

SEVENTH ANNUAL TOUR  
OF  
EARLY ROSLYN HOUSES

THE  
ROSLYN  
LANDMARK  
SOCIETY

SATURDAY  
JUNE 3, 1967  
10:00 AM TO 4:00 PM

HOUSES ON TOUR

MRS MRS KARL B. HOLTZSCHUE - 75 MAIN ST  
MRS. THEODORE R. GOULD - 72 MAIN ST  
MR. & MRS LEONARD BLUM - 148 MAIN ST.  
MR. & MRS. DONALD P. BURKHART - 150 MAIN ST.  
JOSEPH STARKINS HOUSE - 221 MAIN ST.  
MR & MRS FREDERIC M. WHITLEY, JR - WEST SHORE RD

NO

CHILDREN, PLEASE  
SPIKED HEELS, PLEASE (PINE FLOORS)  
SMOKING WAEM IN THE HOUSES

## ROSLYN ARCHITECTURAL HISTORY

Roslyn is of architectural interest because of the very high survival rate of homes dating from the mid-19th century and earlier. Apparently the earliest published record identifying the locations and owners of Roslyn homes is the Walling Map of 1859, which probably was surveyed a year or two earlier. A large percentage of the houses and commercial buildings shown on this map are still standing.

Historic research concerning individual houses has been quite sketchy in most instances. However quite a lot has been learned about the actual construction details of many of the surviving houses shown on the Walling, and later, maps. The twenty houses exhibited on Landmark Society Tours, since 1961, have been examined carefully and much useful architectural information has been obtained from their study. In addition, much can be conjectured by evaluating the architectural concepts, the construction techniques, and the decorative details of the houses already studied and applying these criteria in the examination of other houses.

Only a few of the early Roslyn houses were actually designed by individual architects. Nevertheless, each house had an architectural concept which determined its appearance and function. This 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. One carpenter, at least, is known. Thomas Wood probably was the principal carpenter of Roslyn during the second and third quarters of the 19th century. An article in the "Roslyn News" for September 20, 1878, describes life in Roslyn fifty years earlier, and 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 (1859) as the then owner of the Wilson Williams House on Main Street. In all probability, he built the later (circa 1825) half of the Wilson Williams house, as well as several other local houses which seem to be related to it. Architectural concepts of Roslyn houses are usually quite reactionary as might be expected in a small country village. In general, the more ambitious the house at the time it was built, the more likely it was to have been built in a contemporary style. Less important houses, where owners were more likely to be interested in shelter than flourishes, frequently reflected the designs of earlier periods. Construction techniques are another important device in the dating of homes. Workmen trained in a country village were likely to persist in the utilization of the techniques of their apprenticeships. In sufficiently isolated communities, a workman might continue in the 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 another, depending on the training of the man who did the work. In situations of this sort, the date of the house can not be earlier than the introduction of the latest construction technique used, provided it may be accepted that the work is a part of the original structure. In general, framing of Roslyn houses tends to conform to contemporary standards. However, the plastering techniques of clamshells and horsehair which continued into late in the 19th century had been discontinued in cities like Boston by 1750. Masonry also was likely to be reactionary. The brickwork in at least one house of the second quarter of the 19th century was laid in Flemish bond, a style which had largely 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 were covered by earth below grade; were irregular; and thereby were bonded together by the earth back-fill. After about 1835, the exposed parts of foundations, i.e., from grade to the sills, were made of brick, and subsequently, from about 1860, the entire foundation walls were made of 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 the mouldings by many years. In such a case, the date of the house can not be earlier than the date of earliest appearance of the specific moulding style, provided that the mouldings may be accepted as original work, and not later alteration. Wooden decorative detail in Roslyn houses usually shows a high type of conformity to contemporary styles, probably because the presence of two lumber yards made it more convenient for carpenters, even the cheaper ones, to buy many mouldings ready-made in preference to working them out with moulding planes. For the same reason, mantles and door-frames were usually in style and executed with contemporary detail. On the other hand metal hardware was frequently retarded in style, as the result of availability of out-of-date stock or the 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, locks were imported from England. After that date they were of local manufacture; some of them by A. Searing of Jamaica. Willowmere, a mid-18th century house has locks made by Mackrell & Richardson of New York

## Introduction 2

which were installed circa 1840, and at least one more survives in the Wilson Williams House.

The foregoing is, of course, only the briefest of resumes. Additional information will be given, when feasible, in the descriptions of the individual houses below. In all cases, estimates of construction dates have been evaluated on the basis of the architectural characteristics 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. In conclusion, it should be mentioned that the houses on exhibit have been selected to demonstrate the continuing story of Roslyn architecture, and to indicate the various interesting inconsistencies of architectural concept, construction methods, and decorative detail as they appeared in local houses. Many more equally interesting houses remain and it is hoped that they will be exhibited in future tours.

