

Roslyn Landmark Society  
Annual House Tour Guide.



27th Annual Tour

June 6, 1987

10:00-4:00

Cover Illustration by John Collins—1976.

*The Van Nostrand-Starkins House*

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

## 27TH ANNUAL HOUSE TOUR

### \*HOUSES ON TOUR

FREDERICK M. EASTMAN CARRIAGE HOUSE (1875)

7 West Shore Road, Roslyn

*Pages 461 to 469*

EASTMAN AND HICKS-MARINO STABLE (ca. 1870 and later)

17 Hicks Street, Roslyn

*Pages 471 to 479*

SMITH-HEGEMAN HOUSE (ca. 1845)

198 Main Street, Roslyn

*Pages 481 to 485*

CAPTAIN JACOB MOTT KIRBY STOREHOUSE (ca. 1840)

225 Main Street, Roslyn

*Pages 487 to 508*

KIRBY-SAMMIS HOUSE (ca. 1860 and later)

224 East Broadway, Roslyn

*Pages 511 to 519*

SAMUEL DUGAN HOUSE (ca. 1835 and later)

157 East Broadway, Roslyn

*Pages 521 to 532*

JOHN ROGERS HOUSE (ca. 1750 and ca. 1850)

95 East Broadway, Roslyn

*Pages 535 to 544*

“CLIFTON” (SYCAMORE LODGE) (1862–1863)

Bryant Avenue, Roslyn Harbor

*Pages 547 to 557*

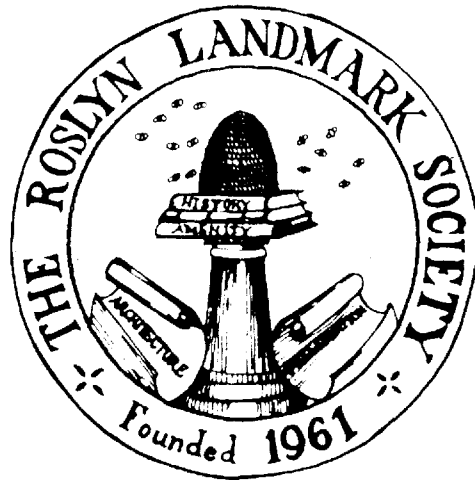
### **\*PLEASE**

**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  
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publication of this book possible.*

## REFERENCES

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

### ARCHITECTURAL SOURCES:

- Benjamin Asher: *The Practical House Carpenter* (Boston 1830; Pub. by DeCapo Press, New York, 1972).
- Ranlett, William H.: *The Architect, vols. I & II, (De Witt & Davenport, New York 1849).*
- Downing, Andrew J.: *The Architecture of Country Houses*, (D. Appleton & Co., New York, 1854).
- Vaux, Calvert: *Villas & Cottages* (Harper & Brothers, New York, 1857).
- Woodward, Geo. E. & F.W.: "Woodward's Country Homes" (The Horticulturist, New York, 1865)

### MAPS:

- Walling, H.F.: *Topographical Map of the Counties of Kings and Queens, New York* (published by W.E. & A.A. Baker, New York, 1859). Includes insert map of Village of Roslyn.
- Beers, Frederick W.: *Atlas of Long Island, New York* (Beers, Comstock & Cline, N.Y. 1873)
- Belcher-Hyde, E.: *Atlas of Nassau County, Long Island, New York* (E. Belcher-Hyde, Brooklyn, 1906 and 1914).
- Sanborn Map Publishing Co., 117 and 119 Broadway, New York City: *Sanborn's Atlas of Roslyn* for 1886, 1893, 1902, 1908, 1920, 1931 and 1941.
- Skillman, Francis: Holographic map of Roslyn showing buildings. Probably 1895.
- Wolverton, Chester: *Atlas of Queens County, Long Island, N.Y., New York*, 1891 Plate 26.

### BIOGRAPHICAL ACCOUNTS:

- Onderdonk, Benjamin Tredwell (Bishop): Holographic letter to Mrs. Eliza Seaman Leggett written on Feb. 3, 1851. The original manuscript is on file in the Morton Pennypacker Collection of the East Hampton Free Library and describes life in Roslyn between 1796 and 1811. Bishop Onderdonk's letter was printed in *The Roslyn News* for July 3, 1903.
- Valentine, T.W.: *The Valentines in America: 1644-1874*, (Clark & Maynard, New York, 1874).
- Munsell, W.W.: *History of Queens County, New York*, (W.W. Munsell & Co., New York, 1882).
- Wilson, James G. & Fiske, John: *Appleton's Cyclopaedia of American Biography*, (D. Appleton & Co., New York, 1887).
- Darlington, Oscar C.: "Diary of Eliza Seaman Leggett," written in the 1880's for her granddaughter, Ellarose A. Randall. Bryant Library Local History Department.

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

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

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

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

#### NEWSPAPER ACCOUNTS:

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

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

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

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

#### UNPUBLISHED HISTORIES:

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

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

#### RECENT PUBLICATIONS:

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

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

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

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

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

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

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

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





## ROSLYN 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, were admitted to the National Register in 1986. 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. This will include the "Summit Avenue Historic District" which will include ten buildings including St. Mary's Church and its Rectory, the Captain James Muttee House. The Roslyn Harbor National Register group also will include a number of individual nominations including "Sycamore Lodge," "Montrose," the "Thomas Pearsall House," the "Henry A. Tailer Estate," and "Thomas Clapham Estate," William Cullen Bryant's "Stone House," the "Arthur Williams House," and the "Michael & Daniel Mudge Farmhouse." Data for the nomination of John Warmuth's "The Roslyn House," in Roslyn Heights, was submitted in 1985, in which year the "George Washington Denton House," in Flower Hill, actually was admitted to the National Register of Historic Places. In addition, data concerning several structures in East Hills, all connected with Clarence Mackay's "Harbor Hill," will be submitted for nomination. In addition, quite a lot has been learned about individual construction detail, largely as a result of exploratory and recording procedures used in the preparation of the Tour Guides (TG) as well as from stripping techniques used in the examination of the Van Nostrand-Starkins House (TG 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), the East Toll-Gate House (T.G. 1976, 1977 and 1982), the Captain Jacob Mott Kirby Storehouse (T.G. 1986), and in the demolition of the Arthur Duffett Building (TG 1987).

The 1987 Tour is the 27th Tour of local buildings presented by the Society. More than 80 structures exhibited since 1961 have been examined carefully and much useful architectural information has been gained. Some of this study has been conducted under the direction of professional architectural historians as Daniel M.C. Hopping and John R. Stevens. In addition, much can be conjectured by evaluating architectural concepts, construction techniques, and decorative details of the houses already studied and applying these criteria to the examination of other houses. Careful historic investigation of one house, as the study into the origins of the Van Nostrand-Starkins house by genealogist Rosalie Fellowes Bailey, has

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

The preparation of the 1976 Tour Guide produced at least two interesting conjectures of major consequence. It now seems obvious that Roslyn, long considered unique for its large content of early and mid-19th century houses, included at least four major Federal Houses, i.e., the Anderis Onderdonk House (TG 1970–1971) known to have been built between 1794 and 1797; the Federal part of the William M. Valentine House (TG 1963), which almost certainly was standing in 1801 and possibly even three or four years earlier; the fire-damaged Francis Skillman House, later the Blue Spruce Inn, and the Federal part of the Valentine Robbins House (TG 1976) which can at present be dated only architecturally but which certainly was built within a few years of the other three. It seems reasonable at the time of writing to assume the Onderdonk House was built first, then the Robbins House followed by the Valentine House although future investigation may alter this tentative sequence. 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, a panelled cupboard front and a strip of door facing have survived in a tiny cottage on the site.

These were donated to the Roslyn Preservation Corporation by the Carl Werner estate and it is assumed that all came from the Skillman House. Both shutter and door have applied mouldings in the Federal style which are identical in cross-section with those on the 6-panel Federal interior doors of the William M. Valentine House and it is assumed they were made with the same moulding plane. The attorney for the Werner estate also has donated the original front door and a number of original porch columns which were removed when an early porch was demolished to convert the Skillman House to the Blue Spruce Inn. Plans called for the preservation of this "Skillman Cottage," originally a small utility building, perhaps a carriage shed or stable, near the proposed reconstruction site for the Francis Skillman House. Unfortunately, the Skillman Cottage also was destroyed by fire early in 1984. In addition to the discovery of an unknown Federal carpenter-builder of talent we were amazed to identify the number of early buildings which included kitchen dependencies. It is now certain that a number of local houses at one time had kitchen dependencies and that a significant number of these have survived. Most of these appear to date from the first half of the 19th century although further study may establish that some are even earlier. The practice certainly continued as late as Vaux & Withers' enlargement of "Montrose" (TG 1974-1975) in 1869. The Van Nostrand-Starkins House (TG 1976-1977) and William Hicks' original "Montrose" both had kitchen dependencies which no longer survive. The kitchen dependencies of the Valentine-Losee House (TG 1976), the John Rogers House (TG 1976-1977) and of the 1869 alteration of "Montrose" all are standing. While the existence of kitchen dependencies in other Long Island villages has not been studied, so far as we know it seems obvious that the local group was extremely large in comparison to the numbers in other places.

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

Apart from the large "summer seats" in Roslyn Harbor, only a few of the early Roslyn houses actually were designed by individual architects. Nevertheless, each

house had an architectural concept which determined its appearance and function. The concept was frequently strongly influenced by the various published architectural works of the period, as Benjamin, Ranlett, Downing and Vaux, and, in other cases, was simply the result of a discussion between the owner and the carpenter-builder. Jacob C. Eastman may be the earliest identifiable local carpenter-builder. He is described in the article on Henry M.W. Eastman in "Portrait and Biographical Records of Queens County, N.Y." as born in New Hampshire and practicing in Roslyn before the birth of his son, Henry W., in 1826. It is possible he was later the builder of the group of early Federal houses described elsewhere in this article. Thomas Wood is another important early carpenter-builder. He probably was Roslyn's principal carpenter-builder between 1825-1865. An article in the Roslyn News for September 20, 1878, describing life in Roslyn fifty years earlier, states, "Probably no builder erected as many of the existing dwelling houses, barns, etc. in this town as Mr. Wood." Thomas Wood is indicated on the Walling Map as the then owner of the Williams-Wood House at 150 Main Street which he purchased in 1827, according to an interview with his grandson Monroe Wood which appeared in the Brooklyn Daily Eagle for Sunday, August 17, 1913. In all probability he built the later (1827) half of it, as well as several other local houses which seemed related to it. Later carpenter-builders were John S. Wood, Thomas' son, and Stephen Speedling. Both worked during the second half of the 19th century. Thomas Wood's account book for the year 1871 was donated to the Society in January 1977. Its analysis may establish Wood's connection with other Roslyn buildings. John S. Wood was Warren S. Wilkey's brother-in-law and almost certainly was the designer and builder of his house. It was learned recently (1983), from a pencilled sheathing inscription, that the George W. Denton House was built by John Dugan who was a son of Samuel Dugan I, a mason. John Dugan was described in his obituary (Roslyn News, January 14, 1888) as "born in Ireland" and "a leading architect and builder." He may have designed the George Washington Denton House in addition to having built it. Two houses built by Stephen Speedling were exhibited in 1978-1979. These are the Presbyterian Parsonage (1887) and the Oscar Seaman House (1901). Speedling's carpentry shop still stands at No. 1374, Old Northern Boulevard.

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 Jerusha Dewey house built in 1862 by William Cullen Bryant and published in Woodward's Country Houses (published by the authors, George E. and F.W. Woodward, New York, 1865, Pg. 40). The Jerusha Dewey House belongs to the County of Nassau. It is being restored by the Town of North Hempstead Historical Society. Measured drawings were completed by John Stevens in December 1981. Copley also published the design for 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 Gemmill 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 possibly 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. 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 at the south end of the parterre which was designed by Henry O. Milliken and Newton P. Bevin in 1930. This study was undertaken and completed by Robert Jensen and John R. Stevens. The Society has raised the funds necessary to complete the restoration of the principal component of the trellis, the central, apsidal arch with its flanking, paired Ionic columns. Work can be started as soon as the necessary contract is signed by the Nassau County Executive. It is hoped that the restoration of this major component of the outstanding example of American landscape design will be completed during 1987. 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.

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

During 1986, it became definite that the course of Lincoln Avenue, in Roslyn Heights, was to be relocated to provide a direct connection between Warner Avenue and Round Hill Road. Six buildings stood in the path of this relocation, i.e., the Roslyn Railroad Station (1887) (TG 1982-83), the North-bound Passenger Shelter (1906-1922) (TG 1982-83), the Railway Express Office (ca. 1920) (TG 1982-83), the Arthur Duffett Building (ca. 1870), the Henry Duffett Residence and Country Store (ca. 1870) and the Henry Duffett Carriage Barn (ca. 1870). Plans had been made for the actual relocation of the Railroad Station about 1,000 feet south, several years earlier, and it is anticipated that the relocation will take place late in 1987. For awhile, the Trustees of the Incorporated Village of Roslyn were interested in relocating the Passenger Shelter for use as a bus stop at Glen Avenue and Old Northern Boulevard, but decided it might be subjected to vandalism and withdrew.

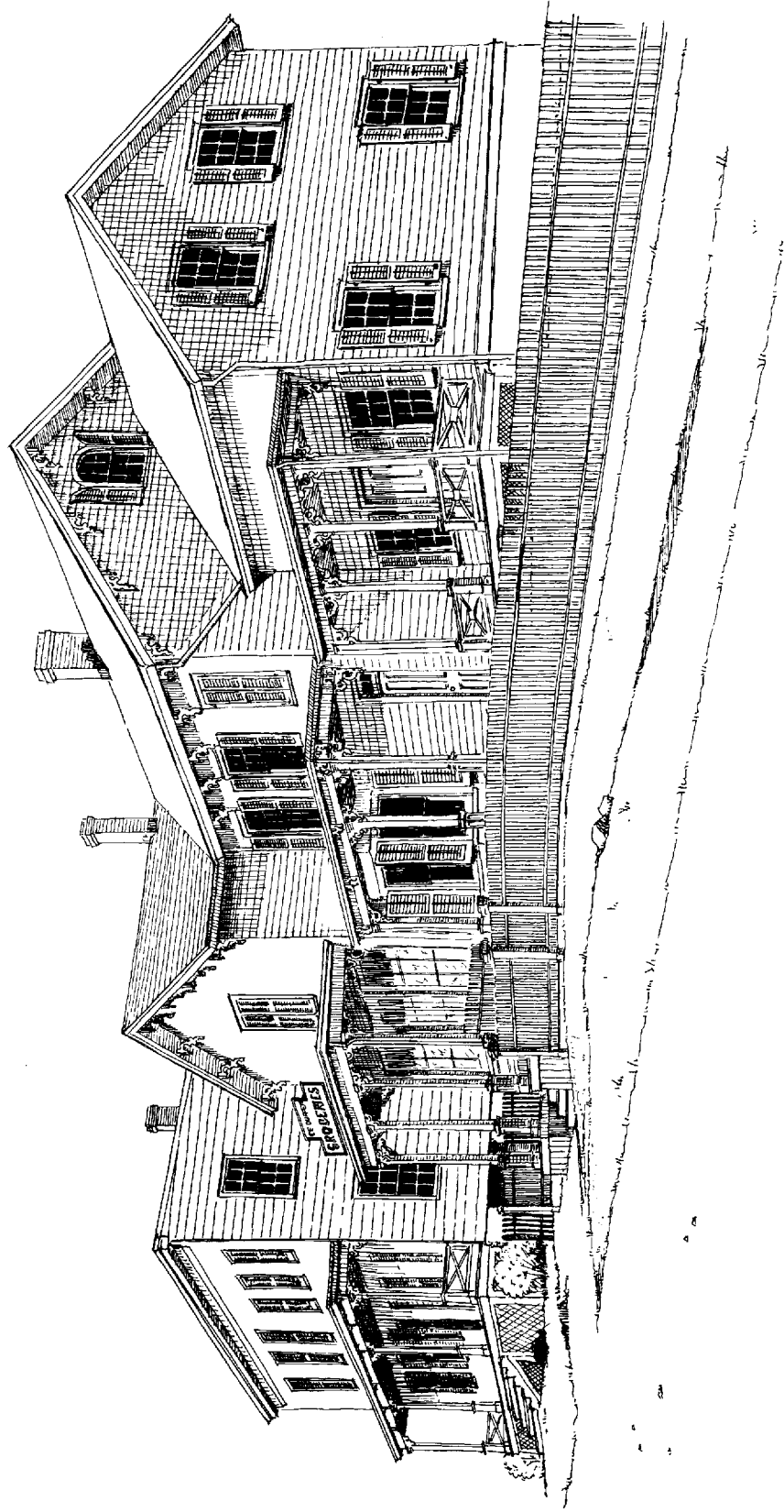
At this point the Roslyn Preservation Corporation contracted to relocate the Passenger Shelter to the south end of the Captain Jacob M. Kirby Storehouse site, (TG 1987) where it will be preserved to serve as a picturesque garden house and will conceal north-bound traffic and head lights on Main Street. Considerable effort was made to accomplish the relocation of the Henry Duffett Country Store and Residence (#6 Lincoln Avenue) to Roslyn Village either as single or two individual buildings. However, the scarcity of land and the very high cost of relocation prevented a successful outcome (TG 1987). The Arthur Duffett Building (#4 Lincoln Avenue) suffered the same fate (TG 1987). The Henry and Arthur Duffett buildings and the Railway Express Office all were demolished on Boxing Day, December 26th, 1986. Limited investigation of all these buildings was accomplished in connection with the demolition procedures. In addition, the most interesting architectural features were salvaged by the Roslyn Preservation Corporation.

The Henry Duffett Carriage Barn, ca. 1870, was so hidden behind modern additions and plastic sheathing that it was not even recognized as an early building. When it was, the Roslyn Preservation Corporation contracted to relocate it. It has been dismantled and hopefully, will be relocated at the rear of the John Rogers House (TG 1987), owned by Marian and John Stevens. While it may be considered that the "saving" of half of the six early buildings remaining around the 1860 Station Plaza may be reasonably successful preservation effort, especially in the light that the most important structure, the Railroad Station, will survive, it should be recognized that all the survivals will be relocated and that the Station Plaza, perhaps the most vital commercial area in Roslyn, during the late 19th-early 20th centuries, will have been eliminated completely.

Near the end of 1986, Mr. Vincent A. Gentile advised the Roslyn Preservation Corporation that he planned to build two new houses at the rear of the Jacob Sutton Mott House (constructed 1831-1837/family history) at 800 Mott's Cove Road, North, in Glenwood Landing and that, in order to do this, it would be necessary to remove two small, asphalt shingle covered, accessory buildings. He offered to donate both buildings to the Roslyn Preservation Corporation for relocation. One of these proved to be a granary, 14' x 14', dating from about 1800. While some of the granary wood framing had rotted, most of its interior architectural features have survived. Since it was imperative that the interior of the tiny granary should survive, arrangements were made with the Nassau County government to relocate the building to Old Bethpage Village. The other building was a garage, which originally was 16' x 24', but which had been extended to the south to permit the storage of automobiles. However, much of the early south wall had survived, inside the extension, together with large areas of original shingling. The rafters, which were notched for purlins, had been turned over. The garage was set upon a concrete foundation. On this basis, the structure could have been relocated from some other site. Investigation of the structure indicated that it was framed in the characteristically Dutch manner utilizing a series of massive "bents." The structure appears to have originally been a house, built in the late 17th or early 18th century, which was converted to a barn about 1780. It was enlarged and sheathed with asphalt strip shingles for use as a garage about 1920. Frank Harrington, the Roslyn Harbor Historian, reports that Jarvis Mudge bought or leased this site from the Matinecock Indians in 1693. The site of a future house was designated in the document of sale. This land was purchased by Joseph Mott in 1734. He died in 1735 and the land was inherited by Jacob Mott I, the first member of the family to live on the east side of

Hempstead Harbor. If the house described actually is the one mentioned in this transaction, it could have been built by Jarvis Mudge as early as 1694, or by Joseph Mott I, shortly after 1735. The Roslyn Preservation Corporation has contracted to relocate this structure to Roslyn during the late spring of early summer of 1987. It is planned that it will be moved in sections and restored to its original dimensions at "Locust Hill", the residence of Janice and Robert Hansen, for use as a garage and storage building.





JOHN COLLINS  
3/07

The Arthur Duffett Building, left, and the Henry Duffett Store and Residence, right. Both were built ca. 1870. Both were demolished December 26, 1986. This drawing by John Collins shows their appearance ca. 1910.

**THE ARTHUR AND HENRY DUFFETT BUILDINGS**  
**#4 and #6 Lincoln Avenue, Roslyn Heights**  
**Circa 1870 to 26th December 1986**

On May 5, 1868, Arthur Duffett purchased a parcel of land bounded on the south by Lincoln Avenue and on the west by the Long Island Rail Road and the Roslyn Railroad Station, from Henry W. Eastman and Lydia M. Eastman, his wife (Queens County Liber of Deeds 276, Pages 144–150). Probably at the same time the two lots east of this one were purchased from the Eastmans by Henry Duffett. The Arthur Duffett parcel descended in his family until it was conveyed to the Town of North Hempstead Community Development Agency on May 31, 1974. According to his grandson, Albert White of Port Washington, Arthur Duffett gave his building to his son, John, as a wedding gift, in 1883. John Duffett operated a tavern and hotel in the building, as his father probably did before him. Henry Duffett's parcel passed through several ownerships until it also was conveyed to the Town of North Hempstead Community Development Agency by John McCann on December 20th, 1974. During the subsequent twelve years, until its demolition, it served as the office building of the Town of North Hempstead Community Development Agency. Little is known of Arthur Duffett. Henry Duffett is listed in the Roslyn Directory for 1878 as the owner of a country store. This continued as C.E. Duffett's Grocery Store well into the 20th century. Henry Duffett (1833–1897) is buried in the Roslyn Cemetery as is his wife, Henrietta Crew Duffett (1832–1913). The two Duffetts, who probably were brothers, erected buildings on their parcels. While both buildings were built in stages, the original structures probably were built shortly after the land was purchased (1868–1870).

**The Arthur Duffett Building**

The completed Arthur Duffett building was two storeys in height and six bays in width along its principal (south) front and was sited upon a rubble foundation which extended to the sills. There was a cellar under the east half of the building. The completed building was approximately 50' wide and 30' deep and had a flat roof which sloped downwards 3 feet from south to north. The principal (south) front was trimmed with a moulded cornice which was not deep enough to require brackets. The west side of the building extended parallel to the railroad tracks, so that the north front of the building was narrower than the south. There was a small, single-storey wing which extended along the north side of the building which almost certainly was a later addition. The windows at the time of demolition had 6/6 sash. However, all of the windows had been changed, probably in the mid-20th century. Those of the earlier, west side, of the house were much reduced in size during this alteration. A photograph taken in 1912 shows the southeast corner of the building quite clearly. The windows in the newer, easterly half of the building had 6/6 sash in this photograph. The windows of the second storey south front were much taller in the earlier (west) half of the building. However, the photographic angle is too great to determine the configuration of the sash. The building originally was sheathed with weatherboards having a 9" exposure to the weather on all but the principal (south) front. The exposure here was 5 inches to the weather. Examination of the south front of the building showed the space between the two central, second-storey windows to be much greater than the other spaces. There also was a separation at the mid-point of the cornice so that it actually was two separate cornices which joined only at the roof line. Apparently the west half of the building was built first and had a shop (finally Altman's Liquor Store) on the ground floor and living

quarters above. Very shortly after the west half was built, the equally sized east half was constructed, which consisted solely of living space. The two halves of the building were tied together across the principal (south) front by a single storey, bracketted verandah. Actually, the conjecture that the west half was built first may be erroneous. The simpler, entirely residential east half may have been the original structure, as it had the greater residential accommodation as well as a cellar. The changing of the fenestration and the covering of almost all original detail did not permit a more specific appraisal. In any event, it has been established conclusively that the building was built in two stages and that there was very little difference in construction dates.

The principal interior feature of the Arthur Duffett building was the second storey, west, room, which originally was 25' across its south end and 16½' across its north and which was reached by an enclosed stairway which originated opposite the front doorway. The ceiling sloped to follow the roof line and was 11' 6" at the south end and 8' 6" at the north. There was a wooden wall which divided the space into two rooms, a south room 17' deep and a north room 12' deep. All the walls and the ceiling of the south chamber were panelled with one inch thick white pine boards which varied between 16" and 19" in width. The boards forming the ceiling panels were 14' long. All the panels, both wall and ceiling, were framed with 3½" wide stiles, the interior surfaces of which were trimmed with ogee mouldings. The lower stiles and moulding served as the baseboards. The entire northwest chamber, walls and ceiling, except for the untrimmed south wall, were finished in the same manner but were not moulded. A small part of this panelling is being re-erected in the Van Nostrand Starkins House. At some time, perhaps originally, the untrimmed board surface of the north side of the dividing wall was papered directly on the walls. Later a stairhall was created by dividing the southwest chamber 9½' from its east side. This new wall was panelled in the same manner as the others, except that the joints were not covered with moulded stiles but with 1¼" wide torus-moulded battens on the west side of the wall. The reverse (east) side of the wall was papered directly on the boards. The original front (south) second storey window cases of the west side of the building originally had casings which were 84" tall and 50" wide, and were trimmed with 6" wide facings which were beaded on their inner edges and trimmed with back-banded ogee mouldings on their outer. The west window casings in this room were 75" tall and 45" wide. Their facings were 3¼" wide and were finished with back-banded ogee mouldings. As mentioned above, all the original windows were replaced with smaller windows during the 20th century. In addition, during the post-World War II era, all the stiles and mouldings were removed from the wall panels and the walls and ceilings finished with plasterboard.

The first floor doorway to the southwest chamber was faced with reeded facings and rondel-turned corner blocks dating from the 1880's; the inner aspect of the front doorway was similarly faced. Since the doorways were inserted at different construction periods, one or the other had been retrimmed. The first storey southeast room originally may have been a parlor. It was only partially stripped of plaster board prior to demolition. The interior walls, originally, were sheathed with 4½" beaded boards. Patination marks suggested that the vertical joints, between the boards, originally were covered with 2" wide battens. However, the battens had been removed and wallpaper applied directly to the boards some time before the room was finished with plaster board. It is unfortunate that the Arthur Duffett building could not be saved. It is even more unfortunate that its interiors could not have been more carefully stripped. It is impossible to tell whether the east or west half of the building



was constructed first, although the writer (R.G.G.) feels that the west part is the earlier. The extensive use of wall and ceiling panelling seems to have been an attempt to achieve a finished interior without the use of plaster.

### **The Henry Duffett Buildings**

The Henry Duffett Buildings also were built, originally, in two distinct parts, although both, almost certainly, were constructed at the same time. It is conjectured that both buildings were constructed 1868–1870. The westerly building was a two-storey, gable-ended store building, the ridge of which extended from north to south. Originally it was 3 bays wide by 3 bays deep. The eave soffits were sheathed and supported by shaped brackets. Except for large, paired shop windows in the principal (south) front, the first storey windows were small and set close to the ceilings to permit the placement of shelves beneath. There were large paired second storey windows placed above the main entry. All of the windows had 6/6 sash and were fitted with louvered shutters. The building was sheathed with weatherboards, having a 5 inch exposure to the weather, on all four walls. These were fitted with corner boards, which faced north and south, on all four corners. The original store building was 32' 4" deep by 21' 3" wide. It was fitted with a porch, 6' 6" deep, which covered the 1st storey of the principal (south) front. The hipped porch roof was supported by four square piers having chamfered, lamb's-tongued corners which were based upon square, panelled plinths. Each pier was ornamented with paired, shaped brackets. There was no cellar beneath the store building and the exposed part of the foundation was constructed of brick from the grade to the sills. The store roof probably was slated, originally.

Directly to the east of the Henry Duffett store building, and attached to it, was the Henry Duffett residence which had a gable-ended roof which extended east and west. The residence was three bays wide and two bays deep with its entrance and stair-hall on the east side of the house. The residence was two storeys and an attic in height and measured 20' 6" wide by 26' in depth. In all respects its exterior construction details and finish, including the front porch, were the same as that of the store building. On its interior, the building seemed to have had front and back parlors originally. Its original stair hall and stairway survived. The latter was fitted with turned mahogany, vase-turned balusters and a mahogany stair-rail which resembled a slice of bread in cross section. The stair-rail was typical of those used in Roslyn during the period 1845–1870. Construction of the Duffett residence created a large valley, formed by the east slope of the store roof and the west gable field of the residence. This probably created problems as the result of the accumulation of large quantities of sodden leaves, etc. in this area.

Shortly after, or perhaps even at the same time as the construction of the store and the residence, but, in any case, by 1883, a small 1½-storey wing, two bays wide by two bays deep, was constructed along the east side of the residence. This was identical to the residence and store in its construction details and finish, even to its front (south) porch. This wing was 15½' wide by 21' deep. Its porch differed from those of the store and the residence by being only 5' 5" deep instead of 6' 6" deep, and had smaller piers. This small east wing definitely had a slate roof originally. Later on the slates were covered with asphalt strip shingles. This composite created a building which was continuous along its total north (rear) front, but stepped along its principal (south) front, extending furthest to the south at the store end of the group.

Early in the history of the building the valley formed by the junction of the two roofs, as mentioned above, started to cause trouble and was eliminated by extending the ridge of the residence west across the ridge of the store roof to eliminate the valley. The residence roof ridge was continued to the west, beyond the store roof ridge to provide for a dormer window, having round-headed sash, in the west slope of the store roof. This window matched an existing round-headed window in the east gable field of the Henry Duffett residence. The sheathing boards of the store roof were cut away beneath the extended ridge of the residence roof so that one could walk from the attic of the residence to the west dormer window of the store. The framing of the extension of the residence roof ridge was much lighter than the roof framing of the residence and store, which were identical. In addition, the new roof extension had a ridge-member which was characteristically absent in both the residence and store framing. The dormer window casing had the date "1883" painted along the north side of its casing. It is assumed that the roof alteration was accomplished in that year, 10 or 15 years after the store and residence were built. It is further assumed it would have taken at least that long for the original roof valley to cause trouble. Later on, in the 20th century, the store building was extended 12 feet to the north, matching the original architectural detailing. A dormer window which matched the 1883 dormer window was inserted in the west roof slope of the new addition. Even later on, two small, single storey additions were constructed along the north walls of the residence and its east wing. After the buildings were acquired by the North Hempstead Community Development Agency, in 1974, the fronts of both store and residence were stuccoed and otherwise altered. However, the exterior of the east wing of the residence survived, intact, including its porch. The interiors of both buildings were substantially reworked and there were few survivals, except for the original staircase and some of the window facings.

Prior to demolition a prolonged effort was made to achieve the relocation of both buildings. Division of the buildings, as the two halves of the Arthur Duffett building and the separation of the Henry Duffett store and residence, was considered. However, it was not possible to find relocation sites or contain the relocation costs to a level which would make relocation feasible. The only survivor of the Duffett group of buildings will be the Henry Duffett Carriage Barn (1868-1870) which is in the course of relocation by the Roslyn Preservation Corporation. Prior to demolition much of the architectural fabric of both buildings was removed by the Roslyn Preservation Corporation for re-use in the restoration of other Roslyn buildings. The Roslyn Landmark Society would like to express its most sincere thanks to Director Hector Gayle and the staff of the Town of North Hempstead Community Development Agency for their outstanding level of cooperation during the many attempts to relocate the buildings, and during the relocation of the Henry Duffett Carriage Barn. Our most genuine thanks also are extended to Salvatore Russo Associates, of Lawrence, New York, for their very high level of patience and cooperation in allowing the removal of architectural materials just prior to demolition of the buildings.



East Elevation



South Elevation



Frederick M. Eastman Carriage House, 1875. Restoration elevations by John R. Stevens. Drawings are not in the same scale.

**FREDERICK M. EASTMAN CARRIAGE HOUSE**  
**7 West Shore Road, Flower Hill, (1875)**  
**Residence of Mr. and Mrs. Albert Margaritis**

**HISTORICAL BACKGROUND**

The structure at #7 West Shore Road originally was built to serve as a carriage house for the Frederick M. Eastman residence which stood on the foundations of the building now located at #1 West Shore Road, directly south of the carriage house. The Beers Comstock Map of 1873 identifies Henry Western Eastman as the owner of two lots bounded on the east by West Shore Road and on the south by what is now Mott Avenue. At that time there was no record of a residence or other buildings on the land. Completed a few years later, Francis Skillman's manuscript map, circa 1890, identifies this same parcel of land and one building as being owned by "F. M. Eastman, 1875." This suggests that the land passed from father to son after 1873, an idea which is further verified by a newspaper account in the East Norwich (L.I.) Enterprise of February 14, 1903, which notes that the house had belonged to Frederick Eastman "from the time of his marriage in 1875." If a conjectural date of 1875 is accurate, Frederick Eastman would have been responsible for the construction of the carriage house soon after taking up residence on the property with his bride.

Frederick M. Eastman was born in Roslyn on December 17, 1848. He was the oldest of seven children born to Henry Western Eastman and Lydia Macy Eastman. H.W. Eastman was a lawyer by profession, a distinguished member of the Queens County Bar, and a prominent resident of Roslyn village. In 1876 he founded the Roslyn Savings Bank, the first savings bank in New York State. He was also co-founder and co-publisher of Roslyn's first newspaper, *The Roslyn Plain Dealer*. The building from which he operated these enterprises still stands in Roslyn at #65 Main Street, next to the H.W. Eastman residence, #75 Main Street (TG 1977, 78, 79, 80).

Frederick Eastman left Roslyn when he was in his early teens to live on a farm in Detroit, Michigan. He returned to the east coast sometime between 1863 and 1875 and took a position with the publishing house of Harper Brothers in New York City. He had worked his way up to a "responsible position" by the time he left their employ in 1876. At that time he returned to Roslyn to accept a position with the Roslyn Savings Bank. Eastman left the banking business after his father's death in 1882. He would eventually own and operate a successful insurance business in Brooklyn, New York, where he resided at least half the year, the other half being spent in Roslyn where "he maintained the house on the west shore of Hempstead Harbor. . ."

On February 8, 1903 Frederick Eastman died of pneumonia at his home in Brooklyn. An obituary in the *Nassau County Sun* (February 14, 1903) memorialized him as "a man who enjoyed the friendship of a large circle of acquaintances and the gratitude of many toward whom a helping hand had been extended in a quiet and unostentatious manner." He was buried in the family plot in the Roslyn Cemetery.

The F. M. Eastman residence was totally destroyed by fire in 1904. In that year the lot was purchased by James K. Davis, who erected the residence now located at #1 West Shore Road, on the original foundation of the Eastman house in 1911-12. The present house was given as a wedding gift to his son and daughter-in-law, Frederick Coles Davis and Dora Baker Davis. By 1917 the lot was subdivided and the carriage house was sold to Otto and Edwina Meers. The house passed from the

Meers to Walter E. Warner and subsequently from Warner to the Little Falls Public Library in 1939. It is not clear why the library, a Herkimer County based organization, would have purchased the building. The owners who had the longest association with the property were Joseph and Mary F. (Molly) King, who resided in the house from 1941 to 1967.

Molly King, as she was known, was a Junior Principal in the education system of the City of New York, responsible for administering educational services to children confined in municipal hospitals. She is known to have held this position from 1954 to 1962. According to former neighbors, Molly King's personal interests were in art and music, It was during her occupancy in the carriage house that the small cottage on the west (rear) slope of the property was refurbished to serve as an artist's studio. The remains of this conversion survive today although the building was obviously neglected after her death. Little is known about Joseph King except that he too was a lover of the arts, particularly music. He was a pianist and was employed at Steinway Hall.

After Molly King's death in 1967 the house passed to her sister, Marguerite Cavallo, who lived in Palermo, Sicily. In 1985 the house was purchased by the Roslyn Preservation Corporation, a not-for-profit organization, which, in turn, sold the building in the same year to the present owners, Albert and Carol Margaritis. A preservation covenant was included in the deed of sale.

## DESCRIPTIVE ANALYSIS

The carriage house was converted to a residence soon after 1917, during the Meers ownership of the property. The original floor plan of the building consisted of two rectangles which were longest from east to west. The westerly rectangle was 15 by 22 feet. The easterly was 15 by 20 feet. Their parti-wall is almost 15" thick. During recent stripping, some shingles were found, within the parti-wall, fastened to the west wall of the easterly rectangle. The presence of the shingles suggests that this once was an exterior wall and that the west rectangle was added to a standing building, or that the west rectangle was in position and the easterly rectangle was relocated against it from another site. However, the wall above this is of conventional thickness which supports the theory that if the building was constructed in two parts, the combined upper storey was substantially reframed. There is not sufficient evidence available today to establish which rectangle was built first. Both rectangles, today, retain some evidence of rubble foundation walls which suggest a 19th century construction date. Later alteration consists almost entirely of additions to the south walls of both rectangles, the west wall of the westerly rectangle and the addition of a pergola along the combined east front of the easterly part of the building. An early photograph, circa 1920 (Meers), shows the south elevation of the original structure which should be interpreted as the nucleus of the building that exists today, with later modifications and additions. The building, obviously, had deteriorated badly by the time the photograph was taken which suggests that the residential conversion antedated the photograph by several years. As pictured, the carriage house was a two-storey structure with a hipped roof, the ridge running east to west. The western half of the roof extended beyond the main block to the south, sheltering an open porch on the second storey. Actually, the roof of the west block is a very shallow mansard in contrast to that of the east which is a true hipped roof. Both roofs have open soffits. The hipped roof forms a shallow valley with the south slope of the main block where they intersect. The west end of the building was set into the hill; the first storey, which was brick, was partially below grade. This wall

partially supported the second storey porch. On the south wall of the main block, under the east end of the porch, was a large doorway opening, at least twice the size of the residential-scale doorway on the second storey. The porch corner at the east end was supported by a square pier. Because of sagging, a diagonal brace rising from the base of the brick wall was required for additional support. Two round, pierced brackets decorated the eave along the south side at the east end. A small four-light window filled the wall between this doorway and two large barn doors which dominated the eastern end of the south elevation. Each of these was hung on three large strap hinges and fully occupied the wall space of the first floor, the door lintel delineating the floor of the second storey.

