



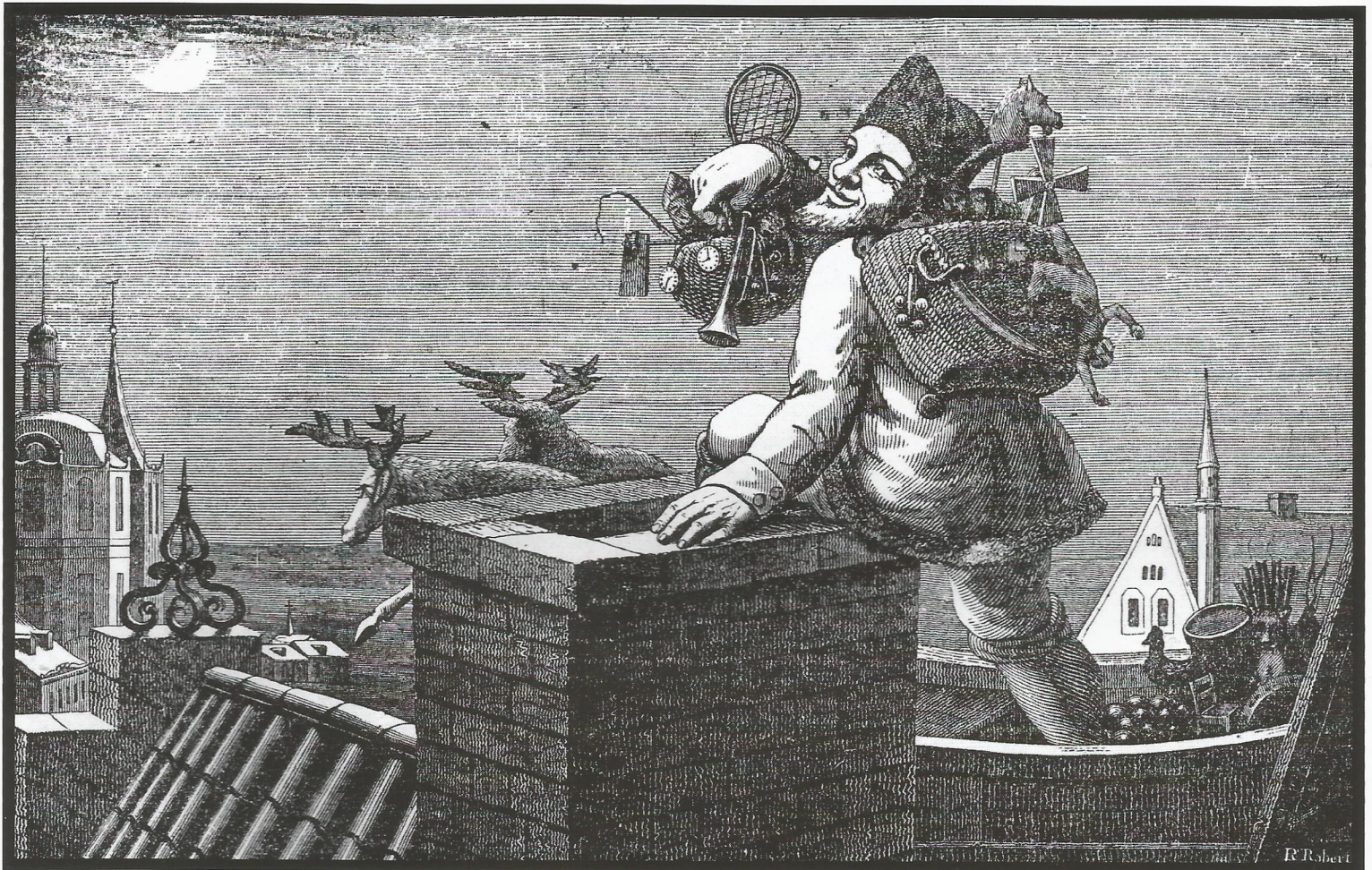
THE FREEHOLDER

FALL 2006 **THE OYSTER BAY HISTORICAL SOCIETY** FOUNDED 1960

☞ **WAY-GOOSE: A
“PRINTED” INVITA-
TION TO A DUTCH
NEXT DOOR FEAST,
PART III**

☞ **ANOTHER
LOOK AT
OYSTER BAY’S
HISTORIC
TURNTABLE**

☞ **SOCIETY
OPENS FALL
“IRREPLACEABLE
ARTIFACTS”
EXHIBITION**



THE HISTORY MAGAZINE OF THE TOWN OF OYSTER BAY

Editorial

As I write this, the mercury is headed straight to...well, you know what's in *that* direction! A few days ago it was in the mid 60s! Now it's barely above freezing and time to throw another log on the fire.

So curl up with this issue of *The Freeholder* in front of *your* fireplace and enjoy the ride on Sinterklaas's sleigh, or if you prefer, take a spin on

one of the few remaining railroad turntables in these parts, courtesy of regular contributors Elliot Sayward and Dave Morrison.

Be sure to check out the "Currents of the Bay" section for news of what's going on with *your* Society and other current events with a historical bent.

And, as this is the season of giving, please remember to support the Historical Society's Annual Appeal!

Officers and Trustees of the Oyster Bay Historical Society

Maureen Monck, Ph.D.....President
Bradford Warner.....Vice President
Barrie Curtis Spies.....2nd Vice President
Mrs. Matthew Morgan.....Treasurer
Elizabeth E. Roosevelt.....Recording Secretary
Mrs. Robert E. Pittis.....Membership Secretary

John Karabatos
Rev. Kenneth W. Nelson
Hon. George E. Pataki
Prof. Susan Peterson
Warrick C. Robinson
Robert Rose
Stephen V. Walker

BOARD OF TRUSTEES

Philip Blocklyn
Ms. Yvonne Noonan-Cifarelli
Fritz Coudert
Michael J. Hambrook
John E. Hammond
Timothy Horgan

HONORARY TRUSTEES

Mrs. Albert E. Amos
Mrs. Samuel D. Parkinson
Mrs. John H.G. Stuurman

Thomas A. Kuehhas.....Director

THE FREEHOLDER

of the
Oyster Bay Historical Society
Vol. 11 No. 2 Fall 2006

Editorial Staff

Editor: Thomas A. Kuehhas
Contributing Editors: Elliot M. Sayward
Walter Karppi
John Hammond
Arlene Goodenough

Address Editorial Communications to:
Editor, The Freeholder
P.O. Box 297

Oyster Bay, NY 11771

Email us at tk@oysterbayhistory.org

The Freeholder of the Oyster Bay Historical Society is published quarterly with the generous assistance of private individuals. The views expressed herein are not necessarily those of the Oyster Bay Historical Society, but of the individual authors.

Purpose: The Oyster Bay Historical Society was founded in 1960 with the express purpose of preserving the history of the Town of Oyster Bay. The Society maintains a museum and research library in the Town-owned c. 1720 Earle-Wightman House, 20 Summit Street, Oyster Bay
Call (516) 922-5032 for more information.

Copyright 2006 by the
Oyster Bay Historical Society

CONTENTS

Whence Wandered Way-goose.....3	Part III
Elliot M. Sayward	
Oyster Bay's Historic Turntable.....8	Part II
David D. Morrison	
Uncle Peleg.....10	

Currents of the Bay.....11
Test Your Knowledge.....15
The Gathering Place.....16
Hiram Cheepe.....22
Blocklyn's Books.....23
Calendar of Upcoming Events.....24



THE POST RIDER

To the Editor:

I have just read your interesting article about the Townsend jug [Summer 2004] . I found this by looking for references to Rockingham and the authors Angela and Alwyn Cox. (What a coincidence it bears my own surname).

My great great grandfather was George Speight, perhaps one of the finest of the Rockingham artists and a locally born man in Swinton itself. The pottery is in

ruins now except for the Waterloo Kiln. The pottery was always in Swinton, not Rotherham, which is six miles away.

George's father William Speight (1770-1843) was also a pottery artist but I am not aware of any signed pieces by him.

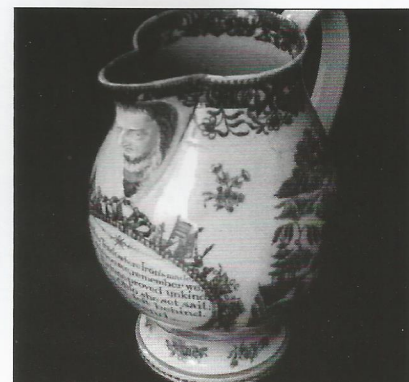
He would have been working at the pottery when the Townsend jug was made, and it is possible that he was the artist, but we will never know. He taught George to paint and his work is of the finest quality, much of it on the Royal Dessert service created for King William IV in the 1830s.

Regards,
John Townsend

ABOUT OUR FRONT COVER

"Santa Claus in the Act of Descending a Chimney on Christmas Eve" appeared in the January 1, 1845, edition of *The Great Pictorial Annual Brother Jonathan*. A mere twenty years after Moore's poem, all the elements it contained regarding St. Nick's appearance are in place, three years before the first illustrated edition appeared in print!

Thanks so much for taking the time to write us! The information you relate regarding your ancestor is truly fascinating. It goes to show that it's a small world and that The Freeholder's reach is truly global in scale!



WHENCE WANDERED WAY-GOOSE?