For convenience in classifying the various architectural styles and periods in the United States, a list of these classifications, with approximate dates, is given below. In actual practice "high styles" in each category rarely reached localities which were not in close contact with metropolitan centers. For this reason definite architectural styles do not appear to be in evidence in Roslyn until the Federal period. However, for the convenience of the reader some classification must be given. This one is appended for whatever information it may provide:

- 1700-1750 Queen Anne
- 1730-1780 Georgian
- 1770-1825 Federal
- 1830-1865 Classic Revival (Greek, Tuscan and Babylonian Revival)
- 1810-1900 Gothic Revival
- 1835-1920 Victorian Eclectic (Roman, Classic, Gothic, Flemish, Italianate and Swiss, components in same building)

The George W. Denton House  
Residence of Col. and Mrs. Frederic Whitley, Jr.  
West Shore Road

This house was built by George W. Denton about 1875. It is not shown on the Beers-Comstock Map, which was published in 1873, although it could have been built while that Atlas was in press. It is one of four Roslyn "show-places" mentioned in "Long Island & Where to Go", a guide-book published by the Long Island Rail Road in 1877. All four houses (Bogart, Bryant, Denton and Eastman) survive. The Denton House is described as standing on "elevated ground above the bay; and across the water we see the residence of William Cullen Bryant."

George W. Denton was a well-known local lawyer connected with a prominent North Hempstead family. He had numerous clients in Roslyn, and was the attorney for the Roslyn Knitting Company when its trustees filed for voluntary dissolution ("Roslyn Tablet", 13th July 1877). In 1877, Oliver Cotter, Deputy Sheriff of King's County, was retained by the Roslyn Sons of Temperance to investigate the violation of liquor licensing regulations. Mr. Cotter alleged there were 21 unlicensed vendors of spirituous beverages in Roslyn. Numerous arrests and trials followed. Mr. Denton represented the Sons of Temperance in these proceedings. ("Roslyn Tablet", 28th September, 1877, 5th and 12th October, 1877). The Denton house was built to be stylish and elegant as fitted the position of its owner. Stylistically, it is non-eclectic and was designed to imitate the exterior of a Tuscan villa as closely as was reasonably feasible in wood, and, like its prototypes, was built on a hill-side with an open view. To this end, it features two apparent "towers" (although, actually, they are dormers) and there are simulated rafter-ends beneath the eaves. The slate-covered roof is varied and interesting. Basically, the roof is gable-ended although it is difficult to see this from the ground because of the two previously mentioned towers, and because there are facade gables over all the principal windows. The house is two storeys tall, clapboarded, and built on the locally characteristic (for its period) brick foundation. There are bay windows on three sides and a large L-shaped verandah on two. The latter had been widened somewhat, but was returned to its original dimensions when the Whitleys acquired the house about 20 years ago. There are decorative round-headed, or flattened round, arches between the porch posts. The entrance arch rests on free-standing colonnettes. There is a projecting wooden string-course, beneath the ground floor windows, which forms their sills. There is a beautifully contoured wooden "water-table" beneath the lowest course of clapboards. Originally, the house had louvred exterior shutters on all the windows but the bay windows which had interior shutters. A characterful small ice house stands to the rear of the house, and is contemporary with it



The ice house is constructed of brick, surmounted by a board-and-batten "frieze". The use of a gable-on-hip roof at the front end and a full gable at the rear, permits the use of the natural slope for the development of separate rear entry for loading. The two original wooden doors, at the front end, are surmounted by shallow, rounded brick arches laid in a stylized "hound's tooth" pattern.

The front entrance has a crossetted Tuscan doorway trimmed with vigorous, projecting ogee mouldings. The paired pine doors are faced with chestnut on their interiors. The round-headed upper door panels enclose etched glass panes decorated with a Greek Key border and a central monogram, "G.W.D." (for George W. Denton). Only one of the two glass panels has survived. These are, in turn, covered on their exterior surfaces by paired cast-iron grills with central roundels. There are square wooden panels at the lower parts of the doors, each with a carved wooden flower at its center. The original, decorated, cast-bronze door hardware survives.

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

The Entrance Hall: The entrance hall is completely original except for the inclusion of a later radiator. There is a panelled dado. The boldly projecting doorway mouldings employ cyma and cyma-reversa curves, and are made up of alternating courses of black walnut and chestnut. The doors are chestnut, with vigorous black walnut ogee mouldings, which project beyond the stiles. The original moulded plaster ceiling cornice and chandelier medallion both survive. The entrance hall includes four symmetrically placed interior doors, with a recessed niche, for sculpture, between the two innermost doors. The stairway was placed in a separate hallway, behind the entrance hall but directly accessible to it. In order to accomplish this, both end doors have been placed diagonally across the corners of the room. The entrance hall includes a carved walnut oval Victorian table in the Rococo Revival Style. The top is made of Tennessee marble and has a moulded edge. The table is flanked by a pair of early Victorian mahogany chairs with sabre legs and splat backs, and which retain a certain Empire flavor. These were made circa 1835, possibly by Meeks and Co. of New York.

Parlor: The parlor originally was intended for the reception of formal callers. The two open corner cupboards originally had doors and served as guest closets. The original ceiling cornice, chandelier medallion and flooring all survive. All the wooden architectural trim employs projecting ogee mouldings. There are wooden panels beneath the two pairs of paired windows. All these wooden surfaces are now painted, but originally were "grained" to simulate hardwoods. The slate mantle has a round arched opening and moulded panels typical of its period. The incised, stylized floral decorations are very early examples of the Eastlake influence. These originally were high-lighted with gold leaf, and the slate facings were artificially grained to simulate marble.