The open porch on the second storey (west end) was framed with three square posts along the south side. A doorway is discernible at the east end of the porch as well as a horizontally-set rectangular window directly west of the door. Simple board facings can be seen around these openings. The window possibly was a match to the two windows on the east end of the second storey which were also rectangular in shape and horizontally set in the wall. These probably had tripartite light divisions with small square lights in the upper third of the frame in a 2-3-2 pattern across the top of the window. Several of these survive today. The second storey was sheathed with wood shingles which had an exposure of 5½" to 6".

A low gable roofed dormer was built on the eastern section of the south roof slope. This feature survives on the building today. The gable end contains flat, applied decoration in a stylized, symmetrical foliate pattern, consistent with the Queen Anne Revival style. Below this were two small horizontally set rectangular windows with tripartite light divisions in the top half of each sash. The center pane in the upper section was approximately twice the width of the panes to either side. Both windows shared a single casing of wide, plain boards. This glazing pattern, as on the 16/1 sash beneath, is consistent with the Queen Anne Revival style.

The roof ridge extended beyond the main block at the east end, to accommodate a larger dormer window which survives today. A pierced comb cresting decorated the roof ridges of the main block and the south dormer. Stocky pinnacles terminated each of the three visible ridge endings.

In a circa 1950 photograph, taken from the southeast by Mollie King, several building additions can be seen. For the most part, the building retains this ca. 1950 configuration today. The western (rear) end of the building was not included in the photograph, so observations are necessarily limited to the east part of the structure. The earlier, two-storey, south porch was completely enclosed and shingled. At the point where the large doorway opening had existed under the east end of the porch, a one-storey wing with a gable-ended roof extended from the south wall to enclose a vestibule. Its ridge was perpendicular (north-south) to the ridge of the main block. There was a large 12-light doorway on the east wall of this wing, which survives today. A recently acquired photograph indicates the vestibule was added by the Meers in the early 1920's.

The south wall of the easterly rectangle also was extended at the first storey level. During the course of the current restoration, it was discovered that the barn doors were simply raised upward to serve as the ceiling for this extension. Two pairs of 16/1 double hung sash windows were installed on the south wall, and a pair of 8-light French doors on the east wall of this addition. This single storey addition provided space for a railed deck at the second storey level. All of the new additions were sheathed with shingles having an exposure of 5½"-6".

By the time of the ca. 1950 photograph, a pergola had been added, probably by the Meers, along the entire first storey east front. It consisted of four square piers and 12 flat rafters which extended from east to west and which were shaped at their east ends. These rested, at their east ends, on a heavy plate which was shaped at its north and south ends.

A one-storey rectangular bay window in the center of the second storey of the east facade can be clearly discerned in this photograph. It is based upon paired 16/1 windows on the storey below, and rests upon a pair of heavy, shaped brackets which are concealed behind the pergola roof today. Above this is a moulded string-course which extends across the east front of the house, forms the cornice of the south porch roof and terminates against the vestibule wall. The string course extends across the entire length of the north wall. The bay interrupts the eaves line of the hip at this end of the roof. The ridge of the bay is continuous with that of the main block. A pair of 20/1 double hung sash windows occupy the eastern face of the bay. The single ridge and the juxtaposition of the two roof lines, the hip of the main block and the hip of the bay, made this a graceful extension of the facade. This two-storey, hipped roof east bay window survives today and contributes substantially to the elegant east facade.

The ridge cresting is evident in the circa 1950 photograph. It is arranged in a pierced, foliate pattern and is terminated at its ends by short, square posts capped by turned acorn finials. The cresting, and its pinnacles, no longer survive. However, it is the intention of the current owners to restore the cresting as accurately as possible.

The Meers also added a narrow pitched-roof single storey wing along the west end of the house which extended beyond the north and south walls. This was built on a terrace excavated into the hillside, and provided space for a kitchen, breakfast room and a storage room at its north end. The breakfast room had a leaking glass roof. This west wing was in such poor condition it was demolished by the current owners, who intend to replace it in a form which will be less susceptible to rot.

Restoration of the Frederick Eastman Carriage House is being undertaken by the present owners, according to architectural plans prepared by John R. Stevens. These concur with Roslyn Preservation Corporation's goal, which is to assure that the building will be restored to its early residential appearance. Doing this will avoid the need to demolish any additions that have been made to the building and make it more practical for residential use.

The house appears today much as it did in the circa 1950 photograph. Notwithstanding modifications to the original building over time, characteristics of the Queen Anne style remain evident in the multi-pane window sash, the dormers which interrupt the lines of the roof slopes, and the flared bases of the second storey walls. Later alterations are sympathetic to the style of the original carriage house, particularly the continued use of multi-pane sash, although the proportions reflect a preference for the Colonial Revival style of architecture.

The Queen Anne style was popular at the end of the 19th century, when this building was constructed. That Eastman turned to this style when the carriage house was built reflects his sophistication and awareness of current architectural fashion. Among the promoters of this style was the architect and author, Henry Hudson Holly. Beginning in the May 1876 issue of *Harper's New Monthly Magazine*, Holly wrote a series of articles on the Queen Anne style which were to be the basis for his popular book, *Modern Dwellings*, also published by Harper Brothers, in 1878.



Frederick Eastman was working for Harper Brothers during the time when Holly's articles were being published and it is likely that he would have been exposed to this literature. Because of this connection, it is possible that the architect's work may have influenced the design of the carriage house. *Holly's Country Seats*, published by Appleton in 1863, illustrates mostly Italianate and Tudor houses and indicates no evidence of this yet-to-come interest.

The west (rear) wall of the main block is now in an unfinished, "transitional" phase, resulting from removal of the ca. 1925 wing. A rubble stone foundation wall can be seen at the north end, where it has been exposed. The wall flanks a pair of 18-light French doors through which one entered the kitchen wing from the dining room. Approximately 3'3" from the south end of the wall is an exterior brick chimney, 2'3" wide by 1'5" deep. The stack intersects the roof line, the west (outer) edge of the chimney aligning with the eaves and rising 6'9" above it. The cap includes two projecting brick courses.

On the second storey, just under the eaves on either side of the chimney, are slender pocket windows. The sash are divided in two by a muntin which marks the top third of the sash. The north window has a full frame with plain untrimmed facings and a projecting sill. The south window is similarly faced, except for its left (north) side, where the chimney takes the place of the facing board. This arrangement is awkward, indicating that the chimney is not original to the building, and bisects what had been a single window opening. At the center of the elevation on the second storey is a 6/1 double hung sash window within a recessed section of the wall plane, approximately 4" deep. A gable-roofed dormer disrupts the line of the roof on the north side of this window. Within it is a 20-light pocket window, centered over the French doors of the first storey. The glazing pattern is a grid with six square panes at the center of the window surrounded by single rows of rectangular panes on the top and sides and smaller square panes at each corner. The south side of the frame extends beyond the face of the wall to compensate for the central, recessed wall section. The casings are plain and untrimmed.

The fenestration on the north (side) elevation is limited to three pairs of windows on the west end of the building, all with plain, untrimmed casings. On the first storey, at the north end, is a pair of 12-light awning sash. The sill is at the height of the grade. Centered above these are a pair of 6/1 double hung sash windows, just under the lines of the eaves. To the east of these are a pair of 15/1 awning sash which are constructed to give the appearance of double hung sliding sash.

A second brick chimney rises on this northern elevation, approximately 8'6" from the northeast corner of the building. The stack is 2'6" wide against the face of the wall, and 1'6" deep. Like the west elevation chimney, the stack breaks the eaves line, rising a height of 8' above it. The cap is five courses high of which the central course protrudes furthest. This chimney probably was installed by Mr. and Mrs. Meers (Jean Davis Chapman, personal communication).

The building rests on a foundation which is part concrete and part uncoursed rubble stone. There is a cellar under the east half of the building which was excavated by Edwina Meers (F.N. Whitley, personal communication). Except for a five course height of brick exposed on the east facade, the foundation walls are entirely below the grade. The north foundation wall of the west half of the building, and a 3' length on the west elevation are of large uncoursed rubble stones. The wall rises the full height of the first storey at the west end of the building, which is below grade, then follows the downward slope of the grade to its terminus. The light grey

mortar, where it is visible on the north wall of the (interior) basement stairway, is scored. A decorative treatment, such as this, indicates that this wall was intended to be exposed. A descendant in the Davis family (Jean Davis Chapman) recalls that this north wall was indeed exposed in what is now the dining room, in the mid-20th century. Molly King decorated the room with plants to create a grotto-like atmosphere. The foundation walls under the east half of the building are poured concrete. The first storey floor joists are 2" × 8" boards on 18" centers.

The building is of heavy, braced frame construction with 4" × 6" sawn beams (sills, plates and posts). At the time of writing (3/87) the framing is exposed in two parts of the building interior, the north and east walls of the basement stairway and under the second storey flooring. On the second storey, under the floor boards of the east chamber, the girt is mortised into an intermediary post. The joint is secured by two trenails. This type of framing system was also employed in the construction of the Eastman and Hicks-Marino Stable (circa 1870) at #17 Hicks Street (TG 1986-87) which was also owned by Frederick Eastman at the time it was built. The second storey 2" × 8" floor joists are approximately 17" on center.

## **INTERIOR**

### **First Storey**

Entrance to the house is made primarily through the doorway on the east wall of the south vestibule. The flooring here is poured concrete, as it is throughout the west half of the first storey. Through a hallway and to the west is the dining room, which, as might be expected, is almost entirely new. A pair of 18-light French doors are centered on the west wall. Originally they led to the kitchen wing. A pair of 12-light awning sash windows are within a canted recess in the north wall. The sill is a plain unmolded board flush with the wall. The shallow base boards are ogee-capped as they are in the rest of the interior. Off the dining room, in the southwestern corner of the first floor, is a small room, now used as a temporary kitchen, which also served as the Meers' kitchen. Within the doorway between this and the dining room is a 15-light wooden door with a recessed lower panel. The wide muntins and mullions are flat boards with beaded inner edges. A 6/1 double hung sash window abuts the west side of the door frame which is utilized to contain the east side of the window. Both of these elements have untrimmed, flat facings common at the turn of the century, as does the interior doorway.

The living room occupies the entire east end of the building and is entered through a wide doorway just beyond, and to the south of the entrance hallway. The doorway aligns with the French doors on the east, exterior, wall of this room. At the center of the north wall is a wide hearth with a brick surround. The mantel is in the Colonial Revival style of the World War I era. Pilasters which protrude on either side of the mantel contain slender recessed moulded panels. Similar paneled "capitals" align with three horizontal recessed panels in the frieze. All are defined, top and bottom, by slender cyma reversa mouldings. Above these, the cornice sweeps upward in a large cavetto moulding to form the underside of a rectangular mantel shelf which has a slender cyma reversa moulding around its top, outside edge. The fireplace was there during the Meers ownership (J.D.C.).

The facings which frame the two doorways and three sets of 16/1 double hung sash windows in this room are beaded on their inner and outer edges and date from the Meers alteration. Projecting window sills with rounded nosing rest above

similarly moulded facing boards across the bottom of each pair. The mantel and this trim were probably installed co-incidentally in the first quarter of the 20th century. The baseboards are plain with ogee-molded caps.

Two summer beams bridge the living room, dividing the ceiling into three equal parts. The southernmost beam extends beyond the living room to the west wall of the entrance hallway and marks the location of the original exterior south wall of the carriage house (which contained the large barn doors).

Directly opposite the entrance foyer, on the east dining room wall, a straight flight of stairs ascends to the second storey. This feature is more finely executed than any other in the building. The newel post, on the rounded curtail step, is a turned, classical Tuscan colonette on a plain square plinth. Between the capital and the railing a circular piece of wood, having no stylistic association with the colonette, tapers upward to meet the under side of the rail. The balustrade at the stairway opening on the second storey is executed with similar elements. Two half-colonettes are attached to the west wall and two full turned colonettes at each, north and south, end of the stairway opening. Their bases are more simply executed than that of the newel post, having flattened bead and torus moldings. The necking is attenuated, and attached without interruption to tall square (in plan) blocks which receive the handrail and are topped by simple circular bosses, convex in profile. Like the newel post, these colonettes on the second storey are also set on square block plinths. There are pairs of delicate tapered balusters on each step supporting a molded rail, and five on the curtail step surrounding the newel post. All are slender in profile, with square chamfer-topped bases. The treads have rounded edges on the front and sides, where a wide moulding defines the skirt on the wall. Such a decorative stairway probably was not original to the carriage house. Probably it was installed by the Meers (J.D.C.) and indicates the very high quality of commercial millwork which was available prior to World War II. A section 2'10" x 4'5" of 6" floor boards in the southeast corner of the second storey hall differs from the 8" width of the rest of the hall flooring which strongly suggests that there once was a stairway in this location. If this was the case, the earlier staircase dated back to the carriage house period.

## **Second Storey**

The second storey, as it survives today, shows best the configuration of the building prior to the Meers alterations of the 1920's. All but the present southwest chamber existed at that time, although the room divisions almost certainly were different than they are today. All of the original, 8" wide yellow pine flooring survives, and is continuous from east to west. All of the shallow baseboards, which continue throughout the second storey, have ogee-moulded caps. The door-and-window facings vary throughout the second storey, probably because of economy in an area seen only by the family. Almost all of the doors have four panels and are ogee moulded. Almost certainly they originated in this building. If additional doors were required they were readily available from the burned Eastman building, next door. The high ceilings all follow the roof-slopes. The second storey almost certainly originally was intended as living quarters for the Eastman coachman, or for a "couple" and not for the storage of hay and other feed.

The master bedroom occupies the east end of the second storey, above the living room. The four recessed panels of the door to this room have heavier mouldings than those in the other rooms. Ogee mouldings frame the panels as well as the doorcase facings. It obviously is an exterior door, from this or another structure, which has

been relocated to its present site. The facings of the dormer window on the south wall are flat and untrimmed, with a torus-moulded board serving as the sill. A cyma reversa moulded board spans the width of the dormer space, below the projecting sill plate. The facing treatment on the later 6/1 windows on this wall replicates those on the first storey living room windows. Both replace the original 2-3-2/3 Queen Anne Revival sliding sash. The dormer on the east wall has similar facings but no sill.

The south chamber, previously an open porch as described from the ca. 1920 photograph of the building, has strip flooring running in a north-south direction. The flooring probably was the early porch decking. The base boards are low and ogee-capped. The door and window casings are similar and have the heavy cyma recta mouldings with reeded inner edge seen occasionally on the second storey. The doorway is the surviving entrance to the early second storey south porch. This room was enclosed during the time of the Meers' ownership (J.D.C.).

The northwest chamber is in the early loft and is entered through a modern five-panel door in an unmoulded case. There are paired 6/1 windows which have flat facings on the north wall and a single, 20-light rectangular window on the west. The latter has been described above.

## THE COTTAGE

On the west (rear) slope of the property, behind the carriage house, is a one-storey cottage, the origins of which are not known. As far as can be ascertained, the building was last used as an artist's studio, either by a friend of Molly King or by Molly herself. The building fell to disuse after Molly King's death. Amid the decay and debris are abandoned easels and picture scrap books, lending to the cottage the romantic air of an artist's treasured seclusion. Evidence of building materials taken from another structure and incorporated into the cottage lead the writer (SEB) to conjecture that it was either constructed or expanded soon after the 1904 fire which destroyed the Eastman house.

The building measures 18'2" × 12' and has an asymmetrical gable roof, the north slope being approximately half the depth of the south, and having a shallower pitch. The ridge runs west to east. The roof is covered with white asphalt shingles but may have had wooden shingles originally. Overhanging eaves on the sides and in the gable ends are faced with 5¾" fascia boards. These are painted white, as are the plain, untrimmed window and door casings. Natural stained wood shingles cover the building and have an exposure to the weather which varies between 5" and 7". The west end of the building is set into the hillside. At the east end of the building, the first storey extends approximately 3' beyond the basement wall plane, in the manner of a canopy. The concrete foundation and cellar reveal much of the cottage's history. The cellar, as mentioned above, is about three feet shorter at its east end than the upper part of the building. The cellar itself is divided into north and south parts by the remains of a crudely wrought concrete foundation wall which is placed about 7' south of the north foundation wall. The equally crude north foundation wall extends up to the sill. That part of the west foundation wall, which extends north of the dividing wall, also extends up to the sill. The south foundation wall and the south part of the west foundation wall extend only up to grade. The floor joists are divided above the east-west median wall. It is obvious that the original building was much smaller and extended only from the north foundation wall to the median wall and that, originally, there was no east projection. Two of the beams are charred, but there is no other evidence of fire damage, indicating their re-use from another

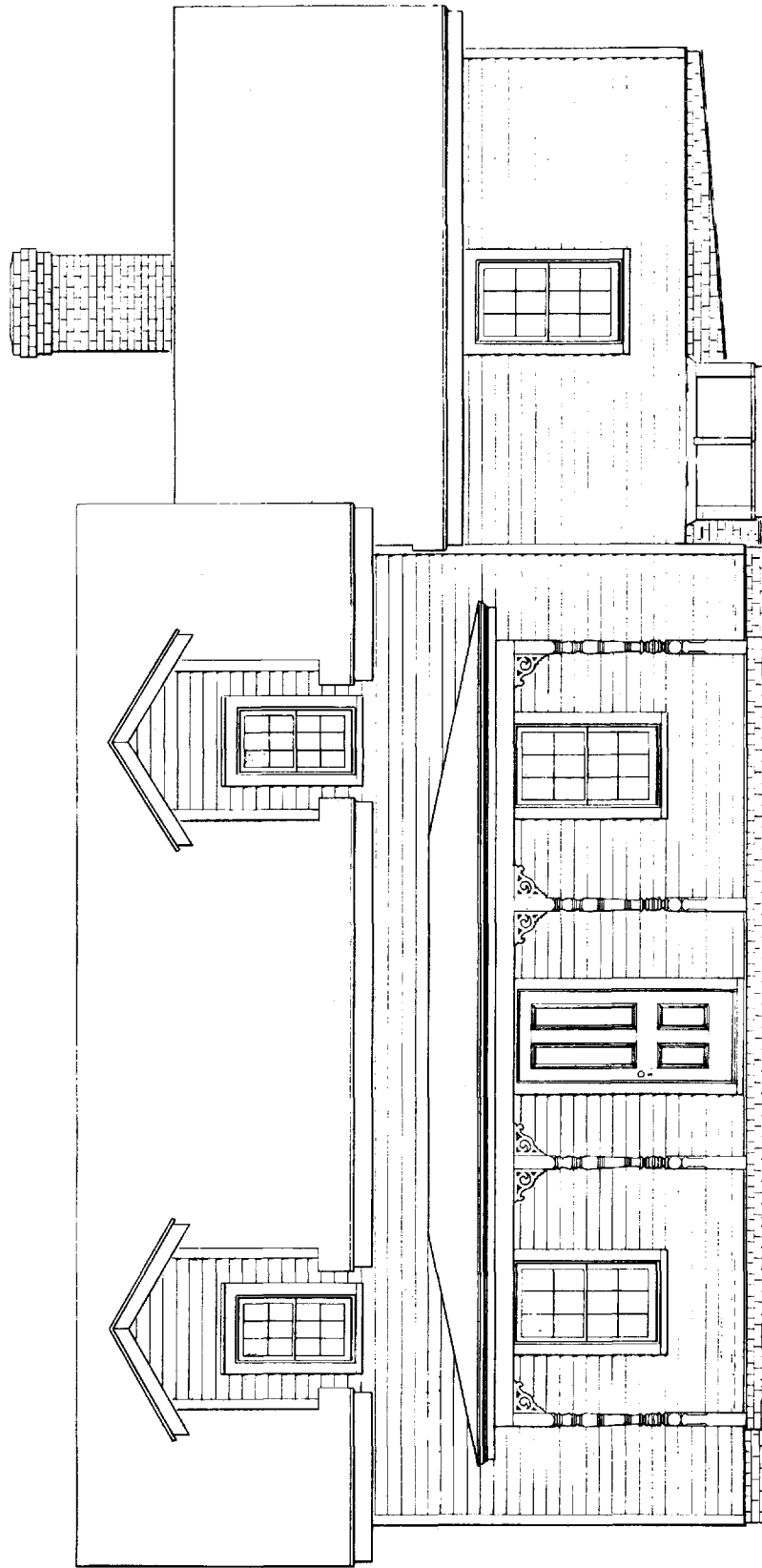
building. On this basis, the north and south roof slopes were symmetrical, originally. The use of this originally much smaller building cannot even be conjectured. It may have been a potting shed.

The type of windows and their haphazard arrangement suggest amateur construction, especially in the case of the later, south half of the building. Three rectangular windows on the south elevation are set horizontally, in a series across the top of the wall, approximately 5 $\frac{1}{4}$ " below the line of the eaves. The openings are 4' wide  $\times$  2' tall, have plain 1 $\frac{3}{4}$ " wide facing boards and share a 1" projecting sill with a cavetto moulding strip attached to the underside. The central window is a single fixed pane. The two flanking windows are awning sash. All have a 2-3-2/3 sash arrangement. They are identical to the windows seen on the second storey, south elevation wall of the carriage house in the circa 1950 photograph. Most likely they were removed to the cottage when the existing 6/6 double hung sash windows were installed on the carriage house, sometime after 1950.

A large, 3'8 $\frac{1}{2}$ "  $\times$  4'1 $\frac{1}{2}$ ", 11-light window dominates the south side of the east gable end. The glazing is patterned in a grid with four fixed panes across the bottom and top and three on the sides, surrounding a single-pane casement window in its own wooden frame at the center. There is a single bay shed dormer on the north roof slope which retains its working louvered shutters, although the window sash are no longer in place. Under the eaves, at the east end of this wall, is a 6-light awning sash.

Access to the first storey of the cottage is gained on the west elevation through a five-panel wooden door, located off center to the north. Vertical 2"  $\times$  4" posts frame this storey and are on 2'5" centers. The roof rafters, also 2"  $\times$  4", vary from 1'7" to 2'1 $\frac{1}{2}$ " on center. The interior space is 7'2" high under the peak of the roof. The 2 $\frac{1}{2}$ " wide strip hardwood floor boards run east to west. The wall and ceiling surfaces are plasterboard. On the south wall, where the plasterboard has fallen away, are sections of paneled doors with ogee mouldings which were installed as sheathing, to which the exterior wood shingles were attached. A full 4-panel ogee-moulded door has also been re-used, to provide an open closet area in the northwest corner of the room. These were obviously removed from another building and installed here. These elegant doors, together with the charred cellar framing, suggest re-used materials from the Frederick Eastman mansion which burned in 1904. If this conjecture is correct it suggests that the earlier, northern part of the cottage may have been standing at that time.

The cottage is covered by the preservation covenants for the Frederick Eastman Carriage House. While the current owners have necessarily turned their efforts and attention to restoring the residence, it is hoped that the cottage will be repaired for the 1988 House Tour.



Eastman Hicks-Marino Stable, ca. 1870, as restored 1985-86. North elevation.  
Drawn by John R. Stevens

**EASTMAN AND HICKS-MARINO STABLE**  
**17 Hicks Street (Circa 1870)**  
**Residence of Ms. Jacque Lynn de Godt**

**HISTORICAL BACKGROUND**

The house at #17 Hicks Street started life as a barn built about 1870. Its title chain was hard to trace because of the realty-accumulating activities of Frederick M. Eastman, Benjamin D. Hicks and Benjamin F. Speedling in this area. All of these men at one time or another owned large parcels of land which included the site of the present #17 Hicks Street. A map (Queens County File #568, filed June 27, 1872, shows this site as a proposed development of 25 × 100' lots extending west of Hicks Street and bounded by Mott Avenue, West Shore Road and Old Northern Boulevard. However, buildings were standing on some of the lots. During the period 1897 to 1906, Benjamin F. Speedling collected parcels of land as follows:

1897: From Benjamin D. Hicks (Queens County Liber 1163 of Deeds, pg. 127)

1899: From Frederick M. Eastman (Nassau County Liber 23 of Deeds, pg. 196)

1902: From Benjamin D. Hicks (Nassau County Liber 23 of Deeds, pg. 196)

1906: From Patrick Coughlin (Nassau County Liber 121 of Deeds, pg. 206)

We do not know which of these parcels included the barn, which is the subject of this article. In 1907, Benjamin F. Speedling sold the entire parcel to Alice Hicks submerging the identity of the building even more completely (Nassau County Liber 175 of Deeds, pg. 475). In 1914 Frederick C. Hicks sold the parcel to Charles C. Woodin (Nassau County Liber 267 of Deeds, pg. 149). In 1917 Charles C. Woodin conveyed part of the holding to Annie W. Woodin (Nassau County Liber 476 of Deeds, pg. 74), and part to Ethel W. Skidmore, both of whom built houses on this site facing Woodin Street (later Mott Avenue) west of Short Street (later Hicks Street). In 1928 Ethel W. Skidmore sold her parcel to Joseph Marino (Nassau County Liber 1369 of Deeds, pg. 412) and, in the same year, as the executrix of Annie W. Woodin, also sold the balance of the parcel to Joseph Marino (Nassau County Liber 1369 of Deeds, pg. 18). In 1944 Joseph Marino sold part of the parcel to Carl Carlson (Nassau County Liber 2736 of Deeds, pg. 463) and, in 1947, Nora Marino sold the balance, including the subject building, to Joseph Yakkey (Nassau County Liber 2786 of Deeds, pg. 463). Almost immediately (1947) Joseph Yakkey conveyed the premises to Victoria Mary Yakkey (Nassau County Liber 3280 of Deeds, pg. 242). In the following year (1948) the State of New York acquired part of the property (Nassau County Liber 3514 of Deeds, pg. 380) for the relocation of Route 25-A and the construction of the North Hempstead Overpass. This involved the relocation of this part of Mott Avenue to the south and the demolition of the Woodin and Skidmore houses already mentioned. In 1966 Aida Yakkey conveyed the property, including the #17 Hicks Street house, to Joseph A. Sasso (Nassau County Liber 7530 of Deeds, pg. 339) and in 1980 James A. Sasso sold the premises to David Beegel (Nassau County Liber 9255 of Deeds, pg. 496). In 1984 David and Helen Beegel sold the property to the Roslyn Preservation Corporation (Nassau County Liber 9553 of Deeds, pg. 396) and, in the following year, (May 1st, 1985), the Roslyn Preservation Corporation sold the property to William J. Johnston and Michael Byrne, Jr., under the provisions of an architectural restoration and preservation covenant.

Examination of some of the published maps covering this area fails to demonstrate the identity of the builder of the barn at #17 Hicks Street. The

Eastman and Hicks Development Map, cited above and published in 1872, shows the district divided into 25' × 100' lots but no buildings are indicated. However, some buildings were standing at the time. The Beers-Comstock Map (1873) shows the location of Mott Avenue and Hicks Street as proposed, unnamed streets. There is only one building in the vicinity, the Henry W. Eastman Tenant House, which still stands near the corner of West Shore Road and Mott Avenue. The Sanborn Atlases of Roslyn for 1886, 1893 and 1902 do not show this part of Roslyn. The 1908 Sanborn Atlas identifies the subject as a 1½-storey “stable” having a “shingled roof.” The 1908 Sanborn Atlas also establishes that the stable was part of a parcel which included a large house (the Woodin house) in the northwest corner of the parcel, which faced the original location of Mott Avenue, and a smaller, 2-storey, house in the southeast corner, which is the present #15 Hicks Street. #17 Hicks Street, the stable, is west and slightly to the south of #15. #15 Hicks Street is identified on the 1908 Sanborn Map as #103 Hicks Street. The present #17 is identified as #103½, which identifies it as a part of the same parcel. In other words, in 1908 the present #17 Hicks Street was the stable for the present #15 Hicks Street and was larger than #15 Hicks Street.

The Belcher-Hyde Map (1914) shows the present #15 Hicks Street which is labelled “Seaman.” As is usual with the Belcher-Hyde maps, no outbuildings are shown. The 1920 Sanborn Map is much the same as the 1908 except that a large house has been constructed at the corner of Hicks Street and Mott Avenue, which faces Hicks Street. This house is labelled “Skidmore” in pencil. The large house at the northwest corner of the parcel, which was seen in the 1908 Sanborn Map, is labelled “Woodin” in pencil, on the copy of the 1920 Sanborn Map used in this study. The 1920 Sanborn Map labels the structure we know today as #17 Hicks Street as a 1½-storey “auto” having a shingle roof. The 1931 Sanborn Map identifies the present #17 Hicks Street as a 1½-storey shingle-roofed “accessory” building of #15 Hicks Street, the house marked “Seaman” in the 1914 Belcher-Hyde Atlas. The shingle roofs identified in the 1908, 1920 and 1931 Sanborn Maps are wooden shingles as a different symbol was used for the identification of “composition” roofs. Two additional “accessory” buildings to #15 Hicks Street are shown on the 1931 Sanborn Map for the first time. These are the single storey garage which still stands south of #15 Hicks Street and a large single-storey shed, open on its east front, which was sited to the northwest of the present #17 Hicks Street and which no longer stands. Again, #15 Hicks Street is identified as structure #103 on Hicks Street; the garage as #103½; the present #17 Hicks Street, by this time probably an auto repair shop, as #103⅓ and the now missing open-faced shed as #103¼. All of these were considered parts of the same premises of which the present #15 Hicks Street was the residence. The “Woodin House,” the “Skidmore House,” and the open-front shed (#103¼ Hicks Street) all were demolished in 1948 when the North Hempstead Overpass was constructed.

## ARCHITECTURAL HISTORY

The present house obviously was built as a 1½-storey barn circa 1870. Since the property was owned by Frederick M. Eastman at that time, we must assume that he built it, or caused it to be built. Probably it was built as the barn for the house which stood to its northwest, facing Mott Avenue, which was identified above as having been acquired by Charles C. Woodin in 1914, and which no longer stands.

The barn had a gable-ended roof, the ridge of which extended from east to west. The building was 3 frames wide and faced north. It was built upon a brick



foundation, but had no cellar. Because the grade extended downhill from the southeast, the foundation extended higher on the south and east fronts than it did on the north and west. The east foundation wall was "stepped" to keep its top above the grade. As noted on the Sanborn Maps, the roof originally was shingled. These shingles survived, in a badly rotted state, beneath layers of composition shingles, until the time of the restoration. The sides of the barn were sheathed with vertical boards of poor quality which varied between 6 and 8 inches in width. Most were 7½" wide. There was no evidence there ever had been battens covering the joints. At some point in its history, the vertical boarding was given a single coat of pea green paint. In these respects it resembled the Samuel Dugan, Jr. Carpentry Shop (TG 1968-69, TG 1986), the first vertically boarded floor of which was known to have been built in 1888. The barn at #17 Hicks Street had an opening for doors which filled the north central frame. There were loading bays in the east and west gable fields and, probably, over the north doorway. There were openings in the brick foundation for two windows in the south facade and two in the east. There may have been windows in the east openings originally. Probably the barn had a wooden main floor, although this did not survive. However, the original 8" wide yellow pine flooring did survive in the loft.

The barn continued in this form until at least 1908 (Sanborn Map). By this time it had developed a proprietary connection with the house now standing at #15 Hicks Street. Since that house was much smaller and later in construction date than the subject barn, we may consider that the latter was used, at least in part, commercially, as for a small livery stable. At some time between 1908 and 1920 (Sanborn Map) the barn was converted to a garage. The barn door opening in the north central frame was extended to fill the west frame of the north facade. To do this, it was necessary to remove the 4" x 6" stud between the north central and northwest frames. To support the new, double-sized opening a pair of 2" x 8" boards were doubled to make a 4" x 8" beam and inserted in notches in the 4" x 6" northwest corner post and the surviving 4" x 6" stud flanking the east end of the new door opening. To complete the garage conversion, a low brick foundation wall was extended from this stud to the south brick foundation and a concrete slab poured to occupy the two-thirds of the floor area which extended south of the new double doorway.

The building continued to serve as a residential garage, or more likely an automotive repair shop, at least until 1931 (Sanborn Map). In 1931 it still had a wood shingled roof and probably its vertical board siding remained uncovered. Since Joseph Marino acquired the property in 1928 it is likely that he converted the former barn into a house in 1931 or shortly thereafter. To achieve this, vertically placed 2" x 4" studs were set between the posts so that plaster board could be nailed to them, on the interior, which was partitioned into rooms. A pair of gable-ended 6/1 dormer windows were set in the north roof slope to provide more space and light in two of the three bedrooms. A shed dormer was placed in the southwest corner to permit the installation of a bathroom. The garage doorway was walled up and two 6/2 windows were inserted in the principal (north) front directly beneath the two newly installed north dormer windows. Window openings also were installed in the east and west gable-field loading bays. Additional windows were installed in the east and south walls. Those in the east wall may have been present in the original barn. Those in the south wall were not original as the brick foundation wall was "broken out" to accommodate them. While the window sash varied from 6/6 to 1/1, the window facings were consistently plain boards with square sills and simple drip caps.

Similar plain boards were used for the eave trim and corner boards. An enclosed gable-ended porch was constructed between the two north windows to provide for an entry. This was glazed with two 4-light storm sash, above solid side railings. There were 2-light side lights on each side of the porch doorway. Inside the front doorway a staircase was constructed, in the living room, to provide access to the second storey. There were two rooms on the ground floor; a living room which had a shallow arch extending from east to west mid-way in its north-south dimension, to provide support to the floor joists above. Later on the archway was filled in to provide for a bedroom in the southeast corner. A large kitchen was placed to the west of the stairway, in which a space heater was located. There was no cellar and no central heating. A brick chimney was constructed to provide a flue for the space heater.

On the exterior, the original wooden roof shingles were covered with asphalt strip shingles. In a similar manner the exterior vertical boarding was covered with a layer of waterproof paper and then sheathed with Johns-Manville asphalt sheathing in a simulated brick pattern. Discussion with the Johns-Manville archivist, in Denver, Colorado, disclosed that asphalt siding in the brick pattern was available in the northeast beginning in the early 1920's. He added that it often was referred to as "slum board." Apparently the converted barn did not provide enough space for the residents and, shortly after the conversion, a large, ungainly single storey wing with an almost flat shed-roof, was constructed to the west of the kitchen. There may previously have been an open porch in this location as there was a surviving, doorless, double doorway in the west kitchen wall which may have been fitted with a pair of French doors. The new wing had a full cellar constructed with concrete block walls. In the east cellar wall, the original brick foundation wall was supported in some way while the new cellar was excavated and a new concrete block wall constructed beneath the original brick west foundation wall. Over the years a second layer of asphalt strip shingles was applied over the Johns-Manville brick pattern and, finally, a layer of "electric blue" asbestos shingles was applied over the second layer of asphalt. Notwithstanding the three protective layers the building had deteriorated badly by the time it was acquired by the Roslyn Preservation Corporation in 1984. Much of the original vertical boarding had rotted and the original roof shingles also had rotted and the roof sagged. Some of the main floor joists also had rotted producing collapse of the floor in the first floor southeast bedroom. Because of the relocation of this part of Mott Avenue to the south, during the construction of the North Hempstead Overpass in 1947, and its upward regrading to provide access to the new Route 25-A, the grade north of the house was increased considerably. Since there always had been a downhill slope from the south and east, the house became trapped in a narrow valley into which there was considerable erosion. This rapidly brought the grade above the foundation tops along the north and west and produced rotting of several of the main floor joists with their ultimate collapse. Concrete cuffs were laid outside the north and west asbestos sheathing, in an effort to protect the sills and studs but, as usual, only trapped the moisture. The rotted ends were supported, in the cellar area, by wooden lolly columns. In the original building, as in the collapsed floors of the southeast chamber, a new plywood floor, supported by 2×4's, was simply laid over the displaced floor.