Part III

By Elliot Sayward

A Special Feature of The Dutch Next Door

Many motives moved me when I began this little examination into the mystery of the roots of the Way-goose. One of them was to say a little bit about the difficulties that arise as one looks into the accounts of the past and tries to use them to interpret from the who, what, when and where the how and the why of events. Why was the printers' name for their annual banquet called the Way-goose and how did that name come about? Not infrequently the difficulties of this sort of interpretation can be better understood and even better dealt with if we examine an interpretation in a different problem. Part of seeing the Way-goose problem clearly is recognizing that its roots are not necessarily in the English language although the particles that make up today's word both seem to be English words. That's one of the reasons we find ourselves bumping into the Dutch frequently.

This underlines for us the truism that the Dutch have been contributors to many of the customs that we English speakers regard as our own and, further,

that Dutch influence is often denied, belittled or ignored. An example of this occurred around the non-sacred observations of the Christmas holiday. An investigator into our Christmas customs in 1954 took a look at the Dutch immigrants who started to arrive here in the 1600s, in what is now New York, and found no records of their celebration of St. Nicholas Eve as a time of gift giving well into the 18th Century.



A 19th century illustration of St. Nicholas as the Bishop of Myra, complete with mitre and crozier.

As you know St. Nicholas Day was in the month of December. He then decided that their Sinterklaas could not have furnished us with that jolly person, Santa Claus, and sent an old and warmly held belief to the showers. The Saint did nothing in the 17th and 18th Centuries, therefore there wasn't any Saint in New Amsterdam. That should remind us of the curious incident of the dog in the nighttime in the Sherlock Holmes story, *The Silver Blaze*. The dog did nothing in the nighttime but when it was understood why it was realized that something happened anyway. We should title the study that deprived us of Santa Claus's legitimate inheritance "The Curious Incident of the Unmentioned

Saint."

The 1954 investigator was Charles W. Jones, a professor of English at the University of California. He issued a twenty-five page study challenging the belief held by many that Santa Claus was brought to this country and later introduced to its English population by the Dutch of New Netherlands. He stated that the early settlers of New Netherlands were "preponderantly reform-

ers." The conclusion to be derived was that they would have barred any acceptance among them of the customs and usages of St. Nicholas or Sinterklaas. Were that so there would have been no pleasant gift leaving on St. Nicholas Eve and no carriers forward of his tradition to hand over to the English when they arrived to take over the Dutch colony. Jones lays the blame for the creation of the American Santa Claus on John Pintard, who may have introduced St. Nicholas to non-Dutch New Yorkers who had not already heard of him, on Washington Irving who sent the American reader a description of the saint in his *Knickerbocker History*, and on Clement Moore who waved a magic wand and brought Irving's description to life with improvements. What he denies was that St. Nicholas was alive and well in the Dutch districts when this happened and had been there since the Dutch came to this country. And what made him think his opinion could be sustained? He looked at the evidence provided by newspapers, magazines, diaries, books, broadsides, music, sculpture and merchandise. There wasn't any and he announced "the picture is not substantiated." Would you have suspected it to have been?

The function of St. Nicholas was a private one. It operated within the family and was not likely to have gotten into the media Jones used in a rough frontier area like New Amsterdam or a small metropolis like early Eighteenth Century New York. Knowledge of this sort would have passed only by word of mouth. It might well have still

been doing that when Jones started his search. Did he talk to any of the Dutch descendants in rural New York? If he did, he doesn't report it. Jones admits that in all parts of Europe, excepting England, St. Nicholas, the gift giver, continued to exist, even in the land of the Dutch from which the "reformers" came. Simon Schama in his *Embarrassment of Riches* tells us of the defeats administered to the Dutch religious authorities when they tried to expunge the custom of St. Nicholas' annual visit. Why should it have been any different in New Amsterdam?

In the years that followed many of the Europeans who retained the Nicholas custom emigrated to the United States. They brought St. Nicholas with them and enjoyed his visits until, with the passage of time, he became merged with the American Santa Claus, actually his other self. By no group was the good saint driven off or abandoned.

At some time in the eighteenth century, winter holiday giving began to go public. By then enough conflicting new customs had entered New York that some



German artist Jost Amman's 1588 depiction of St. Nicholas features many elements of the manner in which his holiday was celebrated, with food and drink, along with the switch for the naughty.

accommodation was becoming necessary. Was the day to celebrate that of St. Nicholas or Christmas or New Years Day? It was beginning to look a lot like Christmas on the twentieth of November in 1752, when an advertisement appeared in *The New York Gazette* (revised in the *Weekly Post Boy*) offering Christmas Pieces for boys. These were printed pictures from copper plates of subjects appealing to schoolboys. They were probably intended to be colored by the recipient. They were surely intended as presents. They may

have been the "Christmas box" for New York boys of English descent but they were surely precursors of the consolidation of holiday customs. By 1777, an advertisement was announcing,

Christmas Presents for the young Folks, who have an affection for the Art Military, consisting of Horse, Foot and Dragoons; Cast in Metal, in Beautiful Uniforms, Price 18s per dozen.

Strangely enough the date of the newspaper was December 27, reflecting the confusion as to when the holiday would take place.

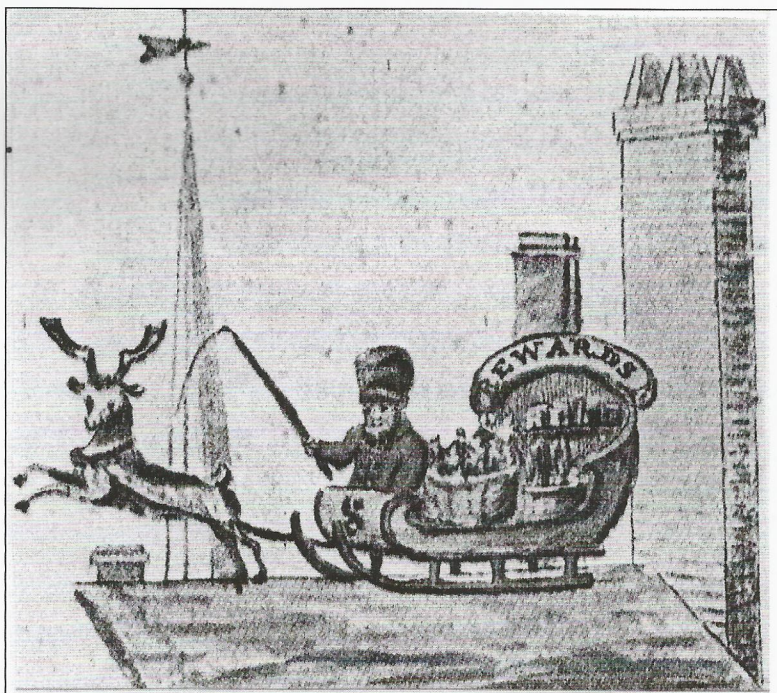
We are approaching the period when the Dutch St. Nicholas began to pick up steam and to develop the personality of Santa Claus. I am not the only one who believes that the St. Nicholas story used by Pintard, Irving, Moore and others came easily to these assistants who helped with the transformation of the Dutch Saint and did not have to go to European Dutch sources to acquire it. The few facts that permitted the creation of the American Santa Claus were right here. A personage named St. Nicholas or Sinterklaas (sounds like Santa Claus) visited the homes of the New York Dutch each year on the eve of the sixth of December. He dropped small presents for good children and switches for the correction of naughty ones down the chimney into the fire place where the children had placed their shoes to receive them. He rode a flying horse or a wagon behind such a horse. Perhaps in the New Netherlands, where a sleigh was necessary to travel in winter, he used a sleigh. That's a pleasant little fable and

nothing much to have lettered in stone for Charles Jones to find. Just a chance for parents to enjoy watching their kids enjoy a little family treat while learning a lesson about good behavior. If you think those Dutch folk saw it as a religious observance of a forbidden kind, rearrange your thinking.