The portrait over the mantle is of Albert Bradford, a Whitley antecedent, and several familial armorial bearings hang, framed, on the walls. The walnut tall-case clock in the Hepplewhite Style with French bracket feet and a scrolled pediment, was made by David Siye, of Bucks County, and bears his label on the painted and decorated dial. Siye is not listed in the standard works on clockmakers, but, on the basis of the styling of the case, the clock was made circa 1790.

The house includes a large aggregate of familial American Victorian furniture which is most appropriate to the house. Almost all the pieces are in the Rococo Revival Style and were made between 1850-1860. Similarly, almost all examples are constructed of black walnut and are decorated with carved details. Most of the chairs, etc., are covered with early, but not the original fabrics. One of the reasons for this high level of uniformity



is the survival of a very large "parlor set", which consists of a sofa and several arm- and side-chairs and which is distributed thru the parlor, drawing rooms, etc.

In the parlor there is a superb Rococo Revival table, with an octagonal marble top enclosed within a moulded, "pie-crust" frame, which was made circa 1870. In this room, also, is a Rococo Revival armchair, which differs from most of the other Victorian pieces, in the house, in that it is constructed of mahogany. Actually, this chair may be of English manufacture.

The parlor includes a number of other objects of considerable interest. Among these are a very large, brass, double student lamp; a pair of mid-19th century Sandwich glass oil lamps with lustres and globular yellow glass shades; a pair of early 19th century Paris porcelain urns in the "classic" manner; and an early 18th century Chinese brush-holder depicting European figures, executed in polychrome enamels on copper. One of the corner cupboards includes a number of near-eastern copper and brass objects acquired by Colonel and Mrs. Whitley during their residence in Turkey.

Dining Room: The dining room also retains its original plaster ceiling cornice. There is a large bay window which overlooks the side-lawn. Three windows included in it all are panelled beneath their frames. The bay window alcove is separated from the rest of the room by a shallow, plastered ceiling arch. The dining room also includes a heavy moulded chair rail, and crossetted doorways surrounding four-panel, ogee-moulded doors. The two innermost doors have been placed obliquely across the corners to provide symmetry within the room without disturbing the design of the entrance hall. All the wooden architectural detail is painted in a solid color, but originally was artificially grained to simulate a hardwood. The hard yellow pine parquet floor is original and has a black walnut border. The mantle is constructed of panelled and moulded slate and has a rectangular opening. Originally, the mantel was grained artificially to resemble marble.

The gilded oval mirror over the mantle is earlier than (1855) the house and incorporates a stylized shell decoration at its top. The small chest of four drawers is extremely simple in design, and depends on flamboyantly grained "book-fold" San Domingo mahogany veneers on its drawer fronts, and similar crossbanding of the top's edges, to produce a dramatic effect. The wooden knobs are original to the piece, and are attached to the drawer fronts by means of turned, threaded, wooden pegs. The front surfaces of the knobs are veneered to produce a harmonious effect. The chest was made in New York, circa 1835. The mahogany sideboard also was made in New York, probably circa 1830. An almost identical sideboard, in the Owens-Thomas House in Savannah, was illustrated in Antiques for March, 1967. The



sideboard takes its fundamental design from a classic Greek doorway. On this basis, the projecting drawer-fronts, which have no hardware, represent the lintel which is supported by projecting colonnettes. The entire case rests upon carved animal feet.

The Butler's Pantry: The butler's pantry again points up the extremely high survival of the architectural features of the house, and the generous attention given to all details in a prosperous household of a century ago. The original storage cupboards all survive, with doors above and drawers, for linens, below. The doors are all panelled with standard ogee mouldings. All the cast bronze decorated drawer handles survive. Similarly, copper pantry sink and the copper sheathed drain-boards and counter-tops have all survived. To add a proper finishing touch, the shelves in the china closet all have carefully shaped leading edges.

Kitchen: The kitchen is the only principle room in the house which has been "modernized". However, even this room retains its original stone hearth and brick stove embrasure, the opening of which is now filled by a large Franklin stove of the Beekman pattern.

Stair Hall: The stair hall is a small area, definitely secondary to the entrance hall, which is too small to be furnished and which includes only the principal stairway and an angular clothes closet. The stairway is ogee-panelled beneath the treads, and extends all the way to the attic. The heavy octagonal newell post is made of black walnut, and includes a recessed, moulded, pointed Gothic panel on each of its surfaces. The heavy, moulded stair-rail and turned-and-fluted balusters also are made of black walnut. The understair panelling, doors, and door-surrounds are now solidly painted. Originally, they were grained artificially to simulate black walnut. A sample of the original artificial graining survives on the reverse surface of the cellar door. The stair stringers are all special mill work. The one between the first and second storeys has the name "George W. Denton" marked on in pencil to identify the customer.