## **STRUCTURE AND FRAMING**

The original barn has 4" × 6" corner posts. Interposed between these, on the north and south, are two similar posts, all set about 9½' apart. All eight posts extend up to the 3" × 3" roof plates. The four pairs of posts are connected from north to

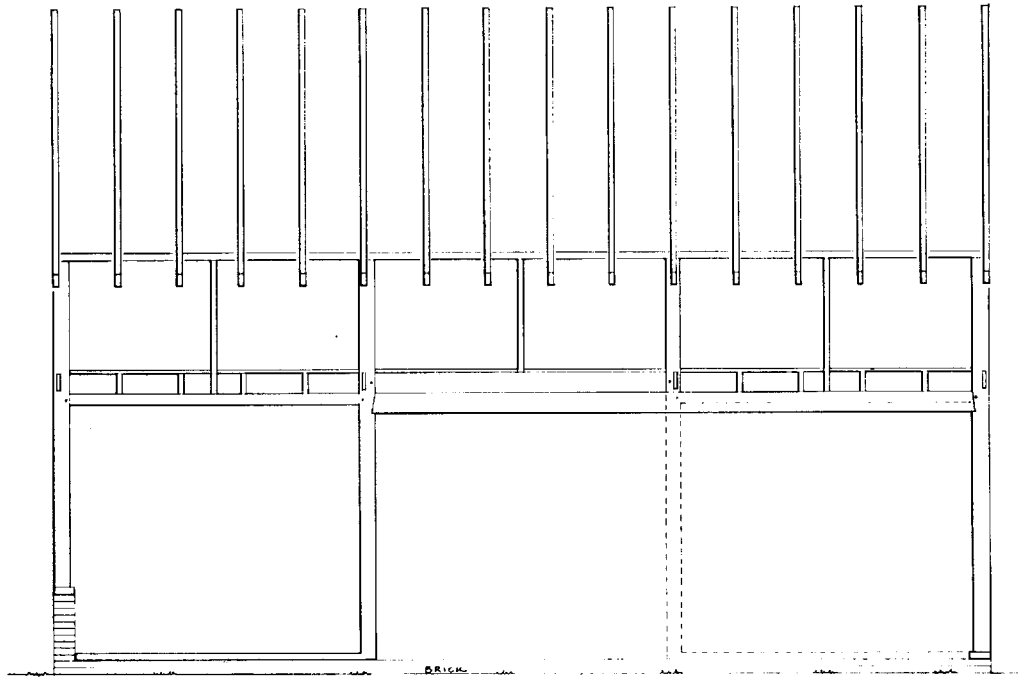
south, at the second storey level, to form four sets of "bents" all fastened with mortise-and-tenon joinery. The bents are connected, from east to west, at the second storey level by 4" x 4" spandrel girts, also attached by mortise-and-tenon joinery. The exception to this arrangement was the 4" x 6" lintel which was attached by mortise-and-tenon joints above the north central doorway. The loft floor joists, which are 2" x 8" and set on 24" centers, are placed above them. The loft flooring is 8" wide yellow pine. All of the original framing has survived and is consistent with the local joinery of 1870. The 4" x 6" intermediary post which was placed 9½' east of the northwest corner post has been removed. As mentioned above, the intermediary post was removed when the barn was converted to a garage and the doorway, which occupied the north central frame, was extended to occupy the north central and northwest frames. This new "lintel" was formed by placing a pair of 2x8"s side by side and placing the extremities of this contrived 4" x 8" into notches in the northwest corner post and the northeast intermediary post, just below the original 4" x 6" north central doorway lintel. There are 2" x 4" diagonal wind braces on all sides except the north. In the east and west walls of the barn there are horizontal 2" x 4" stringers; two levels at the west end, but only one at the east because of the higher grade and higher foundation. The vertical board exterior sheathing is nailed to these horizontal members. The vertical boards are mostly 7½" wide. There is no evidence of exterior battens, perhaps because the vertical boarding is too narrow. For comparison, the Kirby-Sammis Kitchen (TG 1986) and the Kirby Storehouse Privy (TG 1986), both of which were not battened originally, had 9¾" wide vertical boarding. The Kirby Tenant House (TG 1979-80), which was always battened, had 9" and 10" vertical siding. The battened East Toll Gate House (TG 1976-77; 1982-83) has 9½" vertical boards and the Jerusha Dewey Stable (TG 1978-79; 1980-81) has 11" wide battened vertical siding. As pointed out above, the barn rests upon an original brick foundation, set in common bond. The east and south foundation walls are higher than the others because of the higher grade. The two first floor windows in the south wall are not original to the barn as the brick foundation was broken out to accommodate them. However, they could have been inserted fairly early, i.e., when the barn was converted to a garage between 1908 and 1920.

Interposed between the corner posts and the intermediary posts are full sized 2" x 4" studs set on 24" centers. These are not original to the building and probably were installed during the garage conversion, so that interior sheathing could be nailed to them. There are more modern 2" x 4" studs filling the garage doorway, which date from the conversion of the garage to a house, sometime after 1930.

The second storey of the original barn was a loft, which had north and south knee walls and east and west gable field loading bays. The original 2" x 5" rafters survive, set on 24" centers. The rafter ends are mitered and butt-joined at the ridge. There is no ridge member. There are tie beams between the rafters, but these date from the earliest use of a loft ceiling. There is no evidence that any part of the building was ever plastered. Some of the original shingle lathe, with attached wooden shingles, survived until the restoration started. Actually, notwithstanding its very much altered appearance, a considerable part of the original barn survives. The survivals include almost all the original framing; the loft flooring and a considerable part of the original exterior boarding. While the latter was originally selected with an eye to economy and was not in the best of condition, the west exterior vertical boarding was sound enough that its retention, as an interior wall, was considered during the restoration.

## THE RESTORATION

The area in which the Eastman and Hicks-Marino Stable is located, i.e., between Old Northern Boulevard and Mott Avenue, and between West Shore Road and the Flower Hill line, consists of a number of artisans' houses, mostly of the late 19th century and early 20th century, although there are some earlier and some later. Many of the houses, while small, are architecturally picturesque; many have a view over Hempstead Harbor. When Frederick S. Copley, the architect of the Jerusha Dewey House (TG 1982-83) painted his romantic view of Roslyn and Hempstead Harbor, in 1857, he painted it from this spot. In 1907 several houses were moved into the district from the south side of Old Northern Boulevard when the New York and North Shore Traction Company widened the road. Over the years, the neighborhood has deteriorated, probably as the result of the building of the North Hempstead Overpass and the very considerable increase in traffic, especially truck traffic, along the West Shore Road, and Old Northern Boulevard. During the past several decades many of the houses have deteriorated badly and some have been demolished. In 1961, when West Shore Road and Old Northern Boulevard were widened, several houses at this intersection were demolished, including the West Toll Gate House. The picturesque Henry W. Eastman Tenant Cottage, near the corner of Mott Avenue and West Shore Road, was scheduled for demolition but was relocated a short distance to the west by Nassau County, largely through the efforts of the Landmark Society, and later restored privately. However, two almost identical cottages were destroyed. Subsequently there were a number of assaults in which efforts were made to change the zoning to commercial. The Village Government was adamant in its determination to protect the district's residential zoning and, as the



Eastman Hicks-Marino Stable, ca. 1870. North elevation. Original framing as modified for conversion to garage ca. 1910.

Drawn by John R. Stevens

result of this new stability, efforts were made to rehabilitate some of the houses. Unfortunately, most of the work was done with no regard for the architectural quality of the houses. Some were so altered they were no longer recognizable as early buildings. A few new houses were built which, apart from their modest scale, had little positive relationship to the early houses of the neighborhood. Adoption of the Roslyn Village Historic District Law in 1979 has helped control inappropriate alteration. No plans for the construction of new houses have been submitted since the adoption of this Landmark Preservation Law.

Since 1979, the Roslyn Preservation Corporation, a not-for-profit revolving restoration fund, has been interested in acquiring and restoring some houses in this district to provide "pilot" examples of how the houses would look if properly restored. It was felt that the neighborhood was visually dramatic and many of the houses architecturally characterful and with the impossible escalation of real estate costs in established neighborhoods, this one with its small houses and small sites had considerable potential. #17 Hicks Street was one of the houses the Preservation Corporation was most interested in. Badly decayed and sagging in the bottom of a pit created by the relocation of Mott Avenue, and attracting attention because of its "electric blue" siding, it appeared to be the least promising of the neighborhood houses. It was felt that if this house could be made attractive and liveable, all of the district houses had restoration potential. Hicks Street, itself, had less decay than most of the area. It was a quiet cul-de-sac, which retained at least two virtually unaltered houses, plus another which was deformed mostly by the use of synthetic siding. It is the only street in Roslyn which retains its original cobblestone surface. At that time #17 Hicks Street was not known to have been a barn originally and, on the basis of its profile, was considered to date from quite early in the 19th century.

The services of John Stevens were retained to develop a restoration plan. Area stripping disclosed significant rot along the north and west fronts. It was recognized that the building had started out as a utilitarian barn of later date than originally conjectured. It also was recognized that deep under many layers of accretions the original building survived in large part intact. It was further recognized that the future of the structure was as a house as there was little use for a barn in the neighborhood. If its future was to continue as a residence, it was felt it must be as attractive a one as possible. It was further understood that, to achieve these aims, the synthetic siding must be removed and the extremely awkward west wing, the most recent part of the structure, must be redesigned and rebuilt. In his plans Mr. Stevens retained all of the structure of the original barn which had survived as well as most of the major characteristics of the house which had been created from the original building in the early 1930's. The door and window placement remained, as did the interior divisions and the placement of the interior stairway. Since the "as-found" sash varied from 1/1 to 6/6, all were to be replaced with 6/1. The dormer window cases were raised slightly for better appearance. The exterior door and window cases were to be plain narrow boards with simple drip caps. The corner boards and eave trim were to remain essentially the same as in the 1930's house. The original brick foundation was retained, but raised several courses along the north and west fronts so that the new sills would be well above the grade. The existing, glazed front porch was to be rebuilt in a more stable, more conventional manner. A new single storey, gabled-ended west wing was designed which would harmonize with the profiles of the original barn and which would utilize the existing concrete block foundation. Several courses of brickwork were to be added above the existing concrete block foundation so that only brick would be visible above grade. This change would be

cosmetically appropriate and would place the new wooden sills well above the grade. The new wing was to have an appropriate new chimney of its own. The three-section, 9/9 window unit removed from the north wing of the Obadiah Washington Valentine House (TG 1985–86) in 1984 was to be installed in the west wall of the new wing. The roof of the original barn was to be stripped down to its rafters and re-sheathed with exterior plywood. This was to be covered with a layer of waterproof paper and then finished with dark gray or black asphalt strip shingles. The roof of the new wing was to conform.

Since the original exterior vertical boarding of the barn was rotted in some places and split in others, it was decided to repair this, cover it with a layer of waterproof paper, and then sheath the structure with clapboards having an exposure of 5½" to 6". It was considered that by so doing the remaining structure of the barn would be preserved and the superficial aspect of the early 1930's residential conversion would be completed as though it had been done well, instead of badly, at the time of construction. The restored barn, with its new wing, was to be painted entirely white except for dark green shutters. Proper restoration would be assured through the use of the Preservation Corporation's usual restoration covenants.

At this point two young men, William J. Johnston and Michael Byrne, Jr., approached the Preservation Corporation and proposed to buy the house, which they planned to restore themselves in accordance with the Preservation Corporation's covenants and John Stevens' elevations and floor plan. They appeared to be well equipped to do this, as Mr. Byrne was a carpenter and Mr. Johnston was a plumber. They requested modification of the drawings as follows:

1. Elimination of the 1930's chimney as it could not be used for a furnace flue and there would be no need for it in the new kitchen.
2. Removal of a new, small, angled window in the west wall of the barn, above the roof line of the new wing.
3. Permission to construct a traditional, open porch along the north front of the barn, in place of rebuilding the early 1930's enclosed front porch.
4. Replacement of the 6/1 sash with 6/6 sash.

These changes were all acceptable and were agreed to. Mr. Stevens designed a traditional hipped roof front porch using four turned columns from the Preservation Corporation's stockpile. These came from a demolished house owned by James K. Davis and later owned by and demolished by the late Childs Frick during the 1970's. This house stood immediately to the west of the Tappan-Johnson House (TG 1981–82). Appropriate new sawn porch post brackets were to be installed in accordance with John Stevens' specifications. The new porch was to have a masonry deck floored with matching square bluestone flags. The four-panel ogee-moulded front door was copied from one, found in a house on East Street, in the Roslyn Preservation Corporation's stock-pile.

Interior covenanted specifications were less detailed, apart from the requirement that Mr. Stevens' floor plan be retained and that flat door-and window-facings of the late 19th–early 20th centuries be utilized. The new stairway is in the same location as the earliest residential stairway. Its railing comes from the Preservation Corporation's stockpile.

The restoration has been completed according to specification, apart from the scroll-work porch brackets which have yet to be installed. In September, 1986, it was purchased by Jacqueline de Godt for use as her residence. In comparison with its "as found" condition, the restoration has been a major success. From the worst

house in its neighborhood, it surely has become the best. The quality of its restoration has assuredly enriched Hicks Street and has favorably influenced the restoration of #15 Hicks Street which was carried on concurrently. It is anticipated that the restoration standards employed on the Eastman & Hicks-Marino Stable will favorably influence the restoration procedures on other houses in the neighborhood which are scheduled for restoration, as #11, #13 and #21 Layton Street and #1125 Old Northern Boulevard, the latter house by the Roslyn Preservation Corporation.



Smith Hegeman House, ca. 1845  
Drawn by Guy Ladd Frost, A.I.A.



**THE SMITH-HEGEMAN HOUSE (Circa 1845)**  
**198 Main Street, Roslyn**  
**Residence of Mr. and Mrs. P. B. Minkoff**

**HISTORICAL BACKGROUND**

The Smith-Hegeman House (Circa 1845) and the James Sexton House (Circa 1849) (TG 1974–75) were moved to their present Main Street locations during the summer of 1972. Before the move, they stood side by side on small East Broadway properties whose ownerships have been interconnected throughout the 19th and 20th centuries. The Smith-Hegeman House was exhibited on the Landmark Society's House Tours in 1974 and 1975.

In 1813 the entire plot, with an 86' frontage on East Broadway, was conveyed by Adam and Jane Tredwell to Jacobus Monfort, Joseph Hegeman and Nina Onderdonk, in trust for the Dutch Reformed Congregations of Oyster Bay and North Hempstead. In 1835 the trustees sold the parcel to William Hicks. (See Tour Guide 1970–71—Anderis Onderdonk.) In 1838 Hicks transferred the land to John R. Schenck, who then owned land on both of East Broadway near its intersection with the Flushing–North Hempstead Turnpike. There were no known buildings on the parcel when it was bought by John Schenck. As a footnote, about this time Schenck built his handsome Greek Revival style mansion which stood at the east side of the intersection, looking down the Turnpike, where M. Grella's Mobil station now stands. The Schenck mansion was one of the two highly fashionable temple-porticoed Greek Revival houses in town, the other belonging to Captain Jacob M. Kirby at the intersection of Main Street and East Broadway, at "Kirby's Corners." These two were among the grandest houses in Roslyn at mid-century.

The Smith-Hegeman House, the earliest one on the property, appears to date around 1840 and was built by Captain James W. Smith, the local tailor and commanding officer of the Hempstead Harbor Militia in the War of 1812. Captain Smith had built a house in 1836 at 106 Main Street (Tour Guide 1973–74/1984/85) but in 1840 he declared bankruptcy and in 1845 was forced to move from the Main Street house when his son-in-law and apprentice, Jacob Dillingham, who had acquired the house, sold it to Charles Baxter. Francis Skillman's account of people, houses and events in Roslyn during the early 19th century states that when Captain Smith lost his house "he then built another opposite the Presbyterian Church." Captain Smith never owned the East Broadway land, renting from John Schenck. In 1846 Schenck sold the 35' front section of land containing this house to Peter Wood, although there is no indication that Peter Wood ever lived there. In 1855 Ann Dillingham Smith, Captain Smith's wife, purchased a building lot from James Losee at 145 East Broadway (Tour Guide 1963–64). There the Smiths built a third house, the Smith-Valentine House, which still stands, little changed, immediately south of the James K. Davis house. Shortly after Captain Smith built his Main Street house, he sold a small house next to it to Daniel Hegeman, a tinsmith, who is recorded in 1859 as keeping shop in two small buildings on the Mill dam. When Smith moved out of his first East Broadway house, Daniel Hegeman took over the cottage, eventually purchasing it from Peter Wood in 1867 (Queens County, Liber 255 of Deeds, Pg. 57). Daniel Hegeman died in 1867, leaving the house to his wife. It remained in the Hegeman family until 1899 when his grandson, also named Daniel, sold it to Arrinda W. Smith (Nassau County, Liber 7 of Deeds, Pg. 135). Between 1904 and 1918 the house was owned by the Roslyn Savings Bank, Jacob H. Levin and George H. Desson, a butcher. In 1918

Desson sold the property to Vincenzo Teolis. In 1923 Vincenzo Teolis bought the second house built on the original 86' plot, the Sexton House (Circa 1849) (TG 1974). Both houses remained in the Teolis family from 1923 until 1970, when Joseph L. Teolis sold them to the Roslyn Savings Bank.

For about 50 years the Hegeman and Sexton houses were combined into a single unit by means of building a connecting structure filling in approximately ten feet between them. The two houses were divided into three residential units and a store; a one-storey barber shop was added to the east front of the Smith-Hegeman House. Each house stood upon a rubble foundation, brick from the grade to the sill, which, because of the steepness of the grade, provided for a basement storey which was fully above grade at the rear of each house. In conformity with local practice, the above-grade west wall of each house was clapboarded down to the level of the basement floor. Each of the ground floors included the original kitchens and on the east, below grade, there were small rooms across the front of both houses which were intended to serve as root cellars. This arrangement helped keep the remainder of the basement storeys dry and free of condensate. A two-panel "Treasury of Atreus" Greek Revival exterior door was found in use in the storeroom of the Smith-Hegeman root cellar and was assumed to be the original front door of that house.

In addition to the barbershop extension and the connecting structure, both houses had substantial one-storey additions along their west fronts and along the south front of the James Sexton house. Both had been shingled over the original clapboards and subsequently resheathed with composition shingles over the wood shingles. All these modifications occurred during the 20th century.

During the spring of 1972 both houses were donated, together with a small grant, to the Roslyn Preservation Corporation by the Roslyn Savings Bank. The bank needed the property for its plans to expand its parking lot, scooping out the side of the hill upon which the houses stood to gain level ground. Both houses were stripped of all later additions, including the connecting structure and the barber shop, and were moved to new foundations on Main Street on the grounds of the Warren Wilkey House (TG 1972-73; 79-80-81). These sites were selected not only to provide for the survival of the two houses but also to assure that the new sites could not be developed inappropriately at some future time. A recently discovered photograph taken around the turn of the century and now in the Local History Collection at the Bryant Library (#L-466) shows another gable-ended house near the present site of the Smith-Hegeman house. It is assumed that this is the Anthony Wilkey House (Circa 1825) which now stands at 208 East Broadway (see Warren S. Wilkey House, TG 1972-73; 79-80-81). Until the discovery of this photograph, it was not realized that at one time the Anthony and Warren Wilkey Houses stood side by side (TG Wilkey-Conklin 1984-85).

In contrast to their original sites at which the grade fell off rapidly to the west, the new sites are flat from the roadside for some distance to the west. At the rear of the flat grade there was an old stone retaining wall and from this point the grade rose rapidly to the west. Because of differences in the dimensions of the two houses and in the depth of the flat roadside areas, it was necessary to reverse their positions, placing the Sexton House to the north of the Wilkey House and the Hegeman House to its south. Both houses continue to face east as they did on their original East Broadway site. Because of the flat terrain it was necessary to sacrifice the original basement storey in order to keep the principal (east) facade in a proper relationship

to the grade. Each house was placed upon a somewhat higher brick-faced foundation to permit the use of larger cellar windows. Each house has been provided with a modern wing in order to provide more space and it was recognized that modification to the upper storey floor plan would be necessary to provide maximum use of space. Beyond these changes, major efforts were made to restore each house, especially its exterior configuration and interior detail, as carefully as possible. The restoration of both houses was completed in 1974. The architect of the restoration and relocation of both houses was Guy Ladd Frost, A.I.A., and the carpenters Steve Tlockowski and Edward Soukup. The Smith-Hegeman House was restored by the Roslyn Preservation Corporation and sold in 1976, under the provisions of an architectural preservation covenant, to Miss Elizabeth Brandl and Mary Ann Brandl. The Brandl sisters sold the house to the present owners in 1981.

## EXTERIOR

The Smith-Hegeman House as it stands today is a 1½ storey clapboarded, side hall, "Cape Cod" cottage, strongly Greek Revival in flavor, which stands upon a brickfaced foundation, with its roof ridge parallel to the road. The house is three bays wide by two bays deep. A gable-ended wing with a narrow porch has been added to the south of the original house. The wing is terminated at its south end by a gable-ended concrete block garage whose roof ridge is at right angles to the road. The garage was built in the early 1920's for the Warren Wilkey House (TG 1972-73). The original roof of the garage had fallen in and it was raised substantially in rebuilding so that its ridge would conform to the ridge height of the wing.

In examining the exterior of the restored Smith-Hegeman House it should be recalled that the entire main floor wall of the principal (east) facade had been removed to make way for the Teolis barbershop. However, considerable clues survived for restoration guidance. The 6/6 windows were placed beneath the surviving "eyebrow" windows. The plain surrounds with 1/8 inch interior beading and plain drip-caps were copied from surviving window surrounds. There were narrow strips of clapboards having 6" exposures surviving at each end of the second storey frieze and this exposure was duplicated from the surviving frieze mouldings down to the water table. The latter was reconstructed from the surviving water table on the other fronts. It is 5½" high and rectangular in cross section. The frieze itself is flush-boarded and its three-light "eyebrow" windows are set in surrounds consisting of simple beads. The frames are not rabbetted and the east "eyebrow" windows were never shuttered. The corner boards were reconstructed from surviving fragments. These are plain and face the east and west fronts only. The clapboards on all but the principal (east) facade have 8" exposure to the weather. Along the west front the clapboards continue all the way up to the eaves and include the three west "eyebrow" windows. These three-light window frames are rabbetted which suggests they were shuttered originally. All of the 6/6 windows now have appropriate two-panel, Tuscan moulded, shutters, two pairs being contemporary with the house. The remainder are new and were made on the job. The small one-storey projection at the rear is new and was added to provide part of the space required for a coat closet and a powder room. The eaves are close cropped. The gable-ended eaves are finished with a stepped fascia which is the only surviving example of this type in Roslyn. Much of the exterior sheathing and architectural detail was badly rotted and portions of the clapboards, window surrounds, corner boards and fascii required

replacement. However, in each instance the replacement was carefully copied from the original. The main floor 6/6 window in the north facade was inserted during the restoration to provide more light to the hall and stairway.

The chimney is in its original location but has been completely rebuilt. Its dimensions at the roof line were determined from a patch in that area. Its projection above the ridge, bevelled bonding and projection of the three upper courses which form the chimney cap all were copied from the Captain George Punderson Hawkins House in East Setauket which strongly resembles the Smith-Hegeman House.

The elaborate porch and doorway are almost entirely conjectural as not even the doorway frame had survived, although the architectural quality of the frieze, the gable fascii and the interior detail all suggested that the porch also would have been qualitative. In addition, the elegant doorway of the earlier Smith House at 106 Main Street (see James and William Smith House—TG 1973–74; 1984–85) suggested that Captain James Smith's aspirations for the Smith-Hegeman House would have been for the grand effect. The front door is the one found in the root cellar and was assumed to be the original front door of the house which had been relocated when the barber shop was added. The two raised panels of the door utilize concave bevels and are trimmed with Tuscan mouldings. The 36" door was sufficiently wide in relation to the hallway to preclude the use of side lights and too tall to permit the insertion of a transom. The brass knocker engraved "Hegeman" is an early 20th century ("Colonial Revival") reproduction. Many of the original design survive in Albany. At least one survives in Roslyn, on the front door of the O. W. Valentine House (TG 1962–63; 1971–72; 1985–86). The present doorway was derived from combining elements of the doorway and porch of the Captain George Punderson Hawkins House in East Setauket and drawings of porches shown in Plates 74, 82 and 141 of Carl F. Schmidt's "Greek Revival Details" (Scottsville, N.Y. 1968). The door surround is trimmed with Tuscan mouldings and flanked by paired stepped pilasters based upon plain plinths and terminated by Tuscan moulded capitals. The piers at the front of the porch match the pilasters and support an entablature which is capped by a Tuscan moulded cornice beneath a shallow hipped roof.

## INTERIOR

The interior of the front door is panelled but untrimmed. Its lock and brass hardware are not original but of the period and conform precisely to the paint markings. The surround is crosssetted and employs Tuscan mouldings to conform to the design of the rear doorway, part of which had survived incorporated in the inner hall wall which had been relocated. When this wall was returned to its original position during the restoration the submerged surround was identified and is now incorporated in the powder room doorway. The door of this room also is two-panelled and Tuscan moulded. It is original to the house but not in this location. The closet next to the powder room also utilizes a two-panel Tuscan moulded door from the Landmark Society's collection. Both doors have been fitted with mid-century rectangular rim locks and contemporary brass hardware, as have all the first floor interior doors. The baseboards are stepped and are capped with Tuscan mouldings. The original walnut stairrail has survived. Its railing is circular in cross section and has the urn-turned balusters common in Roslyn during the second quarter of the 19th century. The newel post also is turned and is the late Sheraton type frequently encountered during this period. The stairrail has been lengthened slightly at its upper extremity to accommodate to changes in the second storey floor plan. The added rail and balusters come from the Roslyn Preservation Corporation's stockpile

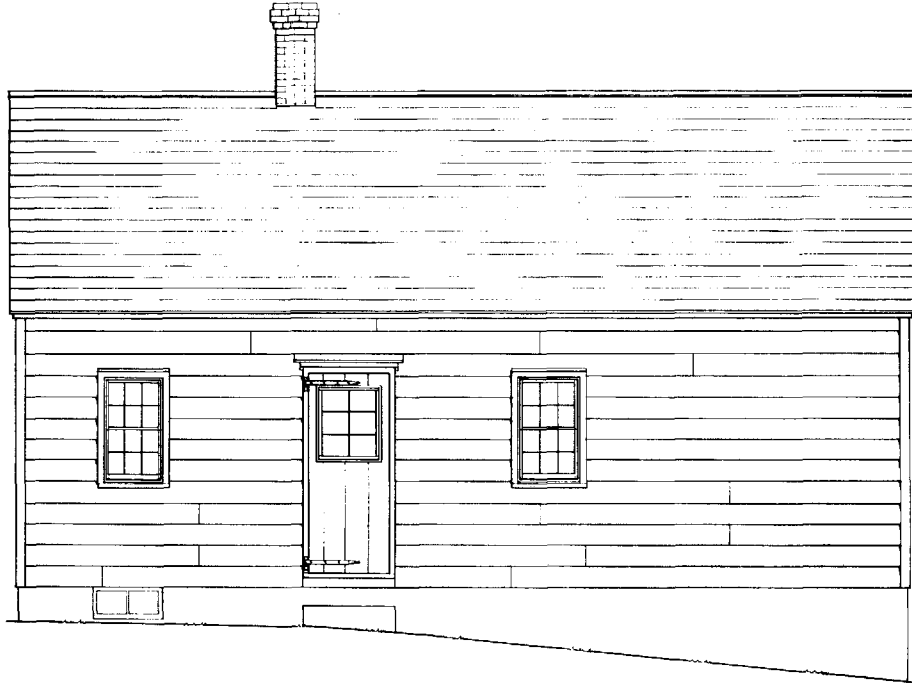
and almost match the original. The panelled wall beneath the stairway was never moulded and the stiles are very slightly bevelled along their interior edges. The window surrounds are stepped and trimmed with Tuscan mouldings. The hall and living room floors both retain their original long leaf yellow pine boards.

The living room originally was divided into small front and back parlors. The dividing wall was missing when the house was relocated and has not been replaced. Similarly the original fireplace and chimney were in their present locations as established by a hearth patch in the floor and ceiling and roof patches. The entire chimney and fireplace had been removed and a new interior chimney constructed in the northwest corner of the present living room. When this later chimney was removed part of the cross-topped Tuscan moulded surround of a window was found, including a Tuscan moulded panel beneath the sash. On the basis of this discovery all the living room doorways and windows were constructed with cross-topped Tuscan moulded surrounds and Tuscan moulded panels were placed beneath the window sash. The sections of original mouldings, panel, etc. have all been incorporated into the four living room window surrounds. The same type of doorway and window finish has been followed in the dining room, even though this is a completely new room in the 1972 wing. The living room and dining room doors all are of the single faced, 6-panel, Tuscan moulded type. None is original to the house but all are in period with it and fitted with appropriate hardware. The doors are from the Preservation Corporation's stockpile and originated in a demolished house in Rye, New York. The window latches on the 6/6 windows all are modern ones made in England. However, they follow the pattern of those used in New York during the middle quarters of the 19th century. The baseboards in both dining and living rooms match the stepped Tuscan moulded hall and stairway baseboards. All but the dining room baseboards are original to the house. The front and back kitchen doors are period, 6-panel, Tuscan moulded doors whose four upper panels have been replaced with glazing in the traditional manner.

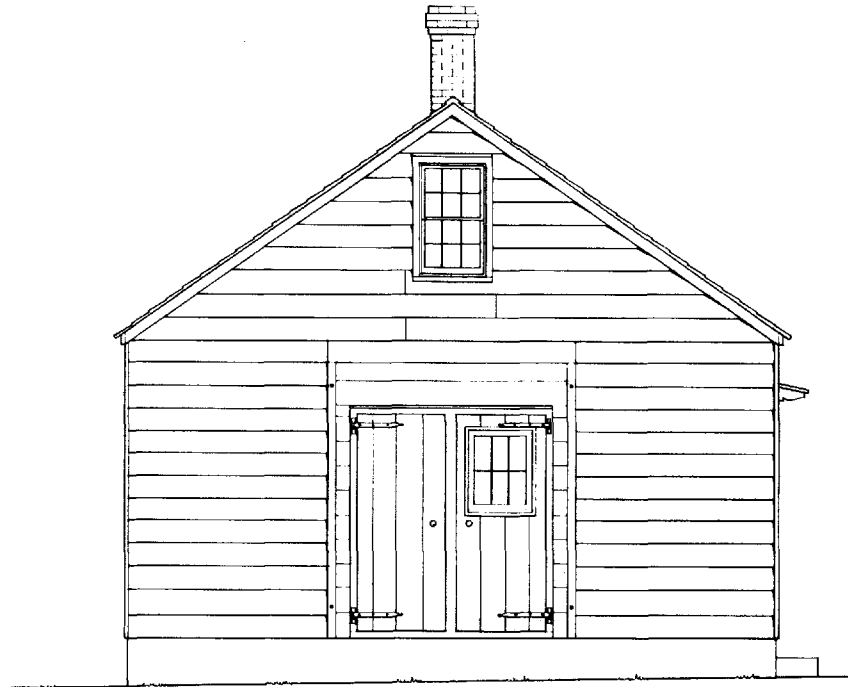
The present living room fireplace and mantel are completely new to the house but have been rebuilt in the position of the original fireplace. The fireplace has appropriate slate facings and a brick hearth. The mantel is an early Long Island one in the Greek Revival style and is appropriate to the room, incorporating plain pilasters having Tuscan moulded capitals and a straight-front, moulded edge shelf supported by a Tuscan moulding.

The second storey floor plan has been modified to achieve a more workable design. The hall has been somewhat lengthened and reduced in width, which has resulted in a reduction in size of the chamber at the front of the hall to permit its use as a bath and to increase the size of the two bedrooms. The stepped and moulded stairway baseboard continues across the hall to end at the inside wall. All the other baseboards are simple skirtings capped by a bead moulding. All the flooring is the original yellow pine boards.

The hall window surrounds are stepped and Tuscan moulded and provided the example for the inserted first floor hall window. By this device the second storey finish, to an observer standing in the hall below, appears to be more elaborate than it actually is as all the other second storey door and window surrounds consist of plain facings beaded on their interior edges. The front and back three-light "eyebrow" windows slide horizontally into their original pockets. All the doors are of the board-and-batten type, some original to the house. All utilize Norfolk type thumb latches of the 1830-1850 type. Elements of some of these were in use in the house at the time its restoration began.



Captain Jacob Mott Kirby Storehouse, 1835–45, as it appeared prior to 1985 restoration. South Elevation.  
Drawn by John R. Stevens



Captain Jacob Mott Kirby Storehouse, 1835–45.  
West elevation before 1985 restoration.  
Drawn by John R. Stevens

**CAPTAIN JACOB MOTT KIRBY STOREHOUSE**  
**225 Main Street, Roslyn (1835-45)**  
**Property of The Roslyn Preservation Corporation**

**HISTORICAL BACKGROUND**

During the 1920's Ralph Kirby (1868-1935), Captain Jacob Mott Kirby's grandson, who, ultimately, inherited his holdings, investigated the history of the Kirby family. His primary data sources were the Oyster Bay Town Records. He summarizes his family's early history as follows. "Richard and John Kirby came to this country from England, landing at Plymouth, Massachusetts at, or soon after, the landing of the Puritans. Richard married at Plymouth a woman named Mosmer. They went to Rhode Island with John (Kirby). John stayed in Rhode Island but Richard and his wife had to flee from Indians. The Indians were so close behind them that, looking back, they saw their own house on fire. They came across Long Island Sound and landed at Glen Cove [then Mosquito Cove]. In 1685 the Oyster Bay Town Records show Richard Kirby, with others, acquiring land at Matinecock from two Indian chiefs, Susceneman and Warrack. In 1695, the same records show Thomas and William Kirby, sons of Richard, acquiring land at Littleworth (now part of Sea Cliff) from the Indians." This fragment of Kirby family history was presented by Carol Ann Applegate Tomaswick, a collateral descendant. Mrs. Tomaswick and her grandmother, Katherine Virginia Roe Applegate Sammis (b. March 10, 1896-d. January 19, 1971), who was Ralph Kirby's cousin and heir, have supplied us with most of the Kirby family history. Mrs. Sammis' contributions were made prior to her death, in 1971, in connection with earlier Tour Guide articles on the Captain Jacob Mott Kirby Cottage (TG 1974-75), the Van Nostrand-Starkins House (TG 1976-77) and the Captain Jacob Mott Kirby Tenant House (TG 1979-80), all of which still stand.

Jacob Mott Kirby (b. March 2, 1804-d. January 5, 1880) was the great-great-grandson of Thomas Kirby, Sr., who settled in Littleworth in 1695. So far as is known, members of the Kirby family continued to reside in Littleworth. Jacob Mott Kirby moved from Littleworth to Hempstead Harbor (now Roslyn) between 1835-1845. Jacob Kirby's original land purchase included the land running along the east side of Main Street, on both sides of East Broadway, which extended from the Long Island Rail Road right-of-way to the south boundary of the present Roslyn Park. It is likely that a large house in the late Federal Style, built 1830-1835, was included in the Kirby purchase. Later on, about 1845, Captain Kirby added a "Temple-front" portico, in the Greek Revival Style, to the north front of this house. In 1941, the Kirby lands between East Broadway and the Long Island Rail Road was sold by Katherine Virginia Roe Applegate, Ralph Kirby's heir. Part of the Kirby Mansion, including the north temple front facade, was sold to Cornelius Vanderbilt Whitney, who added it to his house in Wheatley Hills ("Roslyn News," April 18, 1941), where it now serves as a part of the Old Westbury Country Club clubhouse.

In 1852 Captain Kirby purchased about 8<sup>1</sup>/<sub>3</sub> acres of land along the opposite (west) side of Main Street which included three houses, i.e., the 18th century Richard Valentine House at the corner of Main Street and Railroad Avenue, which was demolished in the late 19th or early 20th century; the late-17th century Van Nostrand-Starkins House, which still stands, and the Jacob Kirby Tenant House, which in 1852 probably was a blacksmith shop and which was enlarged and converted to a residence, which still stands, by Captain Kirby shortly after his

purchase. With this 1852 purchase Kirby lands surrounded the Main Street—East Broadway intersection which subsequently was known, for about a century, as “Kirby’s Corners.”

It is the smaller parcel of land, north of East Broadway and its Main Street intersection, with which we are concerned at this time. On this site stands the subject of this article, the Captain Jacob Mott Kirby Storehouse, and the Kirby-Sammis House which also is described in this Tour Guide. Both probably are shown on the Walling Map (1859) although this is, as usual, somewhat vague concerning the specific locations of buildings. The Beers-Comstock Map (1873) is quite specific and shows the Kirby Storehouse in its present location and the early part of the Kirby-Sammis House at its original site alongside the East Broadway curb.

The Landmark Society is fortunate in owning a number of Kirby photographs taken, according to Virginia Applegate Sammis, by two young women, members of the Kirby family, who operated an early photography studio in the early part of the Kirby-Sammis house at its original, curbside location. However, it seems likely that some of the photographs were taken by Ralph Kirby around 1900. These photographs confirm that the Kirby Storehouse has stood on its present site from the time it was built and that the early part of the Kirby-Sammis House was moved to its present site sometime after 1908, when New York and North Shore Traction Company trolley tracks were installed. This is the last part of the “Kirby’s Corners” to have remained in Kirby ownership. The 8½ acre parcel on the west side of Main Street was sold by Mrs. Virginia Roe Applegate to Mr. and Mrs. George J.G. Nicholson in 1937. She retained the parcel on the north side of East Broadway for the remainder of her life. After her death, in 1971, it was conveyed by her estate to Mrs. Muriel Friedman, in December 1972, who later sold it to Robert and Daryl J. Nelkin. Robert Nelkin’s parents sold the parcel which included the Kirby Storehouse and the Kirby-Sammis House, to the Roslyn Preservation Corporation on November 9, 1983. The Roslyn Preservation Corporation repaired the major rot problems of the Kirby-Sammis House and then divided the property. The larger parcel, which included the Kirby-Sammis House, was conveyed, under architectural preservation covenants, to Mr. Donald Kavanaugh, the present owner, on March 23, 1984. The smaller parcel, which included the Captain Jacob Mott Kirby Storehouse, was retained by the Roslyn Preservation Corporation so that the building could be carefully studied, evaluated and appropriately restored.