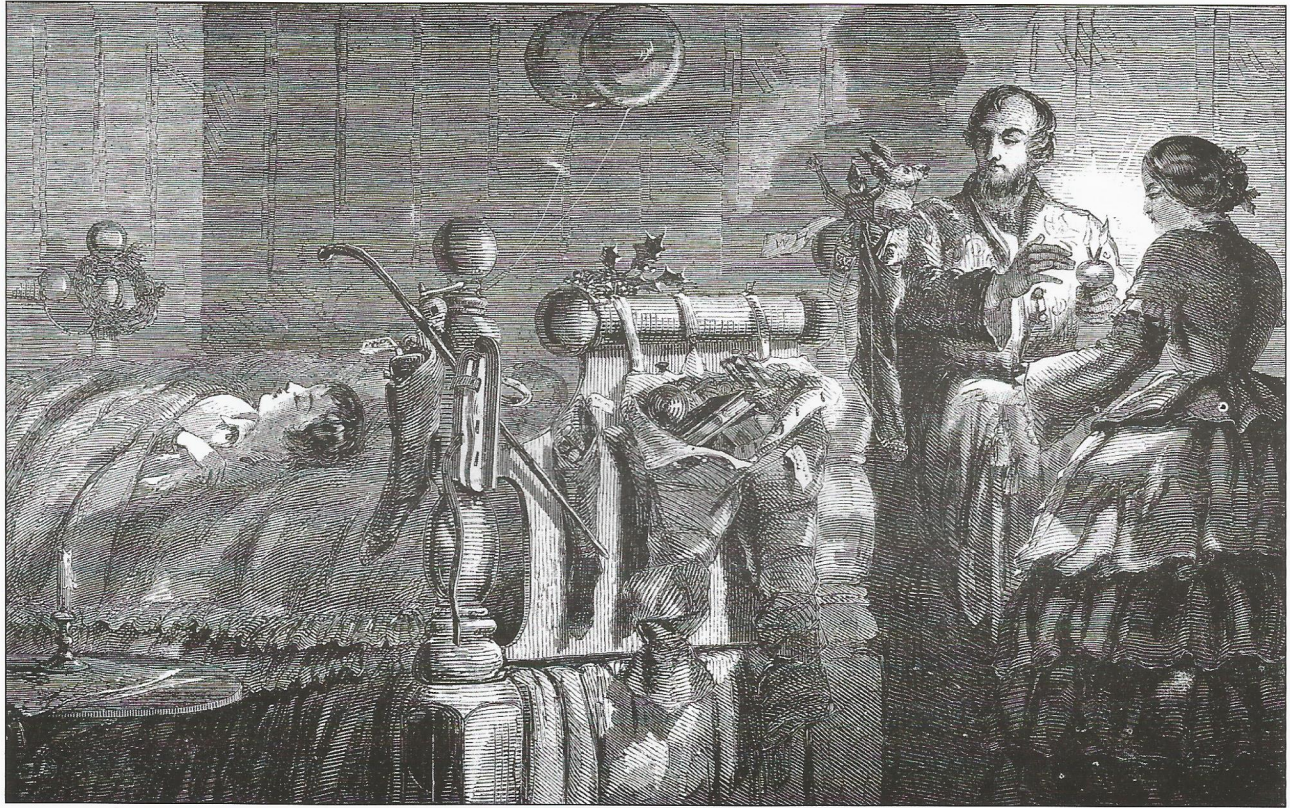
Somebody who did think the visit of St. Nicholas was a religious observance and a trick to fool children into acceptance of a religion he disapproved of was Barnabe Googe. He translated *The Popish Kingdom* into English verse in 1570. He and the author of *The Kingdom*, Thomas Kirschmeyer, were reformers of the kind Charles Jones would have approved of as New Amsterdammers. Nonetheless, if you ignore the last line of this piece of his verse you can see the mothers of whom he writes having fun.

The mothers all their children on the night do cause to fast,
And when they every one at night in senseless sleep are cast,
Both apples, nuttes and pears they bring, and other things beside,
As caps and shoos and petticoates, which secretly they hide;
And in the morning found, they say that this St. Nicholas brought.
Thus tender minds to worship Saints and wicked things are taught.

In 1887, Susan Fenimore Cooper, one of James Fenimore Cooper's daughters and a writer herself, spoke of the old gentleman we are considering as a "kindly, jolly old burgher of Amsterdam, half Dutchman, half 'spook' ." That made him a whole Dutchman for spook is a Dutch word. Miss Cooper was very fond of Christmas but she really wasn't



An early 19th century illustration of St. Nicholas, or Sinterklaas, in his monogrammed sleigh drawn by one mighty reindeer! Notice the "Rewards" sign on the back of the sleigh.



A late 19th century illustration of a sleeping boy's parents surveying the haul the young lad has received from good old St. Nick!

sure she understood how some of the legend came about. Her father, on the other hand, if he were not kidding around in the manner of Washington Irving, did know something about the genesis of Santa Claus. He tells us what he knows as he writes about the backwoods west of Albany, in the general area of Dutch country populations that had been pretty much the only folk around until land investors like Cooper's father and settlers from New England moved in. Cooper sets his novel *The Pioneers* there, beginning his story on Christmas Eve. He wrote the novel in 1823, and it would have been helpful to us if he had mentioned that Santa Claus was an Anglicization of the Dutch Sinterklaas, but by then Santa Claus

had been so long in use that it didn't seem necessary. However we should emphasize at this point that Santa Claus had been named recognizably, if occasionally not spelled too well, many times prior to Cooper's words on the subject.

The tale begins in 1793. It is Christmas Eve. Judge Temple, the name under which Cooper's father is represented in the story, in a horse-drawn sleigh, is returning home with his daughter and his driver, Aggememnon, a young black man called Aggy. Aggy comforts himself through the long cold drive "by thoughts of home with its Christmas frolics." Cooper probably chose the word "frolic" because it came into our language from the Dutch and the holiday in the area has a

Dutch flavor. Jumping quickly to the next Christmas reference we find Aggy being addressed thusly, "Aggy, remember that there will be a visit from Santa Claus tonight." A bit further on Aggy is happy to look forward to "the stocking of Santa Claus." While we miss the receipt of Aggy's stocking we do see him receiving a gift from a guest in the house who calls out "Holla! Aggy-- Merry Christmas, Aggy, there's a dollar for you." Here there is a probable reference to the English custom of Boxing Day and indeed a couple of pages further along a character delivers a Christmas Box.

In a footnote somewhat early in this development Cooper states,

The periodical visits of St Nicholas or Santa Claus as he is termed were never forgotten

among the inhabitants of New York until the emigration from New England brought in the Puritans.

For "the inhabitants of New York" read Dutchmen, for "Santa Claus" read Sinterklaas and for "Puritans" read Reformers. As demonstrated by 200 years or more of Santa Claus up to our time, the Puritans didn't manage to put the old elf out of business either. As I said earlier, if Cooper wasn't kidding us it looks as if Charles W. Jones was wrong.

Can we nail that notion down even more strongly?

The turkey shoot is part of the American heritage. Who brought it here? A good bet would be the Dutch who at home contested for prizes at various events like their wapenschouw. There are mentions of the Turkey Shoot contest in the works of Washington Irving, one in the *Knickerbocker History* and one in the story, *Dolph Heyliger*. Mention is made of the holiday connection. Cooper says,

The ancient amusement of shooting the Christmas turkey is one of the few sports that the settlers of a new country seldom or never neglect to observe.

At the turkey shoot in Cooper's novel a character announces, "I have know'd the Dutch women on the Mohawk and the Scoharie count greatly on coming to the merry makings." That is, the turkey shoot. Seems like Cooper's Dutch folk hung on to their customs.

continued on p. 16



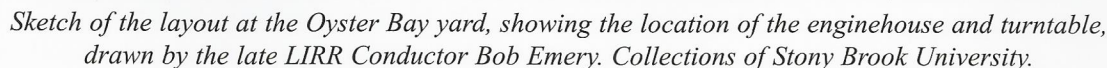
The Turkey Shoot by Tompkins H. Matteson, 1857. This painting, inspired by Cooper's novel, *The Pioneers*, shows Natty Bumppo offering the lady a turkey he has just shot.
Collection of the New York State Historical Association.

by David D. Morrison

As a follow-up to Walter's article, this article will delve a bit deeper into the history of the Oyster Bay turntable, its relation-

The turntable now in the Oyster Bay Railroad Museum's yard is actually the second turntable at this location. The LIRR reached Oyster Bay in 1889, having been extended from Locust Valley. That turntable had been in Locust Valley since 1869 and after 20 years, it was moved with the expansion of LIRR service to Oyster Bay. A four stall enginehouse was built in the same year. The turntable was located northwest of the enginehouse. In 1904 the old turntable was torn out and

The 1904 turntable was originally powered by a pneumatic motor. The turntable operator would hook up a hose from the air compressor of a nearby steam locomotive to the turntable motor, which then could be operated by air pressure. Railroad





*The only known existing photograph of the Oyster Bay enginehouse.
Photo from the archive of David Keller.*

historian Art Huneke has an LIRR 1945 Depreciation document showing that the Oyster Bay turntable was electrified in 1932. It was operated by electric motor until it was taken out of service sometime in the 1970s. The photo at right, taken by John Krause on August 12, 1948, shows steam locomotive #29 being turned on the Oyster Bay turntable.

Other Long Island railroad turntables

Just how unique is the Oyster Bay turntable? How many turntables were in operation on Long Island and how many turntables exist on Long Island today?

A 1924 LIRR document from the collection of retired LIRR Maintenance of Equipment Supervisor Carl Dimino indicates that the railroad categorized turntables by

number. The numbers ranged	5
from 1 to 17 with six blanks, to	6
wit:	7
	8
<u>Turntable #</u>	<u>Location</u>
1	Bay Ridge
2	
3	Greenport
4	Jamaica Yard

	Long Island City
	Dutchkills
	Morris Park Shops
	Oyster Bay
	Patchogue

continued on p. 18



*Engine 29 being turned on the Oyster Bay turntable, taken by John Krause.
Collection of the author.*



ASK UNCLE PELEG

Dear Uncle Peleg,

I have just been reading an article that credits an artist named Haddon Sundbloom with establishing the modern appearance of Santa Claus, face, physique and costume. It suggests that until 1931, when Sundbloom began to paint an annual Santa Claus picture for the Coca Cola Company, the jolly old elf had no fixed appearance and that Sundbloom is as big a contributor to the Christmas myth as Clement Moore. I don't agree with this. What is your opinion?

Thomas N. Painter

I don't agree with it either. Sundbloom made some fine representations of Santa Claus, but by 1931 the image that he offered had already been in use for years. More importantly, prior to and during the years Sundbloom was painting, Norman Rockwell, to name only one of many Santa painters, had been producing a multiplicity of Santas, all showing the same general figure. Of course, many of Sundbloom's pictures showed a man of stout but short stature while other painters had long since given in

to the images provided by dressed-up fathers and department store Santas and had opted for average size. It should also be noted that during the Sundbloom years and since, there were many non-main-stream representations of Santa Claus that took their images from earlier years or the artist's own fertile imagination. Sundbloom's images can only be described as main-stream but excellent.

Dear Uncle Peleg,

Every year I bump into a little Christmas song. I think it was written by some English poet but nobody I ask knows. Do you? It goes like this: "Christmas is a'coming and the Geese are getting fat. Please to put a penny in the old man's hat. If you haven't got a penny a ha'penny will do. If you haven't got a ha'penny, God Bless you!"

