

Roslyn Landmark Society
Annual House Tour Guide.



31st Annual Tour

June 8, 1991
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.

31ST ANNUAL HOUSE TOUR

***HOUSES ON TOUR**

MOTT-GALLAGHER HOUSE (ca. 1860)
1125 Old Northern Boulevard, Roslyn
Pages 394 to 400

ROSLYN PRESBYTERIAN CHURCH (1851)
33 East Broadway, Roslyn
Pages 402 to 412

LAMB-RAMSAUER HOUSE (ca. 1875)
44 East Broadway, Roslyn
Pages 414 to 420

JAMES K. DAVIS HOUSE (1876)
139 East Broadway, Roslyn
Pages 422 to 432

VAN NOSTRAND-STARKINS HOUSE (ca. 1680)
221 Main Street, Roslyn
Pages 434 to 450

HENRY CLAY THORNE HOUSE (ca. 1845)
88 Main Street, Roslyn
Pages 452 to 461

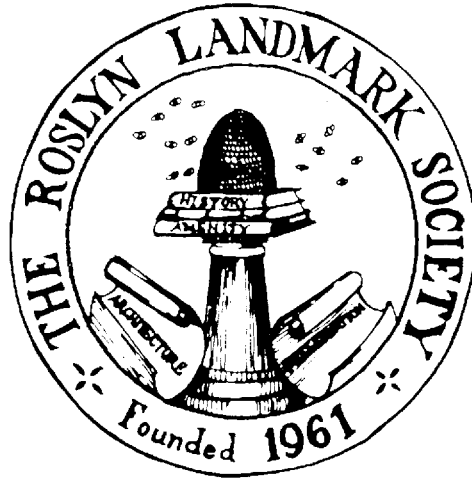
SPRINGBANK
(ca. 1835 and ca. 1900)
440 Bryant Avenue, Roslyn Harbor
Pages 462 to 466

STEPHEN and CHARLES P. SMITH HOUSE (ca. 1860)
450 Bryant Avenue, Roslyn Harbor
Pages 468 to 473

“GREENRIDGE” (1916)
875 Bryant Avenue, Roslyn Harbor
Pages 474 to 480

***PLEASE**

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



Editorial Board

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

REFERENCES

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

ARCHITECTURAL SOURCES:

- Benjamin Asher: *The Practical House Carpenter* (Boston 1830; Pub. by DeCapo Press, New York, 1972).
- Ranlett, William H.: *The Architect, vols. I & II, (De Witt & Davenport, New York 1849).*
- Downing, Andrew J.: *The Architecture of Country Houses, (D. Appleton & Co., New York, 1854).*
- Vaux, Calvert: *Villas & Cottages* (Harper & Brothers, New York, 1857).
- 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 and 1989.

**IN MEMORIAM
ROY WILLIAM MOGER
(1907-1990)**

Roy William Moger, a life-long Roslyn resident, died at 83 on August 17, 1990, in St. John, New Brunswick, Canada, where he had been attending the Canadian Yearly Meeting of the Religious Society of Friends.

Roy Moger was born in Brooklyn on June 20, 1907, but, as he often said, stayed there only one week. He was the son of George F. and Edna I. (Moger) Moger, who had moved to Roslyn in 1904 and bought the house on Remsen Avenue built by B.F. Speedling for Dr. Woodbury in 1903. He attended the Roslyn schools and was graduated from Roslyn High School in 1925. He attended Amherst College and was graduated from New York University in 1932. In 1936 he married Charlotte Anna Moore, the daughter of Mr. and Mrs. Henry W. Moore of Roslyn Estates and they had two children, Susan Ann Moger and William Henry Moger. Charlotte Moger died in 1951, and in 1954 he married Elizabeth E. Haas. They had a daughter, Patricia Mary Moger. In addition to his wife, son and daughters, he is survived by his grandson, Benjamin T. Moger-Williams, his granddaughter, Rachel Elizabeth Moger-Reischer, his daughter-in-law Ruth Ann Moger, and his son-in-law, Sidney Reischer.

He became a teacher in the Roslyn Public Schools in 1950, after taking Intensive Teacher Training at Farmingdale under the State College at New Paltz, and taught until his retirement in 1972. After teaching one year in the Village School, he became home teacher in the district, and served in that capacity until 1967, when he became a teacher of primary-age children with learning disabilities, again in the Village School. Under the auspices of the Better Roslyn Association, on whose board he served, he founded a study-hall program at Laurel Homes, which he carried on with the assistance of high school students until it was taken over by the Roslyn Public Schools.

He served the Incorporated Village of Roslyn in several capacities for over 40 years. He was a member of the Planning Board 1948-49; the Board of Zoning Appeals 1951-1963; and the Board of Trustees 1949-1951 and 1963-1987; and as Deputy Mayor 1985-1987. He was appointed Village Historian in 1974, and was still active in that position up to his death, having just completed the updating of his *Roslyn Then and Now*, originally published by the Roslyn Public Schools in 1964. He served as Chairman of the Greater Roslyn American Revolution Bicentennial Commission and was also active in the celebration by the four villages of the Roslyn area of the 50th anniversary of their incorporation, in 1981-82. He was active in peace and rights concerns in the Roslyn area, as a member of SANE and the Greater Roslyn Committee for Civil Rights. He was a member of the Roslyn Landmark Society and Friends for Long Island's Heritage, serving as a Trustee of both organizations. He also belonged to a number of historical societies.

In 1953 he became a member of Westbury Monthly Meeting of the Religious Society of Friends (Quakers) and was active as a Friend in Westbury Meeting, Long Island Quarterly Meeting and New York Yearly Meeting. In 1967 he attended the World Conference of Friends at Guilford College, Greensboro, N.C. (Elizabeth Moger)

**IN MEMORIAM
ROBERT JENSEN
(1938-1990)**

Robert Jensen was an architect and an architectural historian who combined the private practice of architecture with the teaching of architectural history as Associate Professor and Head of the Department of Architectural History at the New York Institute of Technology. He received his degree in architecture at the University of Nebraska, in 1963, and his M.A. in Architectural History from Cornell University.

He was a dedicated member of the Roslyn Landmark Society and was Consultant to the Historic District Board of the Incorporated Village of Roslyn, from 1983 until his death on July 4, 1990. In this capacity he played an active role in assuring that the commercial projects built in the Roslyn Historic District conformed to the standards of Roslyn's architectural traditions and contributed to the maintenance of its "small town" ambiance. He was actively involved in the development of the plans for the completed Harbourview Shopping Center; the almost completed Roslyn Claremont Hotel; and the Roslyn Office Building and the "Old Roslyn Square" shopping center, which are still in the planning stage. He used the Roslyn Historic District as a laboratory for his classes at New York Institute of Technology and his students prepared measured drawings for the Historic American Building Survey of the Van Nostrand-Starkins House (ca. 1680); the Captain Jacob Mott Kirby Storehouse (ca. 1840) and the East Toll-Gate House (ca. 1855). He was the architect for the Landmark Society's restoration of the monumental Milliken-Bevin Trellis (1930) at the Childs Frick Estate, now the Nassau County Fine Arts Museum, although he was too sick to attend its dedication. At the time of his death he was engaged in designing the restoration of the superb South Terrace Wall, at the former Frick estate, for the Roslyn Landmark Society.

Mr. Jensen was the recipient of numerous awards in architecture, including the Prix de Rome of the American Academy in Rome for 1974-1976, and the Art Critics Fellowship by the National Endowment for the Arts, in 1976. He was the author of numerous articles and books and was a frequent lecturer. Shortly before his death, he was the Guest Curator of "Architectural Art: Affirming the Design Relationship," an exhibit which ran from May to September 1988 at the American Craft Museum in New York City and which travelled throughout the United States through 1990.

ROSLYN'S ARCHITECTURAL HISTORY

Roslyn is of architectural interest because of the high survival of buildings dating from mid-19th century and earlier. The earliest, the Van Nostrand Starkins House, dates from about 1680. A significant group of architecturally consequential buildings date from the second half of the 18th century. Apparently the earliest known published record identifying locations and owners is the Walling Map of 1859 which probably was surveyed a year or two earlier. A large percentage of the houses and commercial buildings found on this map still stand.

Historic knowledge concerning individual houses, originally quite sketchy, has been expanding as the result of research connected with the publication of these annual Tour Guides. Sufficient has been learned to accomplish the inclusion of the Main Street Historic District in the National Register of Historic Places in 1974, and the East Toll Gate House in 1977. The East Broadway Historic District together with Trinity Church and Parish House, the Roslyn National Bank & Trust Company, the Willet Titus House, the Roslyn Savings Bank, the Robeson-Williams Grist Mill, the Henry Western Eastman Tenant Cottage, the Hicks Lumber Company Store, the Samuel Adams Warner Chalet and the unregistered parts of Roslyn Park, including both mill ponds, were admitted to the National Register in 1986. Altogether, more than 100 structures in Roslyn Village have been included in the National Register of Historic Places. In addition, the Society, together with the Incorporated Village of Roslyn Harbor, has sponsored the nomination of a number of buildings in Roslyn Harbor for inclusion in the National Register. These include the "Summit Avenue Historic District" which includes ten buildings including St. Mary's Church and its Rectory, the Captain James Muttee House. The Roslyn Harbor National Register group also includes a number of individual nominations including "Clifton," "Montrose," the "Thomas Pearsall House," the "Henry A. Tailer Estate," and "Thomas Clapham Estate," William Cullen Bryant's "Stone House," the "Arthur Williams House," and the "Michael & Daniel Mudge Farmhouse." Data for the nomination of John Warmuth's "The Roslyn House," in Roslyn Heights, was assembled in 1985, in which year the "George Washington Denton House," in Flower Hill, actually was admitted to the National Register of Historic Places. In 1990, the National Register nominations of John Warmuth's "The Roslyn House," the Gate House, Water Tower and Dairyman's House of Clarence Mackay's "Harbor Hill," and Rescue Hook and Ladder Company #1, all were approved by the New York State Commission on Historic Preservation. In the same year it was established that Guy Lowell had prepared the landscape design for "Harbor Hill" and his drawings for the Gatehouse of Child Frick's "Clayton," dated 2/15/21, were discovered in the archives of the Nassau County Museum of Art. In addition, quite a lot has been learned about individual construction detail, largely as a result of exploratory and recording procedures used in the preparation of the Tour Guides (TG) as well as from stripping techniques used in the examination of the Van Nostrand-Starkins House (TG 1976, 1977, 1989), the Valentine-Losee House (TG 1976), the Robeson-Williams Grist Mill (TG 1976-1977, 1988-1989), the George Allen Tenant House (TG 1978, 1982), the Warren Wilkey House (TG 1978-79-80), the Pine-Onderdonk-Bogart House, the Teamster's House (TG 1980-1981), the George Allen Residence (TG 1980-81-82), the Leonard Thorne House (TG 1965-66), the East Toll-Gate House (TG 1976-77, 1982-83), the Captain Jacob

Mott Kirby Storehouse (TG 1986–87), the John Rogers House (TG 1987–88), and in the demolition of the Arthur Duffett Building (TG 1987).

The 1991 Tour is the 31st Tour of local buildings presented by the Society. More than 95 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* (ca. 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 1976–77) which can at present be dated only architecturally but which certainly was built within a few years of the other three. It seems reasonable at the time of writing to assume the Onderdonk House was built first, then the Robbins House followed by the Valentine House although future investigation may alter this tentative sequence. In addition, the Richard Kirk farmhouse, later "Cedarmere," which was built in 1787, may be the earliest member of the group. However, three major alterations and a serious fire have obscured its original configuration. The gambrel-roofed Francis Skillman House seems to be the most recent of the group. Measured drawings of the Francis Skillman House have been prepared by Alex Herrera working under the aegis of the Landmark Society. During this procedure some fire-damaged moulded door facings were salvaged as trim samples. It had long been the hope of the Roslyn Preservation Corporation to dismantle the remains of the surviving original main block of the Skillman House and reconstruct it on a similar site, a wooded hillside off Glen Avenue on the west side of the Village. Actually, the oak framing of the house had survived with little rot and little fire damage except to the intermediary

rafters. Enough of the original architectural detail and sheathing had survived to plan an extremely accurate restoration. Negotiations with the estate of the late Carl Werner, which owned the house, had gone on for several years but the executors were never willing to actually donate the house. These negotiations continued until February 12, 1981. Less than one week later, on February 18, 1981, the building burned once again, this time completely destroying the original Federal house. It is most unfortunate that this locally outstanding building for which all the facilities for restoration were available, should have met this end. Actually, a six-panel, Federal interior door with its original Suffolk latch, a 2-panel shutter, a panelled cupboard front and a strip of door facing have survived in a tiny cottage on the site. These were donated to the Roslyn Preservation Corporation by the Carl Werner estate and it is assumed that all came from the Skillman House. Both shutter and door have applied mouldings in the Federal style which are identical in cross-section with those on the 6-panel Federal interior doors of the William M. Valentine House and it is assumed they were made with the same moulding plane. The attorney for the Werner estate also has donated the original front door and a number of early 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 1974-75, 1986) in 1869. The Van Nostrand-Starkins House (TG 1976-77, 1989) 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 survival 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, 1982-83), 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. The SPLIA exhibit of the works of Edward Lange, in 1991, includes a few small accessory buildings having “picked-out” battens. These buildings all were in Suffolk County, establishing that the practice was a general one on Long Island during the mid-to-late 19th century.

Apart from the large “summer seats” in Roslyn Harbor, only a few of the early Roslyn houses actually were designed by individual architects. Nevertheless, each house had an architectural concept which determined its appearance and function. The concept was frequently strongly influenced by the various published architectural works of the period, as Benjamin, Ranlett, Downing and Vaux, and, in other cases, was simply the result of a discussion between the owner and the carpenter-builder. Jacob C. Eastman may be the earliest identifiable local carpenter-builder. He is described in the article on Henry M.W. Eastman in “Portrait and Biographical Records of Queens County, N.Y.” as born in New Hampshire and practicing in Roslyn before the birth of his son, Henry W., in 1826. It is possible he was the builder of the group of early Federal houses described elsewhere in this article. Thomas Wood is another important early carpenter-builder. He probably was Roslyn’s principal carpenter-builder between 1825–1865. 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 (TG 1965–66–67, 1988–89), 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 diary for the year 1871 was donated to the Society in January 1977. It indicates that by that time Thomas Wood was limiting his activities to making storm doors, sash and picture frames for Warren Wilkey, his son John, etc. John S. Wood was Warren S. Wilkey’s brother-in-law and almost certainly was the designer and builder of his house. It was learned recently (1983), from a pencilled sheathing inscription, that the George W. Denton House was built by John Dugan who was a brother of Samuel Dugan I, a mason. John Dugan was described in his obituary (Roslyn News, January 14, 1888) as “born in Ireland” and “a leading architect and builder.” He may have designed the George Washington Denton House in addition to having built it. Two houses built by Stephen Speedling were exhibited in 1978–1979. These are the Presbyterian Parsonage (1887) and the Oscar Seaman House (1901). Speedling’s carpentry shop still stands at No. 1374, Old Northern Boulevard. Speedling also identified himself as the builder of the

south addition to the Jacob Sutton Mott House, in a pencilled note on a shingle dated August 8th, 1876.

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

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

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

Mott house. A Searing lock in the O.W. Valentine House (TG 1985–86) also bears the stamp “A. Hill/Patent; N. ORLEANS.

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

As noted above, most of the early Roslyn buildings were designed by local carpenter-builders who, in some instances, worked from architectural pattern books. By the mid-19th century, the larger, more fashionable houses being built along the harbor were designed by architects, even though in some instances the quality of the building provides the only evidence for an architectural attribution. The earliest building designed by a known firm of professional architects was Christ Church Chapel (later the first Trinity Church, Roslyn) which was designed by McDonald & Clinton in 1862. An earlier suggestion had been made that the Roslyn Presbyterian Church be designed by an architect but this proposal was not accepted by the congregation. The earliest known published work is Frederick Copley's design for the Jerusha Dewey house built in 1862 by William Cullen Bryant and published in Woodward's *Country Houses* (published by the authors, George E. and F.W. Woodward, New York, 1865, Pg. 40). The Jerusha Dewey House belongs to the County of Nassau. It is being restored by the Town of North Hempstead Historical Society. Measured drawings were completed by John Stevens in December 1981. Copley also published the design for “Clifton,” still standing in Roslyn Harbor (TG 1987–88), in *The Horticulturist* Vol. XX, 1865 Pg. 7 to Pg. 11 and reprinted in Woodward's *Country Houses* as Design #30, p. 139. In addition, he may have designed the Gothic Mill at Cedarmere.” Copley did not consider himself an architect but signed himself “artist.” He is known to have painted at least one Roslyn landscape, dated 1857, which returned to Roslyn in 1980. The earliest major work by a prominent architect is Jacob Wrey Mould's design for Thomas Clapham's “Stonehouse,” now “Wenlo,” in 1868. A contemporary newspaper clipping in the possession of the present owner identifies Mould as the architect. Plate #61 of Bicknell's *Brick and Wood Architecture* (1875) illustrates a house very similar to “Stonehouse” in facade design and floor plan. Bicknell credits the design to J. Wrey Mould and identifies the owner as Thomas Clapham of Roslyn. Mould designed many churches in New York, including the All Souls' Unitarian Church and Parsonage (1853–1855). In 1859 he became Associate Architect of the New York City Department of Public Parks and, in 1870–1871, the Architect-in-chief. In these capacities he designed most of the buildings and other structures in Central Park including the bandstand (1862), the terrace (1858–1864) and the casino (1871). (See Van Zanten, David T.; “Jacob Wrey Mould, Echoes of Owen Jones and The High Victorian Styles in New York, 1853–1865,” *Journal of the Society of Architectural Historians*, Vol XXVII, #1, March 1969, pgs. 41–57).

In 1869 Calvert Vaux, one of the most prominent architects of his day and the author of a number of books on architectural subjects, did the design for the enlargement of “Clovercroft” (now “Montrose”) to the order of Mrs. Parke Godwin. The drawings and elevations for the Vaux design survive and bear the imprint of Vaux, Withers & Co., 110 Broadway, New York. In 1874 Thomas Wisedell, of New York, prepared drawings for the enlargement of “Cedar Mere”

for William Cullen Bryant. Other buildings in Roslyn Harbor which must represent the work of competent professional architects are "Locust Knoll," now "Mayknoll" (1854-1855), the Gothic Mill at "Cedar Mere" which, apparently, was not included in the Wisedell design and St. Mary's Church (1871-1876). Samuel Adams Warner (1822-1897) (TG 1961-1962) was a New York architect who lived in Roslyn during the third quarter of the 19th century. A Swiss Cottage built on his estate circa 1875 survives on Railroad Avenue and almost certainly must have been built to Warner's design. A letter from Warner's great-grandson Captain Harry W. Baltazzi, USN, dated September 7, 1965 (Bryant Library) states "My father told me that his grandfather, S.A. Warner, had given land to the Long Island Railroad with the provision that the station was to be built upon it." Warner may have designed some of the Roslyn Harbor houses for which architectural attributions have not yet been made. Warner designed major buildings in New York. These include the Marble Collegiate College as well as a number of commercial buildings. 13 of these built between 1879 and 1895 survive in the "Soho Cast Iron District" of which all but one have cast iron fronts. The present Roslyn Railroad Station was built in 1887 in the High Victorian style. Its train sheds were retrimmed and the interior modernized in 1922 at which time the exterior brick work was stuccoed, stimulating the conflict between Christopher Morley and the Long Island Rail Road in 1940. Copies of the original water-damaged drawings were donated to the Society by Robin H. H. Wilson, President of the Long Island Rail Road, in November 1981, and no signature could be found on the early set of drawings which have been redrawn by Bruce Gemmell of the School of Architecture of the New York Institute of Technology under the Landmark Society's sponsorship. The original Railroad Station design probably was done by an unknown Long Island Rail Road architect who designed a number of similar stations for the Line (TG 1982-1983). It was re-located several hundred feet to the south in December, 1988.

Actually the impact of William Cullen Bryant and his circle must be considered in developing the architectural attributions of the great mid-19th century houses in Roslyn Harbor. Frederick Law Olmstead, a close friend, is credited with the landscape design of "Cedarmere" and later was the landscape architect of Central Park, a project strongly supported by Bryant. However, today most writers feel that Bryant was his own landscape architect at "Cedarmere." Calvert Vaux was closely associated with Olmstead and was officially charged, with him, with control of the designs for Central Park. Vaux is known to have worked for Mrs. Parke Godwin, a Bryant daughter, and possibly designed other local buildings. These local connections of Olmstead and Vaux may also have been responsible for bringing Mould, a Central Park associate, commissions in this area. Near the turn of the century architectural attributions may be made with stronger authority. In 1898, or shortly thereafter, Ogden Codman, Jr., designed a house for Lloyd Bryce which later was acquired by the late Childs Frick, named "Clayton" and substantially altered (TG 1971-72). 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 and Dorothy Nichols superimposed formal landscape designs upon the existing Bryce parkland. In an effort to stimulate the restoration of Clayton's planned landscape, the Roslyn Landmark Society provided for the restoration of the Frick Rose Arbor by Robert Pape and

the Jamaica Iron Works in 1981. In 1983, the Society was awarded a matching grant by the New York State Council on The Arts to prepare a restoration project plan for the superb trellis at the south end of the parterre which was designed by Henry O. Milliken and Newton P. Bevin in 1930. This study was undertaken and completed by Robert Jensen. The Society has raised the funds necessary to complete the restoration of the principal component of the trellis, the central, apsidal arch with its flanking, paired Ionic columns. Work on the restoration of the Milliken-Bevin Trellis was started by Wooden Bridge Inc. in 1987 and was completed during the Spring of 1988. Staining was completed by James Shea in 1989. The specially prepared stain and technique for applying it were donated by Samuel Cabot, Inc. This restoration will preserve one of the most important examples of landscape architecture in the United States.

The design of the Ellen Ward Memorial Clock Tower (1895) (TG 1971-72) can definitely be credited to Lamb & Rich, 265 Broadway, New York. Clarence Mackay's "Harbor Hill" was designed by McKim, Meade & White during 1902-1904, most of the design having been executed by Stanford White. Most of "Harbor Hill's" important buildings have been demolished, but the Stanford White gatehouse survives at the intersection of Harbor Hill and Roslyn Roads. The dairyman's house also survives, as does the Water Tower, now owned by the Roslyn Water District. The same architects did the designs for Trinity Church Parish House (1905) and Trinity Church, Roslyn (1906) (TG 1969-70).

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

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

Most of the Queen Anne style houses were designed for a small, aesthetically

advanced segment of the upper middle class. Stylistic elements were culled from the mid-17th century Dutch style, as embodied in the William and Mary Period, as well as from the Queen Anne rose-brick vernacular buildings. Design elements were found as well in Gothic, Jacobean and Tudor buildings. It began as an expression of revolt against the pretentiousness of the Italianate and 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. The John F. Remsen House (ca. 1880) will be re-located to this site.

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

an old hen house. In 1989, Diane and Albert Margaritis modified another 20th century building, south of the bakery, in accordance with John Collins plans for a bracketed Italianate building. In 1989, the Bell Hotel, across Bryant Avenue from the Margaritis group, was restored by Guy Ladd Frost's design for Paul Brown. The Bell Hotel, in the Queen Anne Revival Style (ca. 1878) originally was clapboarded but was covered with shingles, ca. 1900. Later, synthetic siding was applied. The latter was removed in 1989 and the porches re-built more closely to their original design and enclosed.

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

During 1986, it became definite that the course of Lincoln Avenue, in Roslyn Heights, was to be relocated to provide a direct connection between Warner Avenue and Round Hill Road. Six buildings stood in the path of this relocation, i.e., the Roslyn Railroad Station (1887) (TG 1982-83), the North-bound Passenger Shelter (1906-1922) (TG 1982-83), the Railway Express Office (ca. 1920) (TG 1982-83), the Arthur Duffett Building (ca. 1870), the Henry Duffett Residence and Country Store (ca. 1870) and the Henry Duffett Carriage Barn (ca. 1870). Plans had been made for the actual relocation of the Railroad Station about 1,000 feet south, several years earlier, and it actually was moved late in 1988 and was placed on its new foundation by Davis Brothers Engineering Company, early in 1989. For awhile, the Trustees of the Incorporated Village of Roslyn were interested in relocating the Passenger Shelter for use as a bus stop at Glen Avenue and Old Northern Boulevard, but decided it might be subjected to vandalism and withdrew. At this point the Roslyn Preservation Corporation contracted to relocate the Passenger Shelter to the south end of the Captain Jacob M. Kirby Storehouse site, (TG 1987) where it has been restored to serve as a picturesque garden house and will conceal north-bound traffic and head lights on Main Street. Considerable effort was made to accomplish the relocation of the Henry Duffett Country Store and Residence (#6 Lincoln Avenue) to Roslyn Village either as single or two individual buildings. However, the scarcity of land and the very high cost of relocation prevented a successful outcome (TG 1987). The Arthur Duffett Building (#4 Lincoln Avenue) suffered the same fate (TG 1987). The Henry and Arthur Duffett buildings and the Railway Express Office all were demolished on Boxing Day, December 26th, 1986. Limited investigation of all these buildings was accomplished in connection with the demolition procedures. In addition, the most

interesting architectural features were salvaged by the Roslyn Preservation Corporation.

The Henry Duffett Carriage Barn, ca. 1870, was so hidden behind modern additions and plastic sheathing that it was not even recognized as an early building. When it was, the Roslyn Preservation Corporation contracted to relocate it. It was dismantled and reconstructed at the rear of the John Rogers House (TG 1987–88) by John and Marian Stevens. While it may be considered that the “saving” of half of the six early buildings remaining around the 1870 Station Plaza may be reasonably successful preservation effort, especially in the light that the most important structure, the Railroad Station, will survive, it should be recognized that all the survivals will be relocated and that the Station Plaza, perhaps the most vital commercial area in Roslyn, during the late 19th–early 20th centuries, will have been eliminated completely. The Henry Duffett Carriage Barn utilizes a most unusual type of board-and-batten roof sheathing, which has survived in part (TG 1988—John Rogers House).