According to Virginia Applegate Sammis, Captain Kirby operated a fleet of sloops between Mott’s Dock at Mott’s Cove and Broome Street in New York City. His fleet of sloops included the “Mary Ann,” named for Mary Ann Ellison, his first wife; the “Mary Hicks,” the “Sarah Elizabeth,” the “General Washington” and the “Andrew Jackson.” Captain Kirby carried farm produce and lumber from Roslyn to New York. On his return trip he probably carried whatever cargoes he could contract for. Almost certainly he brought fertilizer, dry goods and agricultural implements, which, according to Mrs. Virginia Applegate Sammis, he stored and/or sold from his storehouse facing Main Street. After the death of his first wife, Mary Ann Kirby, Captain Kirby married his second wife, Elizabeth F. Kirby, in 1875. He died January 5, 1880 (gravestone, Roslyn Cemetery). He left the 8½ acre tract on the west side of Main Street to his wife Elizabeth. The rest of his property, including the site of his storehouse, was left to his only living son, William Wallace. The sum of \$300.00 was left to the Roslyn Presbyterian Church. Half the interest was to be used for perpetual care of his plot in the Roslyn Cemetery. The interest from the other half was to be used at the discretion of the Church Trustees. Elizabeth F.



Kirby conveyed her  $8\frac{1}{3}$  acres to her son William Wallace Kirby in 1881, thus bringing the entire Kirby holding back into the hands of a single owner. William Wallace Kirby bequeathed the entire holding to his son, Ralph (1868–1931) who, in turn, left it to his cousin Virginia Roe Applegate.

## ARCHITECTURAL HISTORY

The Storehouse, which is the subject of this article, is the first building to have been built by Captain Jacob Mott Kirby after he settled in Roslyn. On first view it appears to have been built during the 18th century because of its siting, at right angles to the road; the small size and paucity of its 6/6 windows; its board-and-batten exterior doors, and the massiveness of its mortise-and-tenon joinery. On more careful examination, it is apparent that the building could not have been built prior to 1835–1840. The clapboards have the lavish exposure to the weather,  $8\frac{1}{2}$ ", of the second quarter of the 19th century. Most of the nails are the cut type of circa 1800 and later. The most impressive finding is that no matter how heavy the framing, there is not a single adze-dressed timber in the building. All of the framing has been sawn, much of it on a circular saw which did not appear in the Roslyn area until the opening of William Hicks' lumber yard in Roslyn Harbor in 1832 (TG 1974–75/Montrose). The most convincing argument for its late construction date is the ridge joinery of the rafters which consists of simple mitered butt-joints. These did not appear much before 1840. It is unfortunate that the original foundation did not survive. The present poured concrete foundation dates from about 1900. If this was rubble stone to the sills originally, it would suggest that the building had been built before the mid-1830's. If brick above grade, it must have been built after that date. Unfortunately, no trace of the early foundation survives. Further examination indicates that this building was entirely utilitarian in its design. On this basis, it was built as inexpensively as possible consistent with meeting the demands for which the building was intended. It is obvious that the principal requirement for the building was to be able to bear heavy floor loads. The ground floor joists are  $3" \times 8"$  and set on 26" centers, in a north-south direction. The original first storey floor boards are  $9\frac{1}{2}"$  wide and  $2\frac{1}{4}"$  thick. They are laid in an east-west pattern. The second storey (loft) joists alternate between  $4" \times 8"$  and  $3" \times 8"$ . These run from north to south and are set on 45" centers. In contrast, the rafters are only  $2\frac{3}{4}" \times 3\frac{3}{4}"$  and are set on 22–24" centers. The building was built at right angles to the road so that large barn doors could be installed at the road (west) end of the building. By this arrangement wagons could be backed up to the building and loaded directly inside. Actually, a team and wagon could have been driven into the building. Goods could easily be stored here pending departure of a sloop for New York or until collected by the consignee. Goods owned by Captain Kirby could be stored on the premises until sold. The Kirby Storehouse has changed remarkably little since the time it was built. Prior to the current restoration it never had been equipped with interior plumbing, gas, electricity or central heating. The building apparently had not been lived in since World War I and was used only for the most casual type of domestic storage.

The exterior of the building has changed the least. So far as we are able to tell only the following exterior changes have taken place:

1. The west barn doorway was reduced from a height of 8' 7" to a height of 7' 4". The doorway width was reduced from 7'  $8\frac{1}{2}"$  to a width of 6'  $3\frac{1}{4}"$ . The space between the two doorway surrounds was filled with flush boarding. The large barn doors were removed and replaced with two smaller, board-and-batten doors, having opposed strap hinges so they would appear

- to be smaller barn doors. This modification was accomplished during the first alteration, 15 to 20 years after the building was built.
2. Originally there was a doorway on the north side of the house. This was converted to the second window from the west corner, probably, but not necessarily, as a part of the second alteration.
  3. A small "hood" was installed over the south doorway. It is not known when this was done but the hood is visible in the earliest, late 19th century photographs. Incidentally, the south doorway may not have been installed until the time the north doorway was converted to a window. However, it seems likely that the south doorway is a part of the original building.
  4. During the late 19th–early 20th century, the original foundation, whether rubble stone; rubble stone below grade and brick above; or even locust posts, was found to be in a hazardous condition. At that time someone, probably Ralph Kirby, replaced the original foundation with a crude, poured concrete foundation, which enclosed a "crawl space" about 4½' high. At this time a massive log, 8 to 10" in diameter and flattened on top, and running from east to west, was installed beneath the original first floor joists to provide support. This latter day "summer beam" was, in turn, supported by vertically placed logs which divided the distance between the east and west foundation walls. The new north and south foundation walls each had a small cellar window opening near its west corner. There was an opening in the east end to provide access to the new cellar crawl space. This, at some time, was fitted with a pair of poorly fitting board-and-batten doors which probably were re-used. There was no proper cellar bulkhead prior to the current restoration.
  5. The existing single-flued chimney, which probably was based on a large rock originally, was supported on the new "summer beam." The chimney, itself, represents a modification. It almost certainly was not a part of the original storehouse. It may date from the first alteration, as described below, but more likely dates from the second.
  6. The first storey 6/6 window sash were replaced during the late 19th century with mortise-and-tenon joined sash designed for use with sash cords and sash weights even though neither sash cords or sash weights have ever been used in the building. This simply was an effort to use "stock" sash in frames too large for them, as the new sash were ½" narrower than the originals. In order to make them fit, strips of plaster lathe were nailed to the sides of the replacement sash. According to paint analysis by Frank Welsh, the entire exterior of the building, including the trim, was painted a rich brown color, originally. At the time of the modification of the west doorway, the siding and cornerboards were painted "barn red" and the remainder of the trim white. Mr. Welsh's paint pattern was confirmed by Virginia Applegate Sammis who always referred to the building as the "red barn" and by late 19th–early 20th century photographs, which clearly demonstrated the white trim. A few vestiges of early paint survived on the west front.

## INTERIOR ALTERATION

The original interior was a large single room, probably with an enclosed staircase at each end. About 15 or 20 years after the building was first built, its use apparently changed and it was divided into four equal sized rooms by means of wooden partitions. The west barn doorway was no longer necessary and was reduced

in size as described above. The reason for this modification is not known. It is likely that it was being converted to a residence, but it is possible that the new divisions were needed for a retail store, or for a combined workshop and store. The interior alterations and their conjectural dates will be itemized below:

*Stage I (1835–1845).* A single large room, probably unheated and probably having a stairway at the east and west ends. The west stairway would have encroached slightly on the upper, north, corner of the large west doorway. However, this condition would have been acceptable. It also may suggest that the west stairway was Stage II. The outer walls were sheathed with 8" wide pine boards which were nailed horizontally to the wall studs. Some of these were re-used. The top sheathing board of the north wall of the northwest chamber bears the address "261 Pearl" painted upside-down in black paint.

*Stage II (1855–1865).* The west barn doors were removed and their opening reduced in size to accommodate paired smaller doors. The entire building was divided into two equal halves, from east to west, by a vertically set wall of boards 9" wide. These walls were secured at their tops by strips 3" × 4" in cross-section which were placed between and at right angles to the existing second storey joists. Similar, smaller strips supported the new wall at floor level. Horizontal strips, 3½" × 1¼", resembling chair-rails, were nailed across the vertically placed board walls on one side. These mostly were four feet above floor level, but varied in some places. These strips were not chair-rails but were intended to stiffen the walls and to supply a nailing strip for those boards which did not extend from floor to ceiling. The west end of this east-west central wall terminated as the vertical part of the door frame separating the Stage II exterior doors at the west end of the building.

A similar, vertically set wall of nine inch wide boards was constructed from north to south equidistant between the east and west fronts of the building. This was nailed to the west side of the 4" × 8" central joist. The 3½" × 2⅝" diagonal braces at the north and south ends of this joist also supplied support to the north-south board wall. A doorway was installed in the east-west interior wall, west of the north-south wall. Similar doorways were installed in the north-south wall on either side of the east-west wall. All three new interior doorways were fitted with butt-hinged, board-and-batten doors and were faced, on one side only, with plain 2⅛" × 1" facings. Unless there was room for a door stop in the jamb, the facings acting as the door stops were on the opposite side of the wall from which the door swung. Cast-iron manufactured latches of the period, mostly of the Suffolk type, were fitted to the new interior doors. The outside doors were fitted with cast, rectangular rim-locks of the period. Similar interior facings were installed on the exterior doorways and on the windows, if they had not been installed during Stage I.

The centrally placed, north-south vertically boarded loft wall probably was installed during Stage II as was the west stairway, if it had not been installed during Stage I. Nine-light glazed windows were inserted into the south door and into the southernly part of the two west doors. Stage II interior board-and-batten doors were installed in the exterior doorways to help keep the building warm and, possibly, for added security. At some time between Stage II and Stage III the Stage II east-west board wall was stained gray as was the interior surface of the south exterior wall of the southeast chamber. The interior surface of the north exterior wall of the northeast chamber also was stained gray. The walls of the southwest chamber remain, for the most part, covered with wainscot and its walls cannot be examined

for evidence of paint. The median Stage II, north-south walls did not survive, so it cannot be determined whether or not they were stained. The ceilings of all four chambers were whitewashed several times.

## WALLPAPER

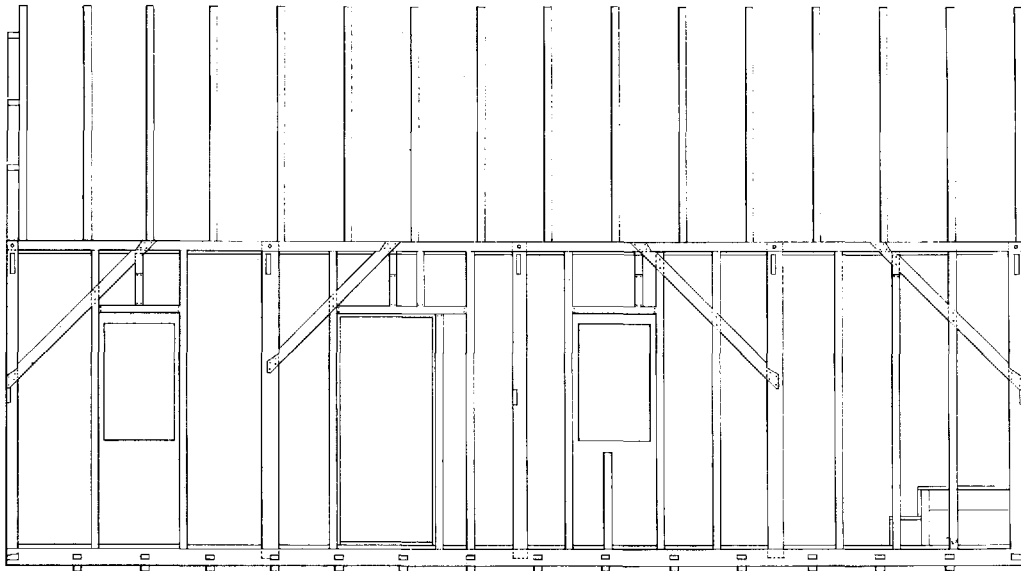
At some time, subsequent to the staining, but prior to Stage III, some of the walls were papered directly on the boards. Only a few scraps of paper were found, behind a window facing in the northwest chamber. No samples of wallpaper were found in the northeast chamber. Apparently the board walls of the two south chambers were completely covered with paper. In places in which the wall boards were too widely spaced, the spaces were covered with cotton tape before papering. In some areas there were two or more layers of paper. In some places there was not enough of a single pattern to paper an entire wall and the deficient areas were papered with similar patterns. The bottom part of the interior of the east staircase also was papered as was the east side of the north-south dividing wall in the loft. In all, fourteen fragments of wallpaper have been recovered dating from the early through the late 19th century. The fragments varied in quality from quite sophisticated flocked border paper to the simple "sprigged" patterns of the mid-19th century. The group, numerically, includes a larger number of 19th century specimens than the total of all wallpaper specimens hitherto found in Roslyn.

*Stage III (1865-1870).* The west stairway was removed. The north doorway was converted to a window. All of the walls, except for the wall of the east stairway were furred out with two-by-fours to which plaster lathe was nailed. The ceilings were treated in a similar manner. The walls and ceiling were then plastered. The existing two-by-two brick chimney was installed. If this had been installed during Stage II, it was plastered in Stage III. The east gable field of the loft was lathed and plastered. The doorway of the east staircase was shifted from its original location, at the bottom of the straight run, to its present location at the bottom of the staircase. Prior to the plastering procedure, the north-south dividing wall in the north half of the building with its angular brace, was removed and replaced with a lathe and plaster wall constructed four feet further east. The entire first floor was then re-floored, over the original flooring, with  $7\frac{1}{4}'' \times 1\frac{1}{4}''$  white pine boards which ran north and south. Four to five inch high baseboards were fitted to all the new plaster walls. A small trapdoor, leading to the cellar, was cut through the floor at the site of the removed north dividing wall. A closet fitted with shelves was installed in the southwest corner of the southwest chamber which seems, by this time, to have become the kitchen. The south shelf battens were rabbetted and bonded into the plaster. This closet was sheathed with  $4\frac{1}{2}''$  wide beaded boards. Its board-and-batten door was constructed of  $7\frac{1}{2}''$  wide boards and was fastened with a brass latch. A quarter-round moulding against the ceiling served as its cornice. This kitchen closet was painted a gray-blue color. The simple Stage I and II door and window facings were covered over with four inch wide facings. These were trimmed with delicate back-banded ogee mouldings.

At some time between Stage III and Stage IV the north-south interior wall in the south half of the building was removed, with its angular brace, and replaced by a board wall 20 inches to the east. This wall was constructed of  $4\frac{1}{2}''$  wide beaded boards, the same as those in the kitchen closet. Actually both closet and wall may have been installed at the same time. The door traversing this new partition was fabricated of matching beaded boards.

*Stage IV (1875–1880).* The southwest chamber, or kitchen, was wainscotted from floor to ceiling over the plaster walls, above the existing baseboards. The recent, beaded 4½" board wall, at its east end, was not covered with wainscot. A reeded horizontal moulding was applied completely around the room, including the east beaded board wall. That part of the chimney above this moulding was not wainscotted and its original plaster remained exposed. A second kitchen cupboard, slightly shallower than the first, and having a recessed "counter" was installed between the existing closet and the west doorway. The north wall of the closet was the south wall of the earlier cupboard. Both extended up to, and were bonded into, the plaster ceiling. The front of this later cupboard was constructed of 3½" wide beaded boards, above the counter, and plain vertical boards below. The north end of the later cupboard has flat panels. The plank doors are fabricated of 10" and 12" wide plain boards. The lower front board, north of the cupboard door, has "Quaker Oats" stencilled on its interior surface and, obviously, is a part of a Quaker Oats shipping crate. Since this trademark has been in use since 1877, the later kitchen cupboard could have been installed any time subsequently. A 2" wide cavetto moulding against the ceiling serves as cornice for the later cupboard and continues around the wainscotted room.

Following the installation of the wainscotting, that part of the wainscot below the reeded mouldings, including the east beaded board wall, was grained in simulated oak. That part above the moulded rail was painted a cream color. The plaster ceiling remained white. Both kitchen cupboards were finished in oak graining from floor to ceiling. Since both cupboards had plastered back walls, it may be assumed that even the later cupboard was installed prior to, or at the same time as, the wainscot sheathing. The oak graining on the closet and cupboard was coarser than that on the wainscot. Probably it was done later.



Captain Jacob Mott Kirby Storehouse, 1835–45.  
 South elevation framing before 1985 restoration.  
 John R. Stevens, Artist

No subsequent changes have been made to the interior of the building since the installation of the wainscotting in 1875–1880.

## FRAMING

Much of the framing has been described above. However, in summary, the building is framed with a series of five “bents,” heavy paired 6” × 6” posts connected by an equally substantial, 4” × 8”, horizontal joist. The “bents” are connected at their bottoms by the sills and at their tops by the roof-plates. In the Jacob Kirby Storehouse, the horizontal joists of the east and west “bents” actually form the plates of the east and west ends of the framing. The “bents” are further strengthened by the use of “angle” braces across the right angles formed by the joining of the horizontal joists and the vertical posts. Similar angular braces support the joining of vertical posts with the horizontal north and south roof plates. The latter angular braces are concealed within the north and south wall sheathing in contrast with those supporting the joist-post joints which extend in the north-south direction and are exposed on the interior. All this primary framing is connected by mortise-and-tenon joinery, except for the angular braces and the sill corners which are connected by means of dove-tailed joints. In addition, the tenons of the “bent” posts are pinned into the plate mortises.

Midway between each of the five horizontal “bent” joists are four smaller floor joists, which are 3” × 8” in cross section. This arrangement makes for a loft floor joist center-to-center dimension of 45½”. The four secondary floor joists rest upon lighter vertical studs which are concealed between the exterior wall sheathing in contrast to the heavier “bent” posts which project an inch beyond the interior sheathing. Additional, similar studs, between the wall sheathing, form the door and window openings. These “buried” studs are not connected to the sill or plate by means of mortises. However, each of the 3” × 8” floor joists, which are exposed in the cellar, is connected to the north and south sill by means of a mortise-and-tenon joinery. These are set upon 26” centers. The much lighter 2¾” × 3¾” rafters, which are set on 22” to 24” centers, meet at the ridge in mitered “butt” joints. There is no ridge member. The outer rafter ends are simply nailed to the roof plates. The gable rafters are supported by light studs, notched at their upper ends, and nailed to the rafters.

Most of the framing of the Jacob Kirby Storehouse is spruce and white pine. There is no logical explanation for this mixture, except that the builders used what they had. The sills, however, were chestnut. The two layers of ground-floor flooring and the single layer of loft flooring, all are white pine.

## ARCHITECTURAL DESCRIPTION

### Exterior

The Captain Jacob Mott Kirby Storehouse is a simple, clapboarded, single storey and loft structure which is sited at right angles to Main Street and which faces south. It has a pitched roof having gable ends at its east and west ends. The building is 30’ 5” long and 20’ 5” deep. The wide clapboards have an exposure of 8½” to the weather in the manner of the Greek Revival Style. The building never had a water-table but had plain, un-moulded corner-boards, 4” wide, which faced north and south. The north and south facades are divided into three visible “bays,” although the use of this term is academic as the north and south exterior door and

window-openings are eccentrically placed. Actually, the building is divided into four frames as the result of its "bent" construction. There are no openings in the north or south walls of the easterly frame. The other three north frames each include a 6/6 window. On the south front, there is a doorway located between two 6/6 windows, one opening in each of the three westerly frames. In addition, there is a 6/6 window in each of the gable fields. The window in the west gable field is symmetrically sited; the one in the east gable field is further to the south. There is a single, 6/6 window at the first floor level in the east front. This is located just to the north of the midline of the east facade. The only other east front feature is the opening in the concrete foundation wall. The cellar bulkhead dates from the current restoration. This, also, is eccentrically placed and is closer to the north side of the building. All of the window cases are the same,  $29\frac{1}{2}'' \times 49\frac{1}{2}''$ , except for the easternmost window in the north front which measures  $36\frac{1}{2}'' \times 56\frac{1}{2}''$ . All the door and window cases are fitted with simple drip caps. The exterior door and window facings were never beaded. All the facings are  $2\frac{1}{2}'' \times 1\frac{1}{8}''$  and have sills which are  $1\frac{1}{2}''$  thick by 6" deep. There are paired board-and-batten doors in the west double-doorway and a single board-and-batten door in the south entry. The south door and the southerly of the west doors were fitted with 6-light sash when the restoration began. However, early photographs confirm that the 6-light sash replaced earlier 9-light sash. However, even the 9-light sash are later insertions which were not installed until Stage II or III. The larger, Stage I doorway facings may be seen, surrounding the later Stage II doorway, in the west front. The discrepancy between the two was in-filled with flush-boarding, set horizontally. All three exterior board-and-batten doors swing on blacksmith-wrought iron strap hinges, which are fitted with countersunk, rectangular, screw-fastened pintles. The sites for the "driven" pintles of the Stage I doors may be seen, carefully patched, in the vertical, Stage I doorway facings.

The pitched roof was shingled originally and the shingles survived, under recent asphalt roofing, until the current restoration. These had an exposure of 8" to the weather and had a "combed" ridge, facing south. The single flue, two bricks by two bricks, chimney has a simple projecting cap of the mid-19th century, which was duplicated from an early photograph. The chimney was not flashed, originally. Both gable field eaves are trimmed with plain 4" wide boards.

The exterior of the building is painted barn-red, including the corner boards and the Stage I doorway facings in the west front. All of the other exterior trim is painted white. This exterior paint color scheme was developed from Frank Welsh's paint analysis and from early photographs of the building. The small, projecting rain-hood, over the south doorway, was reconstructed from early photographs during the current restoration.

## **Interior**

*The cellar* is entered through the wooden bulkhead in the east front. The bulkhead is the first in this location and was designed by John Stevens for the current restoration. During Stage III a small cellar trap door was created, midway from east-to-west in the north half of the building. This is now covered by a reconstructed Stage II interior wall. Inside the cellar there is little to see. The upper cellar walls date from the late 19th century concrete foundation. The lower part of the walls, the floor, and the concrete block column bases which support the late 19th century log "summer beam" were installed during the current restoration. However, some original fabric can be seen. The  $3'' \times 8''$  floor joists run from north to south and are set on 26" centers. The lower surface of the original, Stage I, floor also may be

seen. The floor boards are white pine, 9½" wide more or less, and run in an east-west direction.

*The south doorway* is the principal entry. Like all the other two (west) exterior doorways, it is fitted with both inner and outer board-and-batten doors. The interior doors were installed during Stage II or even Stage III, at a time when the use of the building was changed from that of a warehouse to some other, probably residential purpose. The interior facings of the front doorway are 3½" wide and have only a "thumb-nail" moulding on the interior border. These facings are flush with the wainscot face.

*The small entrance hallway* dates from the current restoration. It was created by the insertion of the wainscotted west (left side) wall, which is not weight bearing and may be removed at any time. It was installed by the Roslyn Preservation Corporation to specifically delineate the kitchen area. The north wall, directly opposite the exterior doorway, is the Stage IV wainscotted side of the Stage II east-west dividing wall. In keeping with the practice of facing only one face of the interior doorways, there is no facing in the hallway. Usually the facing acts as the door-stop. In this case, the door stop is applied to the door jamb so the facing is not used as the door stop. The east hallway wall (right side) is made up of 4½" beaded, vertical boards, and dates between Stage III and Stage IV. When it was first installed, the Stage II vertically boarded wall on its present site was removed and the existing wall was relocated 20 inches to the east. At the same time the heavy angular brace was removed from the "bent" frame because it then became free standing, and a hazard. At some point a small "pass-through" window was cut into this wall and later crudely patched. The patch was refined during the current restoration. When this late Stage III wall was returned to the original Stage II wall site, during the present restoration, the angular brace could not be replaced because it would cross the late Stage III doorway. However, the "dovetail" seat for the missing angle brace can be seen in the "bent" joist above the plaster ceiling. The angle brace dovetail seat in the bent post is hidden behind Stage IV wainscot. The board-and-batten door in the relocated 4½" beaded, vertical board wall, matches that of the wall. It is fitted with a cast-iron Suffolk latch of the period (circa 1860). Actually, almost all the interior hardware is original to the house or of the period. The reeded horizontal moulding which divides the lower, oak-grained section of the walls from the upper, cream painted section dates from Stage IV.

*The kitchen*, west of the hall, originally included the hall and is almost entirely Stage IV. In this room the leakage was the greatest and the floor rot the worst. Not only was the Stage III white pine floor damaged, but even the Stage I white pine flooring beneath it. As much of the original flooring as possible has been retained. The closet in the southwest corner is Stage III. Its shelves and shelf battens are original. The rabbetted shelf battens at the south end of the closet are bonded into the plaster wall. In this manner the wall was protected from the shelf ends. This closet is constructed of the same 4½" wide beaded boards as the wall on the east side of the hallway. Both probably were installed at the same time. The board-and-batten closet door is made up of 7½" wide boards. Both closet and cupboard retain their original hardware. While this room was delineated in Stage II, it cannot be determined that it became a kitchen until the cupboard was installed on the west wall. This has a recessed counter which suggests it was used for kitchen purposes. Its back has always been plastered so it was installed contemporaneously with the Stage IV wainscotting, or slightly before. It could not have been installed prior to 1877 because of the use of a "Quaker Oats" packing crate board in its lower section. The



“Quaker Oats” trademark was not used before 1877. The cupboard is constructed of 3½” wide, beaded boards, in its upper section, and plain vertical boards below. The doors are plain boards, 10 and 12 inches wide. The north wall is flat panelled. The four to five inch high plain Stage III baseboards may be seen inside the closet and cupboard bottoms, and beneath the Stage IV wainscot. The chimney plaster, also, is Stage III. The cast-iron rectangular rim-lock, fitted with Bennington stoneware knobs and the blacksmith-wrought security hook, in the outer board-and-batten exterior door, both date from Stage II.

*The Northwest Chamber* is almost entirely Stage II, although its Stage III white pine flooring has survived almost intact. The door and window cases almost all have the 2¼” × 1” plain facings of Stage II. The exception is the easterly window which has 4” wide facings. It will be recalled that this window originally was the north doorway in Stage I. It was converted to a window in Stage II or Stage III and has the wider facings of that period. The patch in-filling the doorway may be seen beneath the window. The window sash stops are beaded on all four sides of the casings. The north wall of this room was papered for a while during Stage II. The south wall was stained gray during Stage II and it is hoped that the original finish can be retained. The ceiling was kept whitewashed until it was concealed by Stage III plaster. The enclosed stairway, at the west end of the room, with the closet beneath, dates almost entirely from the current restoration. It was designed by John Stevens from an almost perfect “paint ghost” on the west wall, and the presence of the original Stage I or Stage II upper stairwall batten. The staircase and closet were reconstructed by Edward Soukup and Giulio Parente. The lower part of the stairway exterior wall may, at one time, have been papered, as the north wall of the northwest chamber and the east stairway. The scars of “butterfly” hinges for the stairway door remained. These hinges were in common use during the late 17th and early 18th centuries. Their use in this location is an example of re-use of earlier material. The “bent” in the middle of the northwest chamber differs slightly from the others in that it never had an angle brace. The dovetail seat may be seen in the “bent” post. However, there is no matching seat in the horizontal joist. It is felt that during framing, it was intended to install the angle brace but that it was realized it would interfere with some building function and was never installed. The vertically boarded wall at the east end of the room is constructed of 9” wide, white pine boards, placed vertically, in the manner of all the Stage II interior walls in the building. The Stage II walls are only a single board thick. This wall at the east end of the northwest chamber actually was built during the current restoration to replace the original wall which was removed during the Stage III alteration. A new lathe and plaster Stage III wall was constructed four feet further east. A small trap door to the cellar was installed on the site of the removed Stage II wall. During the current restoration, the Stage III plaster wall was relocated further east to form the present bathroom wall, and a new board wall was constructed at the original Stage II site. This necessitated the closing of the Stage III cellar trap door. A new 3½” × 2⅝” Stage I angular brace was installed in the original dove-tail seats next to the restored Stage II wall. This new angle brace is now the only surviving interior angle brace. Horizontal wooden strips, 3½” × 1¼”, were applied to the west face of the restored Stage II board wall, in accordance with surviving “paint ghosts.” The strip north of the doorway is 52½” above floor level, and the strip south of the doorway is 48” above floor level as are most of the other Stage II horizontal strips in the house. It is not known why the strips varied in height. The one immediately alongside the exterior doorway, in the northwest chamber, is only 27” above floor level. In any case, they are not chair-rails but were installed on the Stage II vertically-boarded walls to

stiffen them and provide a nailing strip for incomplete boards which were joined at this level. Actually, the length of the incomplete boards may have determined the height of the horizontal strips which were applied to one side of the wall only. None of the original Stage II strips have survived. All were removed in preparation for the Stage III plastering procedure. The doorway location in this reconstructed wall was determined by temporarily taking up the Stage III floor boards, under the wall, and establishing the site of the original doorway from door saddle nail marks in the Stage I floor.

*Northeast Chamber.* The east end of the northeast chamber has been divided off from the rest of this room by a Stage III plaster wall near its east end, which creates space for the bathroom and a closet. This wall, originally, was four feet east of the reconstructed Stage II board wall which forms the west wall of this room. When the Stage III plaster wall was relocated to its present site, it was completely rebuilt. However, the original board-and-batten door and original  $3\frac{3}{4}'' \times \frac{7}{8}''$  facings have been re-used. These retain their original Stage III delicate, back-banded ogee mouldings. The closet doorway, in the plaster wall, is new. However, original Stage III door facings and back-banded ogee mouldings have been used in its construction. The north window in the northeast chamber is the largest in the house and has an opening of  $56\frac{1}{2}'' \times 36\frac{1}{2}''$ . It apparently is Stage I and the reason for its large size is unknown. The south wall of the northeast chamber was stained gray during Stage II. The finish of the north wall suggests staining, but less has survived on this wall. No wallpaper fragments were found on any of the Stage II walls in this room. The "bent" post and joist were badly rotted and were replaced. The bathroom is the most altered part of the house. However, as much as possible of the Stage I horizontally boarded wall and the Stage II vertically boarded wall will be retained. The purpose of the large patch adjoining the window in the Stage I east wall is not known.

*Southeast Chamber.* This room is entered through the late Stage III  $4\frac{1}{2}''$  wide vertically beaded wall which has already been described. This is the room in which the most wallpaper fragments were found, all applied directly to the Stage I and Stage II board walls. All of this has been removed for study. The late Stage III wall never was papered. The wallpaper all was Stage II as it did not cross the original Stage II north-south division and, with the exception of the wallpaper fragments found in the loft and the lower part of the east stairway, all of it was covered by Stage III lathe and plaster. The north vertically boarded wall was stained light gray. The vertically boarded stair-and-closet wall at the east end of the room seems to have been finished, under the Stage II wallpaper, with an early attempt at wood graining. This dates from Stage III after the ceiling was plastered. The east face of the  $4\frac{1}{2}''$  wide, vertically boarded, beaded west wall dates from late in Stage III and was painted a bright blue as were most of the Stage III plaster walls throughout the house. The interior of the closet under the stairway apparently was whitewashed over grey stain. The new shelves, at the north end, rest upon the original shelf battens. Inside the closet the original  $2\frac{1}{4}''$  thick Stage I white pine flooring is exposed as this stairway and closet were in place before the Stage III secondary flooring was installed. Along the back of the closet and the backs of the stair risers are mid-19th century cast-iron hooks for hanging clothing. In the latter group, the lower stair risers are for children's clothing while the upper riser backs held the clothing of the taller users. Just to the west of the staircase doorway, there is a horizontal stringer, resembling a beam, which extends, from north to south, only partially across the ceiling. Its south end is mortised into the plate. Its original function is unknown, but it may have had something to do with an earlier version of the stairway which shows definite signs of alteration. The "bent" post and joist next

to it, were badly rotted and were replaced. The stairway door, today, is in the same plane as the closet wall. The same door, originally, was around the corner, at the bottom of the straight stair run. The doorway casing still remains in its original position. The relocated door was hung on early "butterfly" hinges as is the reproduction door in the west stairway. The exterior stair wall, from this early doorway upward, was stained gray during Stage II. The stair wall from the present doorway to the Stage II doorway was never painted but was papered during Stage II. Fragments of this paper survived until removed during the current restoration. The downward relocation of the stair doorway was done to provide more head room. Originally, the loft flooring extended to the east building wall up to the early stair doorway. One of these boards was replaced, during the current restoration, to serve as a shelf and to indicate where the flooring extended originally. The original loft flooring arrangement survives in the west staircase. At the east end of the replaced floor board a short section of the east "bent" plate has been left exposed because traces of vermilion paint are visible on it. It is hard to understand its presence as it should have been covered with sheathing, unless the staircase is Stage II and the building was not sheathed in Stage I. The simple stair-rail, at the top of the stairway, is entirely new. Originally there were no stair-rails of any sort. The present east and west stair-rails were installed during the current restoration for safety and convenience. They were adapted from the loft stair-rail of the 1836 part of the James and William Smith House (TG 1984-85).

## LOFT

The east gable field is crudely plastered. Apparently it is painted with the same gray stain as some of the main floor Stage II walls. However, no other walls in the building were plastered until Stage III. It is possible that the loft plastering was done in Stage II, by an amateur, and subsequently stained. It also is possible that it was done in Stage III. It also is possible that the gray stain is not pigment at all but merely the accumulated dirt of 1½ centuries. The loft is divided into two equally-sized rooms by a crude vertically boarded wall which runs north and south. The vertical boards of the wall, and its centrally placed board-and-batten door, are 9½" wide, plus or minus, and were whitewashed on the west side and stained grey on the east. Some fragments of early wallpaper were found on the east face of this wall. The original loft floor, made of 8½" to 10" wide white pine boards, running from east to west, survives. The present floor was installed, over the original, during the current restoration, to protect the original Stage I floor, and to prevent the filtration of loft dust to the main floor rooms below. The rafters are sawn, 2¾" × 3¾", and are set on 22-24" centers. The rafters are simply mitered and butt-joined at the ridge. There is no ridge member. The original shingle lathe also survive. These are 2½" × 1" and are set on 8" centers. Until the current restoration, shingles were visible between the shingle lathe. These have been replaced with plywood which was stained to match the shingle lathe as the shingles did. The rafters in the east loft room were whitewashed several times; those in the west room were whitewashed only once. This obvious "dressing up" of the east room, i.e. plastered gable field, wallpaper, and whitewashed rafters, suggests that this room was used as a bed chamber while the west loft room was used for storage. However, the rafters along the grey stained (east) side of the median wall were stained grey to match the wall. The west pair of gable rafters also were stained grey. If this conjecture is correct, these changes took place during Stage III, by which time the west staircase had been removed and access to the east loft was much easier. The west loft is similar to the east except that its rafters were whitewashed only once, and the chimney extends through its ridge.

This was lime-mortared during the current restoration but may not have been so finished originally. In addition, the west gable field framing remained exposed on the interior. As this wall was to be insulated it became necessary to cover the insulation. This was done with 8" wide horizontal boards to match the Stage II horizontal boarding of the first floor exterior walls. The Stage I window opening in the west gable field had never had facings. A four inch wide, plain facing was used here, in contrast to the 2 $\frac{1}{4}$ "  $\times$  3 $\frac{3}{4}$ " facings used elsewhere in the house, simply to convey the understanding that the west gable window facing is later than the others. The two gable-field window sash, much restored, are the only Stage I sash in the building. It should be recalled that the main floor sash were made for sash weights which were never used and which, probably, date from Stage III. The gable field sash are  $\frac{1}{2}$ " wider than the main floor sash, although the window cases are the same size. All of the lower window sash are fitted with brass window adjustments. These were made for the job by James Kist who duplicated those in the 1836 part of the James and William Smith House (TG 1984-85). They permit the lower sash to be locked in several positions and lock the sash automatically when the window is closed. Prior to the current restoration, the lower window sash were held open by pieces of wood of varying lengths. During the restoration it became necessary to provide additional support to the rafters so that the added weight of insulation, plywood sheathing, and the heavy *Supradur* shingles could be supported. This was accomplished by means of a series of short intermediary studs which supported each rafter. These new studs were then used as the framing for north and south horizontally boarded (8" boards) knee walls to provide a storage space, on the south, and screening for heating and air conditioning ducts, etc. on the north. The west wall of the staircase was finished with the gray stain used elsewhere in the house during Stage II. This extends as far down as the staircase doorway. The attic knee walls were painted in the same manner.

## THE RESTORATION

When the Roslyn Preservation Corporation acquired Captain Jacob Mott Kirby's Storehouse in November, 1983, it began a long term study to establish the pattern of the building restoration. It was recognized that the building went through four distinct stages in its development and that Stage IV, the most minor of the modifications, had taken place more than a century ago. It also was recognized that the building had a special importance as the only known surviving early 19th century shipping office in New York State. The services of John Stevens, who had been involved in the planning of a number of other local restorations, were retained and the building was visited repeatedly and discussed by those members of the Preservation Corporation Board of Directors who had significant restoration experience. In addition, Robert Mackay, Director of The Society for the Preservation of Long Island Antiquities; Austin O'Brien, of the New York State Commission on Historic Preservation and Jack Waite, of the architectural firm of Mendel, Mesick, Cohen, Waite and Hall, of Albany, who had designed the restoration of the New York State Capital and of Blair House, in Washington, visited the building and were invited to comment on the form the restoration should take. It was recognized that the simplest program would be to simply restore the building as it was found, i.e. mostly Stage III but having a Stage IV kitchen. Considerable thought was given to doing this. It was recognized that returning the building to Stage I was not feasible as it would involve the demolition of considerable Stage II, III and IV fabric and would leave a building which probably could not be lived in. It must be recalled that the primary principal of a revolving restoration fund is to restore and recycle

early buildings, under preservation covenants for private ownership. Mr. Waite suggested returning the building to Stage II as, by so doing, much of its Stage I characteristics would be visible and that it could readily be returned to Stage I if it was to be used as a museum at some future date. Mr. Waite was questioned about the demolition of the Stage IV wainscotted kitchen and its original cabinets. He recognized their importance but felt that the restoration costs of the Stage IV *fabric* might not be justified. After considering all these opinions, it was decided that the most feasible restoration plan would be to return the building to Stage II, but leave the Stage III flooring, and restore the Stage IV kitchen with its period cabinets. By following this plan the only historic material to be sacrificed would be Stage III lathe and plaster and ogee-moulded door and window facings. The plaster all was water soaked and would have required replacement in any case. It was agreed from the very beginning to preserve the Stage III lathe and plaster wall in the northeast chamber; to reconstruct the missing Stage II wall which divided the two north chambers and to relocate the late Stage III beaded board wall to the location of the missing Stage II wall which had divided the two south chambers. It was further recognized that by simply replacing the Stage III plastering, and with a few other adjustments, the building could be returned to its pre-restoration appearance. At this point John Stevens prepared measured drawings of the building and its restoration began.

The first construction procedure did not involve restoration at all. This involved digging out the existing, circa 1900, cellar to a depth of seven feet and supporting the existing concrete cellar walls with new concrete footings. New concrete footings and new concrete block bases were installed to support the columns of the circa 1900 "summer beam." The early, Stage II or Stage III chimney rested on this beam and it was recognized there would not be access to its flue from the cellar and that it could not be used as a furnace flue. A new concrete cellar floor was then floated. After the cellar modification was completed, concrete steps and a cellar bulkhead were installed, also for the first time. This was topped with several courses of brick, so that only brick would be visible above the grade. A new north-south rubble wall was constructed by Frank Tiberia along the boundary line with the Kirby-Sammis House. The location of the wall had been established by Robert Zion, of Zion & Breen Associates, who intended that this wall would establish a visual boundary between the Kirby Storehouse and the Kirby-Sammis House. Mr. Zion also selected the present location of the Kirby Privy as a part of this visual boundary, although it had been determined that the privy location Mr. Zion selected actually was its original site. At this point the grade at the east end of the Storehouse was raised about 18", as a part of Mr. Zion's landscape plan and to conceal as much as possible of the crude, circa 1900, foundation wall, which had been stuccoed by Frank Tiberia to improve its appearance as much as possible. The wooden cellar bulkhead structure was then built in accordance with Mr. Steven's plans. Its completion concluded the "new construction" program. Everything else involved restoration of the existing fabric.

When found, the building was in an advanced state of decay as the result of leaks and a total absence of maintenance for almost a century. The first step in the restoration was to remove the exterior clapboards. Clapboard removal disclosed the presence of the Stage I north door sill and door frame which had been later converted to a window. Most of the clapboards were too badly rotted to be re-used. It was decided to re-use the salvagable clapboards on the west (Main Street) front, where there was the least rot. After the clapboards were removed it was possible to locate rotted portions of the framing and replace them with new material. At the

suggestion of Jack Waite, the sills and corner posts were treated with epoxy resin for stabilization and to prevent future rot. However, here as elsewhere, sections showing advanced rot were removed and replaced. The north and south second "bent" posts from the east front were badly rotted and required replacement, as did the massive joist which had been mortised into these posts. The original window cases and sash all were badly rotted and were restored by Edward Soukup as was the badly rotted unrestorable south board-and-batten door. The window cases were adjusted to fit the half-inch narrower Stage III sash. Fragments of removed clapboards, window facings and corner boards which retained the few sparse vestiges of early paint were submitted to Frank Welsh for paint analysis. His studies indicated that the entire Stage I building had been painted brown, but that, by Stage II, the clapboards, board-and-batten doors and corner boards were painted a rich barn red. The remainder of the trim was painted white. Mr. Welsh's Stage II color scheme was confirmed by late 19th and early 20th century photographs, and by Virginia Applegate Sammis' description of the building as the "Red Barn." Following framing and doorway and windowcase restoration, the walls were insulated with fiberglass batts and a layer of plywood covered with waterproof paper was applied to the exterior. This was then sheathed with cedar replicas of the original clapboards, except for the west front in which a number of original clapboards were replaced. In this manner, virtually all of the original, Stage I interior vertical boarding was salvaged. The exterior of the building was then repainted in accordance with Frank Welsh's color scheme for Stage II. The small hood over the south doorway was missing. A hood is visible in all known early photographs but is considered to be an addition. A new hood was designed by John Stevens from the early photographs.

Attention was then focused on the roof. At first, it was intended to replace the original, badly rotted wooden shingles with new cedar shingles having the same exposure and fastened to the original shingle lathe. In this manner, the roof surface would be unchanged. In addition, the interior surface of the roof, visible in the loft, would also be unchanged. However, quite early it was recognized that this solution would not be feasible. First of all, the shingle roof of the Kirby Storehouse was only about 20 feet from the large 1958 chimney of the Kirby-Sammis House, and a significant fire risk would be created. In addition, if the roof was to be insulated, and if the loft view of the roof was to remain more or less as it was originally, the use of new wooden shingles would not have been feasible. Wooden shingles must be able to breathe on their under surfaces, so they will dry out and resist rotting. This requirement would not permit the placing of insulation batts in contact with the interior shingled surfaces. It finally was decided that the roof could be shingled with *Supradur* "Western Shakes." These consist of asbestos fibres buried in cement. On this basis they are fireproof and present no health hazard. They are applied like wooden shingles and have the same exposure to the weather as the original shingles. As they weather, and become mossy, they attain the same surface appearance as wooden shingles. They could even be finished with a "combed" ridge, as were the original roof shingles.

To provide adequate insulation *Kopper's* phenolic resin, 2" thick insulation slabs, were used. These have almost the same insulation factor as eight inches of fiberglass. In the event of fire, they are no more toxic than burning wood. However, to use this combination of phenolic resin slabs and *Supradur* shingles, significant modification of the roof was required. It was necessary to remove all the old roof shingles and asphalt, down to the original shingle lathe, which was then covered with a layer of plywood. Two-inch high nailing strips were then nailed to the original rafters through the plywood. The phenolic-resin insulation slabs were then set

between these secondary rafters. A layer of  $\frac{3}{4}$ " plywood, covered with two layers of roofing paper, was then applied and the roof was ready for the *Supradur* shingles. By the use of this procedure, the exterior surface would closely resemble the original shingles and the interior surface the original shingle lathe and shingles. While this work was proceeding, Frank Tiberia flue-lined and restored the surviving portion of the chimney. From the ridge upward, the chimney was missing and was reconstructed according to the plans of John Stevens, who worked from early photographs. Since the original chimney was not flashed, the restored chimney was flashed with concealed copper flashing. In completing the new roof, the roof gained three inches in thickness. This additional height was concealed behind the clapboarding. More important, it gained substantially in weight. Structural analysis by Guy Frost, A.I.A., established that the existing rafters could easily bear this additional weight if supported by a new range of studs placed almost midway between the plates and the ridge. Their insertion not only provided adequate support but also provided a basis for the horizontal knee walls creating new storage space and a means of concealing duct work and wiring.

## INTERIOR FINISH AND RESTORATION

During the course of the structural restoration of the Kirby Storehouse, the interior paint characteristics were carefully studied and evaluated. In this procedure Ina Brosseau Marx, of The Finishing School in Great Neck, initially served as consultant. Later on, as restoration of the finish actually started, the consultantship was turned over to a former student, Ellen Brewster, of White Plains. Most of the actual paint preparation and finish was completed by Giulio Parente, who has had a relationship of many years with the Roslyn Preservation Corporation. That part of the finish work which was not completed by Mr. Parente was undertaken by Ms. Brewster.

After prolonged and continuous evaluation it was determined that the paint history had proceeded as follows:

- Stage I: The exterior wall sheathing, including the stair walls, was lightly stained gray. Much of this had faded or had been worn off by the beginning of Stage II. However, the exterior walls were not repainted during the Stage II procedure. During Stage I the ceilings and upper floor joists were whitewashed; a procedure which was repeated several times until the ceilings were plastered in Stage III. One of the coats of whitewash was tinted a shade of salmon.
- Stage II: The interior sheathing was stained a darker shade of gray than the Stage I gray on the exterior walls. Whitewashing of the ceilings continued. Later in Stage II the interior and exterior walls were papered, as has been described above, directly on the gray stain. The only surviving wall on which no paper was found was the north exterior of the northeast chamber. It should be recalled that the Stage II north-south interior wall had been removed many years before the restoration of the building was begun. It is possible that some of the wallpaper was applied during Stage I. However, this seems unlikely as, if this had been done, the Stage II walls would have been papered from the beginning and not stained and later papered.
- Stage III: Sawn wooden plaster lathe was applied to the lower surfaces of the upper floor joists and to the inner surfaces of the Stage I and Stage II sheathing. In some locations, notably the south central bent post,

the inner surface of the post was axed down to provide for a straight plaster wall. The walls and ceilings were then plastered. The plastered walls were not papered but were finished with white or blue calcimine as has already been noted. The Stage III plaster, which extruded through the plaster lathe contacted the Stage I and Stage II sheathing bleaching horizontal lines in the Stage I and Stage II stain, and in the sheathing boards themselves. The correction of these horizontal bleached lines was one of the most difficult problems encountered in the paint restoration. In addition to the foregoing, the closet door and facings and the stairway trim and facings at the east end of the southeast chamber, were stained a reddish tint during Stage III, as demonstrated by the fact that the upper (horizontal) facing member of the stair doorway is not stained red above the plaster ceiling line. It is not known whether or not this reddish stain was an attempt at mahogany graining. The kitchen closet in the southwest corner was installed during the Stage III alteration and was painted blue-gray. Later in Stage III, (after 1877), the kitchen cupboard was installed and also was painted blue-gray.

Stage IV: The kitchen was wainscotted from the Stage III baseboards to the ceiling with the exception of the Stage III beaded board wall at the east end of the kitchen. A reeded horizontal moulding was installed near the vertical mid-point. The wainscotting did not extend above this moulding on the plastered chimney. The wainscotting was oak grained below the horizontal reeded moulding and painted a cream color above, except for the doorways which were entirely oak grained. The Stage III beaded wall was treated in the same manner. Shortly thereafter the kitchen closet and cupboard also were oak grained. This graining was a bit coarser than the wainscot graining and probably represents the final interior alteration prior to the recent restoration.

## INTERIOR PAINT RESTORATION

It was agreed that, with the exception of the Stage IV kitchen, the entire main floor should retain its actual Stage I and Stage II finishes as far as possible and that new work, added to replace rotted or missing sheathing, should be finished to match the remaining, original stain. On this basis, the ceilings and upper floor joists were finished to resemble whitewash; the dirt was cleaned from the Stage I exterior sheathing and deficient areas, i.e., bleached plaster marks, were in-painted to match the original. The Stage II interior sheathing was treated in the same manner, resulting in slightly darker gray interior walls. The Stage II north-south wall, north of the Stage II east-west wall, was entirely new and was stained to match the original stain on the Stage II east-west wall. The doorways in Stage III plastered wall in the northeast chamber were stained gray to match the Stage II stain in this room. The plaster wall is to be papered with a reproduction of one of the Stage II papers found in the house. This is being stencilled, as a public service, by Cynthia Bogart, working from the original sample. The Stage III wall, relocated to the Stage II position, south of the Stage II east-west wall, was stained gray on its east side to match the Stage II interior stain in the southeast chamber. The Stage III reddish closet and stair doorway stain in the southeast chamber was refinished in the same manner as the other early painted surfaces. While it could have been removed, and



the Stage I gray stain exposed, it was considered that the reddish stain was at least 125 years old and should survive. The new wainscotted wall which forms the east end of the present kitchen was oak-grained below the median moulding and painted cream above. The north and south wainscotted walls were in excellent condition. The oak-graining on these walls was simply glazed to match the glazing in the new north-south wall. All of the cream-painted areas, new and old, above the median moulding were painted cream. The Stage III beaded-board wall, at the east side of the newly created entrance hall, originally was a part of the Stage IV kitchen. It was repainted cream above its reeded median moulding, as it was originally. Extensive restoration of the oak-graining, below the median moulding, was required because of excessive wear and the restoration of the opening already commented upon. The oak graining applied to the kitchen closet and cupboard was reticulated, loosened, and in very poor condition. This was removed to expose the earlier gray paint beneath it. This has survived in very good condition and required only modest inpainting. At the time of writing (February 1987) it is anticipated that the new loft floor will simply be bleached in the traditional manner. This treatment would not be feasible for the original groundfloor, Stage III flooring which has survived in large part. This will be sanded, appropriately stained for uniformity, and waxed.

#### **HARDWARE AND LIGHTING FIXTURES**

The door fastenings all are later than the building, mostly dating from the mid-19th century. The horizontal, cast-iron rim locks, fitted with Bennington knobs, were found on the three exterior doors and were either repaired and re-installed or replaced with identical period locks. The blacksmith-wrought strap hinges, having driven pintles, could date from Stage I but because two of the three doorways were modified it is assumed they date from Stage II. Most of these have been replaced with blacksmith-wrought reproductions of the badly rusted originals. Only two of the interior door latches are original to the building. These are the mid-19th century Roggins patented latches in the Stage III door leading from the entrance hall to the southeast chamber, and in the east stair door which was relocated to its present location during Stage III. Most of the remaining interior door latches are Suffolk latches of the Blake Patent type, which were made for about 50 years following the mid-19th century. The stairway "butterfly" hinges have been described above. None of the lighting devices are original to the house or even in period with it. For the most part they were selected because they would look well in the house. Two of the tin sconces are American originals; three are careful reproductions. The two tin lanterns which illuminate the staircases date from the late 19th century. One is American; the other French. The pair of brass ships' interior lights which illuminate the entrance hall also date from the late 19th century, as does the French tin lantern which hangs from the ceiling.

#### **LANDSCAPE PLANS**

The landscape plan was designed by Robert Zion, President of the firm of Zion and Breen, who once lived in Roslyn in Stanford White's "Harbor Hill" gatehouse. As part of this plan he relocated the Kirby Privy to its original location, and sited the Northbound Passenger Shelter, from the Roslyn Railroad Station, at the south end of the property, to serve as a summer house, and as a screen to reduce the visibility of Main Street traffic.

Most of the rock door-stones came from the foundation of the burned Federal Style Francis Skillman House and were donated by R.A.L. Design Associates,

architects for the Harbourview Shoppes, which has been built on its site. The large stone serving the west double doorway was relocated from the area south of the George Allen Tenant House (TG 1978-79-80-81-82.)

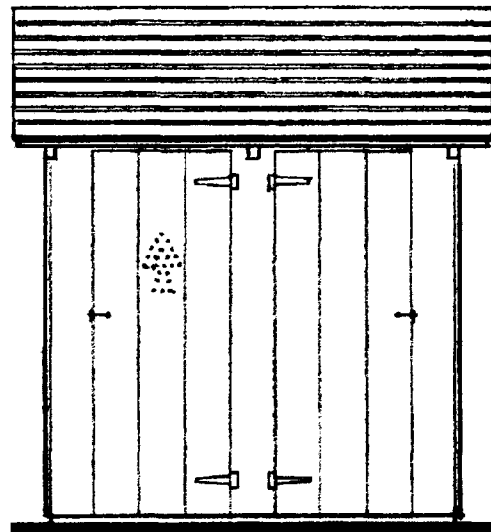
### KIRBY PRIVY

Prior to the Civil War, indoor plumbing was not generally available and privies were as elaborate as their owners could afford. Two privies of this type survive in Roslyn. Neither is in its original location (O.W. Valentine House: TG 1985-86) ("Locust Hill" Utility House: TG "Locust Hill"-1983-84). Even more impressive is the 18th century privy at Sylvester Manor at Shelter Island. All three demonstrate that these small, very useful, buildings were considered to be architecturally important.

During the 1860's all this changed. Indoor plumbing became available to the rich and prominent in some locations and sanitary conveniences were moved indoors. The Warren Wilkey House (ca. 1864) is known to have had a bathroom at the time it was built (TG 1972-73-78-79-80-81). Those who could not afford indoor plumbing designed their privies to be as unostentatious as possible. Often they were hidden under large trees or behind shrubbery so they would be less visible. Early, architecturally prominent privies often had some apparatus as a large drawer, removable with a team of horses, which permitted frequent cleaning and, as a result, were intended to remain on their original sites and were fitted with foundations. Later, unobtrusive privies were simply built over holes in the ground and were relocated as necessary. As the result, foundations were impractical and privy bottoms tended to rot readily because of their contact with the ground. Privies continued to be used in many Roslyn houses until well into the 20th century. Samuel Dugan, Jr. did not bring water to his own house until September, 1916 (TG 1986).

The Kirby Privy appears to have been built circa 1880. Structurally it resembles the lean-to kitchen of about the same date which is attached to the Kirby-Sammis House (TG 1986). Both are constructed of vertical boards of the same width, 9½". Both, when built, had no battens, although these were applied to the Kirby-Sammis lean-to in 1983, in the Roslyn Preservation Corporation's efforts to eliminate leakage.

The original location of the Kirby Privy is unknown. It was found in Roslyn Park, immediately behind the Kirby-Sammis House, and was moved to its present site in 1983 with the approval of North Hempstead Park Commissioner Thomas Mohrman. The new site was selected by landscape planner Robert Zion to help establish separate identities for the Kirby Storehouse and the Kirby-Sammis properties. However, it had been in this site before, as two photographs in Roy Moger's book "Roslyn Then and



Kirby Privy, ca. 1880,  
as it appeared when built.  
Guy Ladd Frost, Artist

Now” clearly show it, early in the 20th century, just about where it stands today, at about the time that the Kirby-Sammis House was moved to its present location.

The Kirby Privy is 86" × 54½" and has a pitched roof, and was found with its original shingles which had an exposure of 5" to the weather. The ridge shingles were “combed,” a weather-proofing technique more than a century old at the time the privy was built. It was intended to be an unpretentious building, in the manner of the period in which it was built, but, nevertheless, it is extremely interesting architecturally. It was intended to be a highly functional building which derived its configuration from the purpose to which it was to be put. In addition, it was intended to be an inexpensive, utilitarian structure, which gained architectural interest from the gratification of these aims. It is sided with 9½" × 1¼" vertical boards which eliminated the need for studs. The gable field boarding overlaps the vertical boards below the roof plate and produces a 1¼" projection at the base of each gable-field. While this was done to simplify the nailing of the gable-field vertical boards to the lower vertical boards, it produces a visual effect which is far more interesting than if the vertical boards had extended, unbroken, from the sills to the rafters. There are only three pairs of rafters; the two pairs of gable rafters and a pair midway between. The rafters are 1⅞" × 2" and are set on 42" centers. The roof overhangs 4½", and the shingle lathe are exposed in the gable overhangs. The shingle lathe are 2" × ⅞" and are set on 5" centers. The Privy is divided into two compartments; one male, the other female, each having its own doorway. The board-and-batten door to the male compartment is decorated with a pine tree outlined in ¾" drill holes. The male half also is decorated with a diamond, of similar drill holes, in its gable-end wall. These designs in drill holes provided ventilation as well as decoration. The male seat opening was “U” shaped. The female compartment was undecorated and unventilated. The seat opening was oval. Both doors swing on manufactured, tapering strap hinges of the late 19th century. Both doors were fastened with manufactured Suffolk latches of the second half of the 19th century.

When found, the Privy was in an advanced state of decay, as the result of rot. The roof shingles were badly rotted although most of the shingle lathe were salvageable. The entire base was very badly rotted as the result of standing on the ground for many years.

The Privy’s restoration began by moving it from the rear of the Kirby-Sammis House (actually in Roslyn Park) to its present location. This was done, with a payloader, by the Nassau Suffolk Lumber and Supply Corporation as a public service. The Privy was then placed on its back and its sills were replaced. Meanwhile a brick foundation was prepared. While the privy did not have a foundation, its future use will be for storage and it is unlikely to be moved again. Its placement on a masonry foundation will reduce the risk of future rot. The Privy was then placed on its new foundation and the rotted bottoms of the vertical siding boards were replaced. So far as possible, only the rotted sections were removed, leaving a series of wooden patches at the Privy base. The wooden shingle roof was then replaced using shingles which matched the originals. The “combed” ridge cresting was reproduced. A “water-table” was then set around the bottoms of the sides to cover as many of the new repair patches as possible. Apart from the foundation, the water-table is the only departure from the original design of the Privy. The Privy was painted in the colors of the Kirby-Sammis House to continue the historical relationship of the three buildings. As in the case of the Kirby Storehouse, the entire restoration was

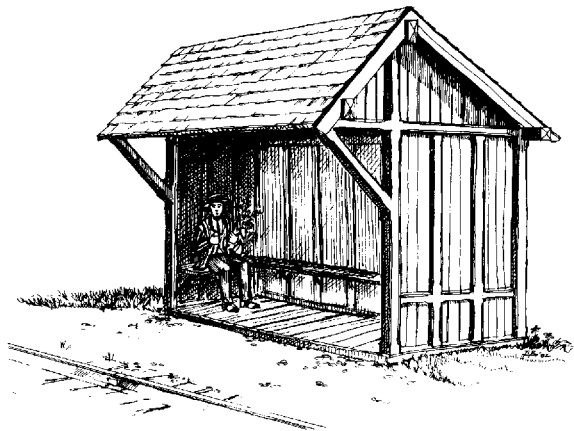
completed by Edward Soukup and Guilio Parente, both working under the aegis of the Roslyn Preservation Corporation.

### THE NORTH-BOUND PASSENGER SHELTER

In 1906 the single line of the Long Island Rail Road passing through Roslyn en route to Oyster Bay was doubled creating a south-bound track to Jamaica and a north-bound track which was extended to Glen Cove in 1908. At some time between the laying of the second track, in 1906, and 1928, when it is known to have been in position, the north-bound passenger shelter was constructed. Probably it was built in 1922 when the present "High Victorian" railroad station was stuccoed and converted to a sort of "Queen Anne Revival." (TG 1982-83). The Passenger Shelter, with its heavy exposed framing, probably was designed to resemble English half-timbering.

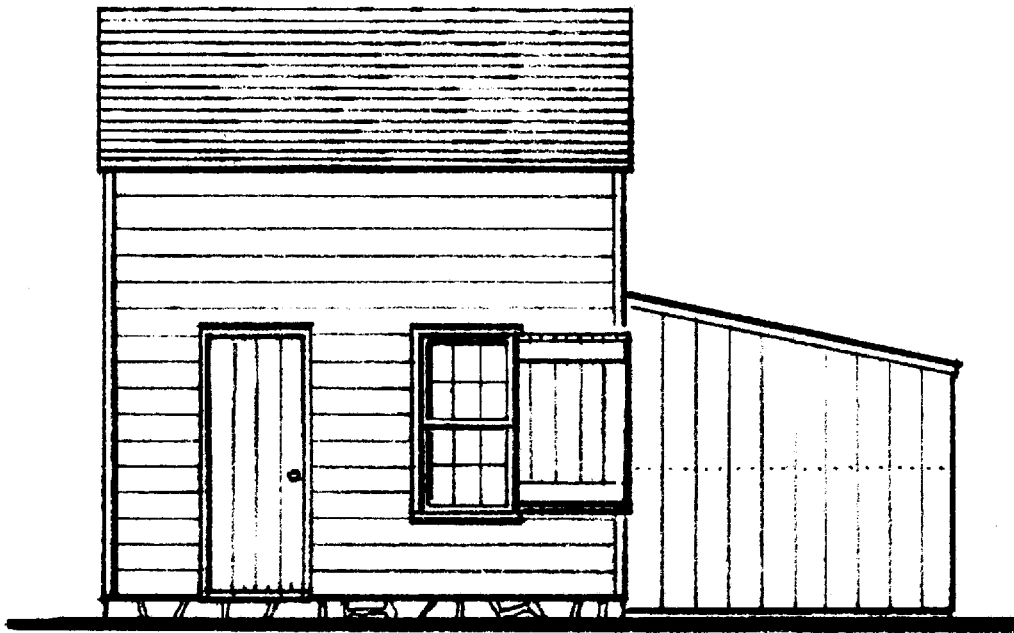
The Passenger Shelter is 15' 9" × 8' 8" at its base. Its roof dimensions are 18' × 14' 8". It is vertically boarded with beaded, tongue-and-groove boards. It has a pitched roof, the ridge of which is parallel to the track. The west (track side) roof is shorter and more steeply pitched than the east roof slope. There is considerable roof overhang in all directions, but especially along the track side (west) where the roof is supported by heavy diagonal braces which are chamfered with lambs' tongues. The track side of the passenger shelter originally was open to the weather. There was an interior bench set against the wall. The passenger shelter is framed with 6" × 6" corner posts and 4" × 4" studs set on 32-inch centers. There is a heavy roof plate and a horizontal beam, set between the vertical members about two feet above the ground level. The ridge members and both roof plates or purlins project beyond the roof sheathing. Their ends are terminated by flat, sawn pyramids. The siding is nailed to the interior of the framing so that the framing is exposed to the weather. The horizontal beam described above and the sills both are fitted with pitched boards to deflect the rain and snow and to prevent the accumulation of moisture. The roof sheathing material is unknown at the time of writing and must await further investigation.

With the relocation of the Roslyn Railroad Station to the south, and the relocation of Lincoln Avenue, the Passenger Shelter was threatened with demoli-



Northbound Passenger Shelter as it appeared when built (1906-1922).  
Drawn by Thomas Hauck

tion. When this circumstance became known, the Roslyn Village Board considered relocating it to Glen Avenue and Old Northern Boulevard for use as a bus stop. However, there was thought to be risk of vandalism in this location so the Roslyn Preservation Corporation petitioned the North Hempstead Community Development Agency to permit its relocation to the southern end of the Kirby Storehouse grounds. Permission to do so was authorized and relocation was to have taken place on 15th January 1987. However, difficulties in finding a new office for the Salerno Taxi Company, which has occupied the Passenger Shelter for many years, has necessitated a change in plans. It is anticipated that the Passenger Shelter will be moved to its new site in March, 1987, and that its restoration will be completed by the day of the House Tour.

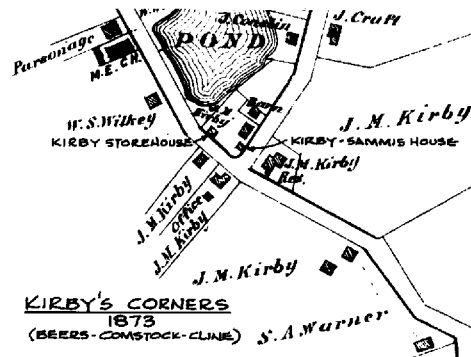


Kirby-Sammis House, ca. 1860.  
South elevation as it appeared prior to 1910 in its original location.  
Guy Ladd Frost, Artist

**KIRBY-SAMMIS HOUSE**  
**244 East Broadway (Circa 1860 and 1958)**  
**Residence of Mr. and Mrs. Donald J. Kavanagh**

**HISTORICAL BACKGROUND**

On the map of Roslyn in the 1873 Beers, Comstock & Cline Atlas of Long Island, a tiny structure can be made out, located very near the southernmost point or apex of the triangle of land formed by the intersection of Main Street, to the northwest, and East Broadway, to the northeast, and bounded on the north by a large pond. Starting about 1835–1840, a merchant, Jacob Mott Kirby, had been buying up land in this vicinity. Kirby was a “Captain” by virtue of his shipping activities, involving ownership of several coastwise schooners, which transported farm produce and lumber to New York City and brought back agricultural implements, dry goods, and fertilizers to Roslyn Village. By around 1873, according to the Beers, Comstock & Cline Map, Captain Kirby’s name was associated with many properties in the Village.



A partial “tour” of Captain Kirby’s real estate holdings, following the 1873 map, might begin at the north end of the triangle, close to the “Far Pond,” on the lower half of East Broadway. From the south boundary of the Conklin property as it was in 1873, all the way down to the southern end of East Broadway, as delineated by its intersection with Main Street, the land is designated as the property of “J.M. Kirby,” including, at the extreme southern end of the road, on the east side, the “J.M. Kirby Res[idence].” It is believed that this house may originally have been a late Federal-style dwelling, which Captain Kirby later enlarged and remodeled in the Greek Revival style. Locally referred to as “the Kirby Mansion,” it featured a gable facade on East Broadway, with 4 two-storey classical columns supporting a second storey porch. It is no longer standing. Moving northward, now along the west side of Main Street, a structure standing close to the road, together with a tiny “Office” behind it to the west, are designated as the property of “J.M. Kirby.” The former building, in the course of recent restoration as the Van Nostrand-Starkins House, ca. 1680, “lost” a wing, which had started out as a separate building and had later been added on to the Van Nostrand-Starkins House (TG 1965, 1975–76–77). This “wing” has been preserved, on a nearby site, as the Captain Jacob M. Kirby Cottage, ca. 1850 (TG 1974–75). The Office was later moved but has been relocated as the Wallace Kirby Office, ca. 1860 on a spot close to its 1873 site (TG 1979–80). To the north of these is the building known today as the Jacob M. Kirby Tenant House, ca. 1790 and ca. 1850 (TG 1979–80). All these properties were part of what was collectively called “Kirby’s Corners.”

Only the property lying between the west side of the south end of East Broadway and the east side of the south end of Main Street remains to be described, the triangular parcel of land which forms the northeast segment of Kirby's Corners. On the western part of the property, situated on the east side of Main Street, slightly to the north of the last three Kirby structures, is another building with which the name "J.M. Kirby" is associated. This is the store where Captain Kirby stocked the various goods which were the return cargo from New York on his ships, and where he sold Villagers passage to the city on those vessels. The Captain Jacob M. Kirby Storehouse, ca. 1840, is currently undergoing restoration to its appearance ca. 1855, by which time it had passed into use as a dwelling house (TG 1986). Finally, on the eastern section of the triangle, from north to south along the west side of East Broadway, were a "Barn" and two other structures, both probably tenant houses, of which the smaller still survives, as part of the present Kirby-Sammis House, ca. 1860 and 1958.

Captain Jacob Kirby died at the age of 75 years in 1880. His properties at Kirby's Corners were inherited by his son, the Reverend William Wallace Kirby, who was the second minister of the Roslyn Presbyterian Church. The Reverend Kirby died in 1901, leaving the property to his wife and cousin Susan Eliza Kirby, who in 1918 deeded them over to her son, Ralph Kirby. Ralph Kirby made his home in the "Mansion" with his mother. His younger brother, New York University-trained engineer Isaac Henry Kirby, lived with his wife Susan Ludlum in the Van Nostrand-Starkins House, as had the Reverend Wallace Kirby before his father's death. There is no record of who the Kirbys' tenants were in the two dwellings within Kirby's Corners. According to Virginia Applegate Sammis, the smaller building, later called the Kirby-Sammis House, was a photography studio at the turn of the 20th century. This use of the building is substantiated by the survival of a late 19th century photograph which shows each of the twelve window panes filled with a photograph.

Ralph Kirby died in 1935 at the age of 67, having survived his brother Isaac Henry by one year and his mother Susan Eliza by two years. Ralph Kirby left the Kirby properties in their entirety to Katherine Virginia Roe Applegate, a cousin of his who had grown up in Huntington and had later come to Roslyn to make a home for herself and her young son Harold Ward Applegate, Jr., with Ralph Kirby and his mother. They all lived in "the Kirby Mansion." It has been told to the writer (ELW) that Ralph Kirby was an old man when Virginia Applegate, who was about thirty years younger than him, came to live in his house; so this may have occurred shortly after the birth of her son.

Just a few years after the death of Ralph Kirby, Virginia Applegate executed the first of a series of sales of Kirby land, resulting in essentially the first break-up of the property since it had been acquired nearly 100 years earlier by Captain Jacob Mott Kirby. The property on which the Van Nostrand-Starkins House and the Captain Jacob M. Kirby Tenant House stood adjacent to each other on the west side of Main Street was sold to a single buyer in 1937, although it was subsequently sub-divided; later the Chalet Apartments were constructed on the southern portion of the property. Four years later, in 1941, the Kirby "Mansion" was sold and partly demolished, but the handsome Greek Revival portico end which Captain Kirby had added facing East Broadway was removed for re-installation in the Cornelius Vanderbilt Whitney Residence in Wheatley Hills; the Garden Apartments now occupy the site of the former "Mansion," and the Whitney home has now become the Old Westbury Country Club.



It is possible that Virginia Applegate had moved out of the Kirby "Mansion" several years before it was sold. Various buildings at Kirby's Corners were not in a good state of repair at the time. Probably by around 1940 Mrs. Applegate had made the move into the little house at the south end of the Kirby's Corners triangle, where she made her home for nearly forty years. This time interval spanned such events as her remarriage to Clarence Worthington Sammis, the construction in 1958 of a substantial addition to the cottage where they lived, and the death of her only son Harold. Katherine Virginia Sammis herself passed away in 1971. In December 1972, the Kirby-Sammis House was purchased from her estate by Mrs. Muriel Friedman of Roslyn Estates. She in turn later sold it to Robert J. Nelkin and Daryl J. Nelkin. It was purchased subsequently by Mr. Nelkin's parents, William W. Nelkin and Gloria Nelkin, who in turn sold it to the Roslyn Preservation Corporation late in 1983. After executing a stabilization project on the house and a subdivision plan on the property, to separate the Storehouse and the Kirby-Sammis House properties, the Roslyn Preservation Corporation sold the house to the present owner, Donald J. Kavanagh, Esq., in the spring of 1984.

## ARCHITECTURAL HISTORY

*Stage I: c. 1860–1910.* The tiny house on the 1873 Beers, Comstock & Cline Map which later became the Kirby-Sammis House may have been erected by Captain Kirby as a tenant house, like its larger neighbor to the north which no longer exists. Their construction predated not only the publication of the 1873 map but maybe also that of the Walling Map which depicts Roslyn circa 1859. This earlier map locates two buildings within the Kirby triangle, as well as two structures on the west side of Main Street slightly to the south of the above and a building on the east side of East Broadway just before it is intersected by Main Street, ownership of the last three properties being denoted on the 1859 map by the name "J.M. Kirby." However, it is not possible to state with certainty that the southernmost of these buildings in the triangle at Kirby's Corners standing prior to 1859 was the structure which has been identified on the later 1873 map as the nucleus of the present Kirby-Sammis House.

Situated right at the edge of the west end of East Broadway, the little house, as seen in an old Kirby family photograph, faces roughly south. The photograph, taken from the west side of the continuation southward of Main Street past Kirby Corners, shows street car lines, which were installed in Roslyn circa 1908, but no fire hydrants, which were erected in conjunction with installations in about 1910 of a village water supply. (The telephone and electrical wires are also visible in the photograph, but they both pre-dated the above improvements, arriving in Roslyn in 1887 and 1901 respectively.) The architectural details of the little house which can be gleaned from this ca. 1908 photograph are as follows.

It is a 1½ storey cottage with its roof ridge approximately parallel to East Broadway. Its shallow pitched roof appears to be covered with dark weathered wood shingles, the sides are sheathed with painted wood clapboards, and cornerboards are visible at the ends of the building. The width of the clapboards can be approximated by the fact that the ample ground floor window, from the top of its drip cap to the bottom of its sill, "measures" 7 clapboards high. The cottage is two bays wide at its south-facing street elevation, with a board-and-batten door at the west end, a 6/6 light window with double-hung sliding sash at the east end. In addition, there is a shed-roof wing of one storey, windowless, at the east end, sheathed in vertical boards divided at their vertical mid-points by a row of nail-heads. It clearly looks like a later

addition to the “original” cottage. Since a metal stove pipe is visible projecting out of the roof, it is presumed this wing functioned as a kitchen. Its south wall is flush with that of the earlier main section of the cottage. From the outside, the cottage appears to have a “two [rooms] down, two up” plan, since the proportions suggest that it is two bays deep. The west elevation is partially obscured and only two windows, seemingly shuttered, are visible, both at the south end. The window on the second storey appears to be only about half as tall as the lower storey one.

Another Kirby photograph, probably from around the same date just prior to 1910, shows the roof and part of the east elevation of the kitchen wing. A small 6/6 window is located about in the middle of this outside wall, and the vertical boards sheathing the wing itself are unpainted. The roof of the wing looks very smooth and is possibly covered with tin. From the angle of this photograph, which was taken just outside the fence along East Broadway and which shows the east (street) facade and part of the south facade of the Captain Jacob M. Kirby Tenant House on Main Street in the background, it is clear that it was taken before the cottage was moved to the inside of the Kirby Corners triangle, from the edge of that property; see Stage II below. (Incidentally, several other historical photographs of Kirby Corners during the Stage I period of the Kirby-Sammis House are extant. Due to the angle, they do not show that particular building, but they reveal the presence, chiefly in outline form—the photographs are snow scenes—of the larger structure, just north of the cottage on the west side of East Broadway, which was depicted on the 1873 Beers, Comstock & Cline map.)