Rear Drawing Room: The two drawing rooms are separated by a pair of recessed, sliding doors. Neither room has a dado or a chair-rail. However, both rooms employ the same prominent, stepped, ogee-capped baseboards as do the dining room and parlor. The wooden architectural trim is similar to that in the dining room and parlor, and presently is painted in a solid color. Originally, the wooden architectural detail was artificially grained to simulate "golden oak". The original plaster chandelier medallion and ceiling cornice both survive. The bay window arrangement in the rear drawing room is identical to that of the dining room, and is placed symmetrically with it, from the exterior. The slate mantle is now painted.

However, it, too, originally was artificially painted to simulate black marble. The incised decoration, in the Eastlake manner, originally was gilded. The portrait over the mantle was painted circa 1850, and utilizes its original gilded gessoed frame. The copper bucket on the hearth dates from the Seljuk Dynasty of the Turkish Empire and was made during the 16th century.

The Hepplewhite mahogany bow-front desk, with French bracket feet, was made circa 1790, possibly in Pennsylvania, and retains its original, oval, brass handles. Straight-fronted chests frequently utilized a writing-drawer, but this feature is so unusual in a bow-fronted piece, it may be considered unique. The writing-drawer was, at one time, considered to be a later alteration. However, careful examination indicates nothing in the writing drawer structure suggestive of later work, and it is now assumed that the drawer is entirely original to the chest.

The two card tables which flank the mantle provide an excellent opportunity for comparison. Each is an interesting table in its own right. Both were made of mahogany within a few years of each other. However, one was made in a provincial center, possibly in New York State. It has tapered legs, in the Hepplewhite manner, but is stylistically retarded in its execution and probably was not made until about 1830. The wooden knobs appear to be the original and are fastened to the drawer fronts with turned, threaded, wooden pegs. The other table, in the New York Empire Style, was made circa 1820, and is elegantly styled. Dramatically grained San Domingo mahogany veneers were employed on all flat surfaces and acanthus-carved decorative details are utilized on the apron, the pedestal, and on the crest of the sabre-shaped legs which terminate in cast brass, animal-feet casters,

Front Drawing Room: The front drawing room was intended to be the most elegant room in the house, and has the most elaborate chandelier medallion and ceiling cornice. There are two separate moulded plaster panels, within the principal cornice, and the panel in the bay window is circular in outline. The bay window is slightly more than a half-circle in floor plan, and incorporates five windows, separated from each other by turned wooden colonnettes. Clusters of three identical colonnettes are arranged at each end of the bay window opening. All ten colonnettes are raised slightly above the floor level so that carpeting could be slipped underneath. All the original wooden architectural detail, i.e., ogee-capped, stepped baseboards; crosssetted doorways, and colonnettes are now painted in a solid color. However, originally they were artificially grained to simulate "golden oak". The walls were, of course, papered,

originally. The slate mantle, in this room, is especially interesting as it is the only one in the house which retains its original simulated black Belgium marble surface and gilded, incised, Eastlake type decorative details.

The portrait over the mantle was painted circa 1850, and retains its original frame. It is the mate of the portrait in the rear drawing room. This room, also, includes several Victorian Rococo Revival chairs from the same set as others seen in the parlor. The Hepplewhite card table with the half-circle top is made of mahogany and is decorated with delicate line inlay. It is American, and was made circa 1800. The eight-sided mahogany Victorian "eclectic" table utilizes almost every design motif known, i.e., carved, moulded edges and apron; carved sunbursts; turned and reeded colonnettes with exaggerated entasis; carved, pierced, floral panels; and animal carved feet. This table was made shortly after the house was built, but could easily have been found in it. The brass "Grecian" lamp was acquired in Turkey, but was not, necessarily, made there. It is larger than most similar lamps, and has four fonts in place of the usual three. It probably was made sometime during the 19th century. The stamped copper bucket, on the piano, was made by the Seljuk Turks during the 16th century.

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

Number 72 Main Street is the very last gasp of Vaux fundamental design to have been built in Roslyn, although other "American Basic" forms had been built since about 1815. The house was built for Oscar Seaman, the owner of the Roslyn Hotel which, itself, stood until a few years ago. According to Mr. Stewart Donaldson, compiler of the "Donaldson (Roslyn Reference) Collection" in the Bryant Library, the house was built in 1901. This estimate probably is accurate. The house is not shown on the Beers-Comstock Map (1873), but is indicated on an unlabeled, printed map, dated 1906, in the Bryant Library, and on the very detailed Sanborn Map of 1908. At the time he built the house, Mr. Seaman owned the earlier 76 Main Street, next door. He divided the property, after building Number 72, in such a manner that the existing barn accompanied the new house. This barn survives and will be described below.