Marilyn E. More

No, Marilyn, I don't. I don't think anyone else does either. This little piece of verse has been around for many years but I have only seen it in quotation and in nursery rhyme collections. Perhaps one of our readers can tell us more about it.

Dear Uncle Peleg,

Every year in December we see the Salvation Army Santas with their kettles and bells gathering contributions to feed the hungry. I think they have been doing this for a long time but I can't find out how long. Do you know?

Bert Mulliner

Before I answer your question let me point out that what are commonly called Salvation Army Santas are really Volunteer of America Santas. The Sidewalk Santas were conceived by Maud Booth and Ballington Booth,

continued on p. 20



A Norman Rockwell Saturday Evening Post cover from 1920.



CURRENTS OF THE BAY



*This section focuses on the doings of local historical societies, museums, and communities in the Town of Oyster Bay and its neighbors. Upcoming special events, exhibits, lectures and tours are featured, so send your submissions to the Editor if you would like to see your events covered in **The Freeholder**.*

SOCIETY OPENS FALL "IRREPLACEABLE ARTIFACTS" EXHIBITION

The Oyster Bay Historical Society cordially invites you to join us in a walk through history as we present - for the first time - an exhibit of the life and times of the town of Oyster Bay, as expressed through our unique collection of art, artifacts, photographs and documents.

From a beautifully preserved eighteenth century local woman's diary to a remarkable set of Jervis Pottery created at the Jervis Workshop on South Street, you'll discover examples of Oyster Bay antiquities found nowhere else in the world.

With the exception of two items on long-term loan, the artifacts on exhibit were all donated to the Oyster Bay Historical Society by members or friends. They concluded that the Society would be the best place, not only for their preservation, but for their use in teaching the public about Oyster Bay's unique history.

With this in mind, proceeds from this exhibition are designated exclusively to the building of an urgently needed new library and collection storage building to protect and preserve the Society's historic and priceless collection of Oyster Bay artifacts.

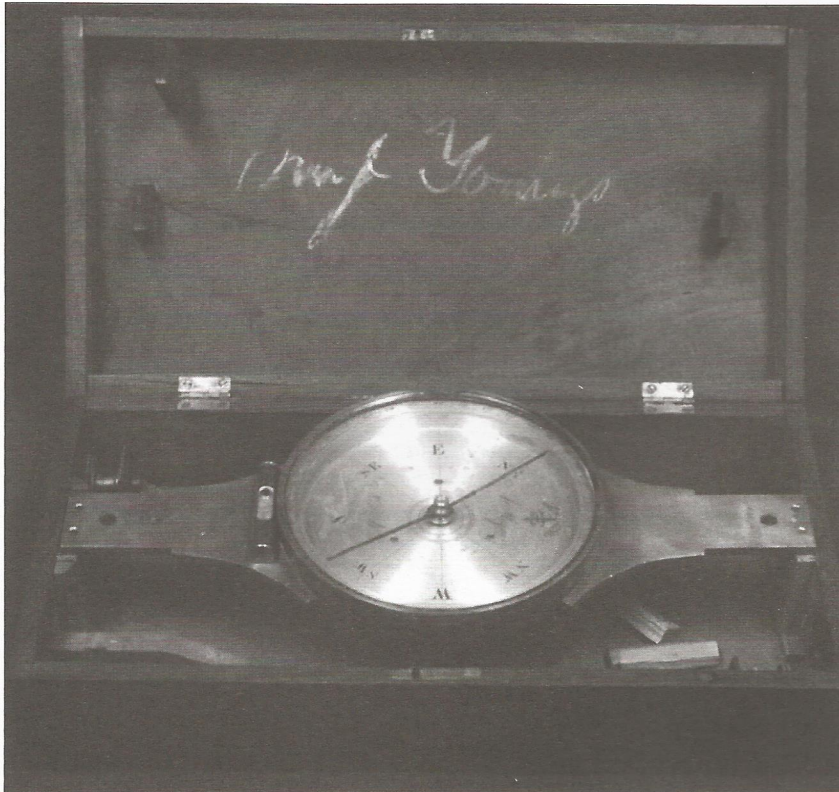
On Sunday, November 19th, Tiffany & Co.'s John Loring spoke on "A Collector and His Collections," which detailed his own personal collecting history, from his teenage years up to the



Oyster Bay Historical Society Advisory Board Member and the day's featured speaker, Tiffany & Co. Design Director John Loring (left) is shown with Society Trustee Fritz Coudert at the opening of the "Irreplaceable Artifacts" exhibition at the Earle-Wightman House on November 19th.

The two gentlemen are standing in front of the exhibit case which contains a bone-handled leather riding crop which had belonged to Theodore Roosevelt himself! Even more intriguing, it seems to have been given to Fritz's grandfather by the Roosevelt family in 1923. Fritz's grandfather was a close lifelong friend and neighbor of TR and one of TR's international affairs advisors during his years as President.

Mr. Coudert has generously agreed to give, on a permanent loan basis, the riding crop to the Oyster Bay Historical Society. This is a unique artifact relating to the history of Oyster Bay because, not only was it owned by TR, but it also shows the connection to his Oyster Bay friend, Frederic R. Coudert. (Photo courtesy of the Oyster Bay Enterprise-Pilot.)



The surveyor's compass, above, is part of the Society's current "Irreplaceable Artifacts" exhibition. Instrument maker Alexander Megarey made the compass c. 1840.

Megarey, born in Ireland in 1790, served an apprenticeship in London before moving to America. He ran a small shop in New York City where he manufactured surveying instruments between 1825 and his death in 1850.

William J. Youngs, the owner of this surveyor's compass, was born in Oyster Bay in 1819. He went to school at Marmaduke Earle's Oyster Bay Academy on South Street, and we believe that he drew a map of Oyster Bay (part of the Society's collections) while he was a student there in 1833. Youngs certainly used the compass in surveying plots here in Oyster Bay, and his name is scrawled on the inside lid of the wooden case. He died in 1875.

OYSTER BAY HISTORICAL SOCIETY

Categories of Membership

Individual	\$ 35	Business	\$ 75
Family	\$ 45	Business Sponsor	\$ 100
Contributing	\$ 75	Business Friend	\$ 300
Sponsor	\$ 100	Business Patron	\$ 500+
Sustaining	\$ 250	Benefactor	\$ 1000+
Patron	\$ 500		

Member Benefits: Quarterly Magazine, Members' Party, Invitations to Exhibition Previews and Special Events, 10% Discount on Publications and Workshops. Call (516) 922-5032 for more information on joining the Society.

present, giving his audience a glimpse of his globe-trekking lifestyle along with his collecting philosophy. Mr. Loring's lecture was truly an armchair "magic carpet ride" which all in attendance were sorry to see end!

The lecture was followed by a champagne reception and the opening of the "Irreplaceable Artifacts" exhibition at the Society's Earle-Wightman House Museum, which closes at the end of February.

Don't miss this eye-opening exhibition!

SAGAMORE HILL NATIONAL HISTORIC SITE

TR's pistol has been returned to Sagamore Hill and the thief, Anthony Tulino, plead guilty and received ninety days in jail and a \$500 fine. The gun will be put back on display, pending the construction of a special mount.

After months of research by Noreen Hancock, Sagamore Hill now owns three Automatic External Defibrillators (AED). No specialized training is required to use these devices as the computer equipped AEDs describe the easy, quick three step procedure to analyze the victim and give shock if needed to save the person's life.

The Gutzon Borglum bust of TR will be on exhibit in the Secretary of the Interior's office in the Main Interior Building for the next two years. The sculpture is a model of the head of TR that was carved on Mount Rushmore by Borglum.

BAYVILLE HISTORICAL MUSEUM

The public is cordially invit-

**Visit the Oyster Bay
Historical Society's
NEW website!**

www.oysterbayhistory.org

ed to the opening of the Museum's Christmas Exhibit on Sunday, December 10th, from 1:00 to 4:00 pm. The museum is located at 34 School Street in Bayville.

**FARMINGDALE-BETHPAGE
HISTORICAL
SOCIETY**

Dr. John Staudt of the Department of History at Hofstra University spoke on "Theodore Roosevelt, Conservationist" at the Society's 43rd Annual Installation Dinner after which he inducted the officers and trustees elected in June.

Sunday, November 19th, was the occasion of the first of their fall-winter meetings held at the Farmingdale Public Library, when Ghosthunters Joseph Flammer and Diane Hill spoke of the paranormal in the Farmingdale-Bethpage area. The speakers had been the subject of an article in *Newsday's* "LI Life" Section of October 29, 2006.

The Society's latest exhibit, "Farmingdale Family Treasures" is on display in the lower level of the Farmingdale Public Library.

**CENTRAL PARK
HISTORICAL SOCIETY**

October's Halloween season program was an introduction to the making of horror films given by Jonathan Guildroy. Using clips from *Dracula*, *Bride of Frankenstein*, etc. Mr. Guildroy illustrated the art of Boris

Karloff, Bela Lugosi, Lon Chaney and Vincent Price who were considered the kings of the horror films. Thanks to the Bethpage Library for including the Society in their programming.

Save the date of December 20th at 7:30 PM at the Bethpage Library for the Society's Holiday Celebration – details will be in the December Newsletter. Thank you to Marvin and Lenore Jaffee for donating the memorabilia of the community that they've collected over the years. The Society needs and welcomes volunteers to help in the preservation of our history. Those interested should contact Lenny Mulqueen at 935-2674, Ann Albertson at 933-1795 or by email at cphs-bethpage@aol.com.