*Stage II: c. 1910–1958.* The small cottage which was the “nucleus” of the Kirby-Sammis House underwent several small changes during the early years after its move “backwards” into the Kirby triangle. Two old photographs published in Village Historian Roy Moger’s *Roslyn Then and Now* which were taken some time after 1910—fire hydrants are visible—reveal both that the roof eaves have been extended and that a chimney of brick has been installed in the kitchen wing. But the orientation of the house remains exactly the same, despite the move. Unfortunately the quality of the photographs is such that it is not possible to make out any other changes. In both photographs a small pitched roof “necessary house” can be seen to the south and east of the cottage. Perhaps the eaves were extended and a noticeable overhang achieved in conjunction with roof repairs. The appearance afterwards would definitely have been considered more stylish, more in keeping with the “Craftsman” and Bungalow modes which enjoyed a vogue in Roslyn during the years 1910–1930.

A later view of the cottage is found on a painted tile belonging to Virginia Applegate Sammis’ granddaughter, Mrs. Carol Tomaswick. Besides revealing details of the brick chimney, particularly its Gothic-arch cap, the painting shows that a one-storey shed-roof addition, one bay deep, has been erected across the south front of the cottage. The main entrance is now situated in this front extension, the entrance door being constructed of vertical boards with two diagonal braces; several steps, together with handrails, lead up to the door. The window on the west side of the extension features “Craftsman”-style 6/1 double hung sliding sash, while the window on the south front appears to have a 2/2 configuration; perhaps the latter window is a storm window. A window box has been installed underneath it. Because the kitchen wing cannot be seen, due to the angle, it is not known how it was fenestrated at this time. However, a corner of the larger tenant house at Kirby Corners can be seen in the painting; and it appears to be in a state of some disrepair, showing missing pieces of cornerboard and decayed clapboards.

The temptation is great to imagine that between the earlier and later phases of Stage II there was an intermediate building configuration in which an open porch extended across the south front of the cottage. Later this might have been enclosed with glazed panels. One observer of the scene, Virginia Applegate Sammis' lawyer, Huyler G. Held, Jr., told the writer that he remembers observing ca. 1940 lots of Kirby's Corners furniture jammed into a glassed-in porch; he also recalls seeing a large quantity of Kirby family furniture in storage in "The Red House," now called the Captain Jacob M. Kirby Storehouse.

*Stage III: 1958 to Present.* Alterations and additions were designed for the Kirby-Sammis House in 1958 by the New York City architect Louis S. Weeks (1880–1972). Trained at the Ecole des Beaux Arts in Paris, Mr. Weeks was a noted designer of larger commercial buildings in the city, including the ITT Building on Broad Street and the Dry Dock Savings Bank. Here in Roslyn, he was responsible for the rehabilitation of the Conklin, Tubby & Conklin Lumber Office, c. 1856, for the Junior League of the North Shore. His later work was, according to his son, inn-keeper Howard Weeks, mainly residential, and in his "retirement years" he acted as the building inspector of Cedarhurst, Long Island, where he made his home. He also maintained a summer house in Alstead, New Hampshire, a large old farmhouse which he and his son restored.

The designs which Mr. Weeks prepared for Virginia Applegate Sammis incorporated construction of a new "wing" which was larger than the earlier cottage itself, as well as several changes to the original building fabric, as follows. On the outside, the entrance door at the west end of the South facade of the cottage was replaced with a window, and a new entrance was cut in the place of the southernmost window on the west elevation. At the eaves line a shed-roof dormer was installed with a horizontal casement window. Inside the cottage, the main change, according to the architect's plans, was removal of the original, enclosed staircase which had run west to east and which was located between the front and back parlors. All four windows of the cottage were removed, on the west elevation, the side where the new "wing" was constructed in 1958. Clapboarded like the original cottage, the addition is slightly larger and taller. It is three bays wide and two bays deep, its higher ridge line lying in the same plane as that of the earlier part of the house. A prominent feature of the addition is the porch on its south front, which underwent numerous repairs, executed by Roslyn Preservation Corporation carpenter Edward Soukup, in the course of the stabilization project of 1983–1984.

## ARCHITECTURAL ANALYSIS: EXTERIOR

*South Elevation:* Six bays in length, the south elevation of the Kirby-Sammis House, on the ground storey, is composed of an easternmost bay, the kitchen wing presumably added in about 1880, after the "original" cottage was first built, containing a single 6/6 window; to the west of this, the two bays of the original structure, containing two larger 6/6 windows; and the three bays of addition designed in 1958 by Louis S. Weeks, featuring, at the east end, a round casement window, divided into 6 pie-shaped lights, and two 6/6 windows to the west. On the second storey, a single 6/6 window occupies the middle bay of the addition, it is like a dormer window in that it has its own gabled roof, but the face of this "dormer" is entirely below the line of the eaves. There is a horizontal 3-light casement window in the shed-roof dormer added to the original cottage. A pent roof extends across the south elevation for its full length. At the west end, it subsumes a porch supported by 4 columns, square in profile, not evenly spaced, with simple square caps. In their

unusual placement, the columns articulate the varying widths of the 3 bays of the 1958 addition. To the east of the porch, the pent roof extends over the earlier shed roof addition to the south facade, overhanging it by several inches.

All the roofing on the house is asphalt composition-type strip shingles, charcoal in color. Except for the kitchen wing, the house is sheathed in clapboards having an 8<sup>3</sup>/<sub>4</sub> inch exposure to the weather. The kitchen wing is sheathed in vertical boards, to which narrow batten strips were applied in recent years. All the 9<sup>1</sup>/<sub>2</sub> inches wide siding on the house was painted lemon yellow for many years, the choice of architect Weeks; it has been repainted a greyish-beige color by the present owner. The corner boards are 3<sup>3</sup>/<sub>4</sub> inches wide, and they are painted white with all the other trim.

A plain fascia marks the cornice line of the porch. At the line of the main roof eaves, a plain fascia extends from the west end of the building to the point where the "original" house begins, marked by the west edge of the shed roof dormer. The fascia on this dormer is several inches lower than that on the main block. The fascia on the "original" cottage is also a plain board, about a foot lower than the bottom of the window in the shed-roof dormer. The height of eaves line of the 1958 addition is 16 feet; that of the original cottage, 14 feet, 4 inches; and the pent roof of the kitchen wing is 9 feet tall at its highest, westernmost point. All sections of the house rest on concrete foundations today, that of the 1958 addition being the newest. It is probable that the present foundation of the cottage, with its kitchen wing, is the same one which was poured in about 1910 to receive it after the move inwards from the edge of East Broadway.

*West Elevation.* The west elevation of the house mainly shows the 1958 addition, which is two bays wide. The two modern 6/6 double hung sliding sash windows on the second storey do not quite line up with the two on the ground floor. In fact, it is interesting, looking at the house from the west, that the second storey overhangs the first by nearly a foot at its south end. This may account for the somewhat asymmetrical window placement. Dividing the south bays from the north bays on this elevation is a large brick exterior chimney erected in 1958; the bottom of the shoulder of this chimney is approximately at the height of the window sills on the second floor. The chimney is rectangular in plan and capped by a lower and an upper projecting course of brick. There is a cellar entry abutting the chimney on its north side. Also visible on this elevation is the main entrance door, located in the southernmost bay of the Stage II west facade (the two bays to the north now swallowed up in the Stage III addition.) This wooden door features 9 fixed panes of glass on top, with 6 raised panels below. Possibly it was installed in the house prior to the additions and alterations of 1958, but moved into its present position in that year; it is the kind of "Colonial Revival" door that would have been available from the 1920's onward.

*North Elevation.* On the north elevation, there are two modern 6/6 windows at the west end of the 1958 addition. To the east of these may be seen one of the 6/6 double hung sliding sash windows dating back to the original cottage of Stage I, with prominent drip cap and sill. At the eastern end of the house, the kitchen wing, there is a door similar to the main entrance door of the house except that it is in the "Dutch door" style, with independently hung top and bottom. To the east of this door there is a small window with a 6-light horizontally sliding sash.

*East Elevation.* On the east elevation, a window with 6/6 double-hung sliding wooden sash is centered on the east wall of the kitchen wing. This window may date from Stage I, although there is evidence that parts of it have been rebuilt since that

time. Below the window, a pair of short vertical-board doors have been set in the foundation giving access to the crawl space under the kitchen wing. On the second storey, a part of the original cottage, there are two 6/6 windows dating back to Stage I, with well-formed drip caps and projecting sills. At the juncture of the shed-roof of the kitchen wing and the east wall of the original cottage, about in the middle of its gable field, the square brick chimney dating back to Stage II rises upwards between the two second storey windows, resting against the east side of the house. This old chimney, with its attractive Gothic-arch cap, open on two sides, was rebuilt by Frank Tiberia in the course of the stabilization project executed by the Roslyn Preservation Corporation in 1983–1984.

*Outbuildings.* To the west of the house the “necessary house” visible in the published historical photographs of Kirby’s Corners has been preserved, after several moves, on a site very close to its original one. A tiny building sheathed in vertical boards, it has two board-and-batten doors on its west side, the door on the north featuring a pine tree design executed in punch work (see Captain Jacob M. Kirby Storehouse, TG 1986.) Several yards south of this privy is a pitched roof garage for three cars designed in 1958 in a “carriage shed” mode, with cut-corner garage door openings on the north front. The roof ridge is parallel to the north and south facades, the roof itself extending, in “saltbox” style, further down on the rear, south elevation than on the front, north elevation. The garage is roofed with asphalt strip shingles matching those on the roof of the house. The garage is sheathed in clapboards on its west, south, and east sides, while on the north side, around the garage doors, vertical boards are used. Both outbuildings have, like the house, been re-painted a greyish-beige color by the present owner.

## ARCHITECTURAL ANALYSIS: INTERIOR

*Dining Room.* One enters the house via the hypothetical former enclosed front porch and proceeds to the original south and north parlors, now all combined into a single, large dual purpose room having a sitting area at the south end and a dining area at the north end. The pattern of the flooring, which is pine boards throughout, reveals something about the history of this room, now encompassing all of the later Stage II part of the house, except the kitchen. At the south end, in the area that was formerly the shed roofed extension to the front of the house (and which may have been first built as a porch), the boards are all matched in their width, a uniform 5 inches. In the remainder of the room the pine boards are random widths, 6 to 9 inches. A horizontally boarded dado of window-sill height surrounds the room on all four sides. The edges of the horizontal boards are beaded, and the dado is three boards deep, laid edge to edge, about 2 feet high. Except in the more recent south end of the room, the dado probably dates back to Stage I, the cap being a square-edged, projecting lip. However, sheetrock was applied to the walls above the dado during the Stage III alterations so that the caps do not project as much as originally. At the south end of the room most of the caps are moulded; the dado here was added later.

The ceiling has been sheetrocked, and a narrow wooden cavetto moulding strip separates it visually from the walls of the room. It is supported by two old wooden beams, one of which was installed during Stage III; both run from east to west. In the northern half of the room, an original beam, boxed during Stage III, is centered along the area in which the original staircase was located. At the south end of the room, marking the place where the Stage I house ended, there is an old beam which has a rectangular mortise at its west end. Above this beam is the Stage I south floor

plate, which was originally concealed in the wall. The lower beam, with its beaded edges, is purely decorative. It was a gift to Clarence Worthington Sammis from Allen Woodward, the President of the Society for the Preservation of Long Island Antiquities at the time. The two 6/6 windows on the south wall have sash sliding on metal tracks, installations dating from Stage III; their sills are deep, 4½ inches. The smaller, single window on the east wall is an old one, employing sash cords, and on the north wall one of the 6/6 windows original to the house remains. The latter window has a simply moulded surround; the remainder of the window surrounds in the room are untrimmed flat boards.

On the west wall, from north to south, there are two modern "Federal"-style (stock) doors, leading to a powder room and to a hall (that leads to the living room) and the Stage III staircase designed by Louis Weeks in 1958. These doors; and almost all the others in the house, have convincing cast-iron rectangular rimlocks with brass knobs; the majority are reproductions. The staircase has a run of 3 steps to the west, then it turns 90 degrees and continues south to north up to the second storey. Although visually the staircase belongs to the original part of the house, it is actually contained within the Stage III "wing." Entry to the kitchen wing of the house is gained through an old doorway on the east wall, with a plain flat surround.

*Kitchen.* The flooring in the kitchen consists of wide pine boards, approximately 9½ inches on center, probably the original flooring. Filler has been applied to the cracks between the boards and polyurethane has been applied to the surface. A moulded baseboard, not original, covers the floor-to-wall juncture. Centered on the south wall of the room is an old 6/6 window with double-hung sliding sash of wood, operating with sash cords. A similar window, with guillotine mode of operation, is centered on the east wall (its bottom sash obscured by the kitchen sink.) In the north wall, at the west end, is the "Dutch Door"-style entrance door in two parts, described earlier, and the horizontally sliding 6-light sash window. All the windows in the room, as well as the door, have plain flat facing boards and probably date from the first or second decades of the 20th century. On the west wall of the kitchen a cupboard has been built in. It has two pairs of board-and-batten doors, at the top and at the bottom; the wide vertical boards are beaded and the doors are opened by 2-inch diameter wooden knobs. At the back of the inside of the cupboard can be seen wainscoting of around 1880, with which all the walls of this room were originally sheathed. Abutting the cupboard on its south side is the kitchen chimney, 16 inches wide and projecting 16 inches into the room. A simple wooden cavetto moulding strip bridges the gap between the sheetrocked walls and ceiling. The doorway from the kitchen to the dining room is missing its door, which is original and is in storage at the present time.

*Living Room.* The living room, on the opposite side of the dining room from the kitchen, is entered on its east wall, via a "Federal" style (stock) door like the two in the dining room. The flooring in the living room, hidden under wall-to-wall carpeting, is similar to the hardwood boards which can be seen in the short hallway from the dining room. The living room walls are wainscoted to a height of 26 inches, to match the dining room; but all the dado caps here are moulded. Fenestration along the south wall of the living room consists of two modern 6/6 windows with double-hung sash sliding on metal tracks. On the west wall, there are two more modern 6/6 windows, here flanking a handsome dentillated Georgian-style mantel, also of relatively recent vintage. On the north wall of the living room there is a single 6/6 window, which is flanked by built-in bookcases. All the door and window casings in this room are moulded in the Colonial Revival tradition. The bookcases are

delineated into 5 sections of approximately equal width by narrow stiles, with simple moulding strips added by the present owner; the section of the bookcases over the window is only one shelf deep. A cornice fashioned, top to bottom, from half-round mouldings, cavetto mouldings, and dentil mouldings was also added by the present owner, above the plain fascia at the top of the bookcases.

*Second Storey.* On the second storey of the house, the original floor plan of a south and a north chamber, with an enclosed staircase between them, has been preserved in its board outlines, a hallway, with modern hardwood flooring now occupying the approximate location of the former stairs. In the two bedrooms of the original east part of the house, the early pine flooring can be seen, and the 6/6 window on the east wall of the north bedroom is original. The 4 doors opening off the hallway are all board-and-batten style. The two at the east end, together with their cases, date back to Stage I and retain their original rimlocks. The master bedroom at the west end of the second storey, together with a short hall and a closet, is entirely contained in the Stage III addition of 1958. The 6/6 window on the south wall of this bedroom and the two 6/6 windows on the west wall are all modern, as are the Federal-style entrance door and double closet doors. Between the pair of windows on the west wall there is an attractive Federal-style (stock) mantel with fluted columns, in keeping with the Early American spirit of the additions in 1958 to this little house which, at that time, had already been standing for about a century at Kirby's Corners.



Samuel Dugan, Jr. House, ca. 1835, as it appeared when built.  
Guy Ladd Frost, Artist.

**\*SAMUEL DUGAN,\***  
**CARPENTER & BUILDER,**  
**NEAR THE DEPOT,**  
**ROSLYN, L. I.**  
**—JOBING PROMPTLY ATTENDED TO.—**

Samuel Dugan, Jr.'s Trade Card—1879.



**SAMUEL DUGAN, JR. HOUSE**  
**157 East Broadway (Circa 1830)**  
**Residence of Mr. and Mrs. Nolan Myerson**

## **INTRODUCTION**

The Samuel Dugan, Jr. (II) House was exhibited in the Landmark Society's House Tours in 1968 and 1969. In preparation for those tours, Mr. and Mrs. Roderick Dugan, of East Williston, were interviewed and provided a remarkable corpus of information about the house and about the Dugan family. Roderick Dugan (b. March 3, 1891) was Samuel Dugan, Jr.'s younger son and, following his death on May 28, 1970, Mrs. Dugan donated a large number of Dugan family documents and records to the Landmark Society. These included Samuel Dugan I's family bible and marriage license and Samuel Dugan, Jr.'s ledgers encompassing almost his entire career as a carpenter and builder. The four ledgers cover the period which extended from 1879 to 1920. Mrs. Dugan's gift also included a number of Samuel Dugan, Jr.'s diaries, which have not yet been carefully studied. Late in 1985, Mrs. Dugan donated 35 additional 18th and 19th century books connected with various members of the Dugan family as well as two sets of draftsman's instruments which belonged to Samuel Dugan, Jr. Samuel Dugan I's bible was especially useful as it included a genealogy of many members of the Dugan family. In addition, Mrs. Dugan's gift included copies of the obituaries of many members of the Dugan family. These have proved to be especially useful in the preparation of the following historical notes. In assembling this material, Mr. and Mrs. Roderick Dugan's oral comments; Samuel Dugan, Jr.'s account books; the biographical data in Samuel Dugan I's bible and the several Dugan obituaries all were used as source material. In the following historical account, all data derived from the genealogy in Samuel Dugan I's bible, Samuel Dugan, Jr.'s account books and the Dugan obituaries will be identified. All other entries are derived from the Dugan oral interviews or represent the opinions of the writer (RGG). In the original Tour Guide articles, in 1968 and 1969, the name "Samuel Dugan II" was used consistently. In the current article, the name "Samuel Dugan, Jr." has been substituted, as this is the name used by other members of the Dugan family and this is how Samuel Dugan, Jr. referred to himself. In no instance was the name "Samuel Dugan II" encountered in the Dugan family records. However, after his father's death (in 1881), Samuel Dugan, Jr. referred to himself as "Samuel Dugan." In addition to the historical notes to follow, additional Dugan family history may be found in the articles on the Samuel Dugan I House in the Tour Guides for 1966-67 and 1978-79.

## **HISTORICAL BACKGROUND**

Samuel Dugan, Jr. was born in Belfast, Northern Ireland, September 4, 1849. He died in Roslyn, January 24, 1921, and is buried in the Roslyn Cemetery (obit., Roslyn News January 27, 1921). He was brought to Roslyn when he was 1½ years old and spent his early years in his father's house at 148 Main Street. This house, the Samuel Dugan I house, was exhibited on the Landmark Society's Tours in 1966-67 and 1978-79. In his mid-twenties he married Cornelia Bond, who had been born in 1857 in the early part of the Kirby-Sammis House (TG 1986). Three sons were born of this marriage; Arthur, Rudolph, born January 8, 1879, who died about 1960, and Roderick (b. March 13, 1891—d. May 28, 1970) who has been mentioned above. Shortly after his marriage Samuel Dugan, Jr. built a small house on Roslyn Road, near the present Roslyn High School. He sold this house to a man named Hickson,

on March 31st, 1888. No mention of this house appears in Samuel Dugan, Jr.'s ledgers, which are described below. In view of his usual meticulous accounting, the omission seems highly unusual and may be an error. The Dugan house on Roslyn Road no longer stands. Mrs. Roderick Dugan has donated a photograph which matches none of the surviving houses in this location. Two of the present houses were built after World War II. One of them probably stands on the site of the Samuel Dugan Jr. house. In any event, on March 7, 1888, he bought the house which is the subject of this article from Washington Losee, who lived in the Valentine-Losee House (TG 1976). Squire Losee and his father, James Losee, before him, were extensive landholders in Roslyn and owned considerable property along the east side of East Broadway. The house Samuel Dugan, Jr. bought is shown on the Walling Map (1859) as belonging to "J. Losee" and on the Beers-Comstock Map (1873) as belonging to "W. Losee." Young Sam Dugan was trained as a carpenter and builder and went into business for himself in 1879, when he was 30 years old.

Review of his four ledgers, Vol. 1 (1879–1883); Vol. 2 (1884–1890); Vol. 3 (1890–1892); Vol. 4 (1893–1920), demonstrate a number of interesting facts concerning his career. Vol. 1 has the legend "Samuel Dugan Jr./Roslyn/Roslyn Roslyn (sic)" written in script on the front end-paper. This is the only reference to the designation "Jr." in any of the ledgers. Vol. 1 also includes a trade-card "Samuel Dugan/Carpenter and Builder/Near the depot/Roslyn, L.I./Jobbing Promptly Attended To" pasted to the inside front cover. A bill from J. Hicks & Sons, Lumber Dealers, dated December 2, 1874, before any of the ledger entries, is made out to "Samuel Dugan, Jr." His father's death, in 1881, may have been responsible for his giving up of the "junior" designation. From the very beginning he was employed by a number of prominent people, as Lieutenant (later Admiral) Aaron Ward, U.S.N. and Samuel Adams Warner, a prominent New York architect who lived in Roslyn. There is no record that he worked on the construction of the S.A. Warner mansion, now demolished, or on the building of his "Swiss Chalet," which still stands on Rail Road Avenue, as both were built prior to the beginning of Ledger 1 in 1879. During this period (1879–1883) he worked mostly for a daily rate of \$2.00. Other customers were John D. Hicks, owner of a large lumberyard; Samuel Hooper, the druggist; W. Wallace Kirby, the second Presbyterian minister in Roslyn, and William H. Smith, the local blacksmith. He also worked by the day for other local contractors, as his older brother, John (b. February 9 or 10, 1842—d. January 10, 1888), who was described in his obituary (Roslyn News January 14, 1888) as a "Leading architect and builder." In a similar manner, he sometimes employed other carpenters, as his brother, Andrew B. Dugan (b. June 1, 1853—d. June 14, 1913), or craftsmen in other disciplines, to help out on jobs which he could not manage by himself.

In Ledger 2 (1884–1890) he continued to work for Lieutenant Ward, William H. Smith, John D. Hicks and Samuel Adams Warner. However, he acquired a number of locally prominent new customers, as Parke Godwin, Henry M. W. Eastman, Jonathan Conklin, Julia Bryant and the Methodist Episcopal Church on Main Street. The church building was demolished by fire but the much altered Parsonage, which had been built by Thomas Wood in 1845, still stands at 180 Main Street. On December 20, 1885, he was employed by the Queens County Agricultural Society's "Fair Ground," beginning a relationship which lasted for many years. While few of the entries indicate what he did, it was noted, on May 25th, 1889, that he received \$11.00 for four days' work on the "Grand Stand." In April and May, 1885, he had a crew of 11 men, himself included, working for Lieutenant Aaron Ward. They may have been employed on the "Victorianization" of "Willow-

mere," most of which was removed by James Curtis in 1924 (TG 1964-65/1975-76). In February and March, 1886, he worked a number of days for Isaac Hicks and was paid in merchandise valued at \$115.92. These included such items as a rubber coat, rubber shoes, note paper, mustard, candy, crackers, tea and prunes. Of particular importance at this time, he itemizes the purchase of his own house, the subject of this article; "Bought of Loseee" on March 7th, 1888, for \$775.00. He employed J. Warmuth, J.C. Titus, P. Skidmore, Andrew Dugan, John Dugan, John Craft and E. Van Wicklen, in addition to his own work, on the completion of his first alteration which was finished on March 16th, 1889, and cost a total of \$1,563.50 including the purchase price. The tin for the "roof and gutters" cost \$17.27. This must have referred to tin for flashing, gutters and downspouts as the roof is shingled in a contemporary photograph and survives inside a later attic. Labor for digging the base for a retaining wall, and for the privy, cost \$5.63. In September and October, 1889, he built a carriage house for William Post, of East Williston, for a total cost of \$407.00

In Ledger 3 (1890-1892) he started doing work for Thomas Hitchcock, Jr., beginning a relationship which lasted for the remainder of his working career. He also did considerable work for the Rescue Hook & Ladder Company #1, which began on 12/13/1890. A large crew was employed on this job which continued through January 31st, 1891. Between February 7, 1891 and October 3, 1891, in addition to other work, he built a new "stoop and Piazza front" for Squire Francis Skillman. The piazza was 8 feet wide by 28 feet long; took 23¼ days' labor and cost \$63.25 for labor alone.

In Ledger 4 (1890-1920) he acquired such new customers as the Roslyn Light & Power Company, Silas Albertson, Mrs. Baltazzi (S.H. Warner's daughter, who lived in the Swiss Chalet), the Roslyn Estates Corporation, Henry H. Hogins ("Locust Knoll" in Roslyn Harbor—TG 1969-70) and Dr. Valentine Mott ("Valentine-Robbins House"—TG 1976-77). Throughout 1896 there are a number of entries on page 268 titled "Farm." These almost certainly relate to the operating costs or yield of the Dugan farm. In September-October-November 1902, he remodelled his own house and "Raised Roof a Storey above Kitchen," at a cost of \$514.52. He completed a large project for Thomas Hitchcock, Jr., at a cost of \$3,458.25. On August 3-6, 1908, he charged William Warnock \$10.00 for three days' work on a "toilet." This work generally was sub-contracted to J.C. Titus and is the earliest specific reference to "indoor" plumbing. Apparently he did not bring water to his own house until September 1916. This work cost \$264.22, including the construction of a cesspool. After this time his working contracts became less frequent. The last entry is to "Latham, Mineola" and is dated January, 1920. Beginning in 1900, his second son, Rudolph, was employed on some of his father's projects, and continued in his father's employ until 1903. However, Rudolph did not follow in his father's footsteps and eventually became a lawyer. His younger son, Roderick, who has been mentioned above, completed the five year program of the Damrosch Institute of Musical Art and became a professional organist and choir director. Almost nothing is known of a third son, Arthur, apart from his presence in a photograph taken 7/23/1889 referred to below. In the photograph he appears to be older than Rudolph. He may be the "S. Arthur Dugan" referred to in Ledger 4, pages 125 and 202.

It is recognized that this ponderous account of Samuel Dugan, Jr.'s business transactions may be repetitious and boring, especially to those who are not familiar with the names of the participants. However, the ledgers throw considerable light on

the business aspects of a village tradesman in Roslyn during the late 19th century. In addition, it is obvious that we have more data on Samuel Dugan, Jr. than on any other local builder and some effort is justified to get at least the high spots of these data into the public record. The Landmark Society also owns Samuel Dugan, Jr.'s diaries which have not been studied. More careful study of the ledgers and of the diaries should provide additional information about Roslyn.

Samuel Dugan's house probably was built circa 1830. It was standing at the time of the Walling Map (1859) and has a rubble foundation to its sills. Rubble foundations to the sills were used in Roslyn until about 1835. The cellar window in the west wall retains its original frame which was fitted for bars, originally, to form a grill, an 18th-early 19th century technique. The root cellar floor joists run north-south. These are adze-finished, 6" x 7", and set on 36" centers. They are early work, probably re-used from an earlier building as two have unrelated mortises which are pointless in their locations. The rafters of the west slope of the original roof also are visible. These are adzed white oak, 3½" x 4½" and set on 36" centers. The ridge joints are mortised.

Since Samuel Dugan, Jr. was a carpenter, it is not remarkable to find he made a number of changes in the house. His alterations, however, differ considerably from those affecting other local houses as, in most other cases, the alterations consisted of simple enlargement, usually with an effort toward exterior unity, but without alteration to the original interior. The Wilson Williams House (TG 1965-66, 1967-68, 1975-76), William M. Valentine House (TG 1965), and Myers Valentine House (TG 1963-64, 1979-80, 1985-86) are all examples of this type of alteration. Samuel Dugan, Jr. on the other hand, seemed to wish to remove every trace of the early years from his residence. He altered it three times within a period of fifteen years and, by the end of his efforts, it had become almost impossible to recognize the age of the original house. Photographs were taken at the completion of each alteration which have helped considerably in establishing an architectural history of the house. The original house was a small clapboarded cottage, three bays in width. Its entrance was located in the center of the East Broadway facade and its gable ends were at right angles to the street. It was built upon a rubble foundation to the sills, which included a small root cellar, in the manner of the second quarter of the 19th century. The second storey was a mere loft with three small "eyebrow" windows on the street facade (and probably on the rear facade as well). The window sash were all 6/6 and the house had a simple, early, large central chimney which had a single course of projecting bricks for its cap. There was a single storey, shed-roofed, east wing which served as the kitchen.

The first photograph, dated "July 23rd, 1889, at about 11:00 A.M." on the reverse, shows Mr. and Mrs. Samuel Dugan, Jr. and their two oldest boys, Rudolph and Arthur, standing in front of the house. By this date the 6/6 sash had been replaced with the larger, more stylish 2/2, and the "eyebrow" windows had been replaced with two dormer windows, each surmounted by an elaborate scroll-sawn pinnacle. The simple box cornice, in the Greek Revival Style, probably dates from the original house. There was a similar cornice on the kitchen wing. Neither pinnacle survives today. The dormer window openings extend down to the sills of the removed clerestory windows, so that the dormer window sash are the same size as the 2/2 first floor sash. The bay window at the north end of the house has chamfered butt shingles. The bay window was added by Samuel Dugan, Jr. and survives today. The small hipped-roof stoep has plain columns, probably 2x4's, having moulded capitals. The four-panel "front door" appears to have conventional ogee mouldings

with the mouldings picked out in the trim color. This door probably dates from the first Dugan alteration. The doorway, like the new windows, has plain facings in the style of the late 19th century. The windows have plain drip caps. There is a four-light over-door window in the front doorway. The large, plain, central chimney survives, untouched. The early single-storied form of Samuel Dugan, Jr.'s carpentry shop is visible at the extreme right of the photograph. This was constructed at the same time as his 1888–1889 alteration of his house. Apparently the 6/6 windows removed from the house were installed in the new shop. The date 1888 is painted inside a north barn door but does not show in the photograph. The low rubble retaining wall, which separates the Dugan property from the road, exists today. The low wooden picket fence along its top no longer survives.

The second photograph is undated. However, it probably was taken between 1889 and 1895 when Samuel Dugan, Jr. and his family lived at their farm in the Roslyn Highlands (Roderick Dugan interview). Unfortunately, no reference to alteration #2 can be found in Samuel Dugan, Jr.'s ledgers. However, alteration #2 had to be completed between 7/23/1889, when alteration #1 was photographed, and September 1902, when he started alteration #3. The photograph of alteration #2 shows that the principal doorway in the west front had been relocated to the south front and its original site replaced with narrow, paired 1/1 windows, which were capped by a shallow, gable-ended entablature in the Colonial Revival manner. Actually the south doorway may have existed from the beginning, as it does not show in photograph #1. The west stoep has been removed and a new porch built along the entire length of the south front. The new porch has a sloping pent roof. This has square piers with simple capitals, as in the removed stoep. Actually the two stoep columns may have been reused. There is no porch railing. The east kitchen wing is visible for the first time in this photograph although it dates from the original building. The simple drip-caps over the first floor windows have been replaced with more prominent, probably moulded, drip-caps, and the central chimney has been fitted with a prominent late-19th century projecting cap. The pinnacles over the dormer windows survive.

The third photograph, which is not dated, probably was taken late in 1902 after he completed the third alteration of his home. This shows the roof, raised and converted to a gambrel and extended to the east to provide a "Storey above Kitchen." The entire house has been shingled, in the fashion of the period, and the drip-caps have been replaced with shingled projections. The gabled entablature over the west central double window was removed as were the dormer window pinnacles. A new panelled and fretwork porch railing was installed. This was replaced with the present shingled railing prior to 1950. The pent roof on the porch remained, although some time later, the pent roof was covered with a more fashionable hipped roof which survives today. This probably was done at the same time as the installation of the present shingled porch railing. The chimney was extended upward to accommodate to the new roof and was made smaller from this point. The cap converged as it does today. A small semi-circular window was inserted into the south gable-field. Apart from the alteration of the 1902 porch railing, the house appears today almost exactly as it did in the 1902 photographs.

Rudolph Dugan, and his family, resided in the house until his death. His widow remained there until 1960. Subsequently there have been several owners, only two of whom have made significant alterations. These are Mr. and Mrs. Charles W. Iselin, who owned the house when it was exhibited on the 1968–69 House Tours and the present owners, who bought the house in 1984. For the most part, the alterations of

both owner-couples consisted of repairing or replacing defective fabric and removing interior sheathing, applied by Samuel Dugan, Jr., to expose the original fabric of the house which has, in very large part, survived.

## EXTERIOR

Most of the exterior of the house has been described above. In addition, a separate, double-doored entry was constructed for the newly created dining room. This included a small porch whose roof had to be integrated into the roof of the bay window developed as part of the first alteration. Even though this roof was adequately supported, a large shaped bracket of the period, serving no purpose other than decoration, was provided. The entire house, old and new, was then sheathed with the short-lap shingles of the period. Those used on the bay window included chamfered butts in the then-current "Queen Anne" style. The two 25-light windows in the east wall were inserted by the present owners to provide more light to the kitchen. These are to be replaced by paired 2/2 pseudo-casement windows to conform to the existing fenestration. Prior to the insertion of the two 25-light sash, the rotted east sills and stud ends were replaced by the present owners. In April 1986, the rotting shingles of the south front were replaced by The Wooden Bridge construction company. During the procedure, the original weatherboards, which had an exposure of 7½", were exposed, as was the outline of the early gable end of the roof. The hipped roof of the porch also was re-sheathed. In this procedure, the earlier "pent" roof was exposed, inside the hipped roof.

## INTERIOR

One enters the house by way of the south porch. The four-panel "front" door has heavily contoured protruding mouldings of the Edwardian Era. The interior of the door is fitted with vertically beaded, flush panels. Four-panel, flush-panelled doors usually date from the mid-19th century. This one must have been re-moulded by Samuel Dugan, Jr. It may have been re-located from the no longer existing west entry, which had a four-panel door with different mouldings, or it may have originated in this location. The door is hung with mid-19th century wrought strap hinges fitted with "driven" pintles. This is an unusual way to hang a door for the 19th century, but there is nothing to indicate that these interior hinges are not the original. The four-light over-door window is contemporary with the original house and, probably, is original to it, either in its present location or in the now missing west doorway. The original flooring, immediately inside this doorway, was discovered to be very badly worn when the present owners removed Samuel Dugan, Jr.'s 1902 oak strip flooring. Because of this evidence of prolonged use, it is assumed there always had been a doorway in this location. Opposite the entrance doorway there is a steep, boxed-in, stairway, which dates from the early 19th century. The horizontal sheathing boards on its east wall are nailed to the studs. There are no studs on the west wall so the sheathing boards are placed vertically and nailed at the floor, the ceiling and to the stair-stringer. In the Tour Guide description for 1968-69, the board-and-batten door for this stairway was described as "missing." It was found by the present owners, still fitted with its original Suffolk latch, in Samuel Dugan, Jr.'s carpentry shop and has been re-hung in its original location.



Front door moulding.

## SOUTH PARLOR

The south parlor, to the left of the entry hall, is sheathed to the chair-rail with horizontal boarding along its two exterior walls and retains its original vertical sheathing, to the ceiling, along its two interior walls. All the sheathing consists of simple, flush boarding, 8 to 10 inches in width, without the usual decorative bead. The sheathing appears to date from the second quarter of the 19th century and could not possibly have been installed by Samuel Dugan, Jr., as, stylistically, it simply is not of his era. The vertical boarding closely resembles that of the Captain Jacob M. Kirby Storehouse (TG 1986). All the parlor sheathing was covered with plaster, upon which was superimposed a wainscot dado. This almost certainly was one of Samuel Dugan, Jr.'s alterations. At the same time he covered the original pine flooring with oak strip flooring and covered the hearth with a layer of concrete to bring the hearth surface up to that of the new floor. In addition, as mentioned above, he removed the original 6/6 windows, enlarged the window openings and inserted the present 2/2 sash which extend 7 inches below the chair-rail. The wainscot and plaster were removed by Charles and Jane Iselin in 1967. The strip flooring and hearth concrete were removed by Nolan and Bibi Myerson in 1984. The latter couple also removed later paint from the board sheathing to expose the original blue paint. Apart from the change in the fenestration, the room now appears much the same as it did originally.

The South Parlor fireplace is brick and has a brick hearth. It has flaring cheeks in the manner of other Roslyn fireplaces of the early 19th century. Probably the firebox brickwork was covered with lime mortar originally. The simple, unembellished "three board" mantel has a plain shelf which has a square front edge and rounded corners in the manner of other local mantels of the second quarter of the 19th century.

## NORTH PARLOR

“. . . Leaving the early parlor, there is a narrow double window on the left which is the site of the early entry removed by Samuel Dugan, Jr. in his second alteration. It is possible that a narrow, steep, enclosed stairway was located opposite that entry, originally. Immediately beyond is the present north parlor. Not including the bay window on its north wall, this room is precisely the same measurement as the south parlor. However, unlike the latter, no vestige of the original room may be seen. With the exception of the fireplace and mantel, which have been very much re-worked, the entire impression suggests the time of Samuel Dugan, Jr.'s first alteration of 1888-89. The bay window dates from that effort, as do the ogee mouldings of the window-and-door surrounds, and the 2/2 window sash. The walls are completely plastered and some of this, at least, dates from the first alteration. Future plans of the owners include architectural investigation of the fireplace area which dates from well in the present century . . ." (TG 1968-69) The Iselins were unable to carry out these plans. However, the present owners have removed the later strip flooring, exposing the original pine flooring, and have removed Samuel Dugan, Jr.'s alteration of the mantel. The original mantel now is exposed as an unpretentious version of a Greek Revival mantel having a plain, square edged shelf having rounded corners, and a typical protruding breast which supports the shelf. This, in turn, originally was supported by simple piers, now missing. The present piers were designed from surviving "paint ghosts." The Myersons also stripped the later paint from the mantel, stopping when they reached a layer of oak-graining, which may have been applied by Samuel Dugan, Jr. in his first alteration but which, probably,

is earlier. The original paint, beneath the oak-graining, is buff-colored, a common color in Roslyn during the second quarter of the 19th century. The fireplace, itself, like that of the south parlor, has sharply diverging cheeks and is constructed of brick, with a brick hearth. In this case, there is no doubt that the brickwork, originally, was covered with a layer of lime mortar as some of this has survived.

## **DINING ROOM**

The dining room, behind the north parlor, dates completely from the third alteration of 1902, and stylistically conforms to the architectural fashion of that date, even to the built-in, enclosed china cupboards. It has been mentioned that the dining room has always had its own entry, at the north end, through double doors to a small porch. Samuel Dugan's ledger points out that this room, and the remainder of the 1902 addition, were plastered by George Davis, brother of James Davis who resided two doors away at what is now 139 East Broadway.

## **KITCHEN**

The kitchen remains in its original location although almost nothing of the early kitchen remains. Originally this space was a simple "lean-to" having a shed roof. In the 1902 alteration it was included within the new gambrel roof, to provide second storey space above. An early board-and-batten door, in the pantry, leads to the whitewashed, rubble-walled, root cellar, via an early staircase. The entire base structure has been described above. At the south end of the kitchen there is a small room which provides an eastern terminus to the porch. This seems to have been present in the second photograph and served as a larder, or "ice box" area, originally. Until recently it was entered from the kitchen through a doorway which has been removed by the present owners so that this space is now an alcove off the kitchen. The diamond pane window in the west wall of the alcove was inserted when this small wing was built. The exterior door, at the south end of the larder, is recent. However, there probably was an exterior doorway there originally so the ice-man could enter without having access to the kitchen.

## **STAIRWAY**

The lower part of the enclosed stairway has been described earlier. At present there is sufficient headroom. However, it is easy to see, if one projects the original roof-line evident here, that negotiation of the upper part required a "hands-and-knees" posture. However, this circumstance is encountered frequently. Space was created by the development of a dormer window, at the head of the stairs, during the first alteration of 1888-89. The form of this dormer survives and provides head room today. This construction is one of the reasons for assuming the possibility of an early stairway opposite the original front door. A stairway in that location would have opened to the loft beneath the ridge, with ample headroom. The impressively turned "black" walnut newel post, at the top of the stairway, (an unusual feature), and the short moulded stairrail with its two turned balusters of the same wood date from the 1888-89 alterations. A small trapdoor in this stair hall provides access to the gambrel attic by means of a folding ladder which may have been made by Samuel Dugan, Jr. In the attic may be seen the east slope of the original roof with its cedar shingles having an exposure of 6" to the weather, which is just about right for the late 19th century. The roof slope of the late 19th century shed-dormer, which has been mentioned above, may also be seen. This also has a shingle exposure of 6" to the



weather. In addition, the brick chimney may be seen in the attic as it projects through the early ridge of the original roof. Its dimensions at this point are 21" (north to south) by 38". Above the early ridge its size is reduced to 16½" × 36" as it passes through the gambrel roof.

## **SECOND STOREY**

The second storey of the original house probably was an unheated loft, lighted by full windows in the gable ends and by "eyebrow" windows in the front and rear facades. The original flooring still survives. In the early part, circa 1835, the floor boards are clear Long Island yellow pine, 10" wide. The more recent flooring, dating from the 1902 alteration, is yellow pine also, 7" wide. The selection of this type of flooring as late as 1902 seems quite remarkable. However, it probably was used because it was less expensive than the oak strip flooring of the lower floor.

## **SOUTHWEST CHAMBER**

One relatively intact bedroom remains in the early part of the house. However, even in it, the 2/2 windows date from Samuel Dugan, Jr.'s alteration of 1888-89. The 10" wide yellow pine flooring, the board-and-batten doors and the entire vertically boarded east wall with its original closet and early paint, green over an even earlier blue, date from the original house. This latter wall was stripped of lathe and plaster by the present owners. The original rafters in the southwest chamber also have been exposed by the present owners. These are American white oak, adze-dressed, and vary in width from 3½" to 4½". The rafter height cannot be measured because of the intervening plaster-board. The rafters are set on centers which vary from 33 inches to 37 inches. The rafters are joined at the ridge by means of modified mortise-and-tenon joints. Because of the massive chimney, oak framing and early joining, it is tempting to assign an 18th century date to this house. However, because of its horizontal relationship to the road (most 18th century local houses were built at right angles to the road) and because of the use of a root-cellar (most 18th century houses had full cellars or no cellars) an early 19th century date must be accepted. Prior to about 1835, there were no local lumber mills and sawn lumber must have been difficult to obtain and expensive. Early timbers could be re-used less expensively and hand-wrought timbers fabricated as required.

In passing to the original northwest chamber there is a scar in the flooring which suggests the possibility of an original staircase in this location. The northwest chamber had been converted to "storage and work areas" by the time the 1968 Tour Guide was written. This space is now used for a bath and closet area.

## **EAST BEDROOMS**

The two other bedrooms date from the 1902 alteration and are located in the gambrel roof slope of that alteration. Both bedrooms have back-banded, ogee-moulded door-and-window facings as well as four-panel, ogee-moulded doors; all exactly appropriate to their period. The northeast bedroom has a new closet which is closed with an early board-and-batten door from the northeast chamber. The more interesting southeast bedroom retains an original back-banded, ogee-moulded wall cupboard which has lost its doors, and a sort of window alcove, created by Jane and Charles Iselin, in 1968, formed by a board-and-batten closet at each end of a space for a "wall-bed" to be used by a small daughter.

## CARPENTRY SHOP

The carpentry shop, opposite the south end of the house, merits a description of its own. It has already been mentioned that this building had been started by Samuel Dugan, Jr. as a part of his first alteration of 1888–89. The original shop was of single-storey construction with a shallow gable-end roof and strongly resembled a modern garage in profile. It was finished with vertical sheathing and incorporated three early 6/6 sash from the original house. Subsequently, as a part of the second or third alteration, the shop was enlarged to its present form. In this alteration, the roof was raised and the gable angles deepened to provide a full second storey, sheathed with “novelty” siding. A facade gable was included on the East Broadway front, which included a four-light window. The second storey was extended out beyond the east wall of the original shop and rested upon a brick retaining wall several feet outside the original building. On the ground floor level, this newly roofed space was enclosed at both ends to provide a long narrow space for the interior storage of lumber, etc. The north facade of the carpentry shop includes a single board-and-batten large “loading door” to provide access to the loft. This swings on manufactured strap hinges having screw-fastened pintles of the early 20th century. There is a simple, flat “rain-hood” above, which rests on 2" × 4" projections. This may, or may not, be original. The door to the east “storage area” is board-and-batten, 45" wide, and swings on blacksmith wrought tapering strap hinges having “penny” ends. These swing on “driven” pintles and are earlier than the carpentry shop. The paired board-and-batten doors to the interior of the carpentry shop are 79" high by a total of 58" in width. These swing on post-World War I garage hinges, which probably are replacements. It seems unlikely that this doorway ever was convenient for vehicular access, but it may have been possible to bring in a horse and wagon from the south end of the property.

The retaining wall which supports the east wall of the carpentry shop is concrete block and brick, today. Originally it was rubble and seems, from the 1902 photograph, to have been screened behind a lattice which extended from the kitchen to the carpentry shop. The rubble wall had deteriorated badly by 1968 and continued to deteriorate, causing substantial sagging of the carpentry shop. This was corrected by the present owners in 1984 and probably was responsible for “saving” what was an interesting but semi-derelict utilitarian building.

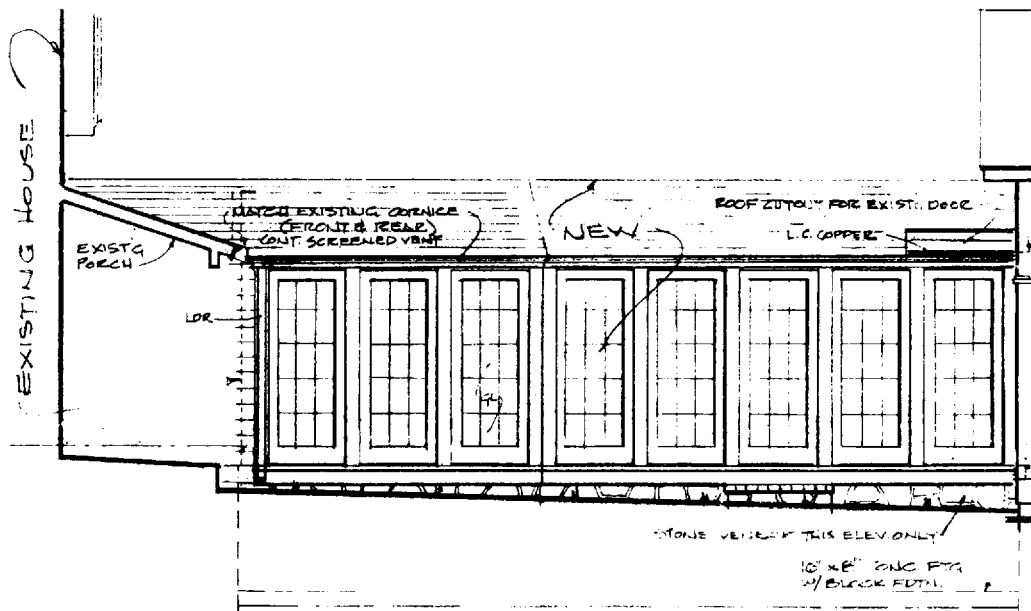
Inside the east storage area, the principal floor joists may be seen extending across the parti-wall to rest on a floor plate which is supported by short studs which extend upward from the retaining wall. Inside the principal first floor area the machine-sawn balloon framing may be examined. This consists of full 2" × 4" studs and corner-posts, set on 29" centers, which extend to 3" × 4" plates which are the roof plates of the original one-storey building. The studs are traversed by a horizontal 2" × 4" rail 40" above the floor to provide lateral support. Additional support is provided by a diagonal wind-brace at the south end and, originally, at the north end, although the latter has been interrupted by the insertion of the doorway. One of the doors has the date “1888,” the year in which the carpentry shop was originally built, painted in black paint. The other includes a later 4-light window. The original 8" pine flooring survives, laid in a north-south direction. There is an original 6-light window which slides horizontally on tracks, in the east wall. The present owners also have found a large fragment of Samuel Dugan, Jr.’s shop sign, lettered “Carpenter & B,” for “Carpenter & Builder,” in black letters. This originally hung along the west front of the carpentry shop.

The second storey rests upon 3" x 6" vertically sawn floor joists, set on 31½" centers, which are laid from east to west and which are "toe-nailed" to the "roof-plates" of the original single storey building. These joists extend across the east "parti-wall" and across the storage area to rest upon a plate above the east retaining wall. There is a trapdoor to the upper storey of the carpentry shop which dates from the 1902 alteration. A wooden ladder, probably made by Samuel Dugan, Jr., swings on an iron axle at the west side of the trapdoor. When not in use, the ladder can be swung upward and stored between the floor joists.

The upper part of the carpentry shop is wider, from east to west, than the lower, as it extends over the east storage area. The studs and rafters are 3" x 4" in cross-section and are commercially sawn. They are uniformly set on 25" centers and are mitered to form a butt joint at the ridge. There are diagonal wind braces at the north and south ends. The shingle lathe has survived. The original shingles had an exposure of 6" to the weather. The original 5½" wide flooring also survives. There is a 6/6 window in the south gable-field. This is flanked by a pair of closets sheathed with original, 6" wide, beaded boards.

### FUTURE PLANS

During the late 1960's, when the house was occupied by Mr. and Mrs. Charles W. Iselin, they recognized that it could be made far more commodious if an attractive means could be found to connect the house with the Carpentry Shop, which served no useful purpose. It was suggested that they construct a "Paxton's Wall" to achieve this connection. These were first designed by Sir Joseph Paxton (1801-1865), landscape architect to, and superintendent of, the estates of the Dukes of Devonshire. Paxton was intrigued with the visual qualities of glass buildings. Between 1836 and 1840 he designed and constructed a conservatory 300 feet in



Architectural drawing of plans for the construction of a "Paxton's Wall" between the Samuel Dugan Jr. House and the Carpentry Shop. Drawing by Guy Ladd Frost, A.I.A.

length. He designed and constructed the Crystal Palace ("The Great Exhibition Building") in 1851. Early in his career he built half-sections of greenhouses against stone or brick walls so that the heat retention qualities of the masonry walls would keep the greenhouse warm in winter and cool in summer. Since both Iselins were much interested in gardening, it was felt that the use of a Paxton's Wall connector would provide them with an unobtrusive and attractive passageway as well as a place in which plants could be wintered. Unfortunately, the Iselins moved away and the Paxton's Wall was never built.

Some twenty years later, the present owners also felt that it would be desirable to have a pleasant direct connection from the house to the Carpentry Shop. After considering a number of alterations, a modified Paxton Wall connector appeared to be the only feasible solution, primarily because a greenhouse type of structure against an old stone wall would tend to recede into the landscape and, visually, would not intrude upon the view of the house and Carpentry Shop. In this instance, the Paxton Wall will differ from the conventional type in that, for reasons of practicality, it will have a solid rather than a glazed roof. The Paxton Wall was designed by Guy Ladd Frost, A.I.A. and will connect the doorway of the kitchen lean-to with the north doorway of the east "storage area" of the Carpentry Shop.





John Rogers House, ca. 1775.  
Restoration drawings by John R. Stevens.

**JOHN ROGERS HOUSE**  
**95 East Broadway (Circa 1775)**  
**Residence of Mr. and Mrs. John R. Stevens**

**HISTORICAL BACKGROUND**

Francis Skillman's narrative identifies this 18th century house as the house of John Rogers, a blacksmith. John Rogers and Richard Valentine, who had signed a Petition of Allegiance in 1776, were among the men of Long Island who emigrated to Connecticut in 1776 to escape punishment at the hands of their Tory neighbors. This flight indicates that their rebel sympathies were pronounced, and that their lives so near the loyalist lines at New York would not have been easy during the seven-year occupation.

No record exists of John Rogers or his house before the Revolution, but since a house and a blacksmith shop were mentioned shortly after the peace, and Rogers was away during the war, it is thought that this house was built before he left in 1776.

In the Town Records for 1786, mention was made of a blacksmith shop John Rogers had built on land being sold by John Carman to John Golden (N.H. Town Records, Vol. VI, pg. 340), and on May 31, 1793, John and Elizabeth Rogers sold a house and blacksmith shop to Andrew, Henry and William Onderdonk (N.H. Town Records, Vol. VI, pg. 347). This deed, however, locates the house on the west side of the road, with the blacksmith shop on the east. As the house is standing on its original foundations on the east side of East Broadway, the possibilities are that the course of East Broadway has been changed since 1793, or the language of the deed was transcribed or typeset incorrectly for the Town Records. The third possibility, that this house is not John Rogers' house, discredits Skillman's narrative, and gives us an 18th century house not mentioned by him or anyone else.

At this point there is a hiatus in the known deeds for the Rogers house until December 20, 1830, when Robert Seaman purchased a five-acre parcel south of John R. Schenck's land from Stephen Weeks. (Queens County Liber AA of Deeds, pg. 468). Though no house was mentioned, this five acre parcel seems to have included the Rogers house. It was Seaman who occupied the house when the Walling Map was surveyed just before 1859, and Seaman with whom Skillman identified the John Rogers house in his narrative. In 1865 the Seamans sold off a parcel of land north of the house to Benjamin Hicks (Queens County Liber 250 of Deeds, pg. 94). After having been put up for public auction, the Rogers house passed next to Benjamin D. Hicks of Westbury and Henry W. Eastman of Roslyn, on November 21, 1870. That deed, which is very specific, refers to "Wilkey's burying ground" (the old Hempstead Harbor Burying Ground on the hillside above East Broadway), and it further refers to a Seaman family burying ground 32 feet wide on its north and south ends and 82'4" on east and west sides. The land conveyed was just under 4½ acres (Queens County Liber 334 of Deeds, pg. 418). Over the years the parcel became much reduced in size. From 1906 to 1914 it was the property of Mrs. H. Browne, whose family operated the local bakery, next door, and who sold off much of the land, but retained part of the property. By 1950, it had been acquired by Frances Storey, a "Newsday" columnist, whose estate conveyed it to the late Sydney Fairbanks. After the latter's death, her heirs were anxious to see the house properly restored and consulted with the Roslyn Preservation Corporation. This local revolving restoration fund was able to interest John Stevens, a well-known architect-

tural historian, who not only has designed most of the restorations in Old Bethpage Village but who also has done considerable work in Roslyn and was familiar with its vernacular architectural development. Mr. and Mrs. Stevens, the current owners, purchased the house in 1986. During the period of Mrs. Fairbanks' ownership, in 1976 and 1977, the John Rogers House was exhibited on the Landmark Society's Annual Tours.

## ARCHITECTURAL HISTORY

The original John Rogers House was much smaller than it is today and, in its early state, resembled the earliest part of the Wilson Williams House (TG 1975-76), although it was considerably smaller than the latter. Both probably date from the third quarter of the 18th century. The Wilson Williams probably is the earlier of the two houses. It also is the larger and, architecturally, the more ambitious. The development of the John Rogers House can be divided into four fairly distinct phases:

### Stage I (1775-1786)

The original 1½ storey house consisted of the westerly part of the present structure, and extended just beyond the east chimney face. The gabled roof with 39-degree slopes has the ridge extend from east to west. The rafters are approximately 5" × 5" in cross section, and are set on 38" centers. They are mostly re-used timbers from earlier buildings. One, in the south roof slope, was a wall plate. The roof was shingled, but the original exposure is not known. The existing shingle lathe, with spacing of 7" on centers, dates from Stage IV. The original shingles would have had an exposure of about 12". A photograph taken in the 1920's shows that the house at that time still had a combed ridge. There were no roof overhangs.

The framing of the original house is essentially Dutch in character, and consists of seven irregularly-spaced bents. The anchor-beam second floor joists are somewhat undersized for the width of the building, but probably were originally supported at about one-third of their length from the north wall on a partition. These joists (except the end ones) are chamfered on their lower edges. The original first floor joists, and north and west sills survived up to the time of restoration in 1986. Immediately to the west of the joist at the hearth, there was another timber, a re-used wall plate possibly from a 17th century building, having rafter seats like those of the Van Nostrand-Starkins House. A portion of this timber has been preserved.

The framing timbers—mostly of chestnut, with some oak—have faces which are hewn and pit-sawn; the large square hewn timber (up to about 16" square) was saw-divided into smaller sectioned timbers. There are corner braces in all four wall planes. Those of the east wall had been removed in Stage III. All of the framing joints were numbered with Roman numerals.

The north third of the original 12" wide floor boards survived in badly worn condition, and had to be replaced. The partition previously referred to, probably was located at the southern limit of this surviving flooring. Originally there had been a 6' long hearth, centered on the east end of the room, as indicated by the hearth trimmers, the north one of which had survived. Of the original fireplace, it is possible that only the stone back of it had survived.

The second floor joists were not painted until the recent past, and where portions of them were covered at the time of painting, the dark-brown aged color

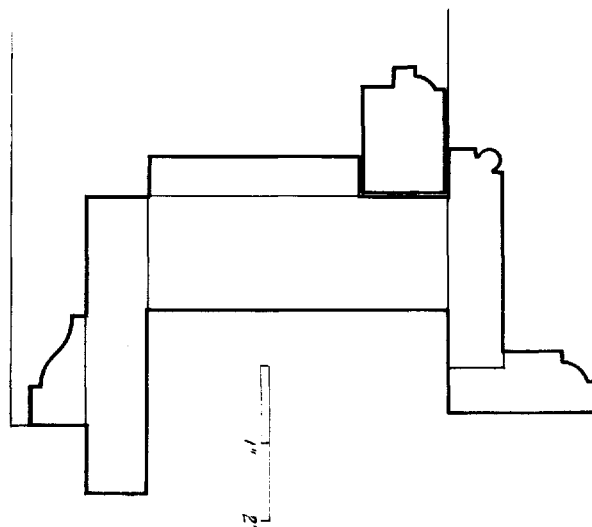


survives. Nearly all of the 12" wide original second floor boards survive, again badly worn. Their undersides, showing as the ceiling in the first floor room, were rough-sawn. The location of the Stage I second floor access is not precisely known, but probably was in the position of the existing stairway.

The large hall that survives today, was originally divided into two or more rooms. The original partition location cannot be precisely determined. The removal of this partition system, some time in the 20th century, created a structural problem that was resolved by placing a central girder under the second floor joists, supported on two turned Victorian porch posts. This system was removed by Frances Storey in 1951, and replaced with a 6" steel I beam, cased in with pine boards. The lower surface of this girder was barely 6' above the floor. This clumsy arrangement was replaced by the present owner, using back-to-back pairs of steel channels placed 4'6" in from the north and south knee walls on the second floor. The second floor joists are now supported by bolts that pass through them, and are carried up through the space between the two channels.

The entire Stage I foundation of fieldstone rubble survives to its original height, but the upper parts required much rebuilding. The west foundation wall continues to the south to form the west wall of the cellar entry. The fireplace and hearth are carried on the foundation, and to the south, there is an open space where a stair was subsequently located.

It is not possible to establish any of the Stage I door and window openings in the east, south or west walls. Two original window frames and sash exist in the north wall. The sash are double hung, of 6/6 configuration with 7" by 9" glass. On the basis of their muntin section, these would date the structure to c.1780-1790. Two original windows in the Elias Hicks house in Jericho have almost identical muntin sections. As built, and until Stage II, the interior of the house was unfinished. The inside of the siding was exposed in the rooms. This is proven by the existence of whitewash on the three exposed surfaces of the wall posts. The interior of the siding would have been white-washed also, but none of the original siding survives in place. The present east wall of the house, built in Stage II, has several pieces of re-used, beaded-edge siding which may have come from the original structure. All nailing in Stage I was with forged iron rose-headed nails.



Cross section, drawn by John R. Stevens, of the 18th century windows in the north wall.

## **Stage II (1815-1820)**

The two 6/6 windows and the doorway in the south front date from Stage II. The interior window casings of both have Federal-style trim. The doorway is in its original location, but has been altered. The notch in a weatherboard over the doorway indicates the original height and width of a taller doorway. The 6/6 window at the north end of the west front also dates from Stage II. There probably was another, during Stage II, further south at the site of the present bay window. All three of the Stage II windows described above retain their original sash. During Stage II there was a 6/6 window in the west gable field. This was replaced during Stage IV.

The exterior casings of the Stage II windows show evidence of there having been double shutters hung on butt hinges. The surviving plate-mounted pintles on the two Stage I windows of the north wall show them to have had full-width shutters. These pintles are not original, and in fact were attached with gimlet-pointed screws, which, if original to their installation, would date to post 1850.

The most important change to occur during Stage II was the replacement of all of the Stage I weatherboarding on the south and west walls with square-edge weatherboards, having an exposure to the weather of 9–10 inches. The Stage I (18th century) siding on the north wall may have survived until later.

During Stage II, a horizontal four-board dado trimmed with a torus moulded cap was added on the south and part of the west interior walls. There is no evidence of a dado on the north part of the west wall, or the north wall, as these walls were within separate rooms. The remaining wall surfaces and the ceiling were lathed and plastered.

The fireplace as found in the house, dated from Stage II and presumably had a smaller opening that was located off-center to the north of the original hearth. This was to make room on its south side for a bake oven, the door opening of which was on the east exterior wall. Only the north jamb and the oak lintel of the fireplace survived. The fireplace opening was mutilated by the installation, in the 20th century, of a “Heat-O-lator” unit, which also damaged one side of the bake oven. The fireplace surround boards survived, as did part of the beaded-board fireplace wall. The bottoms of this boarding were badly deteriorated, and had to be replaced in 1986.

The Stage II chimney survived in original, but very poor condition. A 1920’s photograph shows the original form of the top, but subsequently the chimney was reduced in height.

In the stair hall, the south wall was covered from the floor to the second floor boards, with horizontal beaded boarding. Outside the east wall, there apparently existed a level area, with a rubble stone retaining wall on its east side, and this may have had a lean-to roof over it extending across all or part of the east wall of the house, to shelter the bake oven. This observation has to be presumptive.

## **Stage III (1830-40)**

The east addition was added early in Stage III and was built into the hillside against a rubble retaining wall. It is built upon a rubble foundation and has no cellar. Its framing is entirely of sawn spruce. The second floor joists are irregularly spaced and of different sectional dimensions. The five ceiling joists extend from east

to west. The second storey floor boards of the east addition are rough-sawn on their lower surfaces. The yellowish wash on the joists and ceiling of the east addition suggests that the floor joists and ceiling boards were exposed at a time when the Stage II hall ceiling was already lathed and plastered. The exterior weatherboarding of the Stage III east addition is the same as that of Stage II. However, the boards are not continuous and it is easy to see where the east addition begins, on the south wall. As mentioned above, there are a few re-located beaded-edge weatherboards on the east front of the Stage III east addition, which probably is Stage I weatherboarding. The south wall of the east addition has a 6/6 window which has survived. It, like all the Stage I, II and III window sash, was fitted with 7" × 9" panes. East of this window there was a doorway, which was filled in during the mid-20th century, and which had a sash inserted in the upper part of the opening. The bottom half of the door was nailed in place. The door was replaced during the current restoration, by a 6/6 window matching the one to the west of it.

The Stage III addition provided space for a single long, narrow room in its interior, which had its greatest dimension from north to south. The interior of its south wall was sheathed with plain horizontal boarding, which was planed on its exposed surfaces. As in the Kirby Storehouse (TG 1986–87), this was set horizontally because it could be nailed to the studs. Similar plain, planed boards were set vertically to form the staircase vestibule. Since there were no studs in this location, the boards had to be attached to the floor and the end joist of the original house. This flush-boarding, both horizontally and vertically placed, was covered with two layers of wallpaper applied directly to the boards, as in the Kirby Storehouse (TG 1986–87), a few fragments of which have survived. It cannot be established whether the wallpaper was applied when the boarding was first installed or some time later. Much of the west wall of the Stage III room was occupied by the stone fireplace back and by the bake-oven door. The remainder of the west wall possibly was sheathed with horizontally set plain boards, as in the manner of the south wall. The rubble stones forming the east wall possibly were covered with wood originally. However, only studs showing nail holes for plaster lathe have survived. The east plaster wall survived until the current restoration. No evidence of an early north interior wall has survived. Later on, the north, east and south walls were plastered. A vertical, beaded board dado, having a torus-moulded cap, was applied over the Stage III boarded wall. All of this survived along the east wall and part of the north and south walls. On the south wall, it was installed over the wallpaper.

The kitchen dependency (see Architectural History at beginning of guide book), north of the Stage III east addition, also was built during Stage III, but after the completion of the east addition. The kitchen dependency measures approximately 12½ feet square. This dependency is built entirely of sawn spruce and is based upon a rubble foundation up to its sills; it does not have a cellar. The kitchen dependency weatherboards resemble those of Stage II and Stage III, but have a greater exposure to the weather (11 inches). The one-storey structure is capped with a gable-ended roof, the ridge of which extends from north to south. The roof overhangs the walls on four sides by about 14 inches. There is a brick chimney, in poor condition, which perforates the ridge at its north and which may be original. The kitchen dependency originally was completely detached from the Stage III east addition. The present covered passage dates from the late 19th or early 20th century. This connection had deteriorated badly and was almost completely rebuilt during the current restoration. The original door opening on the south wall of the dependency survives but the door is gone. This retains its original exterior and interior facings. An original window, with its 6/6 sash, survives in the west wall, as

does the original window frame in the west side of the north wall. The interior of the room has not yet been exposed, so no conclusions can be drawn concerning the interior, or the east wall. The original flooring survives under later flooring.

#### **Stage IV (ca. 1865)**

By the time of Stage IV, the house was badly out of plumb and inclined to the west. The rectangular bay window, which survives today, was added. This resembles those in the William M. Valentine House (TG 1963) and the Epenetus Oakley House (TG 1973–74). This originally was fitted with an almost flat roof, covered with sheet-iron, which survived under a later, steeper roof, and which was restored during the current restoration. The west face of the bay window retains its original 4/4 sash. The original 2/2 sash, at the north and south ends of the bay window, also survive. The bay windows were equipped with movable louver shutters. The earlier shutters of the other windows had been discarded and replaced with the movable louver shutters. All were hung on small plate-mounted pintles. Only the shutters of the west wall have survived, and these are in poor condition.

During Stage IV the roof edges were extended to their present configuration by means of “out-lookers,” nailed to the rafters to support the newly created eaves overhangs. The roof was extended even further to form a sort of “hood” over the principal (south) doorway. During Stage IV, the Stage I weatherboarding, which may have survived on the north front of the original house, was removed and replaced with “ship-lap” weatherboarding. After the resheathing was completed, the scroll-sawn eaves brackets were installed; all of which have survived. During this period the existing 4/4 mullioned casement windows were inserted in the west gable field. The marks of the preceding Stage I window, which was taller and narrower, are still evident where the weatherboarding has been patched. During Stage IV, based on paint analysis by Frank Welch, the house was painted lime-green and had dark reddish-brown trim. The window sash, also, were painted dark reddish-brown.

On the interior, the existing staircase was installed. There had been at least one earlier staircase in the same location. As indicated earlier however, the location of the Stage I staircase has been lost. The bottom of the surviving (Stage IV) staircase is closed by an earlier, re-used, board-and-batten door which is fitted with “H” hinges and a Norfolk latch (ca. 1830). This door may have survived from the earlier staircase in this location. The four-light horizontal window high in the east, vertically-boarded Stage III stair wall was relocated here. Its thick muntins date it to the mid-18th century. It is earlier than the two Stage I north windows and, almost certainly, was relocated from another structure.

At the second storey level, a room survived across the west end. The west wall studs of this room were set plumb, in contrast to the Stage I west wall studs, which remain in place. The interior of the room was plastered on sawn lathe. The ceiling of this room was sheathed with re-used beaded boards of unknown origin. During the current restoration, these beaded boards were relocated to form the south cellar wall sheathing of the Van Nostrand-Starkins House.

#### **20th Century Changes**

The house appears to have remained substantially in Stage IV condition until the early and middle years of the 20th century.

1. All the lathing and plaster in the house were removed, except for that in the second storey west room, which was described in Stage IV. Some of the cut lathing nails survived.

2. The Heat-O-Lator was installed in the fireplace opening, which had to be widened in order to receive it. The bake-oven door in the east room was removed; the opening was enlarged and the floor lowered to make it into a fireplace.
3. The east-west partition wall in the hall was removed, and to support the second floor joists, a central wooden girder supported by Victorian turned posts was installed.
4. An exterior single-flue brick chimney was installed near the west end of the north wall to service a newly installed furnace. One of the Stage IV brackets was removed, and installed on the south wall.
5. A portion of the north wall, at its east end, was completely rebuilt with plywood sheathing covered with cedar bevel siding, and a new 6/6 "stock" window which is in the first floor bathroom.
6. A glazed vitrine door was installed as a window at the bottom of the stairway, in the south wall. Local tradition (Ray Jacobs) describes this as a display window for Browne Bakery products.
7. A fairly steeply pitched hipped roof was applied to the bay over the original metal roof.
8. The east-west oriented girder and its Victorian posts was removed from the hall, and was replaced with a "boxed-in" east-west oriented steel I-beam in 1950 or 1951.
9. New pine flooring was installed over the existing flooring on the 1st and 2nd floors. The old flooring was three inches lower at the south side of the hall. This was due to the badly rotted south sill. Much shimming was required. It is conjectured that the south sill rot continued well into Stage IV.
10. The stone fireplace back in the east room was covered with modern "V"-grooved vertical sheathing, covering the whole wall. A new mantel shelf was inserted in the hall and a new, panelled front door installed. The "vitrine" window was replaced by a 12-light fixed window sash. Procedures 8, 9 and 10 were completed by Frances Storey during 1950 and 1951.

## THE RESTORATION

The current restoration is being accomplished in a well planned, highly scientific manner. It has been designed by John Stevens, the current owner, who brings years of training and expertise to the procedure. The following steps have been provided for in the restoration:

1. Complete measured drawings to establish the "as-found" condition of the structure and to serve as a basis upon which to plan the restoration.
2. Jacked the south side of the house up to level, raising the south wall about 3 inches. The deteriorated rubble foundation was restored and all rotted sill damage was repaired or replaced. A new brick foundation was provided for the bay window. In those areas in which the grade encroached upon the siding, as the result of erosion, the grade and the foundation height were adjusted, to assure an adequate amount of clearance between the grade level and the lowest wooden parts.
3. The exterior, single-flue, brick, north chimney was removed and the bracket it displaced replaced.
4. The east-west oriented steel I-beam was removed and the Stage I second storey floor joists were supported, from above, using paired steel channels,

placed back to back in an east-west direction. These were placed at the sites of the future knee-walls and necessitated changing the existing second storey floor plan.

5. Apart from the replacement of the first floor framing, very little original structure was renewed. Framing members which were too light originally, as some of the Stage III rafters, were supported.
6. The chimney, fireplace and bake-oven were rebuilt to their late Stage II or early Stage III configurations, since most of the back and north jamb of the fireplace, and most of the oven of this period survived. Those parts of the chimney, fireplace, bake-oven unit which were constructed of brick originally, were reconstructed of brick. The remaining parts were faced with lime mortar as they were originally. This represented the earliest period from which sufficient data survived to plan an accurate restoration. The original chimney was not flashed. Concealed flashing was used in the restoration. The new chimney was built to its Stage II height on the basis of a 1920's photograph. The oven is the only surviving Roslyn bake-oven to have been designed with an exterior bake-oven door. Prior to the construction of the east addition, the exposed bake-oven and its door were protected by some sort of lean-to. To assure the restoration and survival of the early chimney, fireplace and bake-oven, the Landmark Society offered a "restoration grant" to Sydney Fairbanks. This was not accepted at that time, but was used to implement this part of the restoration by the present owner. The kitchen dependency chimney was rebuilt from the ridge upward. Its original chimney cap was reproduced.
7. The surviving weatherboards had deteriorated badly. The house was resheathed to the second storey level with conforming weatherboards. These were applied over a layer of plywood sheathing covered with a waterproof layer to permit the most simple use of wall insulation. The second storey weatherboards were retained.
8. The bay window was reconstructed on its rebuilt foundation. The 20th century hipped roof was removed to expose the original flat roof, which was restored.
9. Window cases, trim and sash were stripped of later paint and put into easy working order. The frames of the 18th century windows in the north wall were replaced. The best of the old frames has been retained for a museum exhibit.
10. A new second storey floor, conforming to the original specifications, has been laid on plywood over the surviving, original Stage I floor, to preserve it and to provide support. The under surface of the Stage I flooring, which forms the first floor ceiling, will remain visible. The same practice was followed in the restoration of the Van Nostrand-Starkins House (TG 1976-77) and the Captain Jacob Mott Kirby Storehouse (TG 1986-87). The first floor boards were too deteriorated to retain, and a new floor, conforming to the Stage I specifications, has been laid over a standard sub-floor.
11. The late Stage II-early Stage III board fireplace wall has been entirely reconstructed to match the original. An appropriate period mantel (ca. 1820) from Nova Scotia was installed. The Stage IV staircase was re-set in its original location. The short, vertically-boarded area of the west wall of the east addition adjacent to the Stage III stairway, was reconstructed, using conforming materials. A new, conforming, board wall was inserted

near the north end of the east addition to enclose a room, which is intended for use as a dining room. For the remainder of the house, new interior wall studs were inserted as required and the exterior walls and roof were insulated, prior to the application of sheetrock.

12. The repaired and/or restored interior door-and-window facings and sash were reinstalled. Where these did not exist conforming facings and mouldings were fabricated. Surviving original doors were stripped of paint, repaired and re-hung. Where original doors did not survive, appropriate period doors from other locations were used. These are itemized below together with their original locations:

*Front door:* Dutch door, ca. 1800, from Long Island.

*East door* (to loft at second storey level): From the Vass House (1817) in Halifax, Nova Scotia. This door retains its original knocker.

*Dining Room door*(north end): From Pryor House in Halifax, Nova Scotia, which was built ca. 1785. This door retains its original "rising-joint" hinges, wrought box-lock and brass drop handles.

*Board-and-batten door* (at bottom of staircase): It has been mentioned above as having been found in this location. It is hung on its original "H"-hinges and retains its original Norfolk latch. It was made ca. 1830 and is earlier than the surviving Stage IV staircase. However, there was at least one earlier staircase in this location and this door may be a survivor from the earlier staircase.