The house, more-or-less in accordance with Vaux' design, was built in the Victorian Eclectic Style and is two storeys high, three bays wide, and rests upon a full brick foundation. Except for the gable-ends, which are parallel to the road, the house is sheathed completely with "novelty siding" to give the effect of clapboarding. The brick foundation is protected by a simple wooden water table. The street gable field is decorated with bands shingles composed of three rows of round-butt alternating with two rows of square butt, laid in a variegated pattern. This type of patterned shingling was introduced by McKim, Mead & White and was considered to be reminiscent of stone-tiled English houses. The street gable-field is further enriched by the use of bracketed, decorative bracing and a pointed, "Pine-Tree", attic window. All of the windows are of the two-over-two type, common to the late 19th century, and all are flanked by their original louvred blinds. The "L" shaped porch survives as do its original railings and turned, bracketed posts. The porch roof retains its bracketed wooden gutter. The porch is terminated by an ell on the south side of the house, the second storey of which was added in 1965. On the north side of the house, at the end of the dining room, is a large bay-window of the period of the house. Beneath its glazing, this bay window, like the gable-field, is sheathed with shingles laid in the variegated "Queen Anna" style.

As mentioned above, the barn is earlier than the house and appears to have been built during the 1870's. It was constructed in two sections, probably simultaneously, both of which are sheathed with board-and-batten siding. The taller, rear section is bracketed under the eaves and was designed to be used as a stable. It retains its two box stalls with a divider between, the top profile of which appears to have been executed by its occupants rather than by its owners. The smaller, front section, was designed to serve as a carriage or buggy house. The latter section has been re-oriented by closing in the original, south, opening and utilizing this area as a garden porch. The buggy house is now used as a garage, to which access has been provided by inserting a new overhead door at its street end.

The house was acquired by Mrs. Gould in 1965 and was re-furnished extensively. This project included the installation of a modern heating system to replace the original hot-air arrangement; the construction of a second storey on the ell; and modernization of the kitchen and bathrooms. Actually, little was done to alter the interior design or finish of the house, although some of the rooms are no longer used for their original purposes. Mrs. Gould and her late husband both come from New York families and much of the present furnishings of the house descended in one or the other family. Mrs. Gould's home was in Bedford, New York, and most of the provincial furniture in the house came from that district. Mr. Gould's family lived in Syracuse, and the more formal, "typically New York" Empire, mahogany pieces came from his family home. Two other personal characteristics appear as one visits the house. Mrs. Gould's mother was an energetic and knowledgeable collector, whose special interests are reflected in the very fine collection of early lamps. The outstanding group of early 19th century English transfer-printed mugs was accumulated by Mr. Gould's mother.

In her own way, Mrs. Gould carries on and is an enthusiastic and talented worker in crewel, whose accomplishments are evident in several of the rooms.

The front door is laid out with paired, ogee-moulded vertical panels at the bottom, surmounted by a horizontal panel. The upper part of the door is glass and preserves its original glazing. A vigorous projecting shelf divides the two parts of the door.

The wall dividing the entrance hall from the parlor is missing, and since no construction evidence remains, may never have been present. The door and window surrounds, throughout the house, are vigorously moulded in a cross-section not previously encountered in Roslyn houses. All the surrounds employ square corner blocks, reminiscent of the Federal Period but decorated with turned medallions. All the four-panelled doors and baseboards are finished with standard ogee mouldings. All the original five-inch pine flooring survives. The stairway has a turned newel post which utilizes turned medallion on each of its four square faces. The balusters are a variant of the standard "urn-turned" variety which first appeared in Roslyn, circa 1830.

The parlor mantle, which was moved from the dining room to replace a later brick mantle, utilizes turned colonnettes and carved decoration, after designs of George Eastlake, on its chimney breast. The fireplace opening is faced with cast iron decorative trim and has a "summer cover". The parlor includes a number of interesting pieces of furniture. Among them are a late 18th century, pine, country desk with bracket feet; an Empire mahogany table which has acanthus-carved, turned legs and which was made in New York, circa 1835; a mid-19th century Boston rocker; and a Queen Anne, "yoke-back" side chair of New England origin which was made during the first quarter of the 18th century. The primitive painting of a classical landscape, over the mantle, was found in a barn in Cazenovia, New York, and was painted circa 1830. While it bears a strong resemblance to the Philadelphia Water Works of the early 19th century, it probably depicts some local scene in northern New York State. It has been stated above that all the lamps in the house represent the results of a highly specialized effort and each is worthy of careful examination.

The original dining-room retains its bay window and now serves as a sitting-room. In its present capacity, it includes a number of interesting furniture examples, among them a country Hepplewhite chest of drawers, of cherry wood, which has French bracket feet and which was made in New York or New England, circa 1815. It is flanked by a superb pair of San Domingo mahogany chairs of New York manufacture. These were made about 1835 and utilize both Empire and Victorian designs. Among the latter are the paired silhouettes of Gothic arches, developed by the imaginative shaping of the back-splat, stiles and crest rail. The rear legs of these chairs are "Flared" in two directions, a most unusual feature. There are several tables worthy of notice in the room. These include a tiger maple candlestand with "snake" feet which was made in New England, circa 1800; a very delicate, small table of cherry wood, with pad feet and an ovoid top, which probably was made in New England, circa 1750; and a 19th century drop-leaf table with rope-turned legs and a butternut top. The early 19th century pine corner cupboard comes from Bedford, New York, and employs paired, raised-panel doors below and a simple sixteen-light glazed door above. The upper section displays a large and unusual collection of early 19th century English lustre and transfer-printed children's mugs, many of which are extremely rare. It has been mentioned above that this group of mugs was a special interest of Mr. Gould's mother.