**OYSTER BAY
RAILROAD MUSEUM**

The Oyster Bay Railroad Museum announced that their 2006 Holiday Express Weekend will be held on December 16 and 17 at the Oyster Bay Railroad Museum, in the National Register Oyster Bay Train Station.

The museum will be open both days from 12 noon to 5pm and will feature numerous operating model train layouts. There will also be several displays featuring the history of railroading in Oyster Bay and on Long Island along with sales of OBRM merchandise.

**NEW FORUMS SEEK
PUBLIC INPUT ON
LOCAL ISSUES**

Please check out www.Bayville-Blog.com and www.OBHamlet-Blog.com, for information and discussions on the issues that face

your community. It is the intention of the creators, that these sites be adopted by a diverse cross section of members of each community with a wide range of interests, so please take a look and get involved.

**OYSTER BAY HAMLET
MORATORIUM STUDY**

[The following is a synopsis of the recommendations of the Oyster Bay Hamlet Moratorium Study which were presented to the Town Board at its November 28th meeting. We strongly urge all our members and friends to contact the Town Board and voice their support of these recommendations.]

It is clear ...that the character of existing residential neighborhoods in the Oyster Bay Hamlet is undergoing significant change. Some smaller and/or older homes are being torn down, oversized lots are being subdivided, homes are being expanded and new houses are being constructed. Much of this development is out of scale and character with the architectural fabric and historical character of the existing community. In addition, this new and expanded development has often resulted in the removal of many trees and the disturbance of steep slopes.

Many thanks to Harry L. Dickran of Levon Graphics Corp., Route 109, East Farmingdale, for printing *The Freeholder* for the Society.

His generosity allows the magazine to reach a much wider audience than was heretofore possible. Please patronize our sponsors!

The Society now has available a "1900 View of Oyster Bay," which shows every building in existence at that time and includes a list of businesses and prominent residences. Eminently suitable for framing, this print is a great bargain at \$20 plus shipping. Contact the Society at (516) 922-5032 to order yours today!

Also available are an 1833 map of Oyster Bay (\$5) and a map of Gold Coast estates c. 1920 (\$12.50). Shipping is additional.

The following is a summary of the recommendations contained in the report.

1. Four areas, located along the north side of East Main Street, the south side of West Main Street and in two places along Mill River Road should be rezoned, three from RI-6 to RI-10 and one from RI-6 to REC.
2. Floor area ratio controls to limit the amount of gross floor area in relation to lot size and to the size of neighboring homes.
3. A reduction in the maximum permitted building height in [residential zones] from two stories/28 feet to two stories/25 feet.
4. The implementation of a "height: setback ratio" (inclined plane) ordinance to prevent maximum height houses from being built at minimum required setbacks.
5. The initiation of a site plan review process by the Town prior to the issuance of a demolition permit for any existing home which is more than 50 years old.
6. A comprehensive inventory of all historic resources in the Oyster Bay Hamlet should be undertaken to serve as a basis for future preservation planning efforts. Areas which contain concentra-

tions of historic buildings should be considered for designation as historic districts by the Town Board, in accordance with the Town's existing Landmarks Preservation Ordinance.

7. An architectural design study of the Oyster Bay Hamlet should be conducted which would provide architectural design guidelines for new and expanded homes.

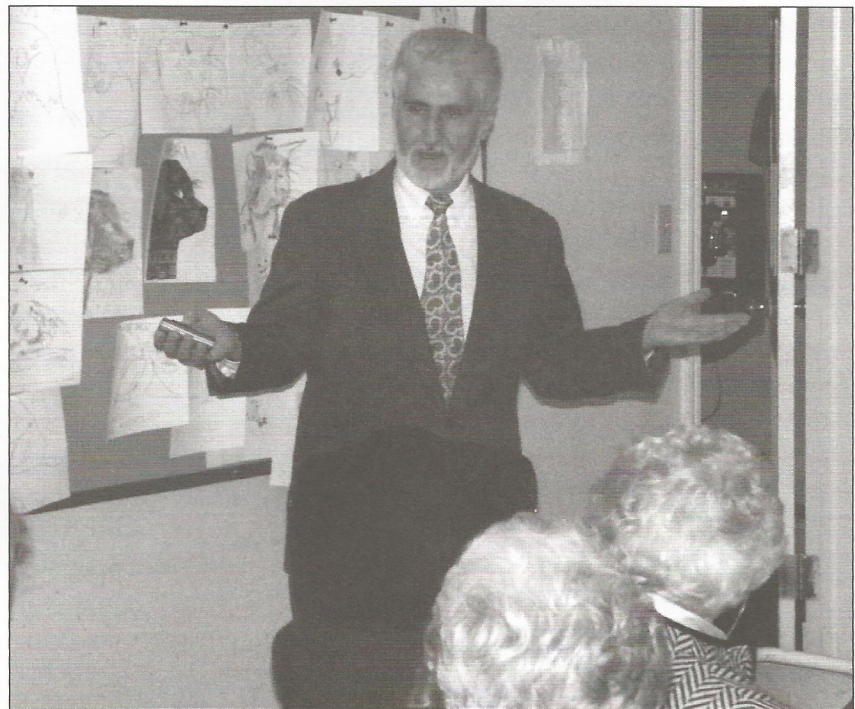
8. Steep Slope controls are recommended throughout the entire Town.

9. Along with the adoption of steep slope controls, any proposed new residential lots should

be given reduced lot area credit for steep slopes, as well as for wetlands.

10. A "minimum contiguous buildable area" requirement should be studied for future Townwide application, applying to all new single family lots, in order to assure that there is adequate space available for the development normally associated with new home construction and its customary accessory uses, without impacting sensitive environmental features.

11. A revised Tree Ordinance is recommended for future Townwide implementation.

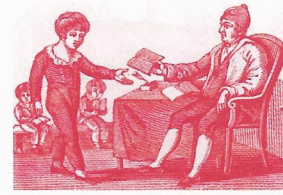


Ray and Judy Spinzia, authors of the recently-released Long Island's Prominent North Shore Families: Their Estates and Country Homes [see review on p. 23 of this issue] spoke to an enraptured audience of more than fifty members and friends of the Oyster Bay Historical Society on Sunday, October 29th. Mr. Spinzia (above) explained how they compiled the two-volume history over the course of ten years and the different sources they utilized to accomplish their ends. Then it was on to their superb story-telling ability as the two went back and forth exchanging tales of the rich and famous, copiously illustrated with slides.

A companion volume on South Shore families and estates is due out shortly.



TEST YOUR KNOWLEDGE



This issue's Test Your Knowledge is largely concerned with geography, without a knowledge of which an interest in history would be difficult to enjoy. You have ten questions to answer. A trial run with some brainy recruits resulted in low scores. You can feel very good if you get as many as three right.

1. What language beside Filipino is also an official language of The Philippines?
2. What is the capital of Madagascar?
3. In what city was the "Palace" called The Forbidden City erected?
4. What is Erse?
5. What is the meaning of "Land's End" to John o' Groats?
6. Where was Napoleon's birthplace?
7. Where was Charlemagne born?
8. In what city lived Cornelia, the mother of the Gracchi?
9. Where was the Alhambra?
10. In 1886 Frances Folsom was married. In what famous building did the wedding take place?



Answers will be found on p. 20.



THE GATHERING PLACE

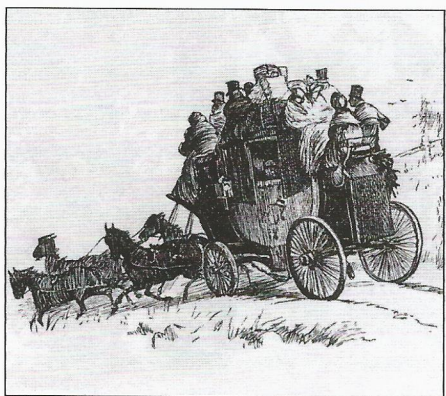


"The Gathering Place" is the department of the magazine housing contributions of an historical slant but of short length that might otherwise be lost among the longer pieces. To our members who are not ready to attempt long or deeply researched articles, this is the place for your notions and comments, however brief.

Anecdotes of Old Oyster Bay

by Alice Delano Weekes

On the annual occasion of the great Jones Ball, Arthur Weekes was made a Committee of one to engage the stage to take the party over to Cold Spring. During the preliminary dinner at Mr. Townsend's he plumed himself much on his wonderful bargain with Sniffin [sic], the livery stable man, - only two dollars for the stage for the whole evening! In the awestruck silence that followed on his boast the stage was heard to roll heavily to the door, and stop. Later, when the party emerged, shawled and coated for the expedition, the horseless bus was found standing in solitary grandeur on the moonlit road. Nothing had been said of horses in the wonderful bargain, so no horses were forthcoming. The Oyster Bay contingent was lacking at the Jones Ball that year!