Near the end of 1986, Mr. Vincent A. Gentile advised the Roslyn Preservation Corporation that he planned to build new houses at the rear of the Jacob Sutton Mott House (constructed 1831–1837/family history) at 800 Mott’s Cove Road, North, in Glenwood Landing and that, in order to do this, it would be necessary to remove two small, asphalt shingle covered, accessory buildings. He offered to donate both buildings to the Roslyn Preservation Corporation for relocation. One of these proved to be the Jacob Sutton Mott granary, 14’ × 14’, dating from about 1840. While some of the granary wood framing had rotted, most of its interior architectural features have survived. Since it was imperative that the interior of the tiny granary should survive, arrangements were made with the Nassau County government to relocate the building to Old Bethpage Village. The other building was a garage, which originally was 16’ × 24’, but which had been extended to the south to permit the storage of automobiles. However, much of the early south wall had survived, inside the extension, together with large areas of original shingling. The rafters, which were notched for purlins, had been turned over. The garage was set upon a concrete foundation. On this basis, the structure could have been relocated from some other site. Investigation of the structure indicated that it originally had been a house, built in the late 17th or early 18th century, which was converted to a barn about 1830. It had been enlarged and sheathed with asphalt strip shingles for use as a garage about 1920. Frank Harrington, the Roslyn Harbor Historian, reports that Jarvis Mudge bought and later leased this site from the Matinecock Indians in 1693. The site of a future house was designated in the document of sale. This land was purchased by Joseph Mott in 1734. He died in 1735 and the land was inherited by Jacob Mott I, the first member of the family to live on the east side of Hempstead Harbor. If the house described actually is the one mentioned in this transaction, it could have been built by Jarvis Mudge as early as 1694, or by Joseph Mott I, shortly after 1735. The Roslyn Preservation Corporation contracted with Janice and Robert Hansen to relocate the structure, in sections, to the west of their house, “Locust Hill” (TG 1983–84) where it has been reconstructed to its configuration as an early 19th century barn, in accordance with the plans of John Stevens. The Mott Granary, also, was reconstructed on the grounds of Old Bethpage Village, in 1987. Subsequently, Mr. Gentile decided that he required the land upon which the Jacob Sutton Mott House (1831–1837) stood. This was purchased by Thomas and Patricia Loeb late in 1987 and has been relocated to a site at the corner of East Broadway and Davis Lane, where it was reconstructed. It was exhibited in a

partially restored state, on the 1988 House Tour and in its restored state, on the 1989 and 1990 tours.

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

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

THE ROSLYN LANDMARK SOCIETY (Nassau County).

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

1988 also saw the completion of the Rallye Motors buildings designed by Ulrich Franzen of New York. The showroom is constructed of polished pink granite. The site plan and landscape were designed by Zion & Breen, of Imlaystown, New Jersey. During the summer of 1989, the Daniel L. Mott House, built by Lars Larsen ca. 1900, was relocated from Maple Street and Scudders Lane, in Glenwood Landing, to the grounds of "Comfort Cottage" on Glenwood Road, in Roslyn Harbor. While the Landmark Society had nothing to do with the Mott House move, the successful relocation of other local buildings almost certainly influenced this effort.

In 1988 the much altered shingle style John F. Remsen House (ca. 1880) was displaced by the now moribund Park Ridge Development and has been up on blocks ever since. Late in 1990, the Remsen House was acquired by the Roslyn Preservation Corporation which planned to carefully strip and study the structure and re-locate it to the site of the Caleb Valentine House, ca. 1820 (#58 Main Street), which burned in 1877. The site had been donated to the Preservation Corporation by Roger Gerry and Floyd Lyon late in 1990. The architect for the project is Guy Ladd Frost; the architectural historian is John R. Stevens and the contractor is Sea Cliff Woodshop. At the time of writing (February 1990) the interior walls have been stripped, interior trim has been carefully removed and the original flooring has been exposed. The original floor plan is now evident. It is hoped that the Remsen House will stand upon its new foundation by the date of the 1991 House Tour.



South elevation

Mott-Gallagher House (Ca. 1860), as it appeared when built. Porch columns and front door are conjectural. Drawing by John Stevens.

MOTT-GALLAGHER HOUSE (Circa 1860)
1125 Old Northern Boulevard, Roslyn
Property of Wooden Bridge, Inc.
Under Architectural Covenant with the Roslyn Preservation Corporation

HISTORICAL BACKGROUND

As described in the background information to the nearby Estella Seaman House (TG 1989–90), the part of Roslyn Village bounded by West Shore Road, Old Northern Boulevard, Mott Avenue and the Flower Hill Village line started to develop as an artisan’s residential district during the 19th century. Now located in Roslyn Village’s “Residence C” Zoning District, the Mott-Gallagher House shares a common background story with many of its neighbors.

The 1859 Walling Map shows an “S. Mott,” likely Silas Mott as the land owner along Old Northern Boulevard (formerly the Flushing and North Hempstead Turnpike). Much of this land, including the property where the Mott-Gallagher House stands, was conveyed to Henry W. Eastman and Benjamin D. Hicks in 1874. Eastman and Hicks were responsible for subdividing the land into fairly small lots; the property on which the Mott-Gallagher House stands was divided into four lots, numbered lots 29, 30, 31 and 32.

On a map of property belonging to Fredrick M. Eastman, dated 1901, the lots are shown as “unsold”, and interestingly, are the only lots on the block which front both Old Northern Boulevard and Mott Avenue.

In 1906, lots 31 and 32 were sold to George Cann (Liber 140 and 145); in 1909, lot 30 was sold to Cann (Liber 195); and in 1923, lot 29 was sold to John Craft (Liber 925). The sales to Cann were made by Henry M.W. Eastman as executor of Frederick M. Eastman, and Benjamin D. Hicks, each with 50% interest; the sale to Craft was made by Henry M.W. Eastman as executor of Frederick M. Eastman, and Frederick C. and Marie Hicks, each with 50% interest.

Lots 30, 31 and 32 were sold fairly consistently as a group: from Cann to Lucker (1925, Liber 960); through tax sales to the Village of Roslyn (1940, Liber 2205); a brief separation following the Village ownership (lots 30 and 32 to Gellman, Liber 2321, and lot 31 to Ginsberg, Liber 2120, later Spiegel and Swartz, Liber 2203); and consolidated by Charles Nichols (lot 31 in 1940, Liber 2303, and lots 30 and 32 in 1941, Liber 2329). Lot 29 was also bought by Nichols in 1941 (Liber 2422). Nichols sold all four lots to James M. Gallagher in 1947 (Liber 3275). The Gallagher family lived in the house, and operated their commercial waste disposal business from the premises, until the property’s recent sale to Halm Industries.

Following this sale, the property was divided into three legal lots. The Mott-Gallagher House stands on lot 256 (formerly lot 31). This was done via a contract with Roslyn Preservation Corporation, who applied preservation restrictions and design review to all three lots. These design review duties will be shared with the Roslyn Village Historic District Board as building permits are applied for. The western lot, the site of a former trash pile, has been developed into a highly attractive residence consistent with the scale and style of the other buildings in the neighborhood. The eastern lot, the former site of the Gallagher’s garage, is awaiting development. The Mott-Gallagher House is being restored and developed in a manner consistent with the best of its details. The owner/contractor is

Wooden Bridge Inc. The restoration plans were developed by John R. Stevens Associates, and Jim Kahn of Wooden Bridge.

The neighborhood of the Mott-Gallagher House has been assaulted by road projects throughout the 20th century; the trolley line to Flushing which required the widening of Old Northern Boulevard in 1910; the construction of the North Hempstead Turnpike and overpass in 1948; and the widening of Old Northern Boulevard in 1961. Through all of this development, the neighborhood has retained many fine, small scale vernacular buildings. By stimulating the restoration of the Mott-Gallagher House and building on adjoining properties, the Roslyn Preservation Corporation has increased the desirability of the neighborhood significantly, and inspired other owners to improve their properties in a sympathetic manner.

ARCHITECTURAL DEVELOPMENT

It is difficult to date the Mott-Gallagher House on the basis of its title chain. Structurally, stylistically and on the basis of its moulding profiles it appears to have been built ca. 1860, as a one room deep, two and a half storey high house. The front (south) facade was three bays wide, and a front porch extended almost the complete length of the house. The porch had a shallow, probably pent, roof, with unidentified posts, which probably were bracketted as "paint ghosts" survive. The porch is shown on the Sanborn Map of 1908 and had a tin roof. Both east and west elevations were simply the gable ends of the house, with one 6/6 window at the second floor level, and a small 2/2 window in each gable. There was, and is, a simple 6/6 window at the first floor level of the west elevation. The east elevation may, originally, have had two 6/6 windows at the ground floor level. One of them is now a doorway. The other has been enclosed. The house was clapboarded and had 2 inch beaded corner boards. The deep soffits were open, exposing the underside of the rafters and roof sheathing. The house has a balloon frame. However, the main floor joists look backward in that they are mortised into the sills. Retrospectively, the exterior walls, also, are braced diagonally. The house was very well built and the main block, unusually, shows no evidence of rot. There is a remarkably high survival of the original fabric and almost all of the original flooring, which varies from 7 to 10 inches in width, has survived in good condition, probably because it has been protected by strip flooring for many years.

Today, there is a north lean-to which extends almost the entire length of the house. This had two storeys at the beginning of the restoration. However, the Sanborn Map of 1908, the earliest to cover this part of Roslyn, shows the main block as having two storeys and the lean-to to have had but one. Both are shown to have had full cellars. Subsequent excavation accompanying the Gallagher rubbish disposal operation, exposed the cellar level of the north lean-to so that it appeared to be a two-storey structure. For a variety of reasons it is likely that the north lean-to was built after the original house, although the present north lean-to may have been preceded by a kitchen wing which has disappeared. Some of the reasons which suggest a later construction date for the lean-to are:

1. The house is sheathed with clapboards; the lean-to with novelty siding.
2. The siding of the main house has been cut away so that the lean-to rafters engage the second floor plate of the main house.
3. Paint evaluation in those areas where the north lean-to framing engages the north wall of the main block indicates approximately three coats of paint prior to the erection of the current lean-to.

4. Nails used to construct the main block are all of the machine "cut" type, whereas the north addition was constructed using wire "ordinary" nails.

In addition to the foregoing, the novelty siding sheathing the north side of the lean-to does not extend for its entire length, but is interrupted about $\frac{2}{3}$ of the way from the east end. Today there is an interior, north-south, novelty-sided wall, which divides the lean-to into two rooms, the larger, present kitchen and the smaller, west "mud-room." A member of the Gallagher family states that the present "mud-room" was a screened porch when the family bought the house in 1947. The porch possibility is supported by the fact that while all the lean-to principal main floor joists match, those of the mud-room have rotted, the only rot in the house, at their north ends and have been "sistered." In addition, the "mud-room" floor has been replaced, probably because of rot. Obviously, the fabric of an open porch would be more exposed to weather and more rot-susceptible than would be the enclosed parts of the house. At this time, it seems most likely that the north lean-to was built some time after the main house, but prior to 1908 and that it had an open porch at its west end. The major part probably has always been the kitchen. It is not known where the cooking was done prior to the construction of the north lean-to.

As a result of work done on the house in 1990, additional evidence suggests that the west end of the addition, for a distance of $9\frac{1}{2}'$, was recessed in from the north wall of the addition by $3\frac{1}{2}'$, with the roof set back proportionately. It is clear that at a later date the roof rafters and roofing were extended to align with the eave of the exterior portion of the addition and at this time the wall was extended out to align with the north wall of the addition. Further study clearly indicates where the original exterior wall was located prior to being "bumped out." Flooring changes at this wall line and the lengthening of floor joists in this area further support this theory. An original north-south wall located at the transition line of the "bump-out" indicates that the original north lean-to accommodated two rooms; one of them the kitchen, and the other, smaller, room a pantry or woodshed.

At the eastern end of this addition are the rough openings for a door and a window. Recent work indicates that when this shed was added originally there also was a porch at this end. It is hoped that as work continues in this area additional evidence will be uncovered which will clarify these conjectures.

During restoration work in the fall of 1990, two letters were found behind the easternmost window jamb of the north wall. These both were dated 1901. Much of the evidence suggests that it was at about this time the north lean-to was added.

It seems likely, as mentioned above, that during the period of original construction, the grade on the north and east sides of the building was at the level of the first floor, and that the as found grade relates to the development of the basement spaces for use by the Gallagher family business, and the construction of the concrete block garage on the east side of the house. Current restoration plans include the re-establishment of original grades (except at the east end) and, in fact, the south and west grades have already been re-set.

Another early alteration to the exterior of the building included the removal of the front porch. The front porch was reduced in length and used as a hood over the front door and probably included the reuse of the posts and brackets of the original porch. "Paint-ghosts" on the siding support this thesis. The Sanford Map of 1908 indicates that the original porch roof was tin.

Mid-twentieth century and later additions include an addition to the east of the main house, which contained the offices of the Gallagher's business, and a flat-roofed, concrete block garage (now demolished) for the storage of their vehicles. Assuming that the grade changes are contemporary with this construction, the concrete block foundation of the north lean-to replaced an earlier foundation wall. Changes to the exterior finishes included asbestos and aluminum siding, both of which have been removed, though the damage done to the window caps during the installation of the asbestos shingles can still be seen. Contemporary with the aluminum siding was the removal of the door hood at the front entrance, and replacement with an aluminum awning. A picture window was installed in the south elevation, east of the front entrance. This has been removed and replaced with a 6/6 window to conform to the original.

INTERIOR

The basement of the main house shows a foundation of brick from the building sills to a depth of 38", where the material changes to concrete. Finding several foundation stones visible within the concrete of the south and west walls, it seems likely that the concrete is later than the construction of the foundation. Foundation stones have been exposed in the north and east walls, establishing that the foundation was constructed of rubble to grade and brick between the grade and the sills in the conventional manner of foundation construction of the mid-19th century. The principal cellar apparently has always existed. The brick chimney, east of the cellar stairs, does not show signs of two periods of construction, establishing that the basement is at its original depth. The concrete cellar wall linings and floor are later (probably Gallagher) modifications. The floor joists run north to south, are 3" x 7½", 2'-0" on center, and are mortised into the sills. There are the remains of three original cellar windows visible, one in the north wall, one under the front door and one in the west wall.

The basement under the north addition, unfortunately, does not prove conclusively any theories about the date and chronology of construction. Floor joists run north to south, with floor boards parallel to the north wall of the house, which would be very unusual for porch floor construction. The north foundation wall of the main house follows the same pattern of 38" of brick on top of stones covered with later poured concrete. The concrete is exposed on both sides, a tricky construction feat which depended upon the support of original rubble wall fragments while the concrete was poured. The north foundation wall of the addition is all concrete block construction, relating to the removal of the hillside, but with no indication of what the original foundation would have been.

The cellar stairway is interesting for two features: one is the stovepipe hole which indicates that the stovepipe of the parlor stove extended across the stairway space to the chimney. The other is evidence of a small shelf unit just inside the first floor cellar door, accessible only from the cellar stairway. The stairwell head-joists are mortised into the main floor joists establishing that the stairwell has always been the same size and the staircase the same length.

The first floor of the main house contains two rooms, and the front hall leading to the stair. The east room, the dining room and perhaps also the original kitchen, has a chimney closet in the west wall, south of the location of the former mantel. A new mantel, matching that in the parlor, has been installed. There are no signs that the cellar ever contained a kitchen. The architraves of the chimney

closet and the doorway to the front hall are integrated with back banded ogee moldings. There is a stovepipe hole located in the wall, indicating the use of a stove. The four panel door to the cellar stair survives, the only original door on the first floor. A doorway in the north wall of the parlor leads to the kitchen, and appears to be original construction, lending support to the possibility that there has always been an addition of some sort on the north of the building. The first floor window and doorway which would have been on the east wall have been removed because of the later addition to the east. The original window on the south wall has been replaced with a picture window, which in turn has been replaced with a 6/6 window. The original, yellow pine flooring survives.

The west room probably was the original parlor. This room retains its original windows in the south and west walls, and retains its original mantel, which is typical of the second half of the 19th century in its Gothic detailing. A stovepipe hole is located within the firebox area, indicating a low stove. The baseboard has an ogee molded cap, and the window and door surrounds have backbanded ogee moldings. The floorboards were 7" and 8" wide pine, in good condition, and there is an area floorcloth of linoleum which is still intact.

The north addition is currently finished as two rooms; a kitchen in the eastern section, and a pantry or woodshed in the western section. The ceiling and walls of the kitchen are clad in beaded board, and the ceiling slopes deeply at the exterior wall. The pitch of the addition towards the north wall is due to settlement of the foundation wall, perhaps related to the removal of the grade. The doorway and a window in the east wall of the present kitchen, lend credibility to the theory that one could walk out to grade.

The stairway to the second floor is currently without railing and balustrade, and appears to have been built without either. The flooring almost all appears to be original, on both the stair and second floor landing. The attic stair is enclosed in a beaded board wall. Original four panel doors exist for the east and west chambers, and an original beaded board door survives for the attic stair. All windows, except the bathroom, are 6/6 and original.

The northwest corner room is a bathroom, which appears to have been a chamber converted to a bath. When the conversion was made, the wall dividing the southwest and northwest chambers was moved, making the northwest room considerably smaller. The southwest chamber now contains the west window that had originally been in the northwest chamber. The southwest chamber has a new closet, created by borrowing space from the bathroom.

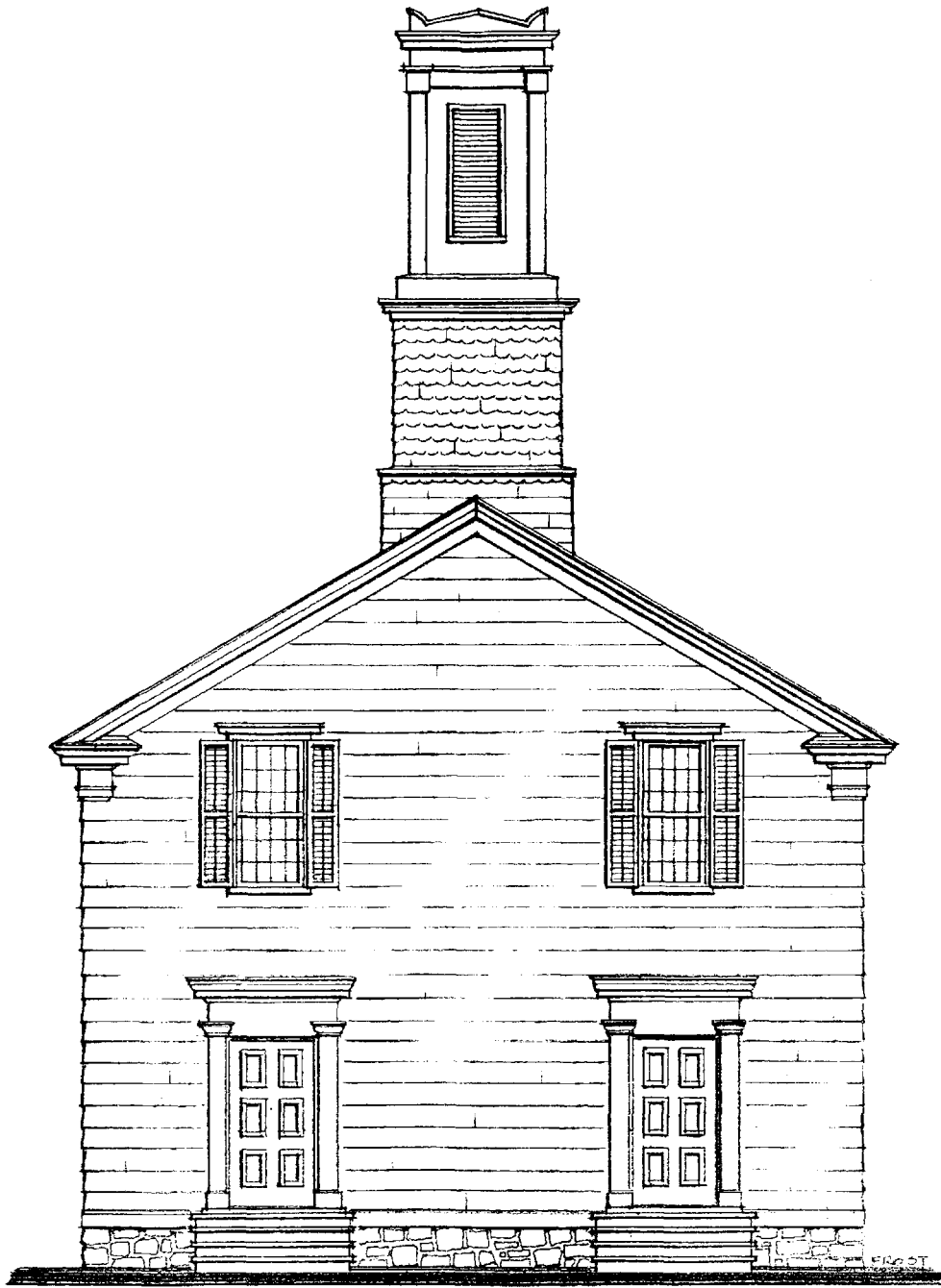
The chamber on the east was and is the full depth of the house. Recently, the west wall has been moved out from its original location to increase the size of the closets on either side of the original mantel. This closet revision and the earlier re-location of the south bathroom wall represent the only alterations in floor plan in the original house. Original plaster remains on the north, east and south walls.

The attic reveals typical balloon frame construction, with studs nailed to rafters at the gables, and a butt joint ridge. There are 2/2 windows intact in each gable. Other construction details revealed in the course of the current restoration project include diagonal framing bracing the exterior corners of the main house, and diagonal bracing at the dining room fireplace.

CURRENT WORK

The current restoration project is being conducted by Wooden Bridge, a local contracting firm, which also owns the building. The main house is being restored with careful attention given to original details which are still intact or can be surmised from the remaining evidence. The work on the interior is largely complete at the time of writing (March, 1991). Exterior restoration apart from painting, should be completed by the day of the House tour.

More liberties will be taken with alterations to the eastern addition, as this is modern and largely undistinguished so far as architectural detailing is concerned. The north roof slope of the east addition will be lowered to come into line with the roof slope of the north addition. The space is to contain a guest room or study, and a bath. The owners of the building should be commended for the careful attention paid to a building which is not so much unusual or exceptional, as an example of fine vernacular worthy of preservation and continued residential use.



Roslyn Presbyterian Church (1851) as it appeared ca 1900.
Drawing by Guy Ladd Frost, AIA

THE ORIGINAL ROSLYN PRESBYTERIAN CHURCH (1851)
33 East Broadway, Roslyn, New York
Residence of Mr. and Mrs. Richard D. Ponemon

HISTORICAL BACKGROUND

The Roslyn Presbyterian Church is indicated on the Walling Map (1859) and the Beers Comstock Map (1873). It was previously exhibited on the Landmark Society's House Tours in 1973–1974.

There was no Presbyterian congregation in Roslyn until 1849, when, at the instigation of Mrs. James W. Losee, steps were taken to form one. On October 26, 1849, the Reverend Franklin Merrill, who was in charge of a Presbyterian church in a town about ten miles distant, gave the first sermon at the Roslyn Academy (TG 1988–89), lent for the purpose by Henry W. Eastman, who was then conducting a school there. Reverend Graves, the Congregational minister from Hempstead, shared the ministerial responsibilities until 1850, when Merrill became the sole pastor.

There was no formal organization until January 24, 1850, when, at a Thursday evening service, the gathering formed itself into the Roslyn Presbyterian Association and elected its first trustees: James Losee (TG 1976), Stephen A. Ketcham, James W. Smith (James & William Smith House, TG 1973–74, 1984–85), Joseph J. Hegeman and Franklin Merrill. On August 2, 1850, Daniel Bogart, who later owned the Epenetus Oakley House (Oakley-Field-Bogart, TG 1973–74) and the Pine-Onderdonk-Bogart House (the George Washington Manor), was appointed Clerk of the Association (*Roslyn Plain Dealer*, 9 August 1850).

The small Association continued to meet at the Academy and elsewhere, but plans for building their own church were already being formulated. Subscriptions were taken up for the purpose of building, but they were resolved not to begin actual procedures until \$1000 had been collected. The mark was reached in July of 1850. (*Manuscript Record*, Roslyn Presbyterian Church. Made available by the Rev. Stark Jones, Pastor)

On August 2, a committee consisting of Daniel Hegeman (TG 1986–87), James Losee (TG 1976) and Franklin Merrill was appointed to consider the building of the church (*Roslyn Plain Dealer*, 9 August 1850). They recommended a structure 34 feet in width and 40 feet long, 18 feet from the sills to the top of the outer walls. The cost of framing and enclosing the building, installing the doors and window sash, laying the floors and painting, was estimated between \$950 and \$1000. (Report of the Building Committee, 10 August 1850).

About this time, during the summer of 1850, a serious disagreement arose within the Association over the specifics of building operations. One side was reflected in a letter to the Editor of the *Roslyn Plain Dealer*, printed on August 30th, in which the writer, who signed himself "One of the Contributors", expressed a decided wish to have the specifications advertised in village, county and New York City newspapers, and to invite prospective architects or contractors to make proposals for carrying out the construction. "I take it for granted," he wrote, "that the *usual* and, I might say, *almost invariable* mode of erecting public buildings—whether they are for religious or civil purposes—will certainly not be departed from in this case . . ."

The church records themselves offer some explanation of the problem, which

is recorded as the “disaffection” of several of the first families involved with the church organization during the summer of 1850. Apparently the trustees had refused to accede to the ultimatum of “one domineering rich man” (unidentified) who wanted to award the building contract to a professional architect who would design and supervise the project, providing the materials and the craftsmen himself. The others thought it would be wiser (especially economically) to employ “a trustworthy carpenter” (probably Thomas Wood, Williams—Wood House, TG 1967–68, 1988–89, who is known to have built the Methodist parsonage, 180 Main Street, in 1843, and to whom a number of Roslyn buildings of this period have been attributed on stylistic grounds). The carpenter would work by the day, with the aid of volunteer labor by the members of the Association, neighbors and friends. According to this method, materials would be provided by the Association.

Because of the firmness of the trustees on the issue, the protestor, along with several of his family, withdrew from the Association, thereby creating still another difficulty. One of the members of his family had promised to donate the land for the church building “which later had to be bought and graded for two hundred dollars.” (*Manuscript Records*, Roslyn Presbyterian Church). The church was located on a sixty by one hundred foot lot of land on the east side of East Broadway, purchased from John R. Schenck. The transfer of land, although settled long before, was recorded 17th October 1853. (Recorded in Queens County Liber of Deeds, Page 77, 22 December 1853.)

The matter of the building contract settled, work was begun during the fall with the digging of the foundation, but once again trouble intervened. The timber which had been ordered for the framing was delayed in shipment and was not received until winter had begun. Disappointment for the Presbyterians soon became annoyance for the community, expressed by the Roslyn *Plain Dealer's* editorial on September 13. “We are frequently asked what is doing about that Presbyterian Church. Will somebody please inform us what is the matter, and why the work is not proceeded with? Delay is worse than useless.”

Late in January of 1851, the Association, presumably to be closer to their building site, removed their meeting place from the Academy to a room offered them by Mr. Pinkney in “Pinkney Hall” on the West side of East Broadway, south of the church site. (Munsell, W.W. & Co., *History of Queens County, N.Y.* 1882, pg. 427; Van Zanten, the Rev. J.W., “The One Hundredth Anniversary of the Roslyn Presbyterian Church” 1951).

On March 12, 1851, with appropriate ceremony, the cornerstone was laid. A box of papers was sealed within the cornerstone, among which was a copy of the *Roslyn Plain Dealer*. By this time it was certainly known to the building committee that the enterprise was not going to be completed with the funds estimated and collected before work had begun. During the cornerstone ceremony, a considerable amount was collected for the continuing of construction, which then began in earnest. The location of the cornerstone is not known today. It probably is concealed beneath the later board-and-batten enclosed porch. The building was framed and closed quickly, then there was a delay of a few weeks for lack of funds (*Manuscript Records*, Roslyn Presbyterian Church) but afterwards the work proceeded regularly. One dour note in the Roslyn *Plain Dealer* on September 9th illuminates a further fiscal problem: “Presbyterian Church two thirds finished. No Funds.” The winter affording some necessary abatement of building activity, it is

probable that final monies were gathered, the remaining work finished, and on the 16th of March, 1852, the dedicatory exercises were held, with a visiting minister, the Rev. Dr. Goldsmith, giving the sermon.

At the final calculation, the entire cost of the building and the lot was \$1,900, about twice the original estimate. In addition to the thousand dollars subscribed in Roslyn and vicinity and the collection made at the cornerstone ceremony, donations were received from the Presbyteries of New York and Long Island, the churches at Newtown, Jamaica, Hempstead, Babylon, Huntington, Sag Harbor, East Hampton and Southampton. (Munsell, pg. 427). After the building was finished a service organization formed of Roslyn women, raised an additional \$170 for the purchase of a bell.

On May 18, 1851, a committee of the Presbytery of Long Island met at Roslyn for the purpose of creating a Presbyterian Church with formal ecclesiastical organization. Because of stormy weather the business was put forward to the 25th, at which time the Reverend Merrill proceeded to complete the organization. There were four members received that day: James W. Smith, Maria Losee, Elizabeth Ketcham and Elizabeth Losee. The new trustees were: James Losee, Daniel Brinckerhoff, Stephen A. Ketcham, Joseph J. Hegeman, Henry W. Eastman (TG 1977-78) and Caleb Kirby (TG 1984 Memorial). James Smith was elected and ordained ruling Elder, a responsibility he retained until his death in January 1879.

Reverend Franklin Merrill continued as pastor until June of 1853, after which time the pulpit was filled by visiting ministers until May of 1854, when the Reverend Samuel Rose Ely became stated supply, holding the office without salary until 1870. Ely was one of the most distinguished residents of Roslyn during the 19th century. He was born in Springfield, Mass., in 1803, and died in Roslyn in 1873. He was educated at Williams and Princeton, receiving the Doctor of Divinity degree from Columbia in 1865, while serving in Roslyn. (Appleton's *Cyclopedia of American Biography*, New York 1889). In 1859 he owned "Locust Hill" (TG 1983-84) and during his residence there it became one of the most attractive and socially active houses in the village. Before coming to Roslyn, Ely had served large congregations in New York, East Hampton and Brooklyn. (Van Zanten, "One Hundredth Anniversary . . .") and his broad experience is reflected in the course of this distinguished period in the history of the Presbyterian Church.

It was during his pastorate that William Cullen Bryant became associated with the church, where he was a "trustee, constant attendant and one of the larger contributors to its maintenance" (John Bigelow: "Bryant, William Cullen": *American Men of Letters*, 1890). Although brought up as a Presbyterian, Bryant may not have become a church member in Roslyn, for although his wife was baptized in August of 1858, it is not known that Bryant received the sacrament. (In fact, a Boston minister claimed to have baptized him later). Membership in the congregation is not required for trusteeship (The Rev. Stark Jones). Bryant's daughter wrote ". . . he communed there because Dr. Ely was a liberal man and always invited all members of other churches and denominations who might be present to join in the communion service." Bryant himself was responsible for the occasional visits to the congregation of his friend, the Reverend Dr. Orville Dewey, to whom he wrote of Roslyn and the church on July 9, 1860, ". . . The church has been got ready for you—renovated, as the Italians say: the ceiling, as the country newspaper described it the other day, "painted in water colors"—that is to say, imbued with a

fresh coat of whitewash—the walls neatly painted and floors neatly carpeted . . . Have no apprehensions concerning the second sermon (the congregation) tolerates but one on a Sunday . . . Here in Roslyn we cannot all of us read and yet we wear beards as long as anybody . . .”

In 1870, after Ely’s retirement, the pulpit was supplied for a little over a year by the Reverend William Wallace Kirby, a Roslyn resident who was an attorney in addition to his ministerial duties, and who continued as trustee after he was replaced by other ministers. From 1871, a series of installed pastors have served the Roslyn Presbyterian Church. In 1881 the *Roslyn News* (April 23) announced the forthcoming publication of a history of the Roslyn Presbyterian Church written by J. Browne, Jr., of which, unfortunately, no copies are known. In 1887 a parsonage was built (TG 1978–79) by carpenter Stephen Speedling, and in December, 1892, a new pipe organ was installed in the church building.

By the end of World War I the increasing congregation began to outgrow the small building which had to serve as church and Sunday School. Franklin P. Noble, a civil engineer from Roslyn Heights, in a report dated October 29th, 1919, recommended substantial changes. These included removal of the steeple, which leaned slightly to the east and which he considered unsafe; removal of the front porch, which he noted retained its original tin roof; removal of the north bay of the carriage shed; removal of most of the east wall of the church building; excavation of the site under the building to a depth of six feet, so that the building could be dropped down four feet; construction of a new tower; construction of a new east wing; probable construction of a new south wing; stuccoing of entire exterior, old and new; plasterboard interior; new porch and new windows. Fortunately Mr. Noble’s plan was not implemented. While he advocated the preservation of old materials, these were to be used to avoid buying new. No effort was made to preserve any of the visual qualities of the building. The proposed building would not have resembled the original in any way. A report dated March 5, 1922, prepared as required by the Presbytery of Brooklyn-Nassau, discussed the deplorable condition of the building and stated that a new edifice had been considered for “many years.” There existed a “strong sentiment and desire” for such a new church building, and those feelings had “caused an indifference to upkeep and a consequent neglect of the present structure and its interior furnishings . . . The condition of the building is a constant source of discomfort and shame to ourselves and our would-be friends . . .” The most substantial complaints, however, were not structural at all, but dealt with “faded, stained and peeling wall paper”, incessant dust arising from worn-out carpets too fragile for cleaning, and general disrepair resulting from overuse. This appeal must have had its effect, for in November, 1922, the church bought the site of their present building, on the west side of East Broadway, from the Roslyn Neighborhood Association (*Records, Roslyn Presbyterian Church*). Plans were drawn in 1924 by William Bunker Tubby and after a hiatus of four years, the cornerstone was laid in May, 1928, and the building completed in July.

On November 27, 1928, the Presbyterian Church deeded the old building to the Roslyn Council No. 38, Junior Order of United American Mechanics, who were the first nonecclesiastic occupants. (Recorded November 27th, 1928, Liber 1405, p. 93). On 11/25/1939, after a period of vacancy, the Junior Order of American Mechanics conveyed the church building probably by foreclosure to the Roslyn National Bank & Trust Co. (Recorded 12/8/1939, Liber 2166, pg. 443). The

bank at first rented the building to two Sea Cliff artists, Robert Archer and Charles Lundgren, who repaired the walls, replaced numerous broken windows and repainted, prior to opening the Roslyn Studios, which operated as an art gallery and held evening classes. Another art group, "The Church Mice", used the building simultaneously. This use was not without precedent in the building's history, as a news item of 1882 informed the village there was an "Art Gallery at the Presbyterian Church and a Festival at the Hall", probably in reference to a summer social or fund raising event (*Roslyn News*, 6/17/1882). On 4/25/46 the Roslyn National Bank & Trust Company sold the church building to Charles J. Lundgren and Robert P. Archer (Recorded 4/29/46, Liber 3074, pg. 48). On 7/29/55, Charles J. Lundgren sold his share of the building to Robert P. Archer (Recorded 8/12/55, Liber 5852, pg. 92), who converted the church interior to a combined residence and studio. On 10/9/64 Dorothy and Robert Archer sold the property to Morris and Evelyn Cutler (Liber 7325, pg. 491, 10/13/64). The Cutlers resided in the former church until they sold the building to Gerald and Ruth Mermer on 6/25/71 (Liber 8010, pg. 25, 6/25/69). The Mermers manufactured evening dresses there until the church was sold to the present owner, Rheta W. Ponemon, on 6/30/71 (Recorded Liber 8263, page 113, 7/7/71).

EXTERIOR

The original Roslyn Presbyterian Church was designed in the Greek Revival Style and is the earliest surviving church edifice in Roslyn. The building has a rubble foundation to the sills and originally had no cellar of any sort. The rubble foundation has been patched extensively with concrete all around and is exposed only along its north face. The main block is sheathed on all four sides with shingles having twelve inch exposures. Originally there was a plain water-table, having a chamfered upper edge, on all four faces of the building, but this has been lost on the south and west aspects as a result of the raising of the grade.

The originally shingled gable-ended roof has its ridge at right angles to the road and preserves its original overhanging eaves, except on the least consequential east facade over which the eaves have always been "clipped." On the other three sides there is a moulded cornice beneath the eaves and, below this, a broad stepped frieze along the north and south facades. The north and south eave cornices and friezes both turn their respective west corners and return against the west front. There is a stepped gable fascia which matches the north and south friezes and which extends beneath the eaves of the west gable field. The north and south friezes and the west gable fascia all are trimmed with a large Tuscan moulding beneath the eaves. The friezes, but not the gable fascia, have a smaller Tuscan moulding which runs above the step and parallel to it. In addition a thumb-nail moulding surmounted by a fillet extends immediately beneath the roof shingles and returns with the eave cornices. The entire entablature composition resembles the work of Thomas Wood who probably was the carpenter-builder of the edifice.

There are three very large 6/6 windows in the north and south walls which are the most striking architectural feature of the building today, although the steeple originally dominated the composition. These are trimmed with narrow, bead-edged surrounds capped by projecting dripboards. The windows had louvered shutters divided into equal upper and lower sections. The shutters are now missing.

The east (rear) facade of the church was very plain and is trimmed only with a narrow stepped fascia beneath the clipped gable eaves. There is a small 6/6 window in the east gablefield which is located above the interior ceiling line. All other windows in the east front are new (1972), or later. The north and south friezes terminate just short of the east corners and the eave cornices return at each of the east corners. The church originally had two interior chimneys midway between the ridge and corners of the east facade which provided flues for a pair of large interior stoves. Both chimneys were removed in 1972. A small single-storey, pent-roofed east wing, which extends completely across the building, was designed by Guy Ladd Frost and constructed by Wooden Bridge in 1985–86, to provide space for a small sitting room and additional storage.

The ground floor of the principal (west) facade is now concealed behind a later (ca. 1870) single-storey, enclosed porch. Two small windows appear at the second storey (choir) level above the original exterior doorway. These originally had 12/12 glazing although the lower sash has been converted to a single pane. Their surrounds are the same as those of the larger north and south windows except for the wider cross-topped top facings which are trimmed with Tuscan mouldings. These mouldings are, in turn, surmounted by projecting hood-moulds, trimmed with Tuscan ogee transitional mouldings, which may have been added at the time the enclosed porch was built.

The early exterior paired doorways are now concealed inside the enclosed porch. These are flanked by plain pilasters having stepped and transitionally moulded capitals in the Greek Revival manner. The simple pilaster bases are chamfered along their upper edges in the manner of the water-table. The plain doorway entablatures are capped by prominent Tuscan mouldings and projecting hood-moulds. The original large, six-panel, double-faced doors both survive. These are trimmed with standard Tuscan mouldings on both faces and retain their original butt hinges and porcelain and silver-plated fittings.

Originally the church had a typical country Greek Revival steeple. According to photographs the steeple was built in three diminishing sections, all of which were square in cross-section and which were separated from each other by mouldings. The lowest section projected only slightly above the ridge and provided a platform for the upper sections. Both lower sections were shingled; the lowest with square-butt shingles and the middle (according to the earliest available photograph, ca. 1910) with round-butt shingles. The latter may represent re-shingling in the Queen Ann Revival style of the early 20th century. The upper steeple segment was the tallest and most elaborate and served as the belfry. Each face of the upper segment was filled almost completely with a large rectangular louvered panel, and its four faces divided from each other by corner-boards, possibly in the shape of pilasters. The upper segment was capped by a projecting cornice, a low hipped roof, and a simple shaped parapet, the corners of which were in the form of stylized anthemions. The steeple was taken down, circa 1930, by the Junior Order of United American Mechanics, the first secular occupants of the building, under the impression that it was unsound, as suggested in Franklin P. Noble's report. During the dismantling procedure it was established that the steeple was structurally intact—although by that time it was too late to stop the demolition (Pio Teolis/oral communication). The enclosed, single storey, board-and-batten, shallow, shed-roofed porch along the principal (west) front of the church is a later addition. However, it was built only shortly after the church was completed as it is present in a photograph of Roslyn taken prior to the publication

of the Beers-Comstock Map (1873). So far as is known there is no record of how the original church steps looked. There could have been an open platform which extended across the west front or, more likely, a simple platform outside each doorway, approached by open tread steps. The existing enclosed porch originally had a rubble foundation to the sills, but this had deteriorated badly and was extensively repaired with concrete in 1972. The present water-table matches that of the main block of the church. However, this form is only conjectural as the entire porch siding had been sheathed over with asbestos shingles requiring the removal of the original projecting battens and water-table to achieve a smooth surface. When this later sheathing was removed in 1972, the water-table was matched to that surviving on the edifice and the battens reconstructed from the paint outlines along the lower edge of the surviving two board high, stepped roof fascia. Early photographs indicate there originally was a third horizontal member, above the roof line, which formed a low parapet, and all three horizontal members were moulded to form an architecturally appropriate cornice. Originally the porch roof was sheathed with tin. Much of the porch restoration was guided by the study of early 20th c. photographs. The principal porch doorway obviously was strongly influenced by the original exterior doorways. Like them, the porch doorway is strongly classic in concept and has a prominent entablature, projecting cornice and plain pilasters. The latter have simple stepped and vigorous ogee-moulded capitals and bases compatible with the water-table. The original paired porch doors were discarded by Gerald Mermer in 1970, shortly before the present owners purchased the church and were replaced with multi-panel doors of Spanish influence. These were discarded in 1972 when the present pair of three-panel ogee-moulded doors were installed, in the same style as the original doors and with appropriate porcelain knobs. The interior stairway leading up to the edifice floor level has been removed and the present doors cannot be opened.

The principal porch doorway is flanked by a pair of tall, narrow, 8/6 windows which were considered appropriate to a church. Their surrounds are simplifications of the earlier, 12/12 second-storey windows in the same facade and, like them, have simple, cross-topped surrounds. These windows are capped by projecting hood moulds which are identical to those of the earlier 12/12 windows. The west front windows are now flanked by new, louvered shutters. Originally there were similar windows at the north and south ends of the porch, both of which utilized plain drip-boards instead of cross-topped caps. During the 1972 program, the south window, later made a doorway with glazed door, was moved into the position of the north window. The present 4-panel south door with projecting ogee-mouldings comes from the Willet Titus House (TG 1972-73) where it led to a second storey porch which was demolished in 1969.

GARAGE

The entire garage was designed in 1972 by Guy Ladd Frost, AIA, and stands upon the site of the northern half of the early carriage shed which was removed in the 1930's. The southern half survives in modified form and serves as the garage for the Mott-Magee-Skewes House next door (TG 1970-71, 1983-84). The present board-and-batten structure has a facade gable parallel to the road and was constructed in 1972. It is sympathetic in concept to the church porch and provides space for a workshop and roof-top terrace as well as a garage. The workshop is entered through a small, four-panel, round-headed, ogee-moulded door, circa 1870, from the Roslyn Preservation Corporation's architectural stockpile.

INTERIOR

The original church had a two aisle hall plan and included neither transept nor apse. The side pews butted directly into the north and south walls. Two original church benches survive. One remains in the church. The other is in the William M. Valentine House (TG 1963). Both, when found, had only a single end, i.e., flat, sawn leg and arm. The other end originally had been inserted into the dado for support. New ends have been added to both benches so they may be free standing.

The original door and window surrounds in the hall are typically Greek Revival in design and have stepped, crossetted surrounds trimmed with standard Tuscan mouldings. The original 12/12 gallery window surrounds are finished in the same manner as the large hall windows except they are not crossetted. These now are 12/1, as the result of removal of the original muntins prior to the present ownership. The hall windows have small, wooden, spear-pointed devices on each side of the frames which serve as window latches. Similar comma-shaped devices, having fish-tail ends, serve to lock the gallery windows in the open position. During the early 20th century, and perhaps earlier, artificial lighting was supplied by three oil lamps set in an iron bracket, placed between each of the large hall windows (Dorothea C. Ramsauer, personal communication).

There is a horizontally-boarded dado of window-sill height which surrounds the hall on three (originally on four) sides. This is capped by a square-edged projecting lip which forms the window sills. The dado presumably has been much altered as no scars remain of the side-aisle bench insertions. Much of the dado boarding was replaced in 1972. However, in a closet of about the same period as the enclosed porch, located beneath the choir stairway, a section of the original, intact, artificially-grained dado remains. Except for the artificial graining this is identical to the exposed portion of the dado in the hall. This closet also contains a few fragments of mid-19th century, painted grisaille, architectural wallpaper which presumably dates from the original church. This is executed in a pattern of 18th century-type raised panels and originally covered the entire plaster wall of the hall. A similar, but larger, closet under the opposite end of the gallery, was installed in 1972 and houses the new cellar stairway.

The interior of the church is enhanced by a Greek Revival gesso cornice on three sides. The north and south sections are original. The west end of the ceiling, partially concealed by the choir loft, never had a cornice. The cornice at the east end of the room was installed in 1972. Originally, there was a similar cornice, further east, over the sanctuary. This broke in and out around the paired chimneys mentioned earlier and formed an impressive setting for the reredos. When the building was in use as a church there was an 8' high platform at its east end, upon which the lectern was placed (Dorothea C. Ramsauer, personal communication). Originally, also, there was a large gesso central chandelier medallion which matched the cornice mouldings. This fell down and shattered during the 1972 restoration. A segment has been salvaged and preserved. Much of the early yellow pine flooring has survived, although damaged sections were replaced in 1972. The choir also survives although it may have had a different configuration originally. The present choir is supported by two iron tie-rods which extend down from the roof framing. According to Wilson Skewes, who grew up next door (Mott-Magee-Skewes House, (TG 1970-71, 1983-84), these were inserted by the Junior Order of United American Mechanics about 1930. Prior to that time the gallery was supported by a pair of cast-iron fluted columns, the bases of which were decorated

with acanthus leaves. The original column capitals have long disappeared, but the shafts and bases survive as cellar lolly columns in the Mott-Magee-Skewes House. Square wooden patches in the floor, directly beneath the tie-rod ends, indicated the original locations of the columns. A pair of identical square wooden patches, about four feet to the east of the set just described, apparently indicated the locations of another pair of columns. If this conjecture is correct, there was another, earlier gallery which projected further to the east and which extended across the west pair of hall windows. Both pairs of patches, incidentally, were removed when the floor was repaired in 1972.

The present choir projects forward and is enclosed behind a three section, panelled railing, which consists of two short angled side panels and a longer central panel, all framed with rudimentary Tuscan mouldings. The projecting, square-edged railing cap rests upon a standard Tuscan moulding. The projecting choir floor-nosing is based upon a fascia reminiscent of an inverted, stepped baseboard capped by a massive Tuscan ogee transitional moulding which probably is contemporary with the enclosed porch and suggests the present gallery dates from the same period. The south one-third of the choir railing was removed by Robert Archer in order to construct an east-west dividing wall. This was replaced by the present owners in 1972.

The choir stairway is sheathed with plain vertical boarding and reverses upon itself before attaining the choir floor. The newel is San Domingo mahogany and is the standard late Sheraton turned type found in Roslyn during the second quarter of the 19th century, but is somewhat larger in diameter than those usually encountered. The San Domingo mahogany stair-rail is circular in cross section. The original balusters all were missing and have been replaced with conventional, period, urn-turned mahogany balusters from the Roslyn Preservation Corporation's stock-pile. The closet beneath the stairway is faced with beaded vertical sheathing and is contemporary with the enclosed porch. This is the closet which retains the original section of early dado and the fragment of early wallpaper. All this suggests that the choir stairway once was free-standing. However, its under surface has never been finished and it is unlikely it would have been exposed to public view in this condition. The outside wall of the stairway is sheathed with 9'' wide horizontal boarding which, at the choir level, continues on to form a dado which matches that in the hall. Much of this dado was replaced in 1972. As in the case of the hall dado, the square-edged projecting cap of the choir dado forms the window-sills. The choir floor originally was stepped and included an organ pit. The organ was of the "hand-pumped" variety. Mortimer Conklin provided the "muscle-power" during the early 20th century (Dorothea C. Ramsauer, personal communication). The original top step remains but the lower steps have been raised (1972) to form a level floor. The iron railing was installed at that time.

The Presbyterian Church never had a "choir of voices," at least during the early 20th century, and the choir area was used for the pre-schoolers Sunday School classes, taught by Miss Myra Valentine. The new (1972) east wall and balcony is two storeys in height and divides off approximately one-third of the original hall. It obviously reflects the choir design and provides space for bedrooms and other residential requirements.

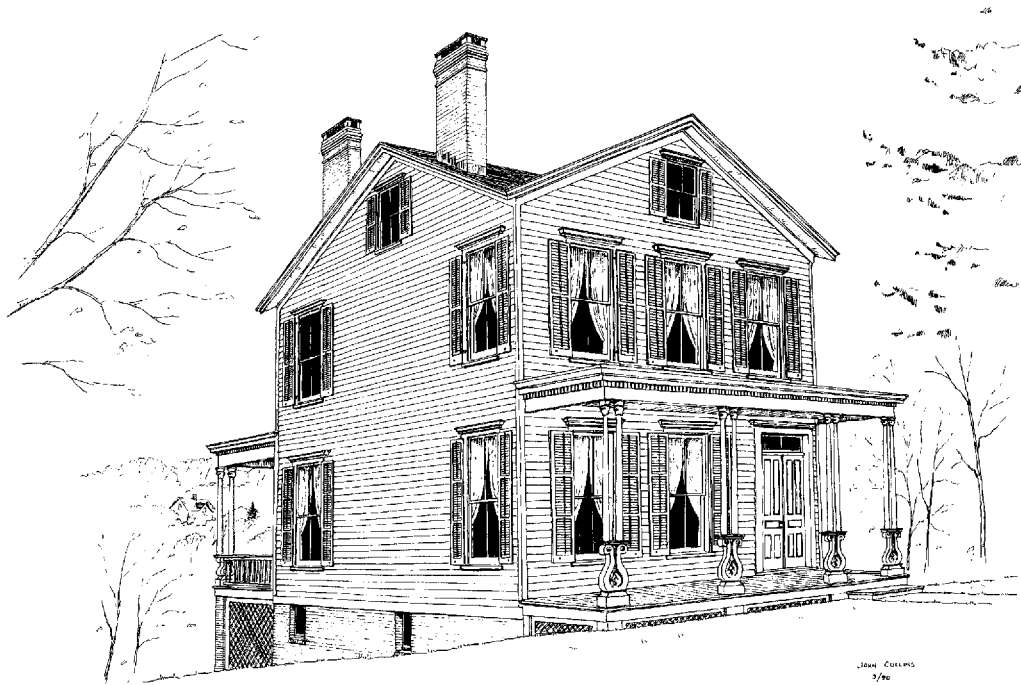
The original enclosed porch probably was intended to provide space for convenience and protection from the weather. Apparently the positions of the interior walls have been changed at least twice. The window surrounds, trimmed

with double-beaded ogee mouldings used locally 1855–1875, are original as is part of the beaded-edge board ceiling and interior sheathing in the foyer (the porch is now divided into a kitchen and small foyer). All the interior door surrounds have been matched to those of the surviving windows. The doors are the four-panel, ogee-moulded type of the period and came from the Roslyn Preservation Corporation's architectural stockpile.

EPILOGUE

Little is known of the structural architectural history of the early Roslyn Presbyterian Church. No drawings or photographs have been found which show the appearance of the church prior to the construction of the enclosed porch, circa 1870. It is likely that the present choir was inserted at that time, replacing an earlier one. While there is considerable newspaper data concerning the building of the church and the minutes of the congregation establish that no architect was retained, no statement has been found which indicates who the carpenter-builder was although in all likelihood he was Thomas Wood. A significant effort has been made to find interior photographs of the church, but none have come to light prior to those taken in connection with the 1972 restoration project.

The conversion of the mid-19th century Roslyn Presbyterian Church to a comfortable, yet elegant, residence was completed almost twenty years ago. It is nationally known as an outstanding example of the adaptive use of a village church into a modern house. So far as possible no undecayed early fabric was removed. All of the original architectural features of the hall were retained, or replaced where missing. Everything was carefully worked out, apparently successfully, as none of the original project plan has been altered over the years. The recent addition at the east end simply represents an alteration in the life style of the owners and in no way indicates a failure of the restoration plan. This unusually fortunate result was, of course, based upon the understanding and harmonious relationship among the owners, Rheta and Richard Ponemon, the interior designer, Phyllis Hoffzimer, AID and the architect, Guy Ladd Frost, AIA, and the respect and understanding that each of these had for the building itself. Mr. Frost was awarded the 1974 Award for Excellence in the restoration of the church and the design of its garage by the Long Island Chapter of the American Institute of Architects.



Lamb-Ramsauer House (Ca. 1870), as it appeared when built. Rear porch columns and front door conjectural. Drawing by John Collins.

LAMB-RAMSAUER HOUSE, (Circa 1870)
44 East Broadway, Roslyn
Residence of Mrs. Helen Black
Property of the Roslyn Savings Bank

HISTORICAL BACKGROUND

The Lamb-Ramsauer house, located at 44 East Broadway, Roslyn, is now part of lot 542, in section 7, block B, and is owned by the Roslyn Savings Bank. Lot 542 is comprised of lots 9, 10, 33, 111, 112, 213, 510, 512, 513, 514, 523, and 524. The Ramsauer property is comprised of lots 213 (southerly parcel) and 514 (northerly parcel), having separate ownership history until Edward and Katherine Ramsauer purchased them both in 1909. The northerly parcel seems not to have ever had buildings on it.