The kitchen is modern and was completely refurbished in 1965. It includes an interesting provincial Sheraton table with a pine top and a set of Windsor chairs having bamboo-turned legs and stretchers.

At the top of the stairway is a Victorian gas-chandelier with etched glass shades and trimmed with strands of wrought maple leaves. The lamp was made about 1875 and is completely appropriate to the house. Near it is a framed sampler which was embroidered by Margret Jane Liddle, aged 10, in 1835. Margret Jane was Mrs. Gould's great-grandfather's cousin.

The three bedrooms contain an interesting variety of specimens of American country furniture. The front bedroom includes a Victorian pine chest of drawers, circa 1850, and a "rug-cutter" rocker, with a hoop-back and bamboo-turned legs, which was adapted from an early 19th century Windsor chair.

The smaller of the rear bedrooms contains a pair of very fine tiger maple, cane-seated, Empire side-chairs, with sabre-legs, which were made in New York, circa 1825. They are part of an intact set of twelve, which came from a 19th century family home in Brooklyn. Sets of New York chairs of this quality and number are highly unusual. The head-boards of the paired beds actually are the identical head-and-foot boards of a single bed, with turned posts, which was made during the second quarter of the 19th century. Between the beds is a very late Sheraton-styled table, of cherry wood and maple, which was made in New York (northern) or New England, circa 1840.

The larger of the rear bedrooms features a cherry-wood bed, in the Empire style, circa 1835, whose posts utilize vase-turnings terminated by ball finials. There are also a country Chippendale fall-front desk of pine, circa 1780, with bracket feet and an interesting interior, and a pine dower chest, of about the same period, which also stands on interesting bracketed legs. One of the chairs, in the Queen Anne style, has a yoke-shaped crest-rail and a rushed seat. In addition, it has a vigorously turned bulbous stretcher and its legs are terminated by "button" feet. Probably, it was made in New England about 1725. This room also includes a hoop-back Windsor armchair of New England origin; a rural, pine, chest of drawers with French bracket feet; and a small pine galleried writing table.



The Henry W. Eastman House  
75 Main Street  
Residence of Mr. & Mrs. Karl B. Holtzschue

The Henry W. Eastman House is complicated to describe, as it has had at least three separate periods of development, circa 1815, 1870, and 1890; a period of decay while it served as a nursing home; and a recent episode of partial restoration which was begun and has been continued by the present owners.

Perhaps the most logical way to start would be to summarize briefly the role which Henry W. Eastman played in Roslyn. In all likelihood, with the exception of William Cullen Bryant whose activities were much less local in scope, he was the most influential professional man in Roslyn during the middle years of the 19th century. He was a prominent member of the Queens County bar, who practiced in New York as well as in Roslyn. With A. W. Leggett, he was co-founder and co-publisher of "The Roslyn Plain Dealer" which was published in Roslyn during the years 1850-1852. The "Plain Dealer" was Roslyn's first newspaper and remains one of the best sources of information concerning Roslyn during the mid-19th century. With a group of other prominent Roslynites he founded the Roslyn Savings Bank, the first savings bank in New York State, in 1876. In addition to the foregoing, he was a large land-owner and took a very keen interest in local affairs. In 1882, following his death, his family was presented with a "Resolution of Esteem" by the Bar Association of Queens County, the text of which was recorded in the minutes of the Circuit Court. This impressive certificate, in its original frame, recently was presented to the Landmark Society by George R. Latham, and is on exhibit in the William M. Valentine House.

At the height of its maturity, the Henry W. Eastman "estate" included something over two acres on the east side of Main Street, extended down to the mill pond and included a small boat house in the Gothic Style, which stood until about 1955. There were, and are, three houses on the place. These included the family residence, which was built in three distinct parts and required most of the 19th century for its construction; an office in which Mr. Eastman practiced law and which was, for many years, the headquarters of the Roslyn Savings Bank, whose brick vault in the Gothic Style still survives; and a delightful Gothic cottage which was used as a sort of small "dower house". In addition, there was a very large Gothic barn and carriage house, near the north boundary of the property, which blew down in 1960. During Mr. Eastman's life, the place was one of the sights of Roslyn. In a long letter about Roslyn, written to the editor of the New York Leader and reprinted in the Roslyn Plain Dealer, Volume 2, #12, for 26th September 1851, the writer refers to the "singularly rural position of Mr. Eastman's house". In addition, along with the George W. Denton House, it was mentioned in "Long Island and Where to Go", published by the Long Island Railroad in 1877. The grounds were carefully landscaped from Main Street down to the Mill Pond, and photographs of the gardens survive in the Landmark Society's collection.

During the 1920's the place was sold and the property divided. The northerly half passed thru the hands of a number of owners, and recently, became the subject of condemnation proceedings by which the Town of North Hempstead plans to incorporate it into Roslyn Park. The southerly residue, with its three buildings, became a nursing home, or rather, a series of nursing homes as several changes in ownership were involved. During this period, the grounds were increasingly neglected and the houses progressed into advanced states of unattractiveness, even though certain efforts at maintenance and even "improvement" were exercised. These included covering the two larger houses with pink asbestos shingles; stripping all the interior and much of the exterior architectural detail from the "office"; and constructing at least two unsightly additions to the large residence in order to accommodate more patients. During this period, also, a part of the third storey of the residence was gutted; and numerous partitions, some of them of glass brick, were inserted into the various areas of the house. There remained scarcely a surface which was not covered with linoleum, wall-board, or acoustic tile. In 1965, the property was acquired by Mr. Leonard Blum, a trustee of the Landmark Society, who, in 1966 divided the property and sold the office and Gothic cottage to one purchaser and the Eastman family residence to the present owners, Mr. and Mrs. Karl B. Holtzschue. It is this latter building which will be the subject of this description.

The earliest part of the house was a conventional side-hall cottage, in the Federal Style, which was two rooms deep, three bays wide, and three storeys in height. The ground floor, in the manner of many Roslyn houses, is below grade on the west side and is, therefore, not visible from the street. The three other sides are all above grade. The gables were at the north and south ends of the house, at right angles to the street. Originally, the eaves were short in the manner of the early 19th century. The rubble foundation walls extended to the sills although, unlike other local houses of the period, the north and south walls did not extend upward to the level of the lowest storey which was completely above grade. The



large, square brick chimney, characteristic of very early 19th century work, still survives. The original window-sash were all 6-over-6, but the original sash survives only, in part, on the east facade. The original clapboarding has almost all survived. The builder of the house is not known, however, based on its architectural characteristics, it may be assumed to have been built about 1815. This part of the house, and the adjoining "office" are both indicated on the Walling Map (1859) as belonging to Henry W. Eastman. However, the Eastmans did not appear on the local scene until well after the early part of the house had been built.

Shortly after the Civil War, two additional bays were added to the north side of the now, central, hall. This addition appears to be indicated on the Beers-Comstock Map (1873), as is the small Gothic cottage to the rear. The foundation of this addition is an unusual one for its period, at first comparison with other local houses. The entire street (west) wall is of rubble construction to the sills, while the north wall, which is entirely above grade, is brick, as are the interior "bearing" walls. The east, or garden, wall is wood from the grade up. Actually, this type of foundation construction is merely a variant of the 1835-1875 practice of building the buried parts of the foundation of rubble while the above-grade components were built of brick. The structure of rubble wall construction may still be seen in the surviving retaining wall at the north end of the house. Unlike similar local enlargements of the same period, i.e., the William M. Valentine House and the Myers Valentine House, next door, no effort was made to achieve a symmetrical relationship between the original house and its addition. The street floor windows of the enlargement, while also six-over-six, are much larger than those of the early part of the house. Conversely, the third storey west windows are much smaller than those of the early part of the house, as their dimensions are constricted by the lower roof of the newer (1870) end. Incidentally, these smaller windows originally were fitted with sash which, somewhere along the line, were replaced with the present casements. All this asymmetry appears to be the result of a conscious effort to achieve the characteristically "Gothic" effect of the period of the enlargement. This effect was enhanced, significantly by the fabrication of a large facade gable on the garden (east) wall of the 1870 enlargement, which was enriched, at its apex, by an interesting, diamond-shaped grill, which served as an attic ventilator. At this time, a gallery was built across the garden side of the house, although a two-storey porch may have existed at the earlier end. These were reached from inside thru a range of french windows which extended across the rear of the new addition, and which replaced the earlier, sash windows of the 1815 end. This alteration probably included the construction of the present small street entry with its elegant arched gable-ended roof. At this time, also, the early paneled front door was modified to provide a window in its upper part, which was covered with an elaborate cast-iron grill of the period. It may be assumed that Henry W. Eastman was responsible for the entire 1870 alteration.

The third part of the house, at its north end, was built about 1890, well after Henry W. Eastman's death, but while the house still remained in the possession of the Eastman family. This late 19th century wing is difficult to date with precision because of the absence of truly characteristic architectural detail, as the mouldings, etc. were copied from the 1870 addition, and because no local maps are known which were published between the Beers-Comstock Map of 1873 and an unlabeled map, with a 1906 copyright date, which is held in the Bryant Library. The north wing under discussion is indicated on the latter map, and is also delineated on the very detailed Sanborn Map of 1908. This final wing has its gable-end towards the street, at right angles to the earlier gable ends. Most of the west gable field, and the entire street end of the 1890 wing is filled with a large, two-storey, bay window. Concurrently with this addition, two similar two-storey bay windows were added to the south wall of the earliest part of the house. At this time, also, the eaves were extended, if this had not been accomplished as a part of the 1870 revision, and brackets were added beneath the eaves. On the street side, elaborate dormer windows were added over the two small windows of the 1870 addition, to provide more interior light and a feeling of greater ceiling height. The 1890 wing has no basement, but is supported, almost entirely on exterior brick piers and wooden columns, in the manner of Le Corbusier. The 1870 gallery was continued across the garden wall of the new wing, and then extended across its north wall.

During the nursing home period, the porch on the garden side of the 1815 house was enclosed, and probably extended, to provide an additional room on each of the three floors. In addition, a large dormer structure was constructed over the east slope of the 1815 roof, to provide an additional room at this level. Finally, a fire escape was added to the northernmost wall of the house, and the entire structure was covered with asbestos shingles, mostly of a dusty pink color. A mauve-colored variant still covers three sides of the ground floor.

During the period of present ownership, of somewhat less than one year duration, the fire escape was removed from the north end of the house as was the earlier, rotting gallery which it supported. In addition, the three-storey, enclosed, and probably, extended porch on the east wall of the 1815 house was demolished down to its foundation level and converted into a sun-deck. By so doing, the east facade of the two upper stories were once again exposed. In accomplishing this revision, it became necessary to remove the 1870 french windows, opening to the sun-deck, to provide additional interior wall-space. The most significant change, however, was the removal of the asbestos shingles from the two upper stories, to expose the original clapboards of each of the three parts of the house. Subsequently, the exterior was re-painted, and the house has, once again, even at this early stage in its restoration, regained something of its dignity and elegance of 75 years ago.

The interior of the house is extremely interesting. In its description, each of the three chronologic sections of the house will be described separately, beginning in the basement and proceeding upward. This system may be confusing to the visitor, but not nearly so confusing as an effort to achieve an orderly description of each of the three periods of the house on each of the three stories.

The Federal House (circa 1815-"First Period"): The early kitchen occupies much of the basement of the First Period house and survives in significant part. No effort has been made at restoring the early kitchen except for the removal of some interior walls which were installed during the nursing home period. The most interesting feature of the room is the very large kitchen fireplace, with a bake-oven, and symmetrically flanked by recessed board-and-batten doors. The battens of the latter have beautifully moulded edges in the Federal manner of the type employed throughout the early house. This moulded detail on simple board-and-batten doors occurs infrequently in Roslyn. Some of the pine boards in the doors are a full fourteen inches in width. The fireplace opening is very large, 46-55 inches, and may be the largest surviving in Roslyn. The mantle is very plain, as is fitting for a kitchen mantle, and is complete except for the missing shelf. The wooden door to the oven-opening is on the right side of the fireplace and is undecorated, except for beading on the vertical edges of the door. The remains of the brick oven may be seen best from behind the fireplace. The heavy wooden platform on which the oven rests is relatively modern, but basically is the same type of structure on which it stood originally. Since few early ovens have survived in Roslyn, and possibly only one, in the John Rogers House at 95 East Broadway, is earlier than this one, it is hoped that this oven will be restored as a part of the total restoration effort.

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

The entrance hall, at street level, retains its original flooring and front door, although the three upper panels of the latter have been replaced with a window and cast-iron grill of the Second (circa 1870) Period, in order to admit more light than that provided by the original, five-light, over-door window, which still survives. The two remaining panels are moulded on both surfaces with the Federal mouldings found throughout the house. The exterior panels are of the "raised" type and utilize mildly concave surfaces for the bevels. The doorway to the front parlor includes five horizontal, flat panels which are symmetrically moulded on both sides, employing the characteristic Federal moulding. All the surviving Federal doors remaining are of this type. The one to the front parlor retains its original lock hardware. The doorway to the rear parlor in like manner is original, although the door itself has not survived. The doorways on the north side of the entrance hall communicate with the Second Period (circa 1870) part of the house and utilize the characteristic ogee mouldings on both doors and doorways. The stair-rail, also, dates from the Second Period, and utilizes a turned mahogany newel and oval-moulded rail. The balusters are mahogany and are a variant of the slender, urn-turned type seen in local houses from about 1830 to about 1870. The stair-way itself probably is the original. Because the stairway is not panelled, underneath, at street-floor level, a horizontal run of stair-rail was required. To accommodate this, it was necessary to raise the flat cap of the heavy stock, mahogany newel, and interpose a turned section of a non-matching wood. The horizontal run of railing had been removed during the nursing home period and replaced with a glass-brick wall. The latter has been removed, by the current owners, and an appropriate rail and collateral newel were supplied by the Landmark Society. The balusters are modern, but resemble those of the principal railing.

The Front Parlor (Federal; First Period; circa 1815) is located on the street floor, off the entrance hall described above. It is intended to be used as the dining room, although refurbishing has not been started at the time of writing (April 16, 1967). It has been mentioned that the door and

doorway are the original (First Period). The simple mantle also is the original and utilizes the characteristic moulding found throughout the early part of the house. Heavy, projecting, panelled pilasters are finished with matching mouldings and support the mantle shelf. The chimney-breast, beneath the shelf, consists of a central projecting panel, flanked by a pair of recessed panels. The mantle obviously is Federal in concept and has a pleasant provincial flavor. However, it is awkward and lacks the delicacy usually seen in this period. Actually, it is much coarser than the mantle of the chamber directly overhead, a circumstance which is hard to explain. The fireplace opening was reduced to accommodate a Victorian coal grate of the Second Period (circa 1870), while the bay window and its arch date from the Third Period (1890). However, the arch adjacent to the fireplace appears to be earlier. Since it utilizes Tuscan mouldings of the Greek Revival type, it may have been installed about 1840 to provide for easier, more open, access to the rear parlor, behind.

The Back Parlor, probably the early dining room (Federal; First Period, