to the studs one inch inside the inner surfaces of the clapboards, to provide for air circulation. The exterior walls and roof were then insulated and the walls sheet-rocked.

In the restoration of the interior, every conceivable effort was made to restore the original floor plan. For the most part this was successful. However, a few changes were required, as follows: (1) the east doorway to the bar-room was relocated about one foot to the west; (2) the archway which provided access from the bar-room to the south wing was reconstructed to provide for better access; (3) the original wall separating the east and west chambers north of the center hall was missing and was not replaced; (4) the original shallow closet in the north wall of the northwest second storey chamber was removed; (5) the wall dividing the two second storey rooms south of the center hall was relocated a short distance to the east. The east room created was then divided into north and south chambers. The double doorway between the original east and west rooms was reconstructed so that, while it looks like a double doorway, actually one door opens into each of the two east rooms; (6) the second storey "morning room" was enlarged slightly by moving its south wall about one foot to the south. This alteration centered the double window on its east wall. The relocated south wall was extended to the west so that it created a shallow

closet, which is entered by the doorway near the bottom of the attic stairway which originally provided access to the southeast chamber; (7) space was created, at the west ends of the first and second storey north chambers, for the installation of lavatories. Both these open to the center hall; the first floor lavatory by way of an original doorway and the second floor lavatory via a newly constructed doorway.

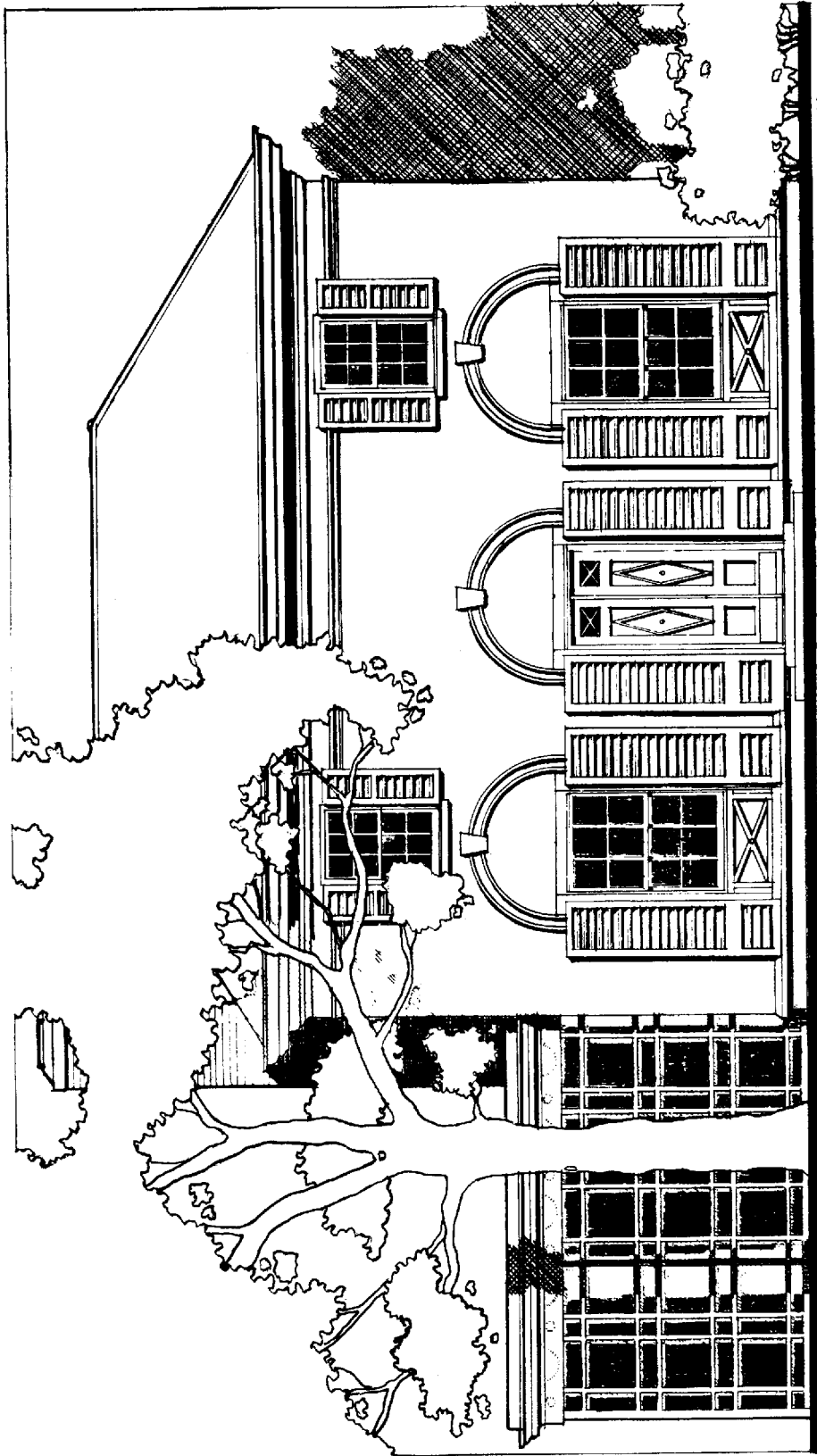
The interior flooring was then repaired and refinished. The flooring of the first floor center hall was in such poor condition that replacement was required. The later bar-room flooring, over the original, was not removed.

The principal stairway was reconstructed with replacement of the treads and risers and the interior stair stringer, all of which were in badly deteriorated condition. The original interior stringer moulding, a double ogee, was salvaged and replaced. The original stair-rail was missing. However, considerable insight into its original character was available, based on surviving stair-rails of the same period in other local houses. In addition, the newel mortise established that the newel had a square plinth. A "paint ghost" on the attic stair wall disclosed that the stair-rail had been cusped in cross-section. The Roslyn Preservation Corporation had an appropriate newel, from Hagaman, N.Y., in its architectural stockpile. An appropriate rail was found in a wrecker's yard in Brooklyn which was satisfactory except that it came from the right side of a hallway and the complex, curved railing return, at the head of the staircase, would not fit our left-hand location. The stair-rail was installed, including dovetailing of all the balusters, by Edward Soukup and Noel Zuhowsky, who also carved the new railing return. The installed stair-rail apparently is a successful replacement. Mr. Adam Tucholski visited the house when the restoration was completed and thought it was the original stair-rail. Both the cellar and attic staircases were reconstructed. The cellar staircase was badly deteriorated. The attic staircase was damaged in the fire and had to be redesigned to fit into the new monitor roof room.

All of the original trim which could be salvaged was. All other interior trim, even in the new wing, was fabricated to match the original. Eight original, four-panel, ogee-moulded interior doors survived. These were restored and the required additional doors were obtained from The Roslyn Preservation Corporation's architectural parts stockpile. Fragments of the original cast-iron rim locks remained in the eight original doors, as well as an extremely interesting rim lock in the front double doors. Both rectangular and square rim locks had been used originally. These all were restored to operable condition by James Kist. Missing conforming rim locks were procured from The Roslyn Preservation Corporation's architectural parts collection. In a similar manner, many of the early doors, original as well as introduced, were fitted with their original, restored foliate cast-iron hinges or with those from the stockpile. White porcelain door knobs of the period, having cast-iron mounting, were fitted to all the interior doors. Similarly, appropriate porcelain keyhole escutcheons were employed on the first floor doors and black painted cast-iron on the second. The 1947 Regency-type south exterior door with its original brass hardware was installed at the west end of the center hall to form a vestibule. The interior trim color is based on other Roslyn houses of the same period. The three exterior paint colors were established by paint analysis by Frank Welsh of Bryn Mawr, Pennsylvania. To avoid peeling and/or blistering, the clapboards are stained, not painted. The stain was prepared to Frank Welsh's sample by the Cabot Stain Company of Boston. The landscape plan, which has not quite been completed, was donated by Zion & Breen Associates of Imlaystown, New Jersey.

EPILOGUE

The restoration of John Warmuth's "The Roslyn House" has been an extremely gratifying experience. The building has come a long way from the pessimistic comments and the arsonist's fire at the beginning of the restoration process. It is not only a joy to the eye, but has had a highly favorable impact upon its neighborhood. In addition, it already has, and will continue to, serve as an important historic preservation stimulus in North Hempstead and in Nassau County. Many people contributed their energies and skills to the successful completion of this project. Some of them have been identified in the text of this article. Others, including John Flynn and the members of his organization, and Hector Gayle and the staff of the North Hempstead Community Development Agency, are equally entitled to our thanks. A word of thanks must also be expressed to Barry Wolf and the staff of the Audited Advertising Distributors, for whom this has been no ordinary real estate purchase. They have been patient and considerate, most of the time, notwithstanding the many inconveniences to which they have been subjected. We all wish them the very best of good fortune. If the restoration of "The Roslyn House" brings them the same level of gratification as it does us, the building will survive well into eternity.



Henry O. Milliken Cottage (Circa 1930) Robert Jensen, Artist

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

HISTORICAL BACKGROUND

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

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

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

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

EXTERIOR

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

The Milliken House has a slate roof which is original, and a single large chimney 5' 10" by 2' 8" at its base. Because of the slope of the site, the chimney has

been extended with new brick about two feet below its original base. The exterior siding is clear hard pine, flush and shiplapped at both the upper and lower horizontal edges. These siding boards are about 7" wide and are beveled at 45 degrees where they meet at the corners of the house. This siding was rotted on several areas of the Milliken House, and deteriorated pieces have been replaced by new pine boarding of the same dimension and configuration as the old siding.

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

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

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

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

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

INTERIOR

The original simple interior trim survives throughout the house. A central hall and stairway divide the Milliken house into two equal parts. An 11' by 21' 6" living

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

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

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

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

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