The earliest record known for either parcel is a deed conveying the southerly parcel from Alfred J. and Margaret A. Lamb to John S. Hicks, April 1, 1873, in consideration of the sum of \$3,000, a high price for an empty lot, at that time. The deed refers to “. . . that certain lot with buildings thereon. . .” (April 1, 1873, Liber 410 (Queens), pg. 108), and though the reference to buildings is standard generally in the language of deeds, it was not used much locally and it is likely that the house was already in place by this time. John D. Hicks, assignee of property and estate of John S. Hicks, conveyed the property to Henry M.W. Eastman, a well known real estate investor, for the sum of \$100, subject to a “certain mortgage now a lien on said premises for \$1,500 and interest made by said Alfred J. Lamb, and wife to Benjamin D. Hicks and Henry W. Eastman” (November 20, 1877, Liber 516 (Queens), pg. 204). Henry M.W. Eastman conveyed the property to Frederick M. Eastman (at an unknown date), who, with his wife Leila, conveyed the property to Simon Replogle and wife Mattie (April 16, 1890, Liber 9, pg 379) for a sum of \$1,050. On October 30, 1905, Simon and Mattie Replogle conveyed the property to Edward Ramsauer (not yet married), for \$1,000 “and other good and valuable considerations” (Liber 74, pg. 219). Edward Ramsauer was a plumber who had been trained in a trade school. He never served an apprenticeship. He was a protege of Benjamin Hicks, who encouraged him to settle in Roslyn. Edward and Katherine Ramsauer acquired the northerly parcel in September, 1909 (Liber 195, pg. 452), earlier that year having conveyed the southerly parcel to Dorethea Hirsch for the consideration of \$1.00 (Liber 216, pg. 152). Soon after acquiring the northerly parcel, Dorethea Hirsch conveyed the property back to Katherine Ramsauer for the same consideration, \$1.00 (Liber 236, pg. 202). The Ramsauers thus occupied the property from 1905 to 1957, although the property was involved in a tax sale to the Village of Roslyn at one point during their tenure (Liber 2529, 2529 and 6256, pgs. 256, 252 and 414 respectively). In August of 1957, Katherine Ramsauer conveyed the property to Irving and Ruth M. Kriesberg, for the sum of \$10.00 and “other valuable consideration” (Liber 6256, pg. 535). The property was conveyed to Kenneth D. Molloy in June, 1970 (Liber 8125, pg. 303), and then to Roslyn Savings Bank within the same month (Liber 8171, pg. 138). All recent work on the house has been completed by the Bank, and the house has been used as a rental property. The garage on the property, discussed below as the workshop, is currently used jointly as equipment storage for the Bank, and a garage by the tenant.

ARCHITECTURAL HISTORY

The reconstruction of the evolution of the Ramsauer house is aided by three surviving photographs: a postcard view circa 1900, showing the house from the pond, or western, side; a front, or east view, taken by a commercial photographer and sold to Katherine Ramsauer in 1905 or 1906; and another front view taken in 1919. All photographs confirmed that the house has had fairly dramatic alterations, but its basic and unusual form are original. The two east views of the house, together with considerable history of the house and her family, were supplied by Dorothea G. Ramsauer who spent her first 50 years in the house. A date of 1860–70 would be likely for the construction of the house, based on building technology, stylistic elements, and deed research. However, since it does not appear in the Beers-Comstock Map of Roslyn (pub. 1873), it is unlikely it was built before 1872–73.

ORIGINAL HOUSE

The Ramsauer house was originally two and half stories high, three bays wide and two bays deep, with a wide, flat roofed front porch. The unusual aspect of the house's form is that all four facades are identically gabled, creating a square building with eight equal and symmetrical roof planes, and roof ridges which run both north to south and east to west. There are no other known examples of this form in Roslyn. Only two published references were found which could have served as the source for the design. One of these is *Holly's Country Seats*, Henry Hudson Holly, (New York: D. Appleton and Co., 1866), design no. 18. This illustrated view shows an Italianate style cottage with a cupola, a feature that the Roslyn house never appears to have had. The other is a far more sophisticated Gothic house which is the frontispiece for John Bullock's *The American Cottage Builder*, Henry Carey Ward, Philadelphia, 1873.

The unusual roof design may have something to do with the framing for the house, which is done in the balloon frame style of building construction, a technique originated in Chicago in the 1830's, and which quickly surpassed the traditional method of braced frame construction across the country. With balloon framing, lighter grades of lumber are used, and the major framing elements, studs and joists, are nailed to one another, rather than joined with mortise and tenon joinery. The fairly complex framing of the roof of the Ramsauer house could only have been accomplished with the understanding of lightweight frame construction. Balloon framing is thought to have come to the Roslyn area c. 1860.

The original front porch, illustrated in the photo of 1905/6, is of delicate construction without precedent in surviving Roslyn architecture. The flat porch roof, detailed at the cornice with a small dentil molding, was supported by four paired columns, diminutive in girth. These columns had very small capitals of an unidentifiable order. Each pair of columns sat on a base consisting of a classical lyre on a large block base and decorated with carved acanthus leaves. For a vernacular house such as this to have a porch with such elaborate classical decoration is most unusual, and the loss of the porch to the passage of time is most unfortunate indeed. A similar system of paired porch colonnettes based upon lyre-shaped plinths survives on the Woodhull House, #70 Main Street, Huntington (standing 1873).

The postcard view of the rear of the Ramsauer house shows two original details now lost: a back porch, which extended the full length of the rear of the

house at the first floor level, cantilevered over the basement; and a round window in the west gable. The porch had a hipped roof, and at least seven porch columns.

Scrutiny of the 1905/6 and 1909 photographs reveals a fairly complete picture of what the house looked like from the time of its construction until the newly married Ramsauers moved in to the house in 1905 (Katherine and Edward were married November 19, 1905). The front (east) elevation had a small 2/2 window at the attic level, three 2/2 windows on the second floor, and 2 2/2 windows on the first floor. The front door, already once altered, was a solid panelled door with a transom above. There are a pair of exterior panelled double doors in use in the basement, which retain their original hardware, which may have been the original front doors. The front door facings are not moulded as the windows are, but are untrimmed like the east kitchen doorway which was added in 1913. The house was clad in novelty siding, each 10-inch tongue-and-rabetted board milled to look like two clapboards. Window caps were heavily molded, and are likely the same intact today. All windows, including the gable, had exterior blinds with movable louvers. (These shutters are currently stored in the garage/workshop.) The front gable was boxed in a deep soffit, creating a sizable overhang. Although the roof covering is not documented, it was likely to have been tin, as the pitch of the roof slopes are quite shallow. Downspouts were let into the soffit at each valley to lead rainwater to the ground. A front fence, shown in the 1905/6 picture in deep snow, was in deteriorated shape, with boxed posts and square section pickets held by molded rails. There was an entry to the root cellar, located under the front porch, at the south end of the porch. There does not appear to have been a side porch before 1909.

RAMSAUER ALTERATIONS, 1905–1919

Alterations to the building were accomplished primarily by the Ramsauers, beginning in 1905/6, soon after their purchase of the building. The family reports that the newlywed Ramsauers lived on the second floor, “while the lower ones were being completely done over new walls etc.” The fireplaces were removed, and the openings blocked, except for the mantle of Italian marble (still intact in the parlor). The bay on the south side was added where the fireplaces were formerly. The kitchen was removed from the basement and, temporarily, relocated on, first, the second floor and, later, the first floor, depending upon which part of the house was being altered. The second floor bath was used as a pantry. In 1913 “the family kitchen was added by Jack Lambert of Roslyn Heights.” The kitchen chimney, in the northwest corner, was added as well. The handsome kitchen cabinets were built by Wallace Cornelius, who lived next door at the time. The next addition was the western sun porch, added c. 1915, and replacing the back porch. Later, the cellar under the sun porch was converted into a laundry.

During the period of extensive renovation, the house was reclad in its present finish of shingles for the gables and second story, and clapboards for the first story. Incorporated with these cladding alterations are some Queen Anne stylistic features—board beltcourses at the floor levels, and “skirted” courses of shingles at the base of the second floor—that places this building visually in the second decade of the 20th century. All this cladding was applied over the existing siding, meaning that the house has grown 2-3 inches in girth.

The front porch was also altered during this period, as shown in the 1919 photograph. The diminutive columns and lyre bases were replaced by Tuscan

columns and square stock balusters and railings. The porch was extended to wrap around to the north side of the house, as it is presently configured. The front wooden fence, deteriorated in 1905/6, had been replaced with a fence having turned locust posts and 2-inch pipe rails. The 1919 photograph also shows one of two horse chestnut trees transplanted by Edward Ramsauer from his boyhood home. Both have survived.

INTERIOR DESCRIPTION

The house is entered, as it always has been, through a door at the north end of the front porch. This leads directly to the stairhall, the stairs rising against the north wall of the house, a hall leading straight back, and entry to the parlor to the immediate left. The stairhall appears relatively unchanged from original detailing: the octagonal newel, balusters turned with an urn shape, and handrail are all of walnut. The wall and stair soffit are now plastered, though they may have been panelled originally. The door between the front and back hall appears to be original, including the panel in the wall above, and the door with glazing above two panels. There is a modern closet built into the back of the stair, with six panel sliders on the south wall, and a single six panel door on the west. The original basement stair, now floored over, was accessible through a two-panelled door under the staircase. The parquet floors in the hall and parlor have been laid over at least the original, if not subsequent, layers of flooring. The plaster cornice in the front hall, parlor and dining room may be part of the Ramsauers' first round of improvements, involving the "new walls and etc." The cove detail at the joining of wall to ceiling is likely early 20th century. The picture rails in both the parlor and dining room are likely part of this work as well. The door and window trim, and baseboards, however, are likely to be original, as an ogee molding with a backband is common third quarter 19th century practice. This molding is given more prominence in some locations, such as the entrance to the parlor, by the addition of a stepped surround. Cast iron rim locks and porcelain knobs on most doors are probably also original. The 1/1 sash found throughout the first floor are later, probably dating to the insertion of the bay window in 1905/6. The interior doors, four panelled with ogee molding, are also common to the period of original construction, as are the 6" board and torus mold baseboards.

The front room, or parlor, is simply decorated, the prominent features being the ogee molded panels under the windows; a chandelier medallion decorated with molded fruit in relief (probably later than 1870), and a Rococco revival style Italian white marble mantle, original to the location (though the cast iron surround for the firebox is missing). The window casings are stepped, and the sliding door casings are heavier than those of the windows. Sliding pocket doors allow access to the dining room—these doors and track are original, and at the track, the floor may be examined to determine the original flooring, 6" wide pine boards. The three sided, four light, bay on the south side of the dining room (1905/6) is separated from the room at the ceiling by the plastered-over 2nd floor plate.

West of the dining room is the sun room, added as a play room in c. 1915, and occupying the approximate depth of the original back porch. The west window sash and surround, a 2/2 with a stepped molding, is obviously relocated from elsewhere, perhaps the old west wall, where the door to the sun room is now. The windows on the south side are late 20th century, as evidenced by their flat board trim.

North of the sun room is the kitchen. The original kitchen was located in the basement. This was removed by the Ramsauers, as noted above. The present kitchen addition dates to c. 1913, eight years after the Ramsauer's marriage. The cast iron stove, with an overhead dish warmer and "Provident" emblazoned across the door, was a wedding gift to Katherine and Edward Ramsauer from Edward's parents. The original stained and varnished cupboards along the north wall, as well as the wainscoting, are the work of Wallace Cornelius (see above). The wainscoting was re-located from the original Trinity Church (1852) which was demolished in 1906. The small room west of the kitchen was the pantry. The exterior door to the north porch dates to the construction of that porch, sometime between 1913-19. The large ice box, which held 200 lbs. of ice, stood near this door.

Following the stairs to the second floor, the stair continues to the attic, behind a beaded board stair wall and door. At the east end of the upstairs hall, there is a small chamber. Lit by one window, this room retains all of its original features: 2/2 sash, flat window casing with backbanded ogee moldings, four panelled ogee molded door, and the original pine board floor. It is rare to see a chamber in such unaltered condition. The southeast and southwest chambers are over the parlor and dining room respectively. Both have later strip flooring, but otherwise retain original features of 2/2 sash, four panelled ogee molded doors, and window and door surrounds. The southeast chamber has panels beneath the sash, as in the downstairs parlor. The southwest chamber has a bay window, reflecting that of the dining room, but with panelled window seats and storage areas below. This seating area terminates each end with a post, complete with molded cap and base, creating an intimate seating area. As in the dining room, the structural second floor plate is boxed and plastered at the ceiling. When the Ramsauers first moved in, prior to the construction of the bay window with the accompanying changes, the southwest chamber was used as the kitchen. There is a new hall closet on the south side of the hall, with a new raised panel door.

The bath at the end of the hall may date to the early 20th century alterations, although it is contained within the space of the original house. (It may have served originally as a chamber or storage room). The marble wash basin is clearly an early plumbing detail. As Edward Ramsauer was a plumber, it is likely that if the house had no indoor plumbing originally, he would have installed fixtures soon after occupying the house. This bath was the pantry during the Ramsauers' early years, prior to the construction of the kitchen.

Much can be learned about the framing of the house from an examination of the attic and basement. As noted above, the house is framed in the balloon style of construction: studs visible in the attic are 2'' x 4'', 17'' on center, rafters are 2'' x 4'', 36'' on center. There are three 2/2 gable windows (north, west and south; the east has a later three light casement). Also visible in the attic are the four valley rafters and four ridgepoles which frame the extraordinary roofline, making the attic space one filled with angles and interest.

Floor joists in the basement are 3'' x 7'', 24'' on center, running north to south. A later beam, running east to west, supports the floor joists at mid-span. The foundation is brick from house sills to the cellar floor on the north, south, and original west foundation walls, but the base of the east foundation wall was laid in stone, switching to brick well below grade. The foundation under the western additions of sun room and kitchen are poured concrete. The exterior of the brick

portions of the foundation have been stuccoed. There are six light original cellar sash intact in the south, north and west walls.

The west end of the basement was the location of the original kitchen. This area shows signs of having plastered walls and ceiling. The original basement stair descended in the northwest corner of this space. Some balusters survive, turned, but of a different pattern than the main staircase. There is a brick stone embrasure in the south foundation where the kitchen stove would have been located. There are brick support piers below the parlor fireplace, also against the south foundation wall.

LATE 20TH CENTURY ALTERATIONS

The east side of the house shows the newest additions: a deck has been added outside the sun room and kitchen, and the basement extended under this deck, to provide more finished rooms in the basement area. All of this work is of late 20th century in character. Foundation walls are poured concrete, and first floor exterior walls are clapboarded, window trim is flat board, and windows are modern 1/1 sash. The only notable interior feature of these west basement rooms is the use of a pair of exterior doors to separate two rooms, which may in fact be the original front doors to the house. Also visible in this basement space is an area of the original novelty siding, uncovered.

The front porch also was altered, just after the Roslyn Savings Bank's acquisition of the house. Tuscan columns have been replaced by square piers, trimmed at the top with an unmoulded cap, and on the front face with a flat trim to give the impression of a recessed panel.

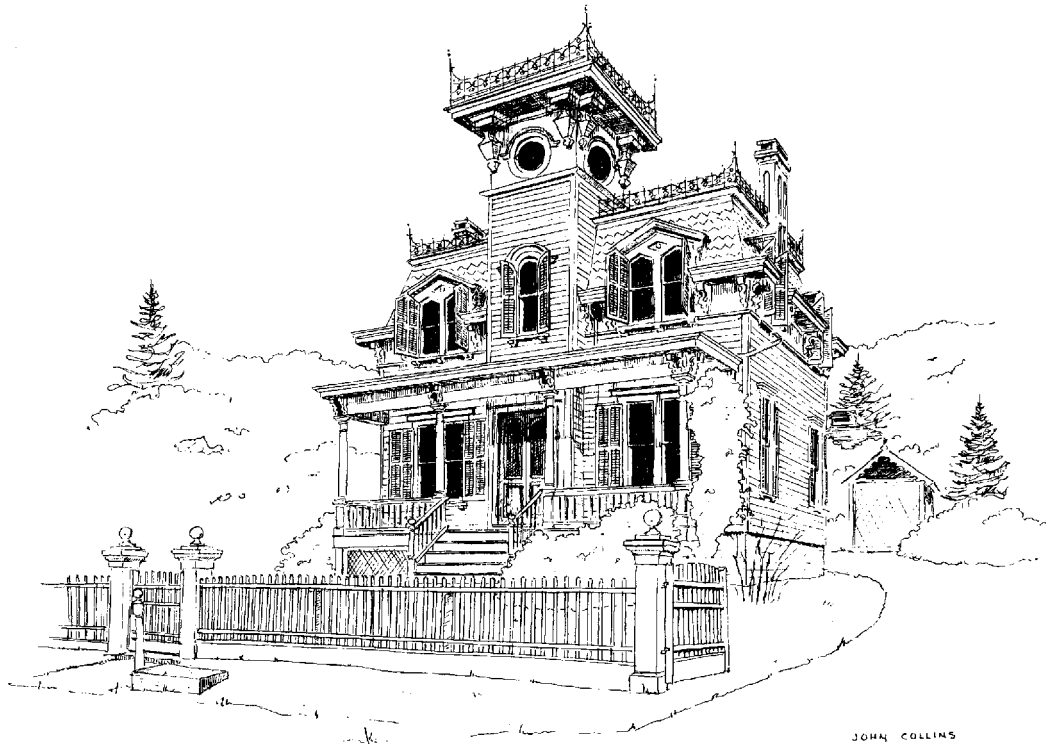
The present front door, an oak, 3 panelled door with beveled glass glazing above, probably dates to the renovations completed by 1919. The glazed overdoor is late 20th century. New lattice encloses the areas below the south bay and the north porch.

WORKSHOP

Located west of the house, close to the edge of the pond, is a gable-ended building currently used as a two car garage/storage area. This building appears in the postcard view (prior to 1909), with window openings on the west elevation that indicate its use as stalls on the lowest level. Later, the building was used by Edward Ramsauer as his plumbing workshop. The framing is similar to that of the house. The workshop was enlarged after the Ramsauer purchase. This work was done by Jack Lambert who built the kitchen wing, in 1913.

CONCLUSIONS

The Ramsauer House is a fine example of a vernacular building which was substantially altered to conform to a new stylistic idiom. The removal of the porch with classical detailing, and the recladding of the building with shingles and clapboards, was an attempt to update the building by the aspiring and young Ramsauers. Interestingly, the Herbert Conklin House at nearby 62 East Broadway, followed an almost identical path of change, as a wing was added to the north in 1907, and the house shingled in the Queen Anne style, with skirtings, in 1916 (TG 1988-89).



JOHN COLLINS
3/04

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

JAMES K. DAVIS HOUSE
139 East Broadway (1877)
Residence of Dr. Naomi Sadowsky and Dr. Ralph Kaplan

HISTORY AND EXTERIOR

The James K. Davis House appears on neither the Walling (1859) nor the Beers-Comstock (1873) Maps as it was not built until after their publication. The *Roslyn Tablet* for October 19, 1876, notes "Mr. James Davis is erecting a very fine cottage on the other side of the harbor." The November 10th issue is a bit more specific and notes that the house is situated on "the east side of the harbor next to the residence of Mr. W. Losee," and that the house "is nearly completed and presents a fine appearance." The house must have been completed by March 16th, 1877, as the issue of that date observes "James K. Davis' house is a model of artistic beauty, and contains all the modern improvements necessary for comfort and convenience." The May 11th, 1877, issue closes with the following philosophic observation: "Mr. Jas. K. Davis has erected a new picket fence enclosing his residence, and he now has without any exception, the prettiest place in Roslyn. It is better to be born lucky than rich." The James K. Davis House has been exhibited on Landmark Society tours in 1968, 1984 and 1985. Normally, it would not be exhibited again for a ten-year period. However, it has been the recipient of a major refurbishing program during 1987, 1988 and 1989, and because of the changes in its appearance, is being exhibited at this time.

According to biographical data furnished by Jean Davis Chapman, James K. Davis' granddaughter, and Grace Wiley Krukowski, daughter of Mr. and Mrs.

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

James K. Davis was the contractor for the Bryce House, now the quarters for the Nassau County Museum of Fine Art; for the North Hempstead Town Hall, in Manhasset, and was one of the contractors for the Mackay Estate in Roslyn. He was a director (1907–1914) of the Bank of Hempstead Harbor (founded in 1906), later known as The Bank of North America. He owned an ice house south of Main Street in Roslyn, a blacksmith shop in Manhasset; a meat market on Willow Avenue in Roslyn; was elected Collector of Taxes for the Town of North Hempstead, in 1892, on the Democratic ticket, and re-elected the following term; was appointed Postmaster of Roslyn in 1893, under President Cleveland; was a member of the Roslyn Benevolent Association; a member of the Roslyn Board of Education from 1879–1895, serving as President from 1892–1895; a Director of the Bryant Circulating Library; life member of the Rescue Hook & Ladder Company #1; member of Masonic Glencove Lodge No. 580. His son Frederick remembered him as a quiet disciplinarian, busy with his work and caring for his seven children—and, for relaxation, participating in the trotting races at the old Mineola Fair Grounds.

Edward Wiley, James K. Davis died on September 6, 1923. In accordance with the terms of his will, dated at Roslyn, 15th May, 1917, he left the house to his daughters Eugenia Vreeland Davis and Ellen Pierson Davis. Between 1923 and the sale of the house in 1939 there were periods during which the house stood empty. During a part of this period the house was loaned to the local chapter of the Masonic Order. In January, 1938, the house was sold by the Davis sisters to Mr. and Mrs. Edward Wiley who, in turn, sold it to Mr. and Mrs. Ronald R. Galione in 1965. During the period of Galione ownership, the James K. Davis House was exhibited on the Landmark Society Tour in 1968. Shortly thereafter the house was purchased by Mr. and Mrs. Eugene Milbauer who, in turn, sold it to Stephen and Dorothy Schindel early in 1979. The present owners purchased it on 12th March 1987.

Two excellent photographs survive in the Landmark Society's collection which show the house as it appeared shortly after it was built. A third, taken in the 1890's, shows the added mid-section from the south. Another, taken circa 1905, shows the house after it had been completed by James K. Davis. It's exterior remains almost unaltered since that time, apart from a small enclosure at the south end of the porch which is lighted by a single 1/1 sash on its west front (since replaced by a glazed door) and paired 1/1 sash on its south.

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

was exposed through the siding, probably so that the fireplace could be submerged further into the wall on the interior. Both chimneys had slab-type weather caps. Both also were panelled on their east, west and outer faces. The north chimney had flat-topped panels, the south pointed arches. The original porch extended only across the principal (west) front of the house. The overhang of the porch roof was supported by paired brackets identical to the cornice brackets, but smaller. Each pair of brackets rests upon a turned column. Each of the four original porch columns was based upon a square moulded plinth which formed a part of the porch railing.

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

The third photograph, taken from the South, shows a two-storey addition which had been constructed at the rear of the original main block of the house. This projected north of the original north front and was terminated at its south end by a large bay window at the first floor level. The large, central bay window sash is 2/2, one of the three sash originally in the house which departs from the 1/1 sash found elsewhere. This addition provided space for two additional ground floor rooms as well as additional second storey bedrooms. The two storey kitchen wing was placed east of the new addition. This is the original kitchen wing which had been moved far enough to the east to provide space for the new two-storey addition. The kitchen wing has brick nogging in its walls as do the walls of the original part of the house. There is only a crawl-space beneath the kitchen wing. All the remainder of the house includes full cellarage. The visible kitchen cellar foundation consists of a melange of rubble, brick and Portland cement. This represents a kitchen floor repair completed by the Wileys, in 1938. At that time, new kitchen floor joists and diagonal subflooring also were installed. The kitchen wing also retains both of its original small 2/2 windows along the south front at its first floor level.

The fourth photograph was taken about 1905, and shows four young girls and their dog, Gypsy, standing in front of the house. The youngest girl, Mary Parker Davis, appears to have been about eight years old. She was born in 1898. The other girls are, from left to right, Marjorie Carlton Davis, Ellen Pierson Davis and a cousin, Dorothy Jones. The principal changes shown in the photograph are the extension of the front porch around the north and south ends of the house. The north end forms a right angle. The south end is curved. A small single-storey wing, which rests upon a brick foundation, has been added to the south end of the original house. This is entirely contained within the new south porch and has a

doorway opening to it. The doorway is set back one bay. This new wing was two bays in depth and replaced the easternmost of the two original, south first-floor windows. This small south porch addition was built to function as James K. Davis' office. The north and south porch extensions were added after the two-storey east addition had been built. In addition to the changes mentioned, the picket fence and the post-lantern had been removed by the time of the 1905 photograph. The fence had been replaced by a fine ashlar retaining wall, having cast-stone copings, which survives today. The diamond-patterned slates, in the mansard, survived in the 1905 photograph, but the cast-iron cresting above it had been removed. The original lacy cresting was found, in the attic, by Dorothy Schindel, and was reinstalled in 1982. The well-house, with its shaped vergeboards, had been removed by the time of the 1905 photograph although the barn behind it has survived, at least in part. A single-storey, gable-roofed synthetic-sided garage stands on this site today. Its ridge runs east and west, parallel with the road. It was there when the Wileys bought the house in 1938 although the building required substantial repair. Examination of its interior shows mortise-and-tenon joinery, diagonal wind-bracing, etc. The floor of the present loft appears to have been built in two sections as the floor joists of the north and south sections run at right angles to each other. The Landmark Society owns a photograph of Frederick Coles Davis (17 September 1877–5 June 1953) holding a horse in front of the original barn. The ridge of the early barn ran from north to south. It is the opinion of the writer (RGG) that the present garage is the remains of the original barn and that its present appearance represents the “repairs” done by the Wileys, in 1938.

The present house is identical to the one in the 1905 photograph except that the diamond-patterned mansard slates have been replaced with asphalt strip shingles. It has been mentioned above that the original lacy, cast-iron roof cresting has been replaced. The principal change has been the construction of a small addition at the west end of the south porch. This addition has a paired 1/1 sash along its south exterior wall. Originally, this small addition did not open directly to the porch through a doorway. However, the window at its west end was replaced by a narrow doorway during 1987–88. The new door has 1/1 glazing above an ogee-moulded panel. The door case also is ogee moulded, to conform to the remaining trim. This small addition was in place when the Wileys bought the house. Since the Davis family had not lived in the house for a number of years prior to the Wiley purchase and, during a part of this period, the house was loaned to the Masons, it seems likely that this addition had been completed prior to James K. Davis' death in 1923.

In addition to the foregoing, several changes, not involving the parts of the house shown in any of the aforementioned photographs, were made during the 1987–89 refurbishment. The most consequential of these was the removal of a “bow window” which had been inserted in the east wall of the house during the 1970's and its replacement by an ogee-moulded, crosssetted doorway, which includes paired doors having 1/1 glazing above and ogee-moulded panels, below. A smaller, similarly trimmed, doorway was inserted in the north wall of the kitchen wing, during the recent refurbishment, as was a triple window. At the same time, the exterior cellar entry, in the north-east corner, was removed. None of these minor changes significantly effects the architectural integrity of the house. The replacement of the east “bow-window” is a real improvement.

INTERIOR

The house is entered through its original paired front doors which include later, round-headed glazing above and moulded square panels below. These are illuminated, on their exterior, by a fine Victorian lantern, installed by the current owners. Both glass and panels are vigorously moulded. The doors have been oak-grained as they were originally. The etched glass was installed as part of the current restoration.

Hallway: The center hall is located immediately inside the paired front doors and extends back the entire depth of the original 1877 house, and, originally, opened to the original kitchen through a doorway which included a four-panel ogee-moulded door which has been replaced by a similar door whose two upper panels have been fitted with etched glass. Stylistically, the hallway is typical of its period and employs vigorously moulded, stepped door surrounds which include four-panel doors which are moulded on both faces. Prior to the current refurbishment, many of the doors on the first floor of the original house retained their porcelain knobs, rosettes and keyhole covers. The ground floor hardware has been relocated to replace missing hardware on the second floor. Those, as well as the hinges, have been replaced with brass Victorian reproductions. The stair-rail originates at an octagonal walnut newel which includes an ogee-moulded panel on each face. Each recessed panel is veneered with burl walnut. Like the newel, the massive, triple-cusped railing also is walnut. The heavy, turned walnut balusters were covered with paint until recently. These were stripped and re-finished during the recent refurbishing. The panelled wall beneath the staircase also is ogee-moulded. One of the taller panels originally was the door to a closet. The adjoining panel also has been converted to a door so that, today, the sub-stairway closet has paired doors. Beyond the stairway, just above floor level, is a small cupboard. Originally, this was the access to a safe, long missing. There was a projecting shelf above the safe-cupboard originally that was the lower end of an opening to the original pantry which supplied the dining room. The original plaster cornice and chandelier medallion both have survived. The original 5" wide, yellow pine flooring has survived, for the most part. Originally, there was a large central heating grill between the front doorway and the staircase. When steam heat was installed, this grill was removed and the opening floored in. This patch was unsightly and the Milbauers installed a layer of flooring above the original. This later flooring was removed during the recent work and the patch in the original flooring restored, using old flooring. The removal of the later flooring left a space at the bottom of each doorway opening to the center hall. These defects also were restored by Wooden Bridge, who did most of the carpentry during the 1987-1989 project. According to Jean Davis Chapman, all of the wooden hallway trim, including the massive, stepped, moulded baseboards and stairway stringers, and apart from the walnut stair-rail, was wood-grained. This trim remains painted today. Today, also, the cornices and adjacent wall and ceiling areas have elaborate painted finishes. These are in period on a design basis. However, a paint analysis was not undertaken and there is no reason to feel that these painted decorations represent a phase in the paint history of the house. All the interior paint work was completed by James R. Shea, Roslyn Restoration Company, who was the general contractor. "Picture mouldings" have been installed in the east addition to replicate those in the original ground floor rooms.

Front Parlor. In the original house, this room was the "parlor" as no rear parlor existed at that time. This room, like the entrance hall, dates from the

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

The windows are tall and narrow and mostly paired in the manner of the period. All the windows are ogee-panelled beneath the sash. The Rococo Revival Victorian slate mantelpiece was marbellized, in the original manner, during the past year. The round-headed fireplace opening, with its moulded cast-iron surround and pierced "summer-cover" are original to the house.

Library. The room behind the original parlor is part of the late 19th century addition. The entrance to this room suggests this difference in period with its shallow, keystone arch resting on clustered, panelled piers and having a barred grille within the arch itself. The room behind the original parlor was built to serve as a library. It is used as a music room, today. It, like the present dining room, is stylistically much simpler than the original, major, ground floor rooms. The door and window mouldings consist of a torus, cove and ogee and are also found in all the second storey rooms, regardless of date. These mouldings probably were copied from those in the original bedrooms. The windows are not panelled beneath, but are finished with conventional sills and stools. Originally there were paired 1/1 windows in the east wall. This was replaced by a millwork "bow-window", by the Millbauers during the 1970's. The present owners have replaced this with paired doors having 1/1 glazing above and ogee-moulded panels below. The new door facings match the others in the room. The baseboards all are plain and have ogee caps. These, also, are the same as those of the second storey. The library has its own exit to the north porch, which was extended to this point at the time the house was enlarged. The upper $\frac{2}{3}$ of the narrow porch door is glazed. The lower $\frac{1}{3}$ includes an ogee-moulded panel. The cornice and chandelier medallion were added by the present owners.

Later Dining Room: The second, and present, dining room is entered from the library through a large rectangular opening. In the original enlargement, the dining room could be entered from the center hall, or from the original dining room. The Wileys used this room as a kitchen. After the contemporary kitchen, to the east, was made usable, by reconstructing the floor and foundation, the Wileys had two kitchens. The later dining room trim is the same as that in the library and upstairs. The large bay-window, at the south end of the room, includes canted sides and is contemporary with the room. The large central window of the bay includes 2/2 sash. The window latches and sash lifts are brass reproductions and replace the cast iron originals. Due to missing pieces, the original window hardware throughout the house has been removed. The original door hardware, however, of the rooms in the addition, differed from the porcelain hardware of the original rooms. The later doors had rectangular plates on both faces for the knobs and keyholes. The replacements are the same, throughout the house. The flooring, chair-rail, cornices and chandelier medallions were installed by the current owners, as was a new doorway to the new interior cellar stairs. The four-panel,

ogee-moulded doors to the hallway and kitchen were replaced by similar doors having etched glass panels above.

Early Dining Room. The dining room, one of the three original ground floor rooms in the original house, was replaced by the present dining room after the house was enlarged. Subsequently it has served as an accessory sitting room. The gesso cornice and chandelier medallion are more elaborate than those of the center hall; less so than those of the original parlor. The Victorian slate mantel was marbellized originally and has been re-marbellized during the past year. It is painted black to resemble Belgian marble. Further marbellizing is contemplated. It is similar, but not identical, to the front parlor mantel. The moulded, round-headed cast-iron fireplace surround and summer cover are original to the room. When the house was enlarged and the porch extended on the south front, that part of the porch behind the fireplace wall was enclosed to serve as a small office for James Davis, a mason-contractor. Originally James K. Davis' massive, oak, roll-top desk stood at the north side of the room, with a built-in work shelf and blueprint storage drawer under a small window in the east wall. This space has been reworked to serve as a lavatory. At the west end of this room there is a doorway which originally opened to the south porch but now opens to a later south porch enclosure which serves as a sort of bay window to the original dining room. The exterior doorway is, therefore, now indoors. Its elaborate door contains an etched glass panel which includes a central figure of a deer surrounded by stylized designs of leaves and flowers. The door includes moulded panels above and below the glazing. The small panels immediately beneath the glass are decorated with moulded gesso swags.

Originally there was a closet in the northeast corner of the original dining room which utilized the space under the principal stairway. This contained the original pantry which retained all its drawers and shelving. The "pass-thru" shelf to the hallway has been described. This all was identical to the pantry which has survived in the 1864 Warren Wilkey House (TG 1973-78,79,80,81). The pantry and its doorway were removed by the present owners to provide space for an interior stairway to the cellar.

Kitchen: The two-storey kitchen wing dates from the original house (1877) and has brick nogging in its walls. It was re-located to the east when the house was enlarged during the final years of the 19th century. When the Wileys acquired the house, in 1938, its kitchen remained in its original condition. The Wileys rebuilt the kitchen foundation, floor-framing and floor, but retained most of its original interior, including a 4-foot wide, vertically boarded, beaded enclosed staircase leading to the housekeeper's room upstairs. The original kitchen included a zinc sink supplied by an indoor water-pump fed by the well just outside the south entrance and a cast-iron stove which stood upon a large stone hearth. The Galiones re-styled the kitchen in 1968 and removed the original stove and sink, but left the hearthstone. The present owners have completely rebuilt the kitchen making the ceiling approximately 8 inches higher and removing the service stairway. The two small 2/2 windows in the south wall have survived. These have ogee-moulded, back-banded surrounds. They are set high on the wall to provide for working space beneath. The south exterior doorway also survives, concealed behind a large, new cupboard. A new, small, exterior doorway has been opened in the north wall as has a new triple window.

SECOND STOREY

The most interesting feature of the second storey is the Italianate tower, which may be entered from the front end of the second floor hallway via a ladder. While the interior of the tower is plastered and an early right-angled bench survives for the comfort of viewers of distant prospects, the main purpose of the tower was to control the summer heat by permitting the exhausting of rising hot air through its open windows. The present owners have removed the tower wall at the west end of the hallway. They have removed the original bench and have supplied a new, more elegant ladder. In addition, they have removed the "steps" in the tower floor and have increased the tower floor area. They also have installed a walnut railing around the floor opening which matches the principal stair-rail below.

The second storey trim is less elegant than that of the major, early rooms below. The mouldings consist of combined torus, cove and ogee mouldings identical to those of the later first floor rooms. The mouldings of these, as well as those of the later bedrooms, probably were copied from the early second storey trim. The four-panel bedchamber doors are ogee moulded on both faces. The door fittings all have been changed. The original 5' wide yellow pine flooring survives throughout the second storey. The plain baseboards are ogee capped. Originally, there was a series of small, simple bedrooms flanking both sides of the center hall.

At the rear of the hallway there is a short flight of stairs which descends to the second storey of the ell. In the original house a large linen closet was located on the north wall at the bottom of these steps, with entrance to the wainscotted bath directly opposite.

The second floor is the one which has been altered the most during the 1987-89 project. Basically, the hallway, itself, appears little changed apart from the fitting of a ceiling cornice. However, the bed-chambers have been substantially altered in the floor plan to provide floor area for fewer, larger bedrooms, fitted with simple cornices, and their associated baths. The master bedroom is located in the northeast corner. It has been fitted with the same cornice as the center hall and a new window has been added in its east wall. At the bottom of the steps, over the kitchen, is the new "master bath." It has been fitted with a splendid, marble, Victorian double washstand, which came from the re-located Jacob Sutton Mott House (TG 1988-89-90) across the lane.

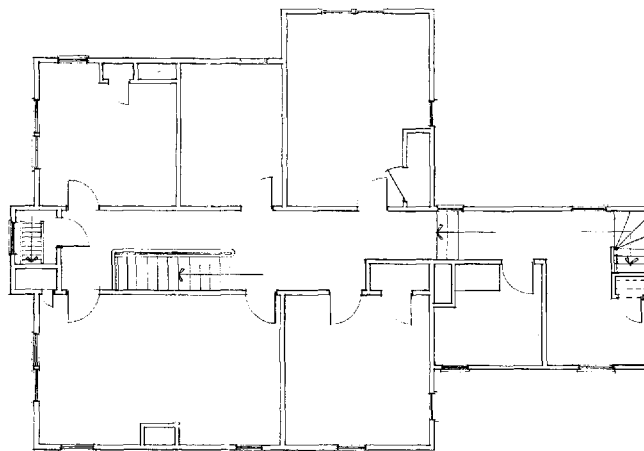
CELLAR

The cellar of the house is large and commodious with brick walls extending from the cellar floor to the sills, except for the area under the kitchen which has only a crawl space and which has already been described. The hearths of both fireplaces rest upon arched brick supports. The two front cellar rooms have brick dividing walls which, with their ceilings, were plastered originally. None of this plaster survives. These two rooms are located immediately beneath the original parlor and dining room. Between the two, beneath the entrance hall, there was a small room which served as a furnace room for an early, ductless, hot air furnace, which exhausted to a large grill (now replaced with flooring) in the floor of the center hall above. Part of this space served as a coal bin, as a coal chute survived which opened in the north cellar wall. This chute, obviously, dated from the original house as its entrance was covered and it became useless after the porch was extended along the north side of the house. At the east end of the early north

cellar room there was the upper section of a very large corner cupboard which dated from the first half of the 18th century. This was bonded into the wall when the house was built and had a barrel-staved back. The front of the cupboard was best seen from the east side of the brick dividing wall. The cupboard retained its shaped interior shelving and was very large. It measured 56'' in width and this section was 58'' tall. The floor joists of the early cellar run from north to south. These are sawn, are 3 × 9'', and are set on 20'' centers except for two heavier, 4 × 9'' beams at the center, which are set on 30'' centers. The walls of the early part of the house are filled with brick nogging between the framing members. This is an early, and mostly unsuccessful, attempt at insulation. Similar brick nogging survives in the Jerusha Dewey House (TG 1982–83) and at "Locust Knoll" (TG 1969–70).

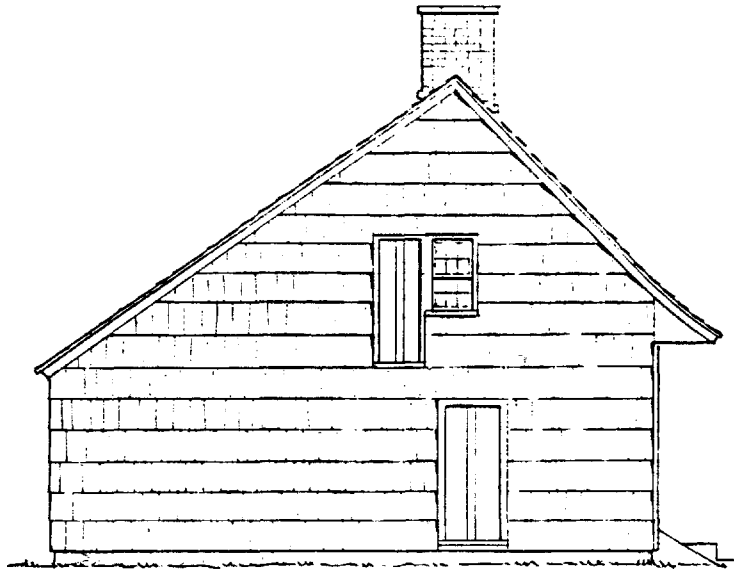
The new part of the cellar, beneath the library and new dining room, also has brick walls from floor to sills. These also, with their ceilings, were plastered originally. The south bay window also has a full foundation, which includes a small window in each of its three faces. The floor joists in the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

Relatively few changes were made to the cellar during the 1987–89 project. The most important of these was the removal of the late 19th century exterior entry, north of the kitchen wing, and its replacement with an interior cellar stairway beneath the principal staircase. Historically, the most important change has been the removal of the upper fragment of a monumental mid-18th century, barrel-backed, corner cupboard which had been bonded into the brick dividing wall between the two north rooms of the original cellar at the time the house was built. The created defect has been concealed with plasterboard. At the same time, the original coal-chute, in the north cellar wall of the original house, was removed. The corner cupboard, which had a vertically-panelled, thumb-nail moulded back,

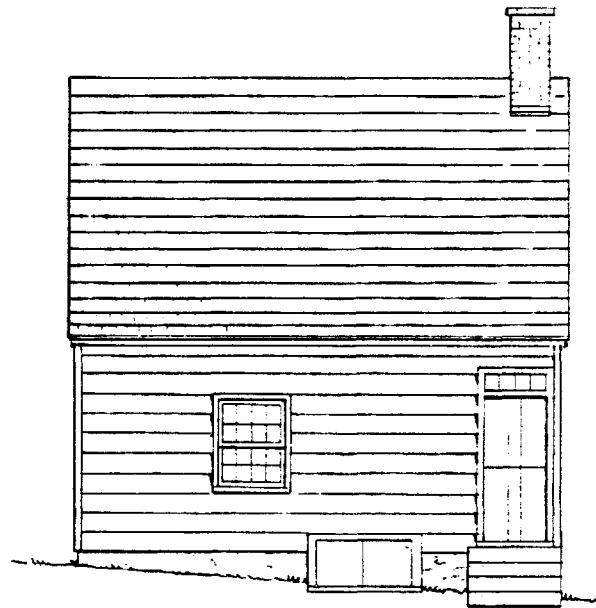


Second Floor Plan as it appeared at the time when the house was enlarged, (1890–1900). Plan by Guy Ladd Frost, AIA

and unusually shaped shelves which progress downward from a single to three lobes, is on exhibit in the Van Hostrand-Starkins House. Accurate restoration is unlikely unless an almost identical corner cupboard can be found. This is unlikely because of the size and quality of the original cupboard fragment which is 58'' high, 56'' wide and 20½'' deep. The original, intact corner cupboard must have been close to nine feet in height. In addition to the aforementioned, the original south cellar room has been divided in two; the east part serving as the furnace-room and the west as a bath. The latter includes a Victorian marble wash-stand from the Jacob Sutton Mott House. Beyond the above changes, the cellar ceilings have been sheetrocked to replace the missing, original plaster and the brick walls have been painted.



W.



S.

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

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

HISTORICAL BACKGROUND

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

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

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

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

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

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

After 1790, though, the Van Nostrand-Starkins house history is clear and easy to follow. On March 21, 1795, Van Nostrand conveyed his four-acre plot to blacksmith Joseph Starkins and Ann Elizabeth, his wife, for £120. (Queens County, Liber 65 of Deeds, Pg. 291). In 1801 Starkins bought more land, south and north, adjoining the house lot, from William Valentine. Starkins' oven house and his blacksmith shop are both mentioned in 1824 highway records. (North and South Hempstead Records, Vol. 7, Pg. 43). Joseph Starkins was born around 1769 and he died in the Town of North Hempstead in 1814. Francis Skillman states "the

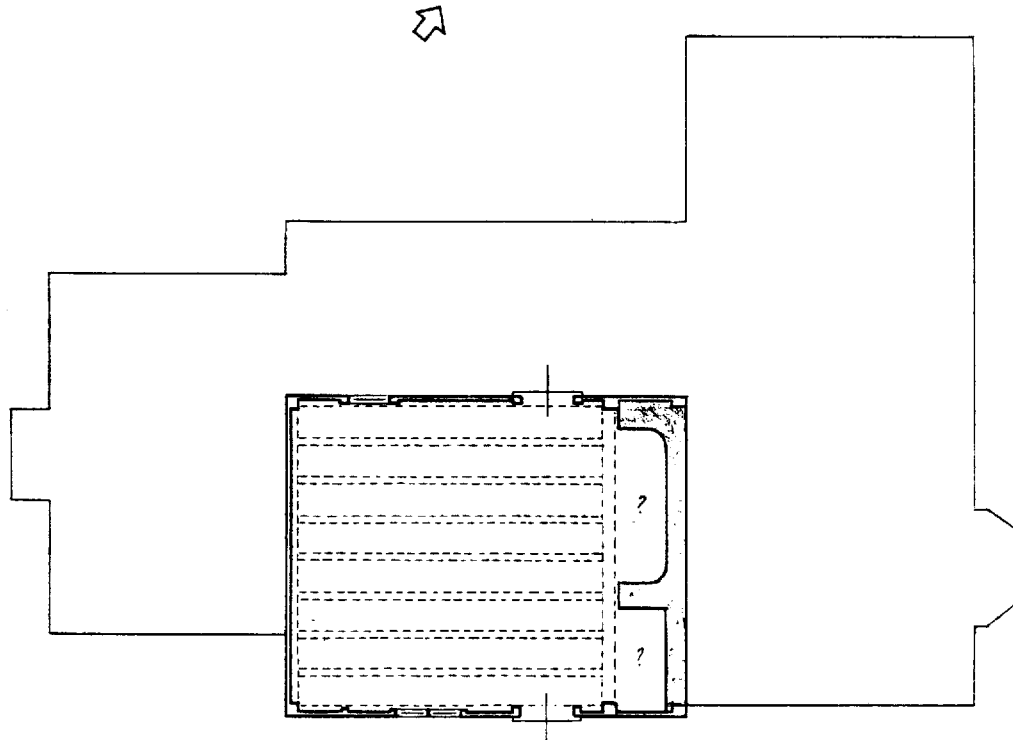
next house south was Joseph Starkins, the blacksmith, at the fork in the road. . . . South of this (going up the hill) and near the stone (R.R.) bridge stands the old house given by a Richard Valentine to his son, William (ancestor of the present Valentines in Roslyn)." Skillman implies there were no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

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

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

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

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



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

ARCHITECTURAL ANALYSIS REPORT

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

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

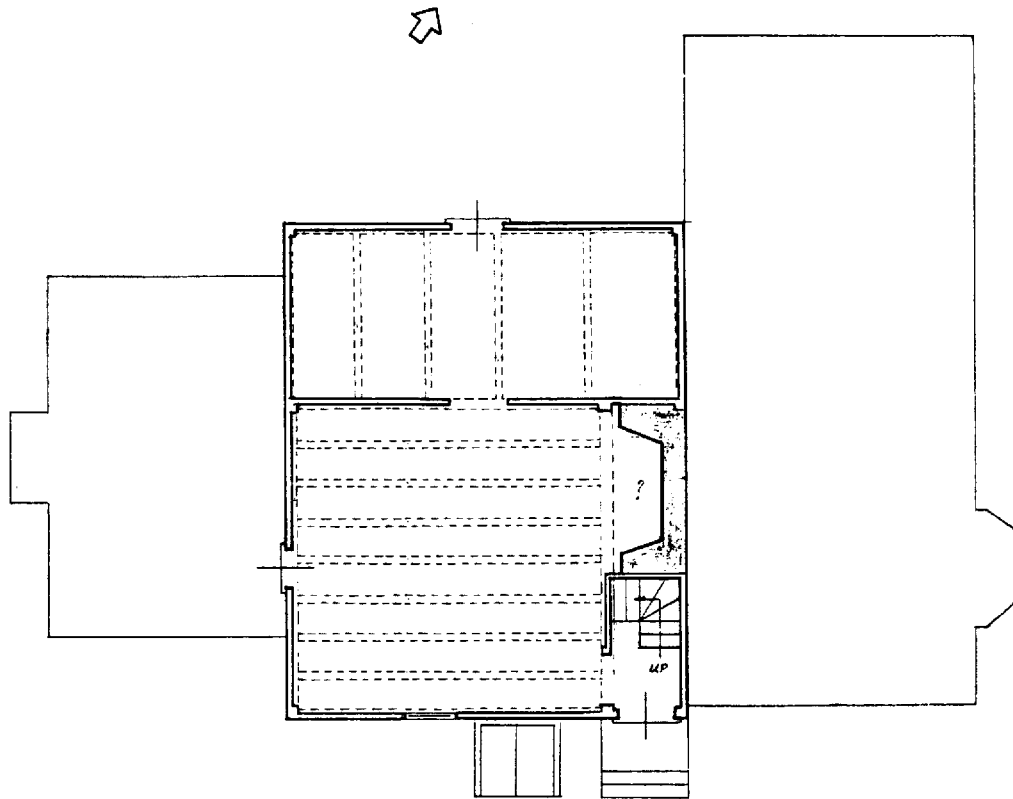
A major part of the original framing has survived. It is entirely of white oak. The original north and west sills exist, although a short piece of the north sill at the east end is missing. There is a rabbet in the west sill to receive the ends of the floor boards. The floor joists are set the thickness of the floor boards below the top surface of the north sill. Two of four original joists survive. They measure 9 inches in width by 6 inches in depth. Their tenons are flush with the top surfaces, but

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

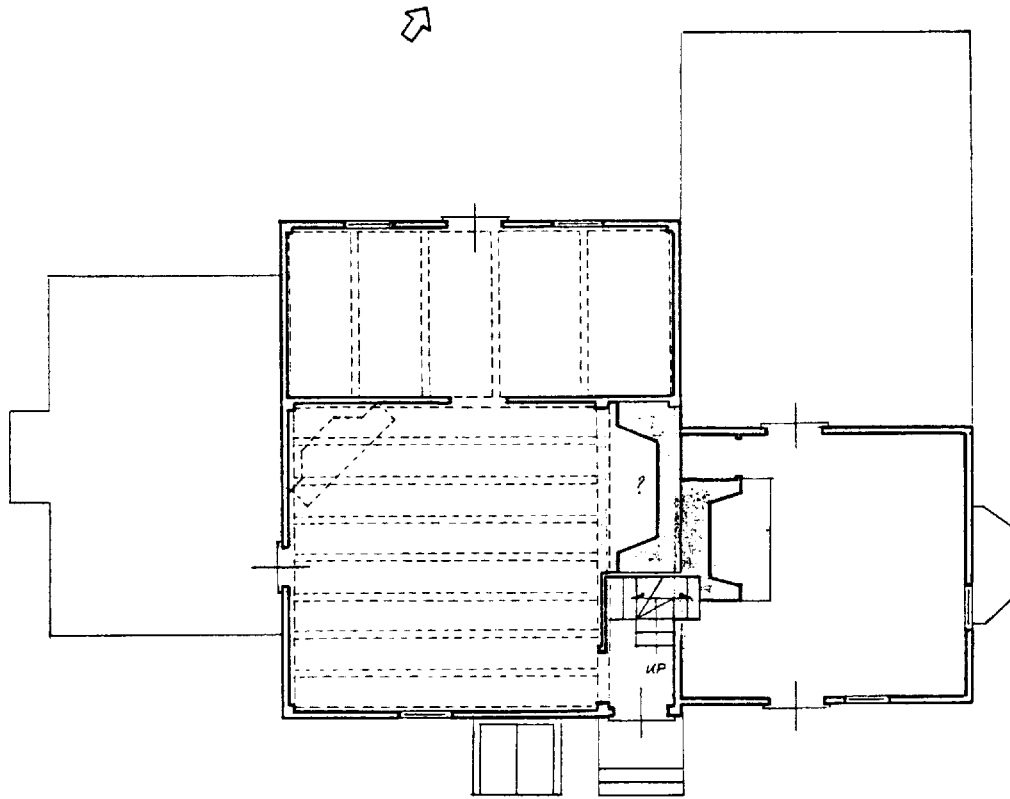
The "stone end" east wall was removed and replaced by a stone wall that ended short of the south wall, and extended up only as high as a girt inserted at this time. The top surface of this girt was on the same level as the original girts. Its ends are gained into the corner posts. There are seven more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

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

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

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

A large part of the Stage II riven oak shingle lath, set on 16 inch centers, and a good-sized area of clipped-butt shingles as well, survive on the west end wall and on a portion of the east gable. This section, with its shingle lath, is on exhibit in the



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

loft. While the shingles of the north wall (lean-to) are 19th century in date, they perpetuate the original arrangement, as there are scribe marks on the studs for the shingle lath positions. These have been replaced with new shingles, similarly applied.

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

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

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

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

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

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

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

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

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

The casing of a closet door on the north side of the fireplace survives, although the door itself had been replaced. The top casing had originally extended up to the second floor boards, and only the lower part of it survives. It was determined from nail holes that the original door had been hung on H-L hinges. The other walls have a board dado, most of which survives. The projecting part of the chair rail had been cut off. Above the chair rail, the walls had been plastered on riven oak lath applied with early cut nails. Only fragments of this lathing survive. The second floor beams and the underside of the floor boards were exposed originally, and had a base coat of red paint which had later been whitewashed over.

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

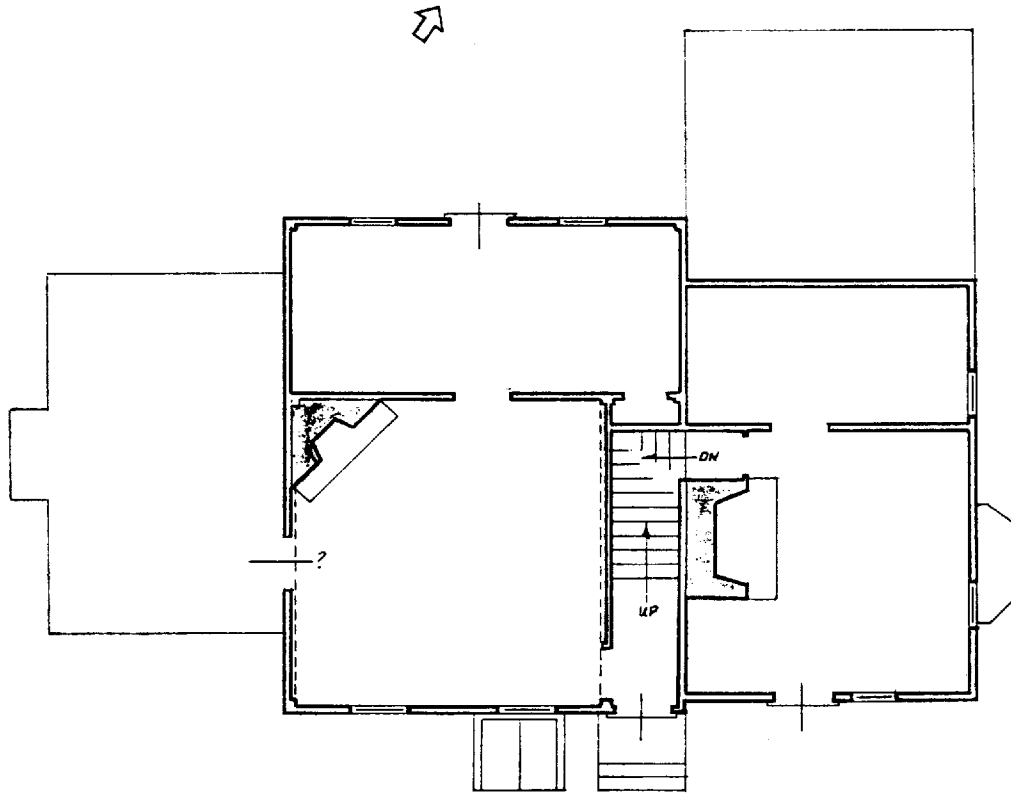
There was apparently no communication between the wing and the main unit for some time after the wing was constructed. Access between the two sections would seem to have been made in Stage V.

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

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

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

There is evidence of the existence of a transverse board partition in the loft



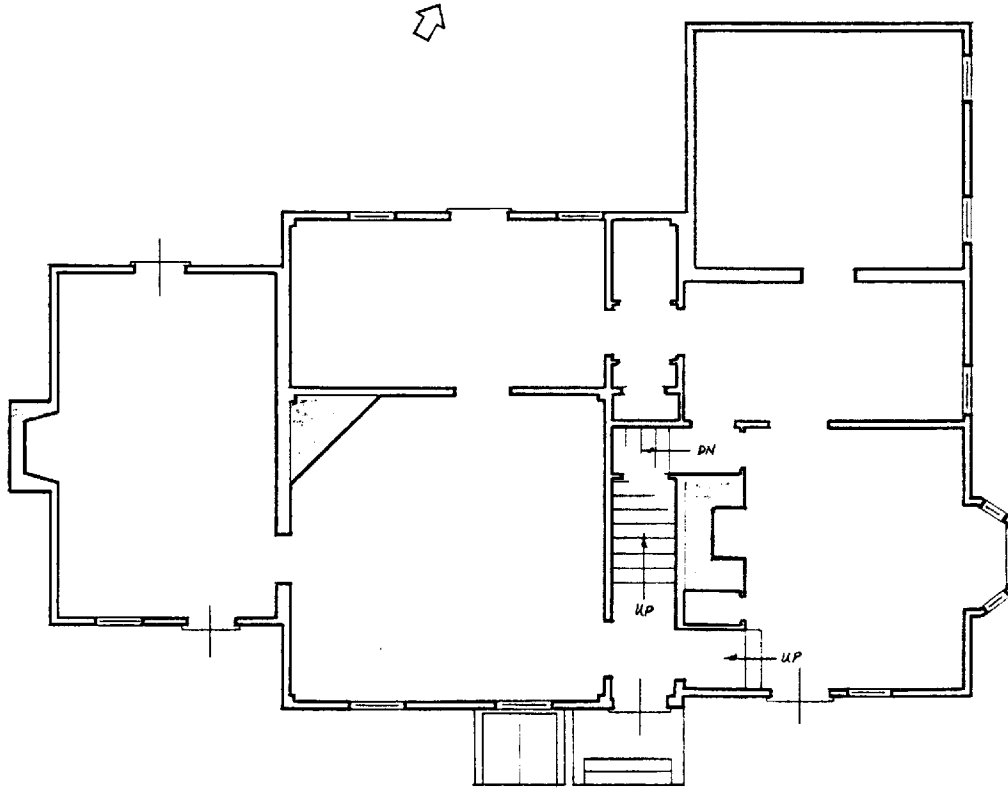
Van Nostrand-Starkins House, First Floor Plan
Stage IV, ca. 1830-ca. 1875

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

The principal change made in this period was the remodeling of the facade of the main unit in the Greek Revival style. To accommodate two large windows that had 6/6 lights of 10 inch by 12 inch glass, the studs of the front wall were shifted. Only two remain in their original locations. Additional sawn fir studs were inserted, supplementing several Stage II studs that were shifted out of their original locations. The short studs between the girt and the plate were also shifted to allow the insertion of two 3-light windows. The overhang was removed.

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

Owing to the height of the new windows and the lowness of the front girt, the



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

window stools are very close to the floor. There are panels under the windows. It is difficult to determine internal changes made at this time, as further changes made in Stage V obliterated most of the evidence. It would seem, though, that plaster ceilings were installed in the first floor rooms of the main unit, if not the wing also. The two windows in the north wall of the lean-to of the main unit would seem to have been inserted at this time. These windows are similar to that in the south wall of the wing, being 6/6 and having 8 inch by 10 inch glass, but they have parting strips, which the other window does not. The frames of the two windows are slightly different and may be re-used units. The doorway was apparently altered at this time, judging from the casings and drip caps that have survived under Stage V trim. These pieces show that the door had been outward opening and hung on strap hinges with driven pintles.

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

was moved against the wing lean-to and joined to it. This building, 12 by 14 feet, one and a half storeys in height, which originally had raked eaves, appears to date to the 1860's.

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

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

20TH CENTURY ALTERATIONS

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

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

EPILOGUE

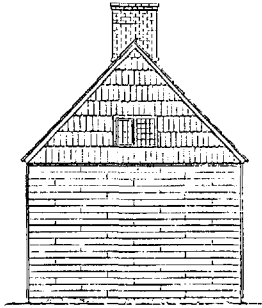
The foregoing structural analysis of the Van Nostrand-Starkins House was prepared by John Stevens, Architectural Historian-in-Charge of the Old Bethpage Village Restoration and an authority on early Dutch Colonial architecture. Mr. Stevens also is the Architectural Historian for the Van Nostrand-Starkins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

The analysis presented here describes the structure of the house as it was

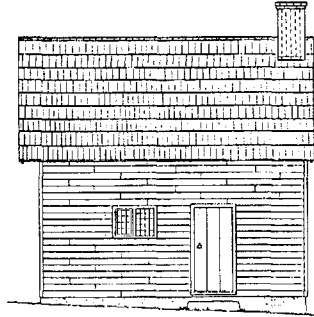
immediately prior to the restoration procedure. In developing a restoration program, it was necessary to decide which stage of the development of the house should be restored. To restore it to Stage I, circa 1680, would have involved the destruction of a large amount of original 18th century work. Restoration to Stage IV was contraindicated because almost all the interesting early work would have been concealed. In addition, the Stage IV modifications were not particularly impressive, especially in view of Roslyn's wealth of surviving buildings of this period. It was decided to restore the house to the very beginning of Stage III, circa 1800. At this time the original house (circa 1680) with its early 18th century lean-to (circa 1730) had remained virtually unchanged for well over half a century. The only modification which Stage III actually involved was the construction of the East Wing (circa 1800) of which there was an extensive survival. To accomplish this project the only notable structure which would be lost was the late Stage III corner fireplace of which the chimney was missing and the fireplace itself badly damaged and in poor repair. The reward for the loss of this corner fireplace was the exposure of a Stage II early 18th century plaster wall with its original baseboards. There was sufficient evidence to accomplish the contemplated restoration without conjecture, apart from the reconstruction of the Stage II fireplace and chimney. In this case, considerable information was available in the surviving chimney foundation, Stage III scribed corner board, etc. all of which Mr. Stevens describes in his text.

The restoration of the Van Nostrand-Starkins House was completed in 1977 and the house was exhibited in the Landmark Society tours in 1975, 1976 and 1977. Since then it has been open to the public as a house museum, on Saturday afternoons, from May through October. The Society has been fortunate in acquiring furnishings, mostly by gift, which have descended in Roslyn families, some of them in the Van Nostrand House itself. These include the Kirby lowboy and the Kirby kast, both of which must have resided on this corner for well over a century. The Kirby lowboy was exhibited in S.P.L.I.A.'s "Long Island Is My Nation" exhibit. The feet of the Kirby kast, dated 1734, were exhibited in the Metropolitan Museum's Kast Exhibit, in 1991. Numerous other Kirby family gifts also are on exhibit in the house. Several pieces descended in the Bogart-Seaman families, including the painted kitchen cupboard. The Long Island type gumwood kast, which descended from Adam and Phoebe Mott, of Cow Neck, was made between 1741 and 1749. Almost equally important is the two-panel, two-drawer cherry blanket chest whose history is not known but which unquestionably is of Long Island origin. The permanent exhibit of samplers worked by local girls is unique on Long Island. Since the completion of the restoration, the general site grading has been completed and a rubble retaining wall constructed along the house's north boundary. In addition, the only free-standing rubble wall construction in Roslyn during the past century has been erected along the east boundary. Both were built by Frank Tiberia. This site development program was made possible by a Community Development Grant awarded by the Town of North Hempstead American Revolution BiCentennial Commission.

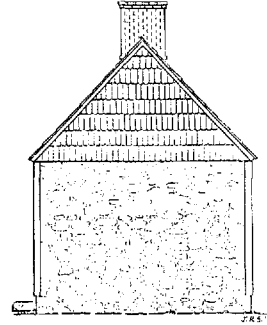
In 1982, the fourth, and most comprehensive, archaeological investigation was completed under the supervision of Donna Ottusch-Kianka, of New York University. Significant quantities of relevant artifacts were unearthed which help significantly in understanding the life practices of early occupants of the house. Some of these have been placed on permanent exhibit in the cellar, which recently was re-worked for this purpose, along with comparable artifacts excavated near other



West elevation

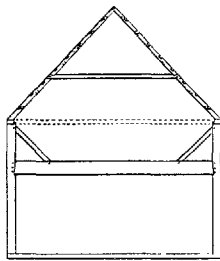


South elevation

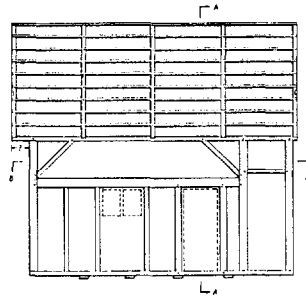


East elevation

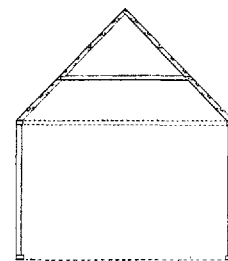
**Van Nostrand-Starkins House
Framing Details
Stage I, ca. 1680–ca. 1730
Drawings by John R. Stevens**



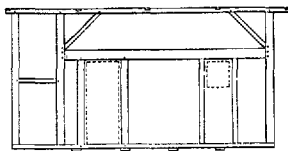
West elevation



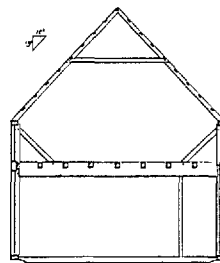
South elevation



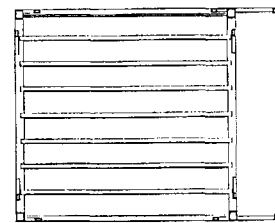
East elevation



North elevation



Section A-A



Section B-B

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

local houses. Wooden sheathing from the John Rogers and Arthur Duffett Houses has been installed here for exhibit and to preserve them.

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

In addition to the foregoing, an appropriate garden plan has been developed for the Van Nostrand-Starkins House with the assistance of a grant from the Roslyn Heights Garden Club. The plan was prepared by Julia S. Berrall, author of "The Garden" and an authority on garden history. Mrs. Berrall's description of her project follows: "The small gardens planned for the Van Nostrand-Starkins House fall into two categories. Close by will be the housewife's bed of medical and culinary herbs and, at the far end of the garden space, will be rows of root vegetables and other food crops." Unfortunately, the Landmark Society has never developed the beds as it has not yet been possible to find some dedicated person who will agree to care for them. Perhaps 1991 will be a better year.

During 1989, the cellar of the Van Nostrand-Starkins House was improved so that it could be used as an exhibition area for archaeological artifacts collected on the site and, to a lesser extent, elsewhere in Roslyn. Because the cellar is heated, it also could be used as an all-year work area. No changes were made which affected any of the original fabric of the house. The 17th century west rubble wall, which was powdering badly, was re-pointed as required. Overhead electric lines were concealed and improved lighting installed and the concrete floor was covered with plastic tiles. The new, east chimney wall was sheathed with wall panels from the second storey, west room of the demolished Arthur Duffett House (TG 1987). The utility panels, on the south cellar wall, were concealed behind early 19th century beaded wall-boards which had been used as flooring in the John Rogers House (TG 1987-88).

During the fall of 1990, the roof of the main structure was reshingled by Edward Soukup and Noel Zuhowsky using 32 inch long, split cedar shingles, having a 13 inch exposure to the weather. Shingles which were too irregular to lie flat were smoothed with draw knives. These replaced 24 inch, factory-made shingles installed in 1974. Also, during the fall of 1990, all the exterior solid-color stain was removed and was replaced with a penetrating oil stain of the same color.



East elevation,

Henry Clay Thorne House (Circa 1845)
As it appeared Circa 1855

HENRY CLAY THORNE HOUSE
88 Main Street (Circa 1845)
Residence of Dr. and Mrs. Marvin Boris

HISTORICAL BACKGROUND

The Henry Clay Thorne House was exhibited on the Landmark Society's tours for 1961 and 1962, at which time it was described as the "Moreland" House, the name of the owners at that time. It was again exhibited in 1982 and 1983, upon the completion of a major renovation. It is being exhibited at this time because its original south roof parapet and cornice has been reconstructed and a new north wing added.

The Henry Clay Thorne House is shown on both the Walling Map (1859) and the Beers-Comstock Map (1873) as belonging to "L. Thorn." Actually, Leonard Thorn owned two houses at that time, #88, the subject of this description, and #94 Main Street, immediately to the south (TG 1963 and 1965-1966). The latter, the Len Thorn House (1836) was the subject of a major fire on Boxing Day (12/26) 1990. The Len Thorn House is an important example of the local late Federal style and it is sincerely hoped that appropriate restoration will be achieved.

According to the 1840 Federal Census Leonard Thorn was born in 1804 in Wolver Hollow. His tombstone, in the Brookville Cemetery, indicates he was born in 1800. Apparently he was (1820 Census) the son of James Thorn of Oyster Bay, and Mary Cock Thorn (1763-1828) of Wolver Hollow. His uncredited obituary (Bryant Library Local History Department) spells Thorne with a final "e" and states that he was 84 years old and in good health prior to his demise in 1884. The 1840 Census indicates that he resided in the immediate vicinity of Daniel Bogart. This is confirmed by Francis Skillman who wrote in his journal that Len Thorn was associated with John Willis Jr. and lived in the "yellow front house." The "yellow front house" was located at the site of the present #8 Tower Street, "directly across the road from Daniel Bogart." Beginning in 1829 Thorn ran the old Robison-Williams Grist Mill for John Willis Jr. who had acquired a one-half interest in the Mill on 11/15/1828 (Queens County Liber X of Deeds, Pg. 425). Prior to Thorn's incumbency as miller, the Mill was operated by Jeremiah Reynolds, who later went to the Red Mill in Port Washington. In any event, Leonard Thorn bought John Willis Jr.'s half-interest in the Mill on June 25, 1838 for \$5000.00 (Queens County Liber 54 of Deeds, Pg. 20) and 11 years later sold his interest to Joseph Hicks on 8/2/1849 (Queens County Liber 80 of Deeds, Pg. 314). (TG 1976-1977 Robison-Williams Grist Mill) and TG 1977-1978 ("Hillside") for further information on the various Allen-Thorn transactions. Subsequent to this sale Leonard Thorn seems to have concentrated on being a farmer as he is described in this capacity in the 1860 Federal Census. The Roslyn Directories for 1866-1867 and 1867-1868 also describe him as a farmer. However, the Walling Map shows a commercial building opposite the George Allen Tenant House which belonged to Len Thorn. By the time of the Beers-Comstock Map (1873) this is shown as "Livery Stable—H.C. Thorne," a commercial endeavour which continued into the 20th century. Len Thorn was an extensive land-holder and his great granddaughters, Gertrude Rogers Lewis and Emily Rogers Knope, own many deeds describing these transactions. On January 12, 1853, he bought a 1/8 interest in the sloop "Ruth T. Hicks" from Jacob Kirby.

The 1860 Federal Census indicates that Leonard Thorn was 56 years of age. Obviously, this was an error. His wife, Hannah (married 1832) was 42 years old

and the daughter of John Remsen of Wolver Hollow. Living with them were their children, Cornelia, 19; Henry Clay, 12; Samuel, 8; and Emma M., 6. Apparently residing in the house with them was Maria Reynolds, aged 55, who almost certainly was related to Jeremiah Reynolds. Harriet Thorn's will, dated June 1, 1871, also survives. Her executors were Leonard Thorn and her nephew, David P. Kirby. Because of illness she could not write and signed her will with an "X."

As mentioned above, both the Walling Map (1859) and the Beers-Comstock Map (1873) show two houses, #88 and #94 Main Street, to be owned by Leonard Thorn. #94 is obviously the earlier and is strongly local, late Federal in style. Architecturally it strongly resembles the George Allen Residence (TG 1980-81-82), the George Allen Tenant House (TG 1979-1980-1981-1982), the John Mott House (TG 1968-1969), the James and William Smith House (TG 1961-1962, 1973-1974 and 1984-1985), and the Hendrickson-Ely-Brower House (TG 1964 and 1983-1984), all of which were started in 1835 or 1836. All these houses are ranged along the west side of Main Street and stand on land conveyed by John Willis, Jr. in the spring of 1835. Since Leonard Thorn was associated with Willis in the operation of the mill, etc., it is reasonable to assume that he purchased both house sites at that time and built #94, which we will call the "Leonard Thorn House" for himself. About ten years later he built #88, the subject of this article, probably for use as a tenant house although he may have felt he needed it for his growing family; although by 1845 he had only two children. #88 is larger than #94 but is not as distinguished architecturally. The two houses were intended to be used as a family holding and shared the same driveway, which passed behind #94, and the same fine barn which was built later on.

Leonard Thorn died in 1884. According to deeds held by his great granddaughters Gertrude Rogers Lewis and Emily Rogers Knope, the entire holding, with both houses, was sold to William Simonson by Leonard Thorn on February 4th, 1884, shortly before the latter's death. Henry Clay Thorne, a son of Leonard Thorn, purchased the property, with both houses, on August 20, 1887, again according to a deed held by Emily Rogers Knope and Gertrude Rogers Lewis. This short period seems to have been the only time the property left the Thorn ownership from the time the houses were built until after the death of Henry Clay Thorne's daughter, Gertrude Thorne Rogers, in 1950. Henry Clay Thorne, a son of Leonard Thorn, was born in 1845 and died, according to his obituary in the *Nassau County Sun*, on September 29th, 1916. He operated a large livery stable under the name of Henry C. Thorne, and an undertaking establishment under the name of Henry C. Thorn. Both livery stable and undertaking establishment are shown on the Sanborn Maps, from 1886, the first Sanborn Map of Roslyn, onward, on the site of the present Odd Fellows Hall at #41 Main Street. Actually, "H.C. Thorne Livery Stable" is shown on the Beers-Comstock Map in 1873. The Walling Map shows this site as "L. Thorn" in 1859. Both stable and undertaking establishment burned to the ground sometime after 1903. Advertisements for both establishments were found in the *Roslyn Tablet* for October 27th, 1876. In any case it seems likely that Henry Clay Thorne, with his wife and daughter, Gertrude, resided in #88 Main Street from circa 1865 or 1870 until his death. It is not known who lived in the earlier, #94 Main Street, after Leonard Thorn's death in 1884. According to his great granddaughters, #94 was occupied by an aunt, Eliza Meissner, during the 20th century. However, Leonard Thorn had several children in addition to Henry Clay, and it is likely that one of these occupied this house during the intervening years. #94 Main Street, the Leonard Thorn house, was sold

by Gertrude Thorne Rogers to Arthur Zander shortly before her death in 1950. The remainder of the Henry Clay Thorne property, including his house at #88 Main Street, was sold by the estate of Gertrude Thorne Rogers to John and Barbara Moreland on May 3rd, 1952. On this basis, Henry Clay Thorne and his descendants had lived in the house which his father built for 65 years, and perhaps even longer. In July 1980, it was conveyed to the M. & B. Properties Inc., who started on the restoration of the house in January 1981. At that time the house was structurally repaired and some of the interior spaces were altered. It was bought by the present owners, Marvin and Judith Boris, on July 25, 1990. The Borises intended only to add a north wing to provide garage, gallery and storage space. However, partial collapse of the north foundation wall and chimney, during excavation, necessitated a far more substantial project.

EXTERIOR

The house was built, essentially, in three parts, i.e., the main block which is a side hall house, 3-bays wide, 2½ storeys in height and which has a pitched roof, the ridge of which runs from north to south, parallel to the road. To this, a new north wing was constructed by Dr. and Mrs. Boris in 1990–1991. The roof has clerestory windows, front and back, and is vaguely Greek Revival. There are slightly projecting, raking eaves with enclosed soffits. The front (east) cornice had been removed, probably in the early 20th century, and was replaced during the 1981 restoration. It appears to have been built about 1845. At its south end there is a 2-bay wide, 2-storey, pent-roof addition which appears to have been built simultaneously with, or very shortly after, the main block. According to Rogers family photographs the wing had a cornice and parapet which architecturally tied the wing to the main block. The cornice and parapet were reconstructed on the original south wing in 1990. A matching cornice and parapet were included in the design of the new north wing. In the interior, the main block and the south wing function as a single unit and one is unaware of passing from one to the other. The south wing is set back about 4 feet on the principal, east, front but was built flush with the wall of the original house on the west. In addition, there is a 3-storey, gable-ended, 2-bay by 2-bay wing on the southwest corner, the ridge of which also extends from north to south, and whose roof is more sharply pitched than that of the main block. This wing occupies the entire west wall of the south lean-to. This latest wing is not shown on the 1893 Sanborn Map of Roslyn, but is shown in the 1902 edition. Obviously it was built during the intervening period. This late wing appears incompatible with the rest of the house and may simply have been a cottage moved against it. However, the parti-walls are not unusually thick and it is probable this wing was constructed on its present site. The interior of this wing is utilitarian on its two lower floors. Its third storey chamber, the only one surviving in a relatively unaltered state, is lined with wainscot instead of plaster, and retains its original 3" wide yellow pine flooring. Its west elevation is faced with novelty siding and it includes its own exterior west doorway, which is faced with plain, 4" wide facings. The wainscotting is original apart from that in a small, new alcove in the north wall of the room.

In addition to these three principal building components there is a small, shed-roof structure applied to the north wall of the ca. 1900 wing and the west wall of the main block, which was built during the 1981 alteration. This is mentioned only because it conceals the original west entry which opened at the second storey level and which provided the principal vehicular access to the house. It now includes a bath, and is scheduled for conversion to an enclosed porch. To these

have been added a new north wing in 1990 and 1991. Essentially, this matches the early south wing, including the cornice and parapet and is two bays wide. However, it is larger than the original wing and includes a garage, gallery and storage space. The architect was Guy Ladd Frost, A.I.A. and the contractors Todd and Morgan Fischer.

The early house and its south wing have 6/6 windows except for the 3-light clerestory windows in the main block. All the windows have simple facings with delicate inner beads and plain drip caps. The early wing facings are slightly narrower (2" compared to 3") than those of the main block and may have been re-used. The main block and wing retain their original heavily constructed adjustable louvered shutters, made on the job by the carpenters. Even the "eyebrow" windows retain shutters of this type which were much extolled by Ogden Codman, Jr. in his "The Decoration of Houses" (Chas. Scribner's, New York, 1897).

Both the main block and its near-contemporary wing are weather-boarded. The main block weather-boards originally had an exposure of 5" along the principal (east) front and 6" along the north side. The early wing weather-boards had an exposure of 5" in front, but 9" along the south side. These are now slightly different. The east front exposure is 4¼"; the west and south fronts are 9". The north elevations of the original main block and the new wing both are 5½". Neither the main block nor the wing have water-tables today. However, these may have been present originally as the lower courses of weather-boards, which have been replaced, are wider than the others. Unfortunately, because of rot, much of the clapping was replaced in 1990-91. The cornerboards are plain on both structures, single-faced on the east front of the main block and double-faced on the southeast corner of the wing. The early wing has a very interesting recessed doorway which is unique in Roslyn. Its outer doorway, which does not include a door, is beaded and forms the northeast cornerboard of the wing. The recess itself is lined with 8½" beaded boards. The recessed wing door consists of two vertical panels trimmed with back-banded Tuscan mouldings (Temple of Atreus). The principal doorway now is protected by a small covered stoep. While this is appropriate to the house it is not original to it and was designed by John Stevens in 1981 to replace a much less elegant covered stoep installed by the Rogers estate in 1951. Because of rot, this was re-built again in 1990-91. While originally the principal doorway was unprotected, there was an earlier covered stoep which was erected at some time between the 1893 and 1902 Sanborn Maps. According to Henry Clay Thorne's great granddaughters, this was similar to the 1951 covered stoep but had different columns. This opinion is sustained by early photographs. Originally the main entrance to the house was unprotected. The original front entrance was reconstructed by Paul Czarnecki according to a design by John Stevens, in 1981. This was repaired in 1990. It includes flat pilasters capped by a moulded, stepped entablature and includes a recessed, beaded door casing. The original door includes two vertical, raised, flat panels trimmed with Tuscan mouldings. There is a secondary doorway at the second storey level of the west front of the main block. This is now covered by a 20th century shed and is a part of the interior of the house. However, originally it was the doorway facing the barnyard and the carriage drive which was entered south of #94, next door. The importance of the west front during the early years of the house must be realized to understand the orientation of the house and its function as a domestic apparatus. In addition to

the features mentioned there is a rubble areaway on the west which originally had a flight of steps which led to the larder.

Both main block and its south lean-to are built on rubble foundations to the grade and constructed of brick from the grade to the sills. There is no cellar. The brickwork of the north side of the house was badly cracked and was rebuilt in American bond, as it was originally, in 1981. The principal chimney also was reconstructed and flue-lined in 1981, in accordance with the design of Colonel Frederic N. Whitley, U.S.A., Ret. The two top courses of the simple chimney cap project sharply outward. The third course of bricks projects only slightly to form a transition between the cap and the chimney shaft. During the excavation for the new north wing, in 1990, it was found that the aforementioned foundation repairs of the early north wall did not include re-support of the original rubble foundation. This settled badly, effecting considerable damage to the brickwork and chimney above.

As mentioned above, there is a small 3-storey gable-ended 2-bay by 2-bay wing in the southwest corner of the house which is novelty sided on the west, having a 7" exposure to the weather and clapboards having a 9" exposure on the south. The 2/2 windows have plain facings and drip-caps. The four-panel, ogee moulded door on the west side opens to the second storey level. There is a ground floor exterior doorway to the south. According to the Sanborn Maps, this wing was built between 1893 and 1902, during the ownership of Henry Clay Thorne.

BARN

There is a vertically boarded, 2-storey barn having three bays built along the north boundary of the property. This is sited on a rubble foundation and has a pitched roof whose ridge extends from east to west. There is a centrally sited loading dormer which faces south and which provides access to the loft. This has paired doors. The barn is later than the house but is hard to date. It is shown in the 1893 Sanborn Map as having its present dimensions. However, the 1902 Sanborn Map establishes the construction of two one-storey additions at the west end of the barn. It is not known when these were removed. The newest (west) section of the nearby barn, at the James & William Smith House, also is vertically boarded and is considered to date from about 1890. The barn was restored by Paul Czarnecki, in 1983, and cannot have been built earlier than 1870.

The barn was badly deteriorated when the restoration was begun and much early fabric was rotted and had to be replaced. The barn is 18' 6" wide and 36' 6" long, and is one of the largest barns surviving in Roslyn. There is now a pair of board-and-batten barn doors, hung on blacksmith-wrought strap hinges, in the south wall. These were made by Paul Czarnecki. The original doors slid across most of the south front. The slanted door-hood, which protected the original iron tracks and door pulleys, survives. There is no cellar.

The barn is of circular sawn, post-and-beam construction, although mortise-and-tenon joinery was not employed. The corner posts are 4 by 6 inches. There are no intermediary posts between the corners at the east and west ends. There are three intermediary posts ranged along the north and south walls. Probably there were only two originally. The extra one was added by Paul Czarnecki when he replaced the sliding doors with swinging doors. All posts are circular sawn yellow pine and are 4" by 6". Angular bracing is applied to the corner posts.

The loft floor joists are 2" × 8" circular sawn yellow pine, set on 30 inch centers, and run from north to south. They are supported at each end by angular brackets. Most of the loft floor is original. The rafters are 3" by 6" circular-sawn yellow pine set on 25" centers. Rafter pairs I through V at the east and west ends are butt-jointed at the ridge. The central rafter-pairs butt into a ridge member, a hitherto unknown treatment, which possibly is related to the support of the nearby loft dormer. It was conjectured by the writer (R.G.G.) that the ridge-member represented a repair to the rotted rafter ends done by Paul Czarnecki in 1983. However, his son, Stanley, who helped with the barn restoration in 1983, feels that his father did not insert the partial ridge member. The original shingle lath survive. These are set so that the original shingle exposure was 5½" to the weather, another very late 19th century practice.

INTERIOR

Between January 1981 and March 1982, the house was the subject of an extensive renovation process which involved both interior and exterior. However, notwithstanding the restoration of considerable exterior deterioration, little exterior alteration is evident, and this has been identified in the exterior description, above. The interior renovation of 1981–1982 will be described on a "room-by-room" basis. Essentially, the exterior work and masonry was completed by the John Flynn Construction Company, and the finished carpentry and trim by Paul Czarnecki. John Stevens was the architectural historian for the procedure. In addition to the foregoing, as has been mentioned above, a substantial project was completed by the present owners, Dr. and Mrs. Marvin Boris, in 1990–1991. The original project was simply to be the addition of a north wing which would match the original south wing after its missing parapet and cornice had been reconstructed. The new wing was to be slightly wider than the original south wing, to permit the inclusion of a two-car garage beneath its ground floor level. Exterior deterioration of the early structure, including some re-roofing and re-clapboarding, also was to be repaired. The new wing was to include gallery and storage areas in its first and second floor levels. Guy Ladd Frost, A.I.A., was the architect for the project and Todd and Morgan Fischer the general contractors. The project was plagued with misfortune. First of all, while the brick north foundation wall, which occupied the space between the grade and the sill, had been rebuilt in 1981, the stone bearing wall, below grade, had not. This crumbled during excavation, effecting damage to the foundation, chimney, flooring, walls and hearths at the north end of the original house. To support all this after reconstruction, it was necessary to increase the width of the foundation wall, making the new wing wider. Then the Nassau County of Public Works, after authorizing 39 basic curb-cuts on Main Street, required that this one be wider and that the grade of the original front lawn and curbside retaining wall be lowered. Both revisions emphasized the presence of substantial new construction, which should blend in with the original structure with patination and the re-growth of trees and landscaping.

In reviewing the impacts of the 1981 and the 1990–91 projects an effort will be made to identify the changes made in each case. However, it should be borne in mind that, apart from painting and utility areas, as bathrooms, the 1990–1991 project was almost entirely limited to the construction of the new north wing and the repair of damage caused by its construction. However, because of rotting, it was necessary to replace most of the 1981 east stoep and most of the clapboard siding.

GROUND FLOOR

As in the case of many Roslyn houses, because of hillside siting, the second storey is the principal floor. In the Henry Clay Thorne House, equestrian and vehicular traffic always entered from the west entry of the second storey level. Pedestrians entered through the principal east doorway. Visitors who were calling socially were directed immediately upstairs to the richer second floor. Today one enters into a large room having a stairway ranged against its south wall, beginning opposite the front door. The present walnut stair-rail dates from the second quarter of the 19th century and comes from the Roslyn Preservation Corporation's stockpile. It has slender, turned, tapering balusters, a turned newel and a rail which resembles a slice of bread in cross-section. This replaces a 20th century stair-rail of unknown installation date. The present floor was installed in 1981. However, scars in the earlier, deteriorated floor clearly showed the existence of a vestibule which conveyed visitors from the doorway directly to the bottom of the originally boxed-in stairway. The architectural detail of the stairway was richer than that of the rest of the first floor and matched the second storey trim in quality. In front of the visitor, upon passing through the front doorway, perpendicular to the stairway, was an interior doorway which entered a room which probably was the original kitchen. This room retains its horizontally boarded dado with its torus-moulded cap. The windows, with their torus-moulded stools, descend into the dado. The fireplace and chimney were rebuilt in 1981 and again in 1990, after the collapse of the north wall. The missing mantel was reconstructed in 1981, from paint ghosts on the original back-board, by John Stevens, and has a straight-edged shelf having rounded corners. The square mantel shelf moulding of 1981 was replaced by a more appropriate Tuscan moulding in 1991. Originally, the fireplace opening was much larger, and the mantel different, if this room was the original kitchen. The board-and-batten door at the east side of the fireplace enters the new (1990) wing. It conforms to the existing board-and-batten cupboard door at the west end of the fireplace and has an introduced, early 19th century rim-lock. Beyond the original kitchen is a smaller room which is entered through a Tuscan-moulded doorway. This room is the present kitchen, installed in 1981. Originally it was two rooms which were entered by paired, side-by-side doorways having a common casing. The room on the north side was a larder, or cold-cellar, and its walls and ceiling originally were white-washed, not plastered. The exterior doorway and windows of the present kitchen open to a rubble area-way. They have broad, flat facings, of the late 19th century.

The first storey room in the wing also has a fireplace. The mantel was missing and a new one was designed to conform to the existing opening, in 1981. The 3½ inch by 8 inch second storey floor joists have always remained exposed. These are sawn and are set on 30" centers. This room may be entered from the exterior by way of the recessed doorway in its northeast corner which has already been described. A bank of cupboards was installed in the north wall in 1990–1991. The room in the rear (west) is utilitarian and occupies the basement level of the late 19th century wing.

SECOND STOREY

As mentioned above, the second storey actually begins with the no longer existing vestibule immediately inside the front door. The original north wall of the stairway was replaced by a 20th century railing but the original, stepped, south stair-stringer, with its torus-moulded cap, survives. As already mentioned, the 20th

century stair-rail was replaced by a circa 1845 stair-rail in 1991. The stairway window is trimmed with back-banded Tuscan mouldings. The window stool is divided into three panels by means of deeply incised gouging. Similar window stools can be found in the first floor of the George Allen Residence (TG 1980-1981-1982), the Hendricksen-Ely House (TG 1962-1964), the James and William Smith House (TG 1961-1962-1973-1974), and the first floor of the Tappan-Johnson House (TG 1981-1982). Almost all of these are in the immediate vicinity of the Henry Clay Thorne House. The upper part of the stairway remains enclosed, as originally. The panels are flat on the stairway side but trimmed with Tuscan mouldings on the hallway side. Opposite the upper end of the lower staircase is the original second storey exterior west doorway, which has been mentioned above. Its interior facings are stepped and are trimmed with back-banded Tuscan mouldings. The three-light over-door window is simply nailed into the door-rabbet and was not there originally. The present door is modern, notwithstanding its early lock. The original door was 7'6" tall and was of the Temple of Atreus (2-panel) type like most of the doors in the house. It survived until 1981. The second storey hallway has stepped baseboards with torus-moulded caps to match the stair stringer. The original 9" wide yellow pine flooring survives throughout the second storey. The hall doorways all have stepped facings with back-banded Tuscan mouldings. The window is similarly trimmed and has the triple panelled Greek Revival stool already described. The doors have two vertical panels which are Tuscan moulded. The large parlor, north of the hallway, is the principal and richest room in the house. The door and window facings are stepped and are trimmed with back-banded Tuscan mouldings as in the hall. The windows are panelled beneath the sash. The panels are trimmed with two rows of Tuscan mouldings. The stepped baseboards have ogee caps. The mantel is original and has Tuscan-moulded pilasters supporting a projecting entablature. The square-edged shelf has rounded corners and there is a Tuscan-moulded panel beneath the entablature. The closet alongside the mantel has a two-panel door with stepped facings. This was reconstructed in 1981. The parlor retains its original 9" pine flooring. The small rear parlor is much simpler than the front. The door and window facings are not stepped but are trimmed with Tuscan mouldings. The window stools are embellished with incised panels. The original ogee-capped, stepped baseboards survive as does the original flooring. The original cast-iron rectangular rim locks fitted with oval brass keyhole escutcheons and original brass knobs have survived throughout the second storey.

The second storey wing chamber, on the south side of the hall, had 20th century strip flooring over the early flooring. This was removed by the present owners, in 1991, exposing the original yellow pine flooring beneath. There is a major patch in this at the west end of the room. There may once have been a stairway in this location. The window facings are plain, but Tuscan-moulded, and have plain stools. The door facings are flat and narrow and have no moulding. The door facings have fine beads on both inner and outer perimeters. The bath to the west is entered through a four-panel ogee-moulded door. The bathroom, itself, occupies the second storey of the late 19th century wing.

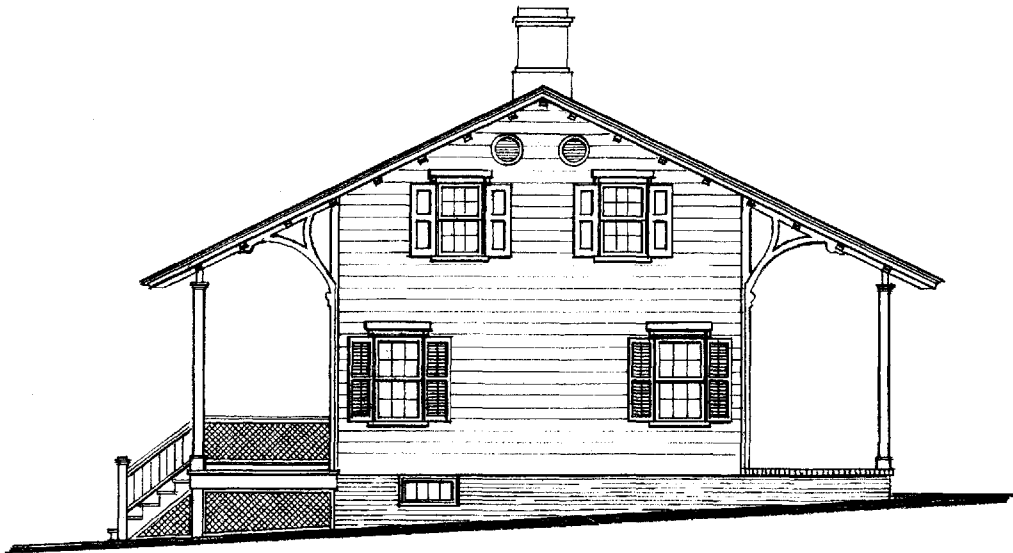
Returning to the second storey hall, the stairway to the third floor is approached at the east end of the hall near a 6/6 window which has stepped facings and is trimmed with back-banded Tuscan mouldings and a Greek Revival stool with incised panels. This window was never a doorway. That is, unlike the Len Thorn house next door (#94 Main St.) the second storey hall could never be approached directly from the exterior via the principal front of the house. The

stairway to the third floor is the principal stairway. Unlike the originally enclosed stairway to the second storey, this one always had an open side and always has had its present railing. Both newel and railing are made of walnut, the former being the standard flat capped vernacular newel of the second quarter of the 19th century. The mahogany balusters, similarly, are the characteristically slender, urn-turned variety of the same period. The railing is delicate and resembles a slice of bread in cross section. The graduated, vertical, flat panelling beneath the stairway is Tuscan moulded. The stringer is stepped and moulded. The stairwell fascia is stepped and beaded at its lower edge. The stair-well floor nosing at the railing return forms the characteristic local semi-circle of the mid-19th century. This detail and much of the stair fascia were extensively reworked by Paul Czarnecki during the 1981 restoration.

The third floor partitions all have been removed. However, the original flooring survives. The only enclosure is the 1981 one which was constructed to provide an enclosure for air conditioning equipment and a new bathroom. The windows, including the east and west eyebrow windows, have plain facings and plain stools except for the 6/6 window on the stairway, which has a plain stool but Tuscan-moulded facings. Originally, of course, this window was in the third floor hallway and was not in the same visual field as the other third storey windows. This was a part of the Victorian desire to make any detail which could be seen by a visitor as sumptuous as possible.



“Springbank” (ca. 1835). Conjectural, but probably accurate drawing of its appearance when built, a typical Roslyn late Federal-Greek Revival transitional house. Drawing by Guy Ladd Frost, A.I.A.



“Springbank” (ca. 1885). South elevation after possible re-location, extension and conversion to the Swiss chalet style in the late 19th century. Drawing by Guy Ladd Frost, A.I.A.

**“SPRINGBANK,” circa 1835 and circa 1885
440 Bryant Ave., Roslyn Harbor
Residence of Mr. and Mrs. Gerald Firth, Jr.**

HISTORICAL BACKGROUND

The property on which “Springbank” is located has a similar early history of ownership as “Montrose” (TG 1990) and the Stephen and Charles Smith house (TG 1991). The land is part of the grant given Nathaniel Pearsall (1649–1703), and eventually deeded to Obidiah Jackson and his wife Sarah Boerum. Their daughter Ruth married Hempstead Harbor postmaster William Hicks in 1827 (Wm. Hicks family bible), and the couple bought the Jackson land in two installments; in 1828 (Queens Co. Liber X of Deeds, p. 185) and in 1834 (Queens Co. Liber F.F. of Deeds, p. 142). The parcel where “Springbank” is located is part of the second installment acquired.

According to Henry Western Eastman’s history of Roslyn, which appeared in the *Roslyn News* during 1879, prior to William Hick’s ownership the only dwelling houses along the east side of the harbor in this vicinity were the Kirk-Jackson farmhouse, the Pearsall house (Willowmere), the Mudge farmhouse, and a small tenant house for a laborer. A circa 1838 sketch of Willowmere shows a house on the western side of the road in a location which approximates the former location of Springbank, 100 yards south of its present location. The sketch shows a five bay, two story house with a gabled roof and a small wood stoop. (Thompson, Benj. F.; “History of Long Island” Ed 2 Gould, Bank & Co., N.Y., 1843, Vol. II p. 58) It is possible that material from this small house may be incorporated into the current Springbank, and that this house is the “small tenant house” referred to by H.W. Eastman.

The Walling map of 1859 shows an “S. Smith” in the approximate location of Springbank. In 1868, Stephen Smith sold both pieces of property; the northerly lot to Charles Smith and the Springbank lot to William Cullen Bryant (Queens Liber 277, p. 367). Bryant had already acquired the “Montrose” house for his daughter Fanny and her husband Parke Godwin in 1852, and so it is not surprising that the Springbank property was transferred to Fanny Bryant Godwin in 1875, probably either as housing for staff or for rental purposes (Queens Liber 469, p. 19). There is a possibility that Bryant referred to this property in his letter to Mrs. Joseph Moulton in 1862, when he proposed that “razing Capt. Smith’s ‘hut’ and building a new house for the Moultons would ‘wonderfully’ improve the place” (Goddard, p. 70). The Beers-Comstock map of 1873 shows a building in the vicinity of Springbank, but does not name an owner, perhaps because the building was already considered part of the Parke Godwin estate.

A planting plan for the Godwin property at “Montrose” was drawn in 1876. The building most likely to be Springbank is located in the southwest corner of the lot, close to the highway, and appears to have a front porch extending across the entire facade of the house. Goddard tells us that the house was moved to the northwest corner of the “Montrose” lot sometime during the life of his father, William Bryant Godwin. If the house was moved between the time the site plan was drawn and W.B. Godwin’s death, it would have been moved between 1876 and 1894. An undated photograph of “Springbank or Swiss Cottage” (Goddard, p. 96) is labeled “after removal to present site.” The house had already acquired its deep porch roof and curved brackets from which the “Swiss Cottage” name evolved. It is likely these alterations occurred between 1876 and 1894 at the time of the move.

Goddard also tells us that “in its original conversion, this cottage had been given no plumbing except for a kitchen sink; the other facilities were in an outhouse.” The remodeling to add plumbing may have been work done by Goddard during his residence at “Montrose” (1894–1955). The house was named “Springbank” by Goddard for the numerous fresh water springs located on the hillside.

Fanny Parke Godwin died in 1893, and her will along with Parke, Harold, Elisabeth and Nora Godwin and Fanny Godwin White transferred the property to Minna Godwin Goddard (William Cullen Bryant’s granddaughter and Conrad Goddard’s adoptive mother) in 1898 (Queens Liber 1182, p. 460). Parke Godwin also deeded “Montrose” to Minna in 1898. The properties remained in the family until they were both sold to Lionel Builders in 1955, who built the modern houses surrounding “Montrose.” In 1956 the present owners, Mr. and Mrs. Gerald Firth, Jr. acquired the property. In 1959 a 2-story extension approximately 21’ by 21’ was added to the east; Henry Aspinwall was the architect.

ARCHITECTURAL HISTORY

Springbank exhibits building construction and stylistic details from a number of periods. Reviewing the historical background, it is possible that the building has elements that may date from the 1830’s and the Greek revival, but the house has been reworked, added on to, and most probably moved at least once. The house’s form in its first phase was likely quite small—32’ wide by 20’ deep, with three rooms on each of the first and second floors, and a narrow central stairhall. In this early form it exhibited the architectural characteristics of the local, late Federal style, many of which it still retains. The first renovation was probably the conversion of this simple dwelling to the more decorated “Swiss Cottage,” with a full front porch, overhanging roof, front dormer, and an additional 7’ of building added on to the rear, or east. This addition was detailed similarly to the front porch, with curved brackets applied to the face of the addition. The building achieved its final form with the addition of a two story ell to the rear added in 1959.

BASEMENT

The foundation of the main block of Springbank is composed of both brick and stone. There is 3’0” of stone foundation on the north, east, south and west walls. Approximately 2’6” of brickwork exists between the stone and building sills. Interestingly, the brick is flush with the interior face of stone on the west and east walls, but set back from the stone face 16” on the south and 12” on the north. It is possible that the stone part of the foundation existed from a previous building, and the brickwork relates to the move of a house onto a basement that “didn’t quite fit.” (Further evidence of the building having been moved exists in the floor joists—see below.) The east addition has an entirely new foundation and framing.

There are two chimney bases—the north chimney is supported by reused timbers which are quite old (hewn, morticed, peg holes); the south chimney was once supported in the same manner, but has been replaced by concrete block. This matches Conrad Goddard’s account of the chimneys while he oversaw the care of the house: “When Harold Godwin first remodelled Springbank its fireplace hearth was made of a single thickness of brick and supported by heavy cellar beams built into the chimney.” Goddard continues by describing a tenant’s “chimney fire”: “. . .we found the beams in the cellar smoldering and half burned away; they had

to be replaced by concrete blocks.” (Goddard, p. 93) In fact, the joists and floorboards in the southwest corner of the basement are still charred.

Floor joists run east/west, and are 2½”–3½” by 8½”–9½”. In the northern half of the house they are 30”–31” o.c., and in the southern half of the house they are 25”–26” o.c. All floor joists are mortised into a north/south beam located 19’ east of the front sill, indicating the rear of the original house. All the floor joists are cut back at both ends—14”–16” on the west ends and approximately 23” on the east ends—in a notch 1½”–2½” deep. These cuts may relate to the building’s previous location and foundation; they serve no purpose in the house’s current location.

East of the north/south beam denoting the end of the original house there are a series of short (6’9”) joists to another north/south beam. These short joists are 3” by 7”, irregularly spaced, and tenoned into mortices in both beams. This small addition across the back of the house may relate to the creation of the “Swiss Cottage,” and may have been an attempt to make an existing building fit onto an existing foundation. All framing members have vertical saw marks. The flooring visible is 8½”–11” wide tongue-and-groove pine.

FIRST FLOOR

The original entry to the house is through a central front door, a “dutch” door having diagonally boarded top and bottom halves, a features most likely associated with the “Swiss Cottage.” The front hall and stair are lit by a transom over the front door. The stair ascends in a diagonally boarded stairhall, which is an unusual finish for an interior wall. The hall and north room door and window architraves are stepped with an ogee molded backband, which are typical of the Greek revival period; the south room has similar architraves, except that the backband is beveled instead of molded. All three spaces have a contemporary dentil cornice added at the ceiling line. Original 6/6 windows are located in the front (west) wall and one each on the north and south walls. The windows have flat panels with ogee moldings below. The north room has original wide pine boards; the fireplace has been blocked in and walled over. The south room has later hardwood strip flooring; the original fireplace has carved ornament added by the present owners. On the north wall of the south room there is a jog which indicates the depth of the original house. The kitchen, remodeled by the current owners in 1989, is located in spaces both original to the house and the first extension of 6’9”. The library and back entrances are located in the addition of 1959, and contain details from a house demolished in Roslyn.

SECOND FLOOR

The configuration of rooms on the second floor of the main block of the house is likely original, with the addition of the bathroom under the dormer. The stairwell is surrounded by a simple balustrade of tapered turned balusters and a turned newel. There is evidence that a second newel existed at one time. Originally, this stairwell probably was enclosed, and remained so until the late 19th century enlargement. The stairwell and north rooms have wide pine board floors, while the south room has later hardwood strip flooring. The front (west) windows are paired outward swinging casement windows which have replaced earlier single inward swinging casements. West windows also have a flat panel with molding below. Windows on the north and south are 6/6, located each side of the chimneys. Doors to each of the three rooms are plank doors with battens. Both

baseboards and door casings are flat board with a single bead. Closets have been added throughout the second floor, and additional storage space has also been added under the eaves in the east wall. One curious feature of the second floor is the south hall wall, which is not located above a first floor partition. When combined with the puzzling cuts in floorboards, an unsupported hall post, and evidence of an old stud at the east end of the stair, there emerges some question about the arrangement of partitions of the second floor. Unfortunately, the evidence is too sketchy to develop a definite picture at this time.

The room under the dormer was added at the "Swiss Cottage" phase, but must not have been a bathroom, as Goddard tells us there was no water in the house save the kitchen sink. The rest of the second floor, bathroom and bedrooms, date to the 1959 addition.

ATTIC

The shallow pitch of the roof creates a very small and inaccessible attic space. The roof was altered to create the large overhanging eaves and porch, and may have been reframed entirely at that time. Rafters are 3" by 3½", 22" o.c., and lapped and nailed at the ridge. A major timber beam supports the ridge from beneath this joint. The roof was formerly wood shingled. Valley rafters were added with the construction of the east ell.

EXTERIOR

The dominant feature of the house from the front (west) is the deep porch with exposed rafters which extends the roofline several feet, supported by sawn brackets at the house, and porch posts at the front. Broad wooden steps lead to the porch from the driveway. A lattice-and-railing balustrade is the same as in the "Swiss Cottage" photograph, as are the square section porch posts. The front door opening is trimmed with moldings typical of the Greek revival, including diminutive corner blocks and plinths. Small window hoods supported by sawn brackets are also the same as those in the "Swiss Cottage" photograph, as are the board shutters on the first floor windows on the front and the second floor windows on the south. Movable louver shutters were already present on the first floor south when the photograph was taken. Other features unchanged from the photograph include two round attic vents in the gable end for the attic, and the stepped chimney stacks at both the north and south gable ends. Clapboards on the north and south elevations are 8" t.w.; 6" t.w. on the west.



Stephen and Charles Smith House (ca. 1860) as it appeared when built.
Porch and east ell conjectural.
Drawing by John M. Collins.

STEPHEN AND CHARLES SMITH HOUSE, ca. 1860
450 Bryant Ave., Roslyn Harbor
Residence of Mr. and Mrs. Theodore Reyling

HISTORICAL BACKGROUND

The tract of land on which the Charles and Stephen Smith House stands was originally part of Nathaniel Pearsall's land grant, which later passed to Obadiah Jackson and his wife Sarah Boerum. Their daughter Ruth married Hempstead Harbor postmaster William Hicks in 1827 (Wm. Hicks family bible), and the couple bought the Jackson land in two installments, in 1828 (Queens Co. Liber X of Deeds, p. 185) and in 1834 (Queens Co. Liber F.F. of Deeds, p. 142). This tract was part of the 1834 acquisition. According to Henry Western Eastman's history of Roslyn, which appeared in the *Roslyn News* 1879, the east side of the harbor was relatively underdeveloped at this time. The only dwelling houses in the vicinity were the Kirk-Jackson farmhouse, the Pearsall house (Willowmere), the Mudge farmhouse, and a small tenant house built for a laborer. (For further information on the enterprises of William Hicks and his neighbor Joseph W. Moulton, see TG Montrose 1990).

The parcel passed from William and Ruth T. Hicks to Stephen Smith in 1850 (Queens Co. Liber 277, p 151). It was during the ownership of Stephen Smith and his wife Marinda that the house was probably constructed. Although this Stephen Smith has not been conclusively identified, there was a Capt. Stephen Smith who, with his ship *Garland* "sailed every Monday from the grist mill in Roslyn, sometimes going as far as Albany to get lumber for William Hick's lumber yard." (Goddard, p. 24) The 1859 Walling map identifies two houses, close together, as "S. Smith" and "Capt. Smith," both in close proximity to this lot.

The property was conveyed by Stephen and Marinda Smith to Charles Smith in 1868 (Queens Co. Liber 277, p. 151). A "C. Smith" is noted on the 1873 Beers-Comstock map. A planting plan of the Parke Godwin Estate dated 1876 also notes Charles Smith as an abutter on the northwest corner of the estate. Goddard tells of a Charles Smith who was captain of the sloop *Ruth T. Hicks*, and a Captain Charles P. Smith piloted the ill-fated steamboat, the *Seawanhaka*, which burned with 300 passengers aboard in 1880 on her way to Glen Cove. Captain Charles P. Smith was honored at a memorial service in nearby Sea Cliff in 1881. Again, the exact identity of the Charles Smith of this property has not been conclusively ascertained, but a number of ships' captains did live on the east side of the harbor, and the size and style of this house would certainly have been suitable for a man of such social stature.

Mary E. Smith, heir-in-law of Charles Smith, conveyed the property to Julia A. Smith in 1884 (Queens Liber 647, p. 211), and the property changed hands over the next few years with regularity: Julia Smith to Thomas Butler in 1889 (Queens Liber 809, p. 473); Thomas and Elizabeth Butler to Sarah E. Butler in 1890 (Queens Liber 810, p. 73); Sarah E. Butler to Hannah C. Somers in 1891 (Queens Liber 876, p. 336); and Hannah C. Somers to Nora Godwin in 1892 (Queens Liber 923, p. 443). Nora Godwin was the granddaughter of William Cullen Bryant, and had grown up in the nearby "Montrose" house. It was during Nora Godwin's ownership that the Stephen and Charles Smith house was enlarged and remodelled. Nora Godwin died intestate on March 16, 1914, leaving Minna G. Goddard, Fanny Godwin White, Natalie DeCastro and Harold Godwin as heirs-in-laws.

They conveyed the property to Marie Rosecrans in 1917 (Liber 466, p. 498), and the property was again bought and sold with regularity: Marie Rosecrans to James and Georgina E. Taylor in 1919 (Liber 522, p. 325); Taylor to Lucille D. Brion in 1922 (Liber 713, p. 139); Brion to James F. Curtis in 1940 (Liber 2216, p. 595); Curtis to Lina W. Doye in 1940 (Liber 2216, p. 598); Doye to George M. and Alice Wiles in 1948 (Liber 3565, p. 230); Wiles (widower) to Hermina Doye in 1952 (Liber 5083, p. 147); and Doye to Theodore and Shirley Reyling in 1954 (Liber 5656, p. 582).

ARCHITECTURAL BACKGROUND

The Stephen and Charles Smith house was likely built during the ownership of Stephen Smith (1850–1868). Although there were at least three previous owners of the property, and notations of buildings on the east side of the harbor, the architectural style and building technology of the building dates from this period. The house is a two and one half story, five bay timber frame structure, with a two and one half story ell extending to the rear (east). The overhanging eaves with scrollwork brackets are typical of the period, as are the etched glass windows in the paired front doors. Window locks with a patent stamp of 1863 used throughout the house are additional evidence of a construction date of the 1850–1868 period. One sizable renovation project seems to have occurred c. 1911, during the ownership of Nora Godwin. Changes included the addition of a first floor porch on the north side of the house, with additional living space above; the raising of the ell from one and one half stories to two and one half stories; the addition of a dormer in the front (west) plane of the roof; and the enlargement of the front porch. Recent additions include the enclosure of a porch on the south side for use as a laundry, and the addition of a greenhouse on the southeast corner of the house. Considering the number of owners, the house still retains much of its original material.

Basement

The foundation walls of the main block of the house are formed of 3'0" of stone, with 2'0" of brick from stone to sill, a building technique common in Roslyn from c. 1835 to c. 1860 (see Introduction for further information). The foundation of the ell is brick only, though there may be stone below grade and not visible. Although there is an accessible cellar under the main block of the house, the areas under the ell are restricted to a crawl space 3'2½" or less, due partly to the hillside siting of the house. There is no accessible crawl space or cellar under the north porch, which has a concrete foundation and is known to have been added in the early 20th century. There are two chimney bases in the main cellar: the north base is a brick arch, and the south base is a brick stack with a thimble for a stove or furnace. One chimney base is located in the ell and has a dry laid stone base, which has been reinforced and enlarged with poured concrete. In the northeast corner of the main cellar there is a bulkhead entry, laid in stone and brick.

Under the main block, the floor joists are 2½"–3" by 7", and run east/west. Two hall girts, 4" by 8" also run east/west. Beams under the first floor arches (see below) run north/south and are also 4" by 8". All framing is mortised and tenoned, and the joists are tenoned into mortises in the east "sill" (other sills are inaccessible due to insulation). Floorboards visible are 6½"–7", tongue-and-groove pine. The framing under the western portion of the ell has been replaced

with modern joists and refloored. The framing under the eastern portion is inaccessible, but known to be mortise and tenon joinery and heavy timber framing.

The lack of weathering on the west face of the east wall of the foundation of the main block, and the use of heavy timber framing in the eastern portion of the ell would imply that the first floor of the house was constructed in one phase. There is a possibility that the eastern portion of the ell was once a separate building—either a kitchen dependency or an earlier building—but the lack of access to the first floor framing prohibits a conclusive statement.

FIRST FLOOR

The first floor is entered through a pair of glazed and paneled doors with heavy ogee moldings surrounding both panels and lights. The front stairhall has a plaster cove ceiling, 9¼" baseboards with a torus molding, and four panel doors with applied ogee moldings leading to the dining room, front and back parlors, and kitchen. Door architraves are 5½", with a backbanded ogee molding. The staircase is located against the south hall wall, and is supported by a beaded board wall which may be a later finish. The newel and balusters of the staircase appear to be original to the date of construction. The hardwood stripe floors in the hall and other first floor rooms are later additions, and likely laid over the original wide pine board floors. Another alteration to the front hall is the removal of a partition with a door which would have created a small back hall to the east.

To the north of the hall is the front parlor, with a pair of 4/4 windows in the west wall, one 6/6 window in the north wall, and flat panels under each. The window trim is as the door trim—5½" backbanded ogee. A plaster cove molding similar to the front hall finishes the ceiling. The marble and iron fireplace is a replacement for the original slate and cast iron fireplace, which was removed and retained by the present owners. The back parlor is through a large arch finished with the same architrave as the doors and windows. It is possible that this arch is a later alteration, though the presence of a 4' by 8' beam under the arch indicates an arch or partition has always been present. It is possible that the arch once had large 4'4' wide) swinging doors to close this room off entirely from the front parlor. One 6/6 window is located in the north wall, and one 4 panel door leads to the hall.

On the south side of the hall is the large room currently serving as the dining room, and appears to have always had a formal function. The fireplace with Gothic detailing is original, and is related stylistically to those that survive on the second floor. A pair of 4/4 windows is located in the west wall, and 6/6 windows on either side of the fireplace. The plaster arch which bisects the room on a north/south axis springs from two pre-cast plaster brackets cantilevered from the walls. While this arch treatment may be later than the original construction, there are no indications that there was ever a partition located here. Door, window and trim details are the same as the northeast and northwest parlors. The china closet, with beaded board finish and painted pine floor boards, is located east of the arch and under the staircase and may be a later addition.

Both the front hall and the dining room have access to the kitchen, which has been remodeled by the current owners. A modern fireplace is located in the east wall of the kitchen, but is backed by a much older fireplace in the west wall of the back room. This may be the site of a former kitchen. One old 6/6 window sash survives in the north wall of this easternmost portion of the ell.

To the north of the kitchen is an enclosed porch. During renovations of this porch newspapers with the date 1911 were found inside the ceiling cavity, used as insulation. As the addition of this porch created living space on the second floor, it seems an appropriate date for the major renovation of the ell's second floor.

SECOND FLOOR

The fenestration of the main block second floor matches that of the first floor (4/4 windows on the west, 6/6 on north and south) with the addition of one 6/6 window over the front doors, and the closing in the northwest window in the northwest bedroom. The windows lack the flat panel of their first floor counterparts. The main block of the house contains four bedrooms. All retain their wide pine board floors. Two bedrooms contain original fireplaces: the northwest bedroom fireplace is located on a diagonal wall in the northeast corner of the room, and the southwest bedroom fireplace is located on the south wall. Both are Gothic in style. The southwest bedroom has a small chimney cupboard located above the mantel which appears to be original construction. The western end of the stairhall contains a small room, located above the front doors, which may be a later addition. The beaded board attic stair enclosure may also be a later treatment. Contemporary closets have been added to the southwest and southeast bedrooms, and a window in the east wall of the southeast bedroom has been relocated.

The second floor of the ell dates to c. 1911. The ell was formerly one and one half stories, as evidenced by shingles found inside the back hall closet during renovations. By raising the roof and adding the sun porch/living space, the size of the house was considerably enlarged. Two bathrooms, and a large bedroom were created. Passing through the back wall of the main block of the house the floor steps down, over the lower kitchen ceiling. The chimney which serves the kitchen fireplace passes through the second floor at the corner of the bathroom, and diminishes in girth as it extends to the attic. Flooring is 3½" fir. The door and window architraves of this addition are c. 1900 stock trim, and the windows are 6/6. Some fixtures in the bathrooms may date to the early 20th century.

ATTIC

The west slope of the main block of the house show original construction details of 3" by 5" principal rafters to a ridgeboard, and strapping for wood shingles. A large dormer was added to this place c. 1900, with three diamond pane awning sash. The east slope of the roof was reframed when the ell roof was raised: 2" by 5" valley rafters mark the intersection of the main block and ell roofs. The ell has 2" by 7" rafters. Two beaded board finished rooms are located in the north and south ends of the main block of the house, lit by two 2 light casement windows located either of each chimney. Two 4 light casement windows are located in the west wall of the ell.

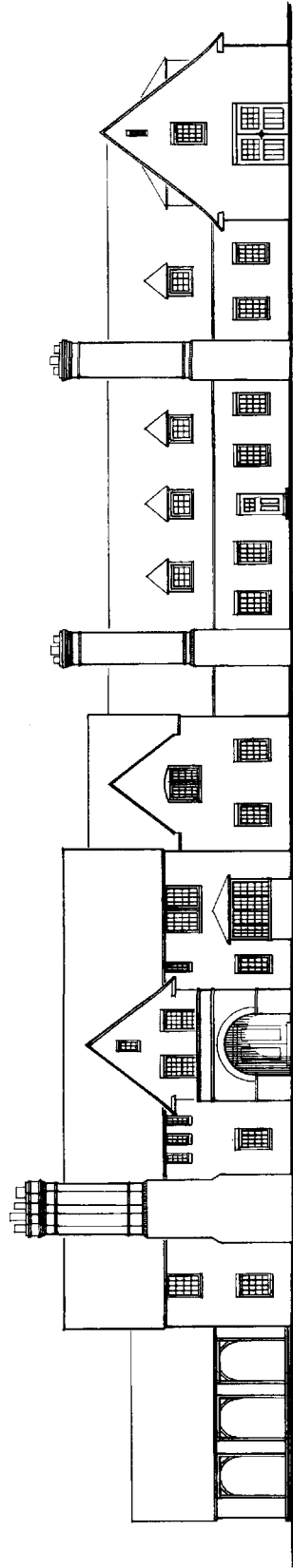
EXTERIOR

The west front of the house, facing Bryant Avenue, is faced with a full width front porch which extends past the southwest corner of the main block of the house, and wraps around the south facade one bay. The beaded board ceiling, columns, square stock balusters and beveled top handrail all are indicative of the Colonial Revival style, and may date to the same period of interior alterations, c.

1911. The concrete steps and piers are later additions. The existing porch replaces an earlier porch which did not extend the full width of the house, as indicated by unpainted portions of the foundation.

The main block elevations are sided with clapboards laid $4\frac{3}{4}$ " t.w. The eaves overhang approximately 2'0" with scrollwork brackets. Window trim is flat board with a bead, with a projecting flat board at the top of the header. Gable windows at the attic level are round headed (from the outside only). The front door is trimmed with deep torus molding, and has an unusual door head detail projecting from the porch ceiling.

The siding of the ell varies: wood shingles on the second floor of the south, east and north elevations; clapboard on the enclosed south porch; fixed window sash with panels below the north sun porch; and wide horizontal boards on the first floor of the east. These wide boards may be the original siding for the smaller ell.



“Greenridge” (1916) The principal (south) front as it appeared when built. Drawing by Cecilia Wheeler.

"GREENRIDGE"
875 Bryant Avenue, Roslyn Harbor
Residence of Mr. Mead L. Briggs

HISTORICAL BACKGROUND

The estate known as "Greenridge" was built by Arthur Williams. Williams purchased a parcel of land, 14 acres, bounded by Glen Cove Avenue on the east, Greenvale Station Road (now Bryant Avenue) on the south, and the Engineer's Golf Club on the north and west, on February 11, 1916. The land was purchased from Louise F. Phillips of Palo Alto. At the time of Williams' purchase, it appears there were no buildings on the property. Williams must have begun construction quite soon after obtaining the property, for a mere four years later, he sold the property to Margery K. Mergargel, and moved on to his next Roslyn Harbor project, "Brook Corners," known now as the Swan Club. "Greenridge," meanwhile, changed hands with regularity: in 1921, Margery Mergargel sold the property to Josephine Seligman; in 1945, Seligman sold to the William P. McDonald Corporation; in 1950, Adelaide McDowell and William P. McDonald bought the house from the McDonald Corporation. It was during the tenure of these owners that the property was subdivided, reducing the land associated with the house to 3.2955 acres, its present size. During the Seligman ownership (1921-1945) a Mr. Wenger was the estate manager. His daughter, Margaret, was the wife of Stewart Donaldson, a prominent local historian (Dorothea C. Ramsauer, personal communication).

After the death of William P. McDonald, his wife remarried, becoming Adelaide J. Bolling. Following her death, the estate trustees sold the property to Xzov Realty in 1969. In 1971, David and Doris Marcus bought the property in three lots, 277, 278, and 284, all from Xzov Realty. A small section of land on the north side of the property was sold back to Xzov Realty, creating lot 283.

All four lots were bought by Alan B. and Barbara Libshy in 1973. Mrs. Libshy's father, Ben Libshy bought the house in 1981. In 1983, the present owner, Mead L. Briggs purchased the property, with the intention of restoring the building to its original condition.

ARTHUR WILLIAMS

Arthur Williams was born in Norfolk, Virginia, in 1868, son of Rev. Christopher S. Williams and Hannah Sanford Williams. Williams went to work for the electric light and power company when he was seventeen years old. His professional involvement in the relatively new field of use and distribution of electricity earned him a membership in the Edison Pioneers, an organization of men who helped Thomas Edison develop and apply electricity for the use of all. At New York Edison Company, Williams served successively as superintendent of interior construction, electrician, superintendent of the third district, and superintendent of the underground department. He eventually rose to the position of vice-president in charge of commercial relations. During World War I, Williams served as Food Administrator of the district, which included Greater New York and Suffolk, Nassau and Westchester Counties. He never married, and died at Miami, Florida, in 1937.

Williams was a tireless public servant, and used his early retirement, at the age of fifty, as an opportunity to devote himself more fully to his charitable work,

and put his creative energies into improving his Roslyn Harbor Spanish style residence, "Brook Corners". Williams' special interest work included his fellowship in the American Institute of Electrical Engineers, membership in the American Academy of Political and Social Science and service as president of the American Safety Museum. He was active in numerous clubs and museums in New York City, and devoted a great deal of time to a world-wide campaign for greater safety in industry. He was a founding trustee of the Village of Roslyn Harbor, elected in 1931 upon the incorporation of the Village.

Williams was known to entertain friends with evenings of musical and dramatic events, and both "Greenridge" and "Brook Corners" were constructed with grand spaces for dining and socializing. Though it is not known why "Greenridge" was sold after Williams had occupied the house for less than four years, a tradition exists that "the dining room was too small." Since Williams retired from his active career in 1918, and sold "Greenridge" only two years later, it simply may have not satisfied his requirements for a "retirement" home. The house appears to have been built entirely during Williams' tenure, and has had remarkably few alterations through the several following owners and residents.

ARCHITECTURAL BACKGROUND

The design of "Greenridge" is attributed to Harold Victor Hartman (*American Architect*, October 12, 1921, advertisement for Rising Nelson Slate Co.), of whom no other information has been found. The house is built in a style known as Tudor Revival, a style used frequently in the wealthier suburbs of the early 20th century. American Tudor Revival buildings borrow their design vocabulary from the country houses of 16th century England. Buildings of this era were predominantly brick and stone, and though their floor plans were similar to earlier, Gothic, buildings, the decorative details both inside and out looked forward to the renaissance classicism of continental Europe. The intention at "Greenridge" clearly was to create an American estate reminiscent of an English country seat, and in England would be affectionately called "stockbrokers' Tudors".

EXTERIOR

The building exterior is long and expansive. Steeply pitched roofs allow the roofing material, thick slate, to be a dominant feature of the design. Projecting bays, gables, dormers, and chimneys, and deep eaves create shadows and multiple angles, making the house appear less massive and more picturesque. The house is oriented on an east-west axis, facing south, with the service wing extending to the east, and the residential portions to the west.

The house is built primarily of red brick, laid in Flemish bond. Window lintels and sills are also brick, lintels laid in soldier courses, and sills in header courses. Original sash (see note below on alterations) are multi-pane wood casements, outward swinging, painted a dark chocolate brown. Gutters and downspouts are copper, the downspouts square in section. All pitched roofs are Vermont slate, and the slates are cut thick and laid in graduated courses, resembling stone roofed country houses in England. The intersection of roof planes are slated in "swept" or "round" valleys, giving a soft, gently sloping effect. Step flashings at the intersection of walls and roof planes are laid in copper. Dormers are faced with wood, but their sides are hung with slate.

The chimneys are laid in ashlar cut stone to the roof line, and in brick above.

The patterns of brickwork vary from chimney to chimney, showing the mastery and creativity of the mason. New chimney pots, cast in concrete, have recently replaced the original, deteriorated pots.

The south facade, starting from the west: There is an open porch with brick piers supporting a heavy timber roof. This is connected to the two and a half story "main block," which has a projecting, gabled, entrance bay. Attached to this entrance is a projecting porte-cochere, semi-circular openings on three sides, heavy timber framing within, and a brick parapet wall on top. East of the entrance is the dining room bay window (with original casement windows intact). Set back from the main block is another two story section; this has a gable perpendicular to the main east-west ridge. A smaller one and a half story "service wing", with five dormers and faced by two stone chimneys, terminates in the garage. The garage is also gabled, ridge running north-south, and has one dormer in the west slope and four in the east slope. Garage doors are wood panel, glazed above, with original hardware.

The west elevation, starting from the north: The "great hall" is in a one and a half story wing, which terminates on its northern wall in a five-sided bay with a crenelated parapet. This wing has leaded glass windows with stone hood-molds above. At the intersection of the stone wing and the main house, there is a stone stairtower which projects into the patio area. This stonework is laid in an ashlar pattern, similar to that of the chimneys. The tower is topped with winged gargoyles. Attached to the west end of the main house, is the open porch, which has a half-timbered gable end, showing peg joinery, hewn timber and panels of brickwork laid in Flemish bond, common bond and herringbone. The interior of the porch is finished with a heavy moulded cornice and plaster ceiling.

The north elevation, from the east: The back kitchen and semi-circular arched entrance porch are located in the rear of the service wing. There is a recessed entrance where the back door and hardware appear to be original. Parallel to the wing, starting at the porch, is a set of exterior stairs heading to the basement. A flat-roofed projecting room is used as a potting shed. The rear of the main block has two gables perpendicular to the ridge, and an all-brick chimney. The "great hall" wing has a stone foundation and stone window surrounds, as on its patio elevation, and a stone-based chimney. The five-sided bay has Hope Co. metal windows.

The east elevation consists of the garage, and a flat-roofed workroom which contains the site of the old well. All windows on this elevation are original to the house's construction date.

There is one outbuilding, an ice house, which has brick walls, with a new roof and roof covering. The ice house is set into the ground, so that most of the storage area is located well below grade.

INTERIOR

The house is entered from the porte-cochere, through wrought bronze and glass doors, to a vestibule. The vestibule is tiled with the first of many German ceramic tiles used in the house, and the steps are travertine. The height of the ceiling in this space increases the grandeur of the entrance to the main hall, which is arranged as a reception room. The floor is finished with another German tile floor. The carved stone fireplace is the prominent feature of this room. Here, as in

most rooms, the beams are cased and plastered; they are, in fact, I-beams, representing what would have been traditionally wood framing members in English 16th Century construction.

To the west of the reception area is the library, walls paneled in oak, floor tiled with German tiles, and another carved stone fireplace. The three panels above the fireplace, arches shown in perspective, are an indication of the classical renaissance details that are typical of the Tudor style. French doors on the west wall allow access to the covered porch, patio and pool. The beams in the library are cased in oak.

North of the reception area is the "great hall", an impressive and stately space reminiscent of the great medieval halls of 14th and 15th century England. The exposed hewn beams, leaded glass windows containing heraldic ornaments, a stone fireplace and dark wood floor all contribute to the feeling of the medieval. Above the entrance to the room there is a gallery, used by musicians or dramatic actors in Williams' entertainments. Substantial remains of the original pipe organ survive in this location. The north end of the room is graced with a large circular window, and a five-sided bay projecting into the wooded yard.

To the southeast of the reception area is the dining room, and to the northeast, the breakfast room. Both rooms have tile floors and marble fireplaces, the breakfast room in white, and the dining room in black. Both of these fireplaces are classical in design, compared to the more gothic style fireplaces in the library, great hall, and reception area.

To the east of the dining areas are the modern kitchen (built in the former pantry), modern family room (built in the former kitchen), potting shed, second kitchen, laundry, and garage. Features of this area that reflect original functions include a safe now used as a cupboard (in the former pantry); the site of the original kitchen stove (currently used for a wood stove in the family room); and an ice closet to store ice brought from the ice house (now a coat closet near the potting shed).

Leading to the northwest from the reception area is the grand staircase, rising in three runs within the stone stairtower. The newels and balusters, all oak, are decorated with strapwork, interlacing bands and forms originating in 16th century Dutch ornament. The proportions of the staircase are generous and graceful.

Upstairs, there are five chambers, all with baths. The master suite is above the library, with two baths, and a dressing room above the open porch. The other four chambers are organized above the reception, dining and kitchen areas. The service wing contains eleven bedrooms, all identical in size and finished simply. An original bathroom survives in the service wing, with a hexagonal tiled floor, pedestal sink and cast iron bathtub.

BASEMENT

A full basement is located under the entire house, including the service wing. Under the library there are dressing areas and a shower for the pool. Under the front entrance vestibule there is a wine cellar, which appears to have been built as a bomb shelter.

LANDSCAPE

“Greenridge” formerly had a reflecting pool, swimming pool, chicken coop, ice house and barn as part of the estate. Only the ice house remains as part of the property; fragments of the other buildings have been incorporated in neighboring properties, as are the pool and reflecting pool. Currently, the property contains 3.29 acres, and includes a new swimming pool on the west side terrace. The fact that the property is bordered on two sides by the golf club insures a certain amount of underdeveloped and wild feeling; the other side is more densely developed. Most of the landscape plantings have been installed by the current owner.

ALTERATIONS FROM THE ORIGINAL HOUSE

The most obvious alterations to “Greenridge” are also the most typical; baths and kitchens, which demand to be updated periodically, have been altered by several owners. The next most obvious alteration is the replacement of many of the original doors and windows with new, mahogany thermopane casement windows. These replicate the original windows in having through-muntins and small panes, but lack the bottom rail moulding and dark brown paint found on the originals, and sometimes substitute one window for the original pair. Jambs and trim have also been replaced in this work.

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