*9-light door* (staircase vestibule): This door, providing access to the hall, is from the Pryor House, Halifax, Nova Scotia, ca. 1785. Its original "H-L" hinges and Suffolk latch survive.

*False-panel door* (stair to southeast chamber): 18th century, Long Island, original strap hinges and Suffolk latch.

*Board-and-batten door*, (ca. 1850): From the current owners' house in East Haven, Connecticut. It provides access to second storey bath from the west chamber.

*Board-and-batten door*, having scars for "H-L" hinges. This was found in the Rogers house, used in a first floor closet. It probably dates from Stage II. It provides access from the second storey bath to the southeast chamber.

*Other doors:* All other doors, interior and exterior, are new and date from the current restoration.

13. The four-light horizontal window which dates from the mid-18th century and was re-used in the east, Stage III stairwall, has been relocated to serve as a transom window over the board-and-batten door leading from the west chamber to the second storey bath.
14. The connecting passageway between the east addition and the kitchen dependency was reconstructed.

## THE FUTURE

At the time of writing (March 1987) the planning for the restoration of the main house has been completed and its restoration is well underway. The restoration of the exterior has been completed except for painting which will be done by James Shea. On the interior the replacement of the board sheathing has been completed. The insulation and wall boarding are well under way and, upon their completion, the flooring; the door and window trim will be re-inserted. This will be followed by the interior painting.

The interior of the kitchen dependency still requires further study so that its appropriate restoration can be planned.

Besides John Stevens, who planned the restoration of the John Rogers House, most of the exterior carpentry was completed by Stanley and Vincent Czarnecki. Most of the interior carpentry was done by Edward Soukup and Noel Zuhowsky. Mr. Soukup also completed the door and window restorations. The chimney, fireplaces and bake-oven restoration was done by Klaus Padrock.

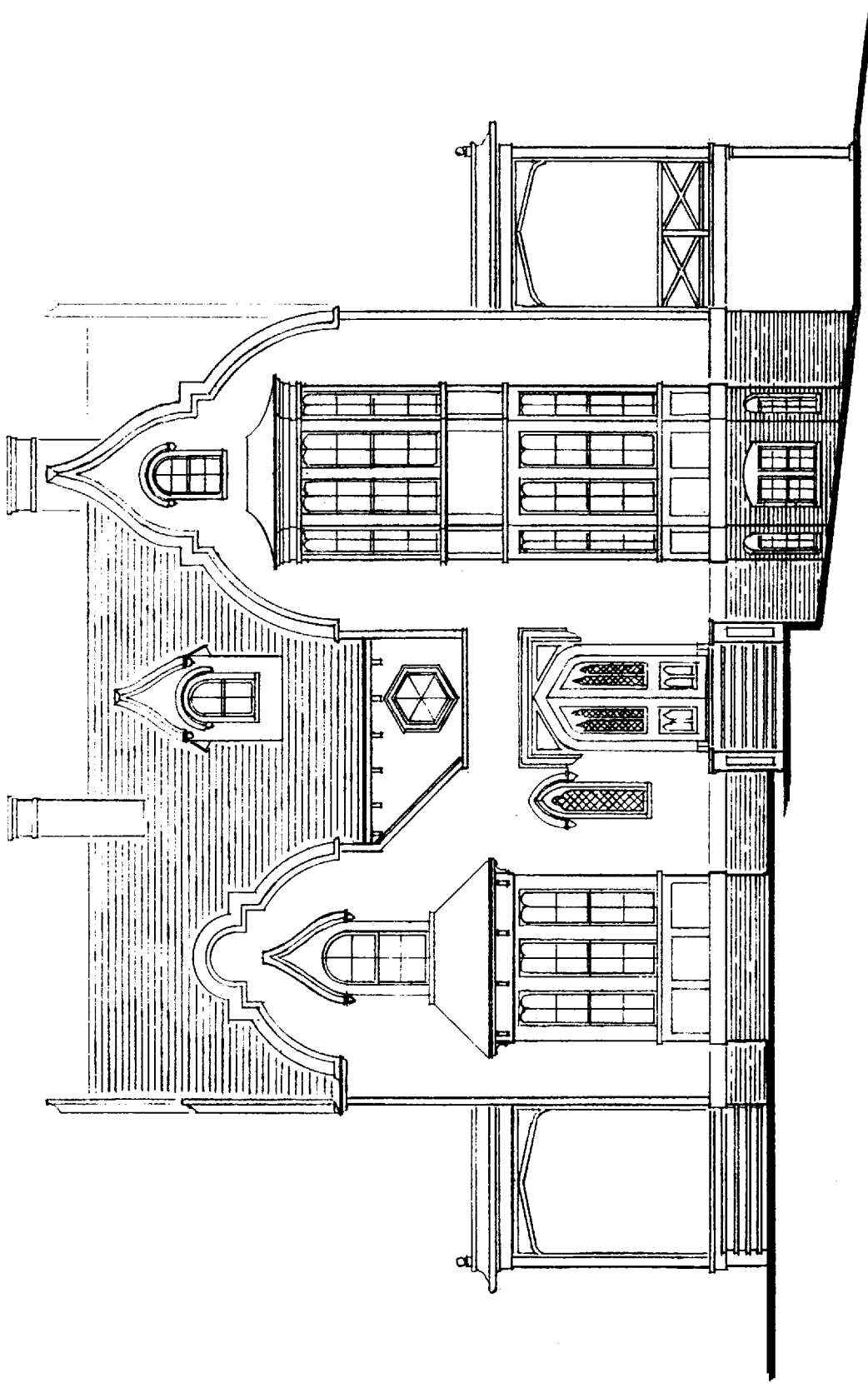
#### **ACCESSORY BUILDINGS**

There is a small, single storey building which is sited roughly to the east of the kitchen dependency. It has a gable-ended roof, the ridge of which runs from north to south, which was shingled originally. Its exterior is vertically boarded and its eave height is only about 5 feet. There are also ventilating holes beneath the plate. There is a single, boarded door in its west wall. There is a window frame in both east and west walls. However, both sash are missing. It apparently was built ca. 1860 and is thought to have been a smoke-house, originally. If further study proves this to be the case, it is the only known smoke-house to survive in Roslyn. However, it has been altered significantly and its original use may never be established. It is in very badly deteriorated condition. While there are no immediate plans for its restoration, it is anticipated that restoration will be undertaken after the restoration of the John Rogers House has been completed.

Earlier in the restoration procedure, the current owners planned to relocate the Henry Duffett Carriage Barn, ca. 1870, to the northeast corner of the site. This was acquired by the Roslyn Preservation Corporation from the Town of North Hempstead Community Development Agency and conveyed to Mr. and Mrs. Stevens (see "Arthur and Henry Duffett Buildings," (TG 1987). Footings were poured, the barn was dismantled and the components were relocated to the site.







North Elevation of "Clifton" as it appeared when built (1860-65).  
Drawn by Guy Ladd Frost, A.I.A.

**"CLIFTON" (1862-63)  
(Formerly "Sycamore Lodge")  
Bryant Avenue, Roslyn Harbor  
Residence of Mr. and Mrs. Millard B. Prisant**

**HISTORICAL BACKGROUND**

(The following is excerpted from a letter to Annie Ward from Elizabeth Andrews, written in 1913. The portions in quotation marks are from the memoranda of Mrs. Andrews' father, "Squire" Francis Skillman. The statements within parentheses are her comments on her father's reminiscences.)

"Mrs. Cairns built the house by the steamboat dock in 1862 and '63." (This is the house on the shore south of "Willowmere," and the foot of the hill. When the property was divided in 1882, my aunt, Mrs. William Emory, kept that house with about an acre of ground, and gave it the old name of "Clifton.")

This reference to the house is the first factual evidence which exists of a residential building on this spot. The dates coincide with Frederick S. Copley's known presence in Roslyn. His drawing and article in *Woodward's Country Homes* in 1865 confirm the date of its erection.

Mrs. Ann Eliza Cairns, who lived at the house now known as "Willowmere," hired Copley, a protege of her neighbor, William Cullen Bryant, to build what would have been a very sophisticated and advanced structure on land which had formerly been the site of buildings connected with the commerce at the dock. It was Mrs. Cairns' intention to make this the third parcel of her bequest to her three granddaughters, children of her beloved daughter, Jessie, who died giving birth to her youngest child. Jessie had been married to the noted composer Richard Storrs Willis, and it has been erroneously assumed that they lived in this house. However, since Jessie died in 1858, and her husband had moved to Detroit with the children before the house was built, this conclusion is invalid. The Willis' do appear on the 1859 Walling Map, however, residing on the east side of Bryant Avenue, across from Mrs. Cairns.

The house, from its erection in 1863 until Lt. William Helmsley Emory, newly married to one of the granddaughters, Blanche Willis, took possession in 1876, seems to have been rented, perhaps to people associated with the commerce at the dock. Certainly, Charles Post, shown as the occupant on the 1873 Beers Comstock Map, was identified by Francis Skillman as a produce broker on Captain Smith's boat, buying produce from the Long Island farmers at the dock and selling it for them in New York. The renting of such a property would have been a good investment for Mrs. Cairns' estate (she died in 1866), until her grandchildren reached their majority.

The three properties were, for unknown reasons, not divided until 1882. One granddaughter inherited "Locust Knoll" (now "Mayknoll"). Annie Willis Ward inherited "Clifton," Mrs. Cairns' own home, and changed its name to "Willowmere." Blanche Willis Emory, perhaps in fond nostalgia for her grandmother's old homestead next door, which had been renamed "Willowmere," called her home "Clifton." It remained "Clifton" until 1917, when the new owner rechristened it "Sycamore Lodge." The current owners renamed it "Clifton" to perpetuate its earliest designation.

Lieutenant William Helmsley Emory and his bride, Blanche Cairns Willis,

moved into her Roslyn inheritance in 1876, and lived in the house until 1917. Within this 41-year span, the young man advanced in rank to Rear Admiral and Commander of The North Atlantic Fleet. His career was enhanced by his exceptional heroism in the 1884 rescue of the missing Arctic explorer, Adolphus Greeley and his surviving companions from their entrapment in the ice pack. Admiral Emory received numerous honors, among them his appointment as Naval Attache to the Court of St. James, and, in 1897, his appointment as United States Representative to Queen Victoria's Jubilee. He commanded the USS Yosemite and the Battleship Indiana. He died in 1917 and was buried in Arlington National Cemetery. His sea chest remains in the attic at "Clifton," the name by which he knew his house.

At Admiral Emory's death "Clifton," now somewhat deteriorated, was sold to John M. Demarest, a successful real estate developer and one of the builders of Forest Hills Gardens. In his 15 year stewardship, Demarest made extensive alterations to the house and grounds at the home he now called "Sycamore Lodge." He seemed to consider the house a jewel to be polished and repolished. No bit of detail was too difficult to reproduce and no material was too expensive to use. On the whole, his architectural changes were sensitively done and having had access to the best in all fields, he was able to execute them superbly. For the design of the landscape he retained the prestigious Boston firm of Olmsted Associates, sons of Frederick Law Olmsted, the landscape architect of Central Park. Frederick L. Olmsted Sr. was a friend of William Cullen Bryant of Cedarmere, next door, so there was both sentiment and precedent for Demarest's choice. The photos, plans, and correspondence between Demarest and the Olmsted firm have been retrieved by the current owners, and further indicate Demarest's enthusiasm for every aspect of his homestead.

In the autumn of 1920, Demarest invited General John J. Pershing, Commander-in-Chief of the American Expeditionary Force during The Great War, to spend a few months at "Sycamore Lodge" while he wintered in Palm Beach. Local residents still recall the sentry boxes at each gate during General Pershing's residency, as well as flag-raising ceremonies on the north lawn. While in residence, Pershing dedicated a young sycamore tree to World War I soldiers, but no trace of it remains today. It is believed he began his memoirs while living in the house.

John Demarest, in 1932, gave the property to his daughter, Mrs. Lucille Brion, who owned it until 1950. It was perhaps she who put the engraved brass door knockers on the bedroom doors, one of which proudly designates the master bedroom as "The General's Room."

The house changed hands again in 1950 when it was purchased by the actor and television personality, Glenn E. Riggs and his wife. In 1957, he sold the house to Mr. and Mrs. Frank C. Fahnestock. After almost 30 years residence, Mr. Fahnestock, in 1986, sold the property to Mr. and Mrs. Millard Prisant, the present owners. During the Fahnestock ownership the house was exhibited on the Landmark Society's first two house tours, in 1961 and 1962.

#### **CHRONOLOGY OF OWNERS AND THEIR DATES OF OWNERSHIP**

1. Hicks, Joseph (brother of William)—1861
2. Cairns, Ann Eliza (builder of house) (Mrs. William J., mother of Jessie Cairns Willis)—1861-1866

3. Willis, Blanche Cairns (Mrs. William Helmsley Emory Jr.) (daughter of Jessie Cairns Willis) 1866–1917. (Resided 1876–1917)
4. Demarest, John M. and Nevada L. Wills—1917–1932
5. Pershing, J.J., General ( Resided four months in 1920–1921)
6. Brion, Lucille Demarest (Mrs. Lester E. Brion) 1932–1950
7. Riggs, Glenn E. and Elizabeth Laird—1950–1957
8. Fahnestock, Frank C. and Catherine Bickford—1957–1986
9. Prisant, Millard B. and Carol Lincoff—1986–

### ARCHITECT – FREDERICK S. COPLEY

Frederick S. Copley was an architect and an artist who lived in Staten Island. He surfaced professionally in Roslyn in 1862, when he was engaged by William Cullen Bryant to design the Jerusha Dewey House, now on the grounds of the Nassau County Museum of Fine Art (TG 1982–83). The Gothic design of his second structure in Roslyn, “Clifton,” was, in the mid-19th century, both advanced and intellectual. Its Flemish gable-ended design is virtually unique in America, and reflects a high degree of sophistication to both the architect and his client, Ann Eliza Cairns.

Copley was evidently proud of his effort, for he published the floor plan and description of the house in 1865 in *Woodward's Country Homes*, a reference which featured the more desirable of contemporary house plans, and, in the same year, in *The Horticulturalist*, which was published by the well known architect, A.J. Downing. In 1867 and 1868, Copley exhibited two oil paintings at the National Academy of Design in New York City. Each depicted a different view of his “Model Suburban Cottage in the Old English Style” on the shore of Roslyn Harbor. The whereabouts of these pictures is unknown.

In 1868, a cast-iron bird house, an exact replica of the engraving in *Woodward's*, was produced by the Miller Iron Company in Providence, R.I. One of these cast-iron miniatures of Copley's creation is owned by the Henry Ford Museum, and is pictured in the American Heritage volume on “Antiques from the Civil War to 1900.” Several others (it was, of course, made in multiples) are owned by collectors and dealers. The current owners of “Clifton” were fortunate enough to be able to purchase one of the Miller bird houses in 1985.

### ARCHITECTURAL DESIGN

Because of the detailed description of “Clifton” published in *Woodward's Country Homes* (Geo. E. and F.W. Woodward, New York, 1865, p. 139) the entire chapter will be printed here. It is quite obvious that the interior of the house was not constructed precisely as described in Woodward, and these original construction variations will be itemized below. In addition, the Woodward chapter describes the social role of the house in a gentler age and is worthy of being made more accessible.

“DESIGN No. 30  
MODEL SUBURBAN COTTAGE—IN THE OLD ENGLISH OR RURAL  
GOTHIC STYLE.

By Frederick S. Copley, Artist, Tompkinsville, S.I.

The general appearance of this Cottage, as seen from the road, is shown in the engraving, (Fig. 101) which is a perspective view of the North and East Fronts.

It is situated at Montrose, on the lake-like shores of Hempstead Harbor, near the village of Roslyn, Long Island, a spot noted for its beauty and healthfulness.

Size of building, 44 by 38 feet. Principal Plan (Fig. 103) 10 feet high. P. shows a recessed porch, with double doors of oak, (oiled) the outer ones open, to be closed only at night and stormy weather, behind the one on the right is a space for wet umbrellas, &c., the inner doors have glazed panels to give light within, and should always be closed. V. is the vestibule, containing a spiral staircase, with walnut steps and rail (oiled). The floor laid with encaustic tiles, with ceiling groined, and walls finished in imitation of stone in the sand coat. On the left (under the stairs) is a private door, opening into a lobby, fitted with wash-basin, water, &c., and lighted by a narrow window, that also serves to light the front basement stairs, so that a servant could answer a call, at either front or back doors, without passing through the central hall; which would not only be more convenient for them, but would be to the family and guests, especially in time of company, when the hall would form a central room, by closing the doors that lead to the stairs: nor would this interfere in the least with the domestics, or their duties, as they can go from cellar to attic without disturbing the privacy of a single room: and the guests could ascend, unseen to the dressing rooms above, (from either entrance) or depart in the same manner.

The hall screen, separating the vestibule, should be of red oak, (oiled) and lighted in the panels with stained glass, which would impart a soft and pleasant light to the hall, and produce a fine effect on either side, day or night. The hall is here placed in the centre of the plan, and so happily arranged are the doors and rooms, as not only to give it a symmetrical effect, but to unite the whole, en suite, without disturbing the individuality of either. Also, the hall lamp and stove would light and warm, equally, every room, besides passage, vestibule, and stairs. The cloak closet is in the passage which contains the back stairs.

P. is the Parlor, which would be the favorite living room in the summer, as it faces the north, and has a large bay-window commanding a fine view down the harbor to the sound.

L. is the Library, and living room, connected with the parlor by sliding doors, with recessed book-cases, on each side, and the same on the sides of the bay-window, here facing the south, and possessing a beautiful view of the bay and hills, with the village in the distance, which make it the favorite quarters in winter, being fully exposed to the genial influence of the sun during the absence of foliage at this season. On the right of the mantel is a private closet for plate, papers, &c., both these rooms have windows opening on the west veranda, with a fine view across the harbor. D. is the Dining room, and a most cheerful one (as it should be,) with a large ornamental window on the east, admitting the morning sun, and a fine bay-window on the north, looking down the road and harbor, possessing a charming prospect of land and water. To harmonize with the bay (on the other end) is the sideboard recess with a dumb-waiter on the right and a china closet on the left; on one side of the mantel is the door opening into the lobby, which communicates with the hall, and basement plan below, and fitted with wash-basin, water, &c., which would be found most convenient to wash hands or glasses, delicate or valuable articles of use not wished to be trusted to careless servants. It will be seen that the three bay-windows on this plan, are of different forms, and each fitted with inside shutters. O. is the principal chamber, or boudoir, facing south and east, with fine large windows in each. The one on the south has closets on each side, and opens into the conservatory, making this a most delightful ladies'-work-room. It will be seen that all the rooms on

this floor, although not large, are of the most comfortable size, perfect and elegantly proportioned, and arranged with every conceivable convenience requisite for the enjoyment of all the comforts and luxuries of life.

Chamber Plan (Fig. 103) is nine feet high, and in keeping with the rest, in its admirable arrangements, furnishing five excellent rooms, with a bath room, convenient to all, fitted with the latest improvements, (the water closet enclosed, and vertical pipes, which would make freezing impossible). The four principal rooms are about equal in size and attractiveness, as they possess the same fine views as the corresponding ones beneath, and each finished with fireplaces and ample closet room. The small room windows open on a balcony, with a charming view of the bay; and would afford an agreeable lounge in summer evenings, to enjoy the setting sun, or cool breeze. All the rooms on these two floors (except the last) to be fitted with Dixon's patent grates, and Arnott's ventilating valves, which would secure sweet, healthy, and warm rooms, without draughts. The hall, as will be seen, is well lighted and ventilated, not only by the staircase window, on the north, but by the ventilating sash-lights over the doors of every-room; the bath room door is also lighted in the panel with ground glass. Between the doors, on the east side, is the lift, or dumb-waiter, and dust register, which being in the centre of the plan, is of equal convenience to all.

Fig. 104. Roof and attic plan. The attic contains five good rooms for the accommodation of the servants, storing fruit, trunks, &c., and drying clothes. As this plan has the same central arrangements as all the rest, consequently the same advantages in economy of space, and of direct and easy access to every room, stairs, &c., The landing here is lighted in the same way as the hall below, and by the same staircase window, with the addition of a large sky-light and ventilator in the centre, which would keep the rooms sweet and cool.

Fig. 105, shows the Basement and Cellar plan, nine feet high, and containing every requisite convenience for the domestic duties of a family. As they are on the same level, and under the principal story, the noise and smell of the kitchen would be excluded. The garden entrance is shown by the steps on the southwest corner of area, which extends the whole of the west side, round to the hall door on the south; and covered by verandah, would make these rooms dry, cool, and pleasant, as they are but little below ground, and well lighted on two sides, with a large bay-window in each; the north bay fitted with wash-tubs, as this kitchen is intended as a back one, or scullery, and for cooking in during the heat of summer, it has a sink closet on the left of the fire-place, and dresser and shelves for pots and pans on the south side, by which, is a door opening into the basement, and one out on the area. The basement would be a cheerful room, facing the south with a large bay-window with seats and inside shutters, on the opposite side is a dresser fitted with plate rack, &c., On the east is the range and pantry: behind the range, in the hall, is a warm closet for clothes, shoes, &c., and opposite, under the stairs, is a dark one, for potatoes. At the north end of the hall, (and behind the scullery, fireplace, &c.,) is the furnace room and front basement stairs. On the east side of the hall is the dumb-waiter, or lift. The coal cellar has two bins placed under the shoots, for large and small coal, with two on the east side for ashes and wood. Against the middle window is a wire gauze safe, for cooked meats, &c., between this and the wine cellar is the dairy; the other division is for stores in general. All the partitions are made open, so as to admit the free circulation of light and air.

On observing the relative position of the different doors and windows, in the several plans, it will be found that the house may be ventilated by through drafts in

every direction at pleasure; a luxury to be appreciated in the heat of summer. Also, by carrying the lift, or dumb-waiter, to the top of the house, and communicating with every floor, its full value would be secured, besides forming a ventilating shaft for the whole building, from cellar to attic. Another valuable labor-saving convenience (next to the water-works and lift) is the dust shoot, which is simply a tin tube, with registers in the floors of the different plans, to sweep the dust into, from the rooms, where it descends to the cellar, and is caught in a barrel, to be removed when full. It is here placed in the hall, by the side of the lift, on every floor, which by this central arrangement is at the door of every room.

Construction, although of wood, is made nearly fire proof, by making the floors, walls, partitions and stairs solid. The walls and principal partitions are formed of slats of one inch thick by four inches broad, securely nailed one on the other, so as to form a one inch groove on both sides, to plaster on. This forms a good strong six inch solid wall, fire and vermin proof, and dryer than any built of stone or brick. The stairs to have their skeletons of iron work, filled in solid with cement. The floors of basement and entry to be of earthenware tiles, the kitchen and cellar cemented. That of the principal plan, (forming the ceiling of the basement, &c., the seat of danger.) should be formed of brick, arched on iron girders, and filled up with cement, and laid with larch, (as that burns less freely than any other wood). The hall, etc. to be laid with encaustic tiles. The floors of the chamber plans should have their timbers coated with plaster paris, and filled up with mortar and laid with larch, the plastering of the ceilings, &c., on wire gauze, instead of lath; a slate roof, and the walls of the basement plan of hollow brick, and plastered on the inner surface. By these simple and inexpensive means, the house would be nearly fire proof, and life and property secure.

The exterior is covered by the sand coat, of a cheerful and rich light brown ochre tint, it being the most befitting for the situation and design, besides possessing the advantages of economy, and imparting a more substantial effect, it avoids that harsh and disagreeable glare and glisten of paint.”

## ARCHITECTURAL HISTORY

“Clifton,” as originally built, was a 2½-storey house which had Flemish gable ends, an extremely unusual feature in England as well as in America. These had prominently moulded outlines which appear in the Woodward rendering and which have survived today. They also were fitted with pinnacles, which appear in the Woodward illustration and in the earliest photograph (Jerusha Dewey—TG 1982–83) which have not survived. Daniel M.C. Hopping has described it as “the best of the American Flemish gable ended houses.” It probably is best described as having been built in the “Flemish Revival Style,” with secondary Tudor, or flattened Gothic Revival detailing. Its original “as built” dimensions conformed to those in Woodward and were 44' × 38'. It was 3 bays wide by 3 bays deep and had a center hall plan. In most respects the house conformed to the Woodward illustration on its exterior. The exterior facing appears in the Woodward plate to have been stuccoed or dressed stone or brick. Actually, the house originally was flush-boarded and was painted “stone” color to look like rendered stone. The intended use of flush-boarding is confirmed in Woodward’s final paragraph: “The exterior is covered by a sand coat, of a cheerful and rich light ochre tint.” This finish could have been used only on flush-boarding, or on rusticated boards as at Mount Vernon. This feature has been supported by the first photograph of the house, taken shortly after it was built, and was confirmed recently, by the current owner, who removed some of



the later weather-boards. Woodward's rendering shows the use of applied tracery decoration at the second and the third storey levels. If this was ever used, it has been concealed behind later weather-boarding. The early photograph, which shows the east front, suggests applied foliate decoration in locations other than those shown in Woodward. However, these may be shadows of the willow leaves on this facade.

The original house had the steeply pitched, slated roof shown in Woodward and the elaborate Tudor arched porch on all but the principal (north) front. The Woodward porch had a parapet, at the second storey level, which is missing in the photograph. However, the turned knobs which projected above the porch roof-line, over each of the porch columns, survives in the earliest photograph. The two easternmost chimneys were built in the same location as in the Woodward plate. The northwestern chimney was sited differently from the beginning. None of these show in the photograph, because of the willow foliage. However, it seems likely that the original chimneys were not "triple-stacked" as in the rendering, but were rectangular in cross-section with the typically Victorian caps which have, more or less, survived today. The elaborate cast-iron ornamental ridge crestings in the Woodward view probably were used on the original ridges. Unfortunately, the ridges, in the earliest photograph, also are concealed by the willows. In the Woodward plate, many of the first floor and some of the second storey window openings had true pointed Gothic configuration. In the house, as built, most of the windows are capped by flattened Tudor arches.

The windows of "Clifton" are many and varied and range from the segmented circular window in a Flemish gable at the east attic level, which was in the original design and is still present, to five 4-light casements in the southwest conservatory which have flattened Tudor arches in the upper sash. These, of course, date from the building of this conservatory which was added by Mr. Demarest (ca. 1920). The fenestration in the canted bay window in the principal (north) front consisted of upper sash which were only  $\frac{1}{2}$  the height of the lower. The canted sash were  $\frac{2}{4}$ . The central window was wider and was  $4$  (horizontal)/ $4$ . These characteristics are confirmed in both the Woodward rendering and the earliest photograph. Today, the central section of this bay window is doubled and all four windows are fitted with  $\frac{2}{2}$  sash. The top panes in upper sash are capped by flattened Tudor arches.

The remaining single storey, bay window in the north front has been rebuilt and enlarged. It retains a triple window, as it had originally. The triple window case may even be the original. However, the sash have been changed to include  $\frac{2}{2}$  sash having Tudor arched upper panes as in the canted bay window.

In general the windows of Clifton fit into several categories. Many of these have prominent moulded drip caps of which two types predominate. These are moulded Tudor arches which are terminated by a drop at each end, and moulded flat Gothic trim which are terminated by horizontal projections at each end. It should be recalled that window cases and moulded caps were more prominent in the early house before the weather-board was applied:

1. Single, paired and triple cases fitted with  $\frac{4}{4}$  sash, the tops of which form Tudor arches and which are fitted with moulded, Gothic drip caps which are terminated by drops. These mostly appear at the first storey level.
2. Single, round-headed  $\frac{4}{4}$  windows with moulded Gothic drip caps terminated by drops, as above. There is a paired round-headed  $\frac{4}{4}$  window with this type of drip mould in the second storey of the west Flemish gable.
3. Tudor arched  $\frac{4}{4}$  sash in flat-topped cases having flat Gothic-moulded drip caps.

4. Plain 6/6 windows.
5. Diagonal paned doors and windows. Those in the Gothic arched principal (north) doorway and in its Gothic arched sidelight seem to be the original. It also is likely that the original south doorway was relocated when the house was extended to the south and that its diamond-shaped panes are original. All others are 20th century (Demarest).
6. There are a number of windows fitted with 2/2 sash, as in the two north bay windows and as casement windows in the conservatory, in which the upper panes are capped by flat Tudor arches. Those in the bay window are old, but not original. Those in the conservatory are 20th century (Demarest).
7. Woodward describes all the bay windows as having been fitted with interior shutters. There is no evidence that these ever were installed. The other windows were fitted with exterior louvered shutters of the period. These were manufactured and had adjustable louvers.

The interior of the house departed significantly from the Woodward description. The reason for the departures probably was the extremely high cost of following the original Copley specifications. The principal changes in original plan are itemized below. These conform to the sequence in Woodward for ease in comparison:

1. The house was never fitted with two pairs of principal (north) double doors.
2. There was never a vestibule. The north spiral staircase was never built nor was the lavatory, intended to be located beneath it. The "narrow" Gothic window, intended to light that space, survives today. The present, principal staircase is the original, although it originally had a straight run and did not curve at the bottom as it does today. The rear (servants) staircase was built in the location shown by Copley. However, unlike the Copley drawing, it is a "straight run."
3. The "hall screen," enclosing the circular staircase, was never built.
4. The center hallway was not fitted with encaustic tiles but was made of wood. The flooring may have been larch, as specified by Copley for the bedrooms, to inhibit the spread of fire. The original flooring is covered with 20th century mahogany and cannot be examined readily. The center hall ceiling was not "groined" as specified, but was finished with standard, mid-19th century classic plaster cornices which survive today.
5. The parlor is the same dimensions as shown in Copley's plan, 18' x 18'. However, the double doorway leading to the library was never built. Its location is occupied by the parlor and library simple white marble Rococco Revival fireplaces, which also accounts for the change in position of the northwest chimney. Two passageways connecting these rooms flank the fireplaces. The library (living room) was extended to the south in the 20th century (Demarest).
6. The Dining Room does not have a "sideboard" recess today. However, the south wall of the dining room has been altered to help provide space for the present pantry, and there may have been a "sideboard" recess originally. This alteration also caused the elimination of the original southeast chimney, which was in Copley's location. The dining room fireplace is in its original location. A dumb-waiter was installed originally, but not in the location specified. The base of the dumb-waiter shaft survives in the basement.
7. Woodward describes a "bathroom" at the south end of the second storey

center hall. This may have been installed, and probably was, but has been lost in later alterations.

8. The laundry remains in the same site as originally shown. A 20th century coal range remains in the original kitchen.
9. Woodward mentions the ventilating potential of the dumb-waiter shaft and the role of the "dust shoot (sic)." These are lost "advantages" which are mentioned out of interest.
10. Woodward describes 1" x 4" wood plaster lathe with wire lathe in the ceilings. Neither were used. This must be one of the earliest historical references to wire gauze (lathe) for plastering. For the record, conventional, sawn plaster-lathe was used.
11. The cellar walls are brick and the original exterior walls are infilled with brick nogging, on foundation walls which are rubble to grade with brick from grade to sills. This differs from the brick foundation of the contemporary Jerusha Dewey House (TG 1982-83) but conforms to the usual Roslyn construction of the period. However, the main floor is not supported by iron girders, although some were added later to permit extension to the south. The second storey floor joists were not covered with plaster nor were the spaces between the flooring and ceilings below filled with mortar. Unfortunately, we will never know whether Copley's plan to achieve fire-proofing would have worked.

## ALTERATIONS

Two of the owners have made major alterations, especially to the south (rear) front of the house. These are itemized as follows:

Admiral and Mrs. William Helmsley Emory resided in the house from 1876 to 1917. They extended the house to the south, increasing the length of the present master bedroom at the southeast corner of the second floor. This addition provided space for the installation of two second storey baths, as well as a lavatory on the ground floor. These changes involved only the rooms east of the center hall and required the demolition of the east Flemish gable-end of the south front, extension of the roof to the south, and the fitting of an awkward, eccentric, pitched gable end at the extended location. They also enlarged the north bay window in the dining room to square off its north end, possibly recasing the original triple window-case. To unify these changes, they weatherboarded the entire exterior, to cover the new work as well as the original flush-boarding. In addition, they added a north porch and widened the existing west porch, which required notching to provide space for the large sycamore at the northwest corner. This porch enlargement also enclosed the existing stone cistern. The new brick wall which enclosed the cistern provided support for the wider west porch. They also removed the gravel carriage drive which ran along the east front of the house, which appears in the Woodward rendering and the earliest photograph. They extended the existing stable to the north so it could be used as a garage.

Mr. and Mrs. John M. Demarest owned the house from 1917 to 1932. During this period they removed the original east porch and added a breakfast room by extending and enclosing the south porch beyond Admiral Emory's south extension. They removed Admiral Emory's awkward pitched gable end at the east side of the south front and reconstructed a new Flemish gable end in the new location, to match the original. They also extended the center hall with a flat-roofed addition, which also provided space for a basement bathroom. They then extended the library, west

of the center hall, to the south. In this instance, the original Flemish gable end was retained in its original position. Today, it is the only part of the original south front which remains in its original position when viewed from the exterior. Their final addition to the house was the creation of the present conservatory, by enclosing the southwest corner of the porch and the area beneath. At the conclusion of their major alteration efforts, all of which were executed with very high standards of technical skill and good taste, in conformity with the fashion of the post-World War I era, they painted the exterior white.

On the interior of the house, the Demarests modified the lower end of the principal staircase so that it turned to the west as it approached its lower end. To correct the scars left by this alteration and to generally improve the quality of the interior, they sheathed all the original flooring with six-inch mahogany boards. All of the interior diamond-paned doors, date from the Demarest ownership. It cannot be ruled out, however, that these interior changes may have been made by Mr. and Mrs. Lester E. Brion (1932-1950).

To improve the landscape surrounding the house, the Demarests retained Olmstead Associates to design a complete landscape which included a pond, a putting green and vegetable and flower gardens. In addition, he acquired the timbers of the old Hicks Landing and used them to rebuild the harborside bulkhead. He located a small board-and-batten "boat-house" at the bulkhead, facing the harbor.

#### ACCESSORY BUILDINGS

A two-storey stable survives which is 3 bays wide and weatherboarded with a 9" exposure. It is fitted with 6/6 windows and has a gable-ended roof, the ridge of which runs from north to south. The roof has a wide overhang and the rafter ends are exposed. The stable apparently is contemporary with the house. During his program of improvements, Admiral Emory added a single storey, gable-ended garage wing to the north front of the stable. The gable field of the Emory garage includes paired 8-light casement windows having Tudor arch caps. These probably came from some unknown location in the house. However, they may have originated in the north wall of the stable.

To the northwest of the stable, overlooking the harbor, is a small board-and-batten "boat-house" having a gable-ended roof, the ridge of which runs from east to west. The extended roof overhang is supported by exposed rafters. It is entered via a doorway in its east front, which also includes a 6/6 window. There are two 6/6 windows in its north wall and three small 4-light windows in its south. The west front faces the harbor and is fitted with paired, sliding barn doors. However, these are too high above the water level to permit their use with a marine railway. If the boathouse was ever used for the storage of boats, they could only have been canoes, rowboats, or other light craft which would have been picked up and carried indoors. The interior of the boathouse is divided into a large room and three small "changing rooms" ranged along the south wall, which is sheathed with 3 1/2" beaded boards which could date from the 1860's but which is not, necessarily, the original interior sheathing. There is a local tradition that the "boathouse" was moved from Hicks Landing, a little to the north, by Mr. Demarest. Since he re-used the timbers from Hicks Landing to rebuild his bulk-head, he easily could have relocated the boathouse. Conrad Goddard shows an early photograph of the Steamboat Wharf before Rebuilding," on page 29 of his "Early History of Roslyn Harbor," in which there is a small building which has the same general configuration as the boathouse.

If this actually should be the case, the boathouse may be a few years earlier in date than the residence.

## THE FUTURE

The current owners moved into the house during the summer of 1986 and were faced with coping with the problems of an architecturally extremely important house which had been deteriorating for a number of years and which had been the subject of a number of alterations, some of which may not have been improvements. Their initial efforts were directed toward the interior as they wished to live in the house. At the time of writing (March 1987) only the first and second storey center halls are complete. Woodward's statement that the hall "walls (are) finished in imitation of stone in the sand coat" suggested the ashlar pattern which is there today. The trim has been artificially grained and marbelized, a type of finish often used in Victorian houses. Of the remaining principal rooms, only the front parlor and dining room, which have been altered the least, will be faithfully finished as period interiors. The exterior of the house will be finished as accurately as the available data will permit. Consideration is being given to the removal of later weatherboards and the exposure of the original flush-boarding. It is recognized that this may be unfeasible as all the later additions were sheathed in weatherboards. The exterior will be painted stone color, as it was originally; the parapet flashing will be repaired and the missing pinnacles and roof-crestring will be replaced. The plans for the landscape call for the reproduction of a mid-19 century suburban garden. With the cooperation of Judith Heintz, A.S.L.A., the owners have designed an accurate framework with which they will plant the trees and shrubs appropriate to the period.

This will be a long-term project and a most important one. In a period in which architecturally consequential properties are being developed and converted to condominiums, it is a delight to see one which will once again take its place as an addition to the Hempstead Harbor vista. The new owners are indeed to be congratulated, and we wish them every good fortune in their most significant project.

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