*The Atlantic Steamer Fire Co. poses in front of Sniffin's Livery Stable, on the site of the present firehouse on East Main Street.
Courtesy of John Hammond.*

Whence Wandered Way-geese

continued from p. 7

If we think a bit about it we may agree that the way the name Santa Claus got into our language was most probably a domestic matter. A Dutch spouse spoke to his or her spouse, a person of English background, and said something like, "Sinterklaas is coming to town." It sounded like SantaClaus, a strange new word. That general spelling is what the hearer

registered in his or her brain if he or she was literate. If not literate it didn't matter. The understood sounds were registered. The name Sinterklaas is always one word in Holland and that goes a long way toward explaining why so many early references to him in print by writers whose education was in English render Santa's name in one word as Santeclaus or Santaclaus. The "e" may explain why in a somewhat later time he is sometimes affectionately called Santy. Be that as it may, a rendering of his name in

the *Salmagundi* papers in January 1808, has the words run together as has *The Children's Friend* in 1821. The *Salmagundi* essay may have been written by Washington Irving, who slightly less than two years later gave the world the *Knickerbocker History*, a book that made many mentions of St. Nicholas but none of Santa. In 1812, a book for children called *False Stories Corrected*, was published and probably written by one Samuel Wood. He spoke of "Old Santaclaw of whom so often little children hear such foolish stories and once a year are encouraged to hang their stockings in the Chimney at night, and when they arise in the morning, they find in them cakes, nuts, money, etc. placed there by



As late as the 1870s, children were still being threatened with switches on Christmas morn if they were naughty, and not nice!



A 17th century English illustration of "Father Christmas."

some of the family, which they are told Old Santaclaw has come down the Chimney at night and put in." Wood sounds like the poet reformer, Barnabe Googe.

The use of the run-together name and uses by others that could be mentioned, if they suggest anything, suggest that English folk had learned conversationally from their Dutch friends and relatives about the austere old bishop who was changing into a merry old elfin reindeer driver and toy distributor. They tried to say his name as it sounded to them. This most likely began in the last half of the 17th Century.

It is impossible to accept the claim of Jones that "after 1809 (publication year of the *Knickerbocker History*) Santa Claus

spread like a plague." The work may have been instantly popular among readers but there was nothing in it to compel American parents outside New York to launch into a new Christmas concept. While Irving did mention the dropping of presents for children down chimneys it didn't occur in such a manner as to persuade copying. It was people with richer messages that did that. People like Clement Moore and even the writers of the *Spectator* poem of 1815 and *The Children's Friend* poem of 1821 were the ones who made the start at persuading America that the Santa Claus Express is leaving the station and you'd better get aboard.

While we are speaking of poems about Santa Claus we

ought not to forget that long ago Major Henry Livingston, who lived near Poughkeepsie, was said by a relative to have written one perhaps as early as 1804. Unhappily it was believed in his family that the poem was the one credited to Clement Moore, called *The Night Before Christmas*. It has been strongly established that it was not but there is no reason to believe that Major Livingston did not write a Santa Claus poem of some sort. He had Dutch connections and he would have been one of the group who were seeing Sinterklaas as something more than just a pleasant Dutch holiday fairy tale. It was not that Washington Irving or the New York Historical Society or others were leading the people into a new concept of Santa Claus. They were the result, not the cause, of what was going on. Sinterklaas was coming out of the closet.

Dutch switches! American coal lumps or stones!

In your Santa Claus stocking,
Charles W. Jones.

Oyster Bay's Historic Turntable

continued from p. 9

- | | |
|----|--------------------|
| 13 | Port Washington |
| 14 | Riverhead |
| 15 | _____ |
| 16 | _____ |
| 17 | Whitestone Landing |

The six locations on the list that are blank are a mystery, however both Art Huneke and Dave Keller advise that at one time there were turntables at these locations: Flatbush Avenue Terminal, Islip, Port Jefferson, Rockaway Beach, Brighton Beach, Sag Harbor and

Hempstead. One turntable was located by the remains of the brick turntable pit wall in Old Bethpage State Park.

Remaining railroad turntables

What turntables remain on Long Island today? Of course, there is the Oyster Bay turntable, which is in the planning stages of a full restoration. For the years that this turntable was in operation, it was basically open to public view. Engineers such as the late Cecil Craft would often allow eager kids to ride on the front running board of his steam locomotive from the station down to the yard and then he'd allow them to stay on the locomotive while it was being turned on the turntable. In fact, the LIRR made it a policy to allow children to view the turntable operation. In LIRR Transportation Notice #1330 issued on August 3, 1965, the LIRR employees were advised as follows:

"Oyster Bay Turntable * Station Agent will meet group [school children from Queens Public School #40] and conduct tour of Oyster Bay facility where they will witness the turning of Engine # 516. Crew should be advised to

delay the turning of Engine a few minutes to allow the group to get down to the turntable. 110 containers of milk at 10 cents each..."

Significant to this article is a photo that appeared in the Summer 2002 *Freeholder* article on the history of the Oyster Bay Train Station. That photo shows school children at the Oyster Bay turntable in the mid 1950s.

The turntable at Morris Park is still operational and is used on a regular basis by the LIRR. The turntable at Greenport is under the auspices of the Railroad Museum of Long Island (RMLI) and is pretty much intact and pending full restoration. At their Riverhead facility, RMLI has a turntable that they purchased in 2002 from the upstate Arcade and Attica Railroad. This 85 foot turntable was built in 1915 and weighs 60 tons. RMLI will have to dig a pit, build a round wall and install circular ring rail in order to get the turntable operational. The goal is to have steam



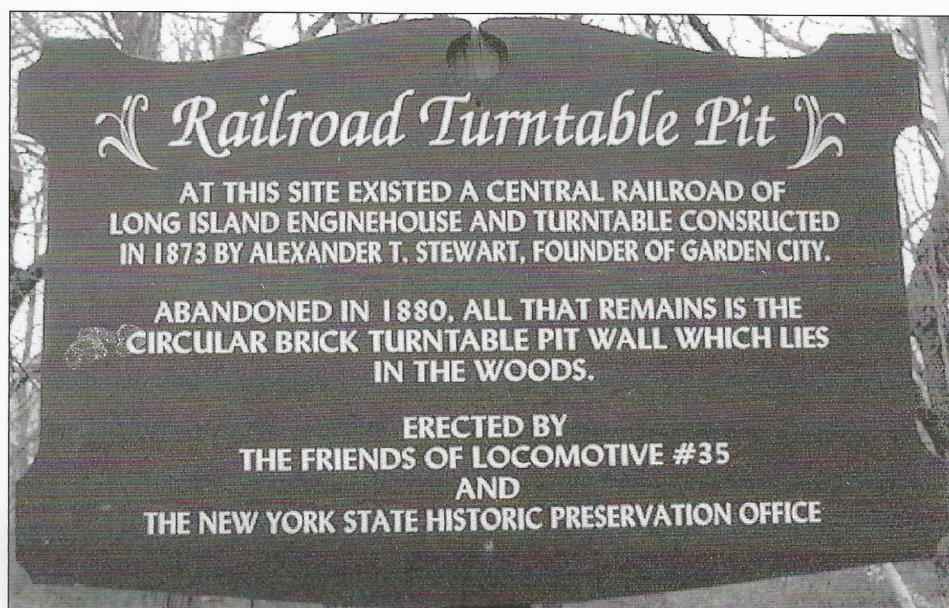
Schoolchildren at the Oyster Bay turntable in the mid 1950s. Arthur Huneke collection.

locomotive trips between Riverhead and Greenport using Locomotive #39 with the ability to turn the locomotive on the turntable at each of the terminals. That will truly be an exciting Long Island tourist attraction.

Taking into consideration the foregoing, it is evident that there are presently no operational turntables viewable to the public on Long Island. The Morris Park turntable lies within a secure LIRR shop facility, out of reach of the public eye. The two RMLI turntables are not yet operational. That means if the Oyster Bay turntable is put into operation in the near future, it will be the only railroad turntable viewable to the Long Island public.

The oldest remains of a turntable on Long Island

An article on Long Island turntables would not be complete if the old brick-wall turntable pit at Bethpage State Park were not mentioned. This is one of the oldest surviving railroad structures on Long Island. This turntable pit wall was found in 1988 by the team of Arthur Lubitz, Arthur Huneke and the author, who were walking the right-of-way of the old Bethpage Spur. The pit measurements indicate that the turntable would have been a 50 footer, short by modern standards but common at that time. It was built circa 1873 when A.T. Stewart built the Bethpage Spur of his Central Railroad to haul bricks from the Bethpage



Plaque installed in Bethpage State Park by New York State.

brickyards to Garden City for construction of homes in that community. The turntable was only in use until 1879 when passenger service was abandoned on the spur. This turntable pit is truly a relic from the past. A plaque was installed by NY State prior to the 2002 US Open Golf Tournament in Bethpage State Park. An image of that plaque appears above.

Railroad historians role in preserving turntable history

A noted railroad historian and author, Vincent F. Seyfried, has often said, "If it weren't for the larceny of its own employees, the Long Island Rail Road would have no history." Sadly, he is probably correct, although the "larceny" word should be considered as being used in a hyperbolic sense. It is widely known in railroad history circles that the LIRR does not have a historic archives and most of the railroad's history lies in a few libraries and museums as well as

being scattered in the hands of private collectors and railroad historians. To that end, a wealth of thanks should go to persons who helped in the creation of this turntable history, to name a few: Robert M. Emery – the late LIRR Conductor

Carl Dimino – retired LIRR Maintenance of Equipment Supervisor who also provided the Oyster Bay Historical Society with the only known railroad station pre-1964 interior floor plan. Arthur Huneke – retired LIRR Train Director who has an outstanding LIRR history website at: <http://arrts-archives.com/> Dave Keller – a former Long Islander and the author of two LIRR pictorial history books and now residing in Florida whose fine website may be seen at: <http://www.trainsarefun.com/lirrphotos/lirrphotos.htm>

Thanks to Art and Dave for their information and advice as well as their review of this article prior to submission.

It is hoped that this article com-

plements that article written by Walter Karppi and that the reader has a better understanding of the significance of the Oyster Bay railroad turntable.

Ask Uncle Peleg

continued from p. 10

daughter-in-law and son of General William Booth, founder of the Salvation Army. They had come to the US to manage Salvation Army efforts here but resigned after a family disagreement and founded the Volunteers of America. Their Santas hit the street in 1900 or thereabouts (accounts differ) in Los Angeles. Rapidly the effort spread all over the country.

Answers to Test Your Knowledge,

from p.15

1. English
2. Antananarivo
3. Beijing/Peking
4. The Gaelic spoken in Ireland, Scotland and Wales, but it means

Irish.

5. The full length of the United Kingdom

6. The island of Corsica in the Mediterranean

7. In Herstal in Belgium, not Jupille as often said

8. Rome

9. In the city of Granada, in Spain

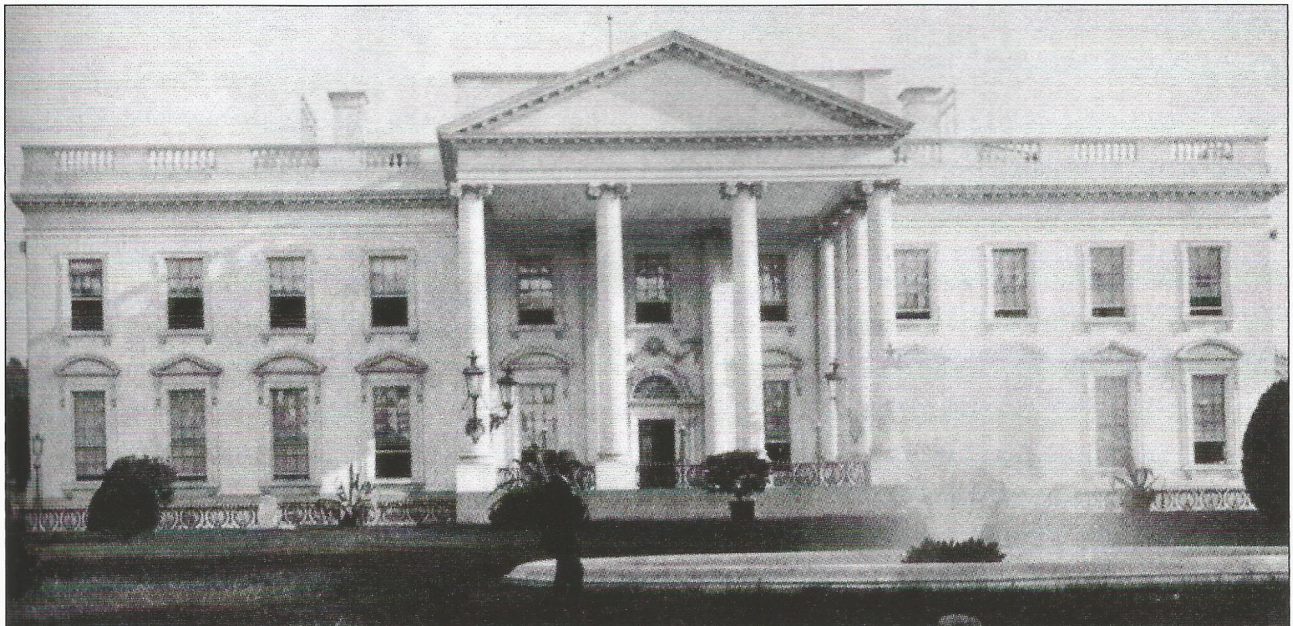
10. Miss Folsom became the wife of Grover Cleveland in the White House.

Ed. note: The following short article was taken from a four-page publication called The North Shore Almanack, published in 1933, found in the Historical Society's collections.

Somewhere in our wanderings ... we came across the information that the Christmas tree was introduced into England by Albert, Prince Consort. We cannot vouch for this statement, for as we go to press we are still hunting among our archives for

the volume containing that priceless bit of information. However, it seems quite plausible that the homesick German prince did import the spangled tree to the sober English festivities for his little boy. For all the ceremony of the German Christmas surrounded an evergreen tree that was hung with festoons of paper and tinsel stars and lighted candles, and as he looked at the bleak drawing room of Windsor Castle where Victoria was sedately laying out the Christmas gifts, he may have stopped her and rushed out and ordered a fir tree from the nearest wood-chopper, so that little Edward could get the same thrill out of Christmas that he had had in the German past.

We do know, however, where we got the information that the Christmas tree was introduced into Germany by the conquering legions of Drusus, who celebrated the Roman Saturnalia by decorating fir trees of the startled Goths with anything and



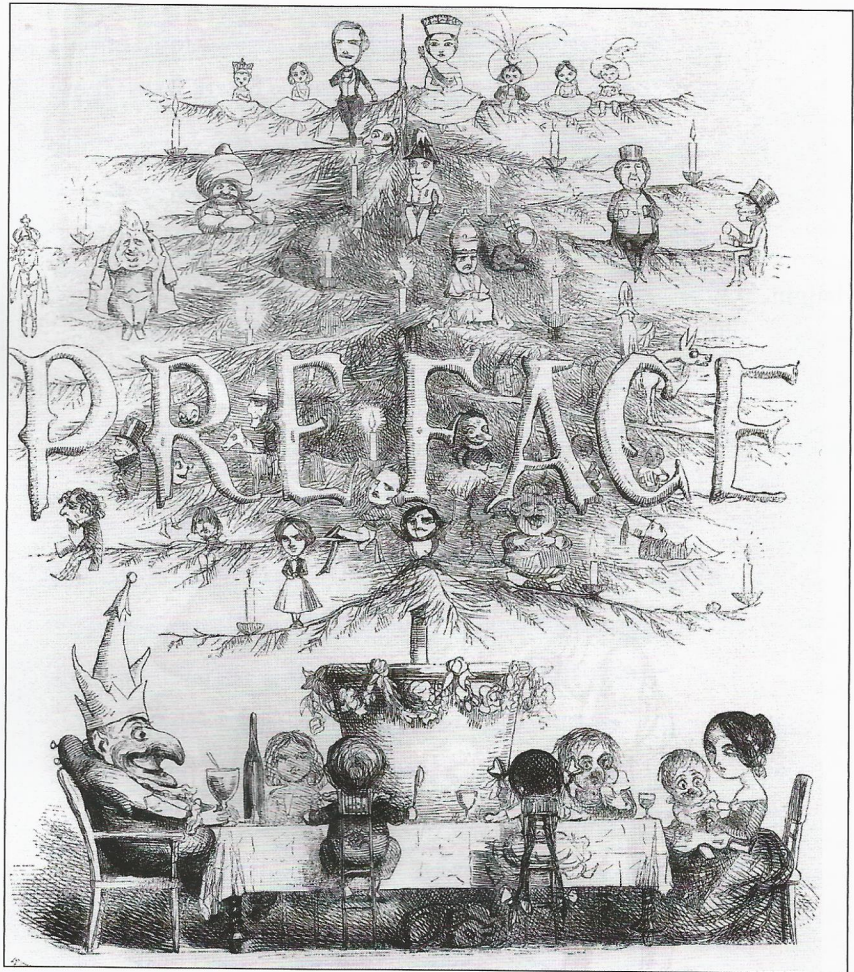
The White House, as it appeared at the time of the Clevelands' wedding.

everything they happened to have in camp.

When the first missionaries of Christianity arrived in Germany, the Christmas tree, as well as other customs of the Saturnalia, were so intrenched in the hearts of the Goths, that the Church fathers took the path of least resistance and ingrafted the rites of Christianity upon the old heathen ceremonies. They had sense enough to realize that no religion could survive that did not bring a certain amount of merriment into the lives of those who embraced it. For the Goths were only human after all, and were perfectly willing to exchange the Roman gods for God the Father, provided they did not lose their religious festivals in the process.

From still another source we learn that the Christmas tree was imported into America by the German settlers of Pennsylvania. For years these worthies had the monopoly of trees at the Christmas season, but little by little the custom leaked out of Stroudsburg... until now, as we write, on the street outside our office window there is a delivery truck unloading Christmas trees for the children of Oyster Bay.

In a moment we will go out across the street and buy one. And as we bring its fragrance into our house, we will forget the facts that we have been hunting for all morning - that this tree is a pagan custom originating in Rome, kept alive by the Germans, and broadcast through the English-speaking world by a prince of England. For in spite of its international complications, the Christmas tree is so firmly entrenched in the customs of Long Island, that it flow-



An illustration from the magazine Punch in 1847 shows how quickly the Christmas tree mania swept England. The Royal Family sits on the top branch, while recognizable public figures of the period populate the tree.

ers just as nicely in our house as it ever did on the hills of Rome or the drawing rooms of Windsor Castle.

Plumb Pudding

Cut a pound of suet into small pieces, but not too fine, a pound of currants washed clean, a pound of raisins stoned, eight yolks of eggs, and four whites, half a nutmeg grated a tea-spoonful to beaten ginger, a pound of flour, and a pint of milk. Beat the eggs first, then put to them half the milk, and beat them together; and, by degrees, stir in the flour, then the suet, spice and fruit, and

as much milk as will mix it well together, very thick. It will take four hours boiling. When done, turn it into your dish, and strew over it grated sugar.





HIRAM CHEEPE

To our readers:

Ever since Aunt Eek eloped with her childhood sweetheart, we have had a backlog of inquiries which could not be dealt with until now. We have finally found someone we hope will be useful in answering such queries as were heretofore in Aunt Eek's bailiwick. I am pleased to introduce Hiram Cheepe to you and trust that you shall find his responses satisfactory.

Dear O.B. Historical Society,

I miss your antiques column in *The Freeholder* and hope that at some point you can help me with identification and care of my grandfather's camera, or refer me to someone who can. It says Speed Graphic and graflex and measures about 7 1/2" x 6 1/2" when it's closed. I would like to know how old it might be and how I should deal with some pieces of leather that are coming loose.

Any help would be appreciat-

ed. Apparently my grandfather was active as a photographer in the 1930s, but this is all I have of his. I am not interested in any monetary value since it's more important as a family heirloom. Many thanks,
Mia L.

Dear Mia,

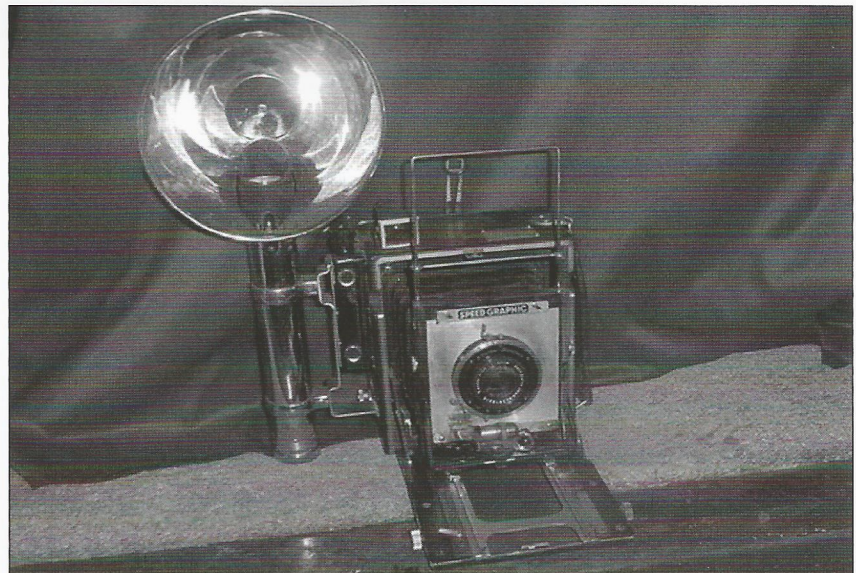
We thank you for your query and congratulate you upon wishing to preserve this once common journalistic tool for your family, rather than selling it.

You have the classic Speed Graphic "press camera" in the very popular 4x5 film size, which from the 1920s to as late as the early '60s was, without peer, the chosen tool of news and tabloid photographers. It was made by the Folmer Graflex corporation of Rochester, NY, and without a serial number I would assign a probable date of 1930-35.

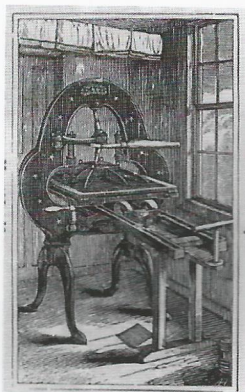
If you look carefully you will notice three viewing aids; a side mounted Rangefinder, in which two images converge when you are in focus, rarely used in close-

ups. On the top you can see a small glass viewfinder, also rarely used by the professionals, whose livelihood depended on the speed with which they could take pictures and that was facilitated by the square wire focus frame with its foldup eyepiece on the rear. I'll wager the flash unit says "Heiland Research." These have a button on the front for popping out used flashbulbs, another concession to speed. If you have ever seen the film, *The Aviator* there are several great scenes showing these cameras used very rapidly and authentically. Most were used with a front-mounted Synchro-Compur shutter with a fast Zeiss Tessar lens and the rear mounted vertical traveling "focal plane" shutter was generally disabled for speed's sake.

Now for the loose leather covering. I favor contact cement; there are several brands but I find the one in a small brown bottle with a red and white label the easiest. Although it has its own built-in brush in the cap, that would be too large, so hie
continued on p. 24



Blocklyn's Books



Book Reviews by Philip Blocklyn

Long Island's Prominent North Shore Families: Their Estates And Their Country Homes. By Raymond E. and Judith A. Spinzia. College Station (TX), Virtualbookworm.com Publishing Inc, 2006. 1197 pp, in two volumes. B&W illustration, maps, bibliographies. \$24.99 per volume.

As the Spinzias note in their introduction, the big-time Gold Coast barons went to great pains to exclude from the midst of their bucolic country estates those most dreaded denizens of America: the "city people" of New York. And so it is some consolation that we can all now gain access to such fancy estates through the pages of this fine survey of the North Shore's most important gentlefolk.

The meat of the book is a 900-page alphabetical listing, by surname, of North Shore Long Islanders worth knowing. Readers should be pleased to find that the last entry is indeed Zog 1, King of Albania (1895-1961), he of Muttontown Preserve fame. Each entry provides personal information regarding occupa-

tions, civic activism, marriages, and society register listings. Estates are identified by name, address, acreage, date of construction, architectural style, landscape architect, and physical status (extant or defunct). Of particular interest will be the historical notes closing each entry. There, readers will discover that Soviet diplomat Andrei Gromyko, rented for a year the home of real estate arch-magnate Jerry Spiegel. During this time Gromyko's daughter, a budding capitalist, pillaged the grounds of flowers, which she then sold on Jericho Turnpike.

A series of appendices provides much-needed access to information via all the important cross references, including architects, landscape designers, estate names, maiden names, location by village-even hereditary titles, under which King Zog I is listed despite the self-proclaimed nature of his royal honor. Readers will enjoy scanning the list of "Motion Pictures Filmed at North Shore Estates," where one learns that *Bride Of Violence* was apparently filmed at Westbury House, the John Shaffer Phipps estate now known as Old Westbury Gardens. The authors indicate that this movie may never have been released, which seems a shame. Meanwhile, those who scan the appendix for "Occupations" will see that no booksellers made the social cut, unless they are tucked away in the general listing for "merchants," although this must be unlikely. There are, however, plenty of powerful publishers represented, along with many writers, most of whom may be more distinguished for their

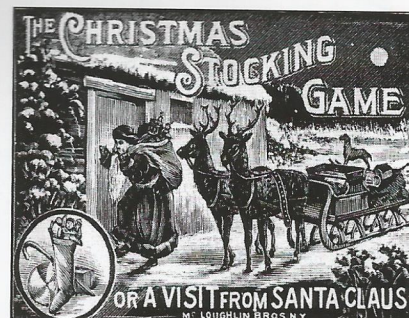
estates than for their craft. Not among the undistinguished is Charles Breasted, whose father's books on ancient history seriously challenged schoolchildren for years. Finally, a quick look through "Statesmen and Diplomats" reveals the names of two CIA directors (Allen Dulles and William Casey). The implications of their appearance should best remain unconsidered.

The authors also include three extensive bibliographies covering the "Age of Great Fortunes" in general, individual estate owners in particular, and the biographical sources specifically consulted. Reviewing such material will lead us to reflect that in this current "Age of Information" our access to knowledge is daunting.

Those unfamiliar with the print-on-demand format will be disappointed but not surprised by the reproduction quality of photography and maps in these volumes. Still, *Long Island's Prominent North Shore Families* is an important reference work on the Gold Coast era and the remnants that survive.

To order: Go to <http://virtual-bookworm.com/>

As of this writing, the Spinzias are preparing for publication their companion treatment of South Shore families and estates.



Hiram Cheepe

continued from p. 22

thee to a craft store and buy several small, cheap children's watercolor brushes. Do your best to clean out any loose dirt and old, granulated glue from between the camera body and covering and then apply the contact cement sparingly to both sides you wish to join together. It is VERY important to hold the pieces apart for 5 minutes or so as the cement is still too liquid and you must allow the volatile solvent time to "flash off" as they say. When you are ready, make certain the pieces are lined up correctly and press them out from where they are still attached to the loose ends with even pressure. Remember, when once joined in this manner they will be impossible to separate again.

Best of luck, Mia, and Regards from Ol' Hiram.

MARK YOUR CALENDAR FOR THESE UPCOMING EVENTS!

DECEMBER through FEBRUARY

Museum hours.

Exhibition

Earle-Wightman House
20 Summit St.,

Oyster Bay

Visit the Society's Earle-Wightman House muse-

um to view the exhibition entitled "Irreplaceable Artifacts," which closes at the end of February. [Please see related story on p. 11.]

The exhibit consists of prime examples from the Society's unique

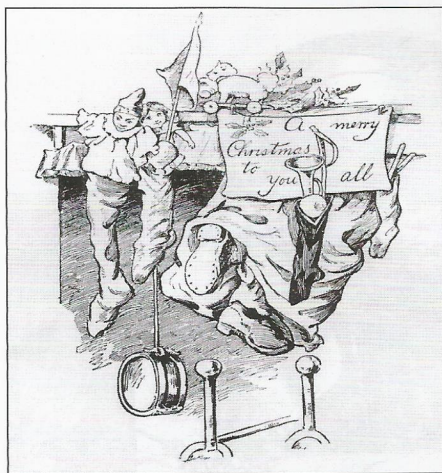
collection of art, artifacts, photographs and documents, Oyster Bay antiquities found nowhere else in the world.

Don't miss your last chance to view this eye-opening exhibition!



THE OYSTER BAY HISTORICAL SOCIETY
20 SUMMIT STREET, P.O. BOX 297
OYSTER BAY, N.Y. 11771-0297

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
OYSTER BAY, NY 11771
PERMIT NO. 14



Please support the Society's Annual Appeal
as generously as you can!

THE FREEHOLDER FALL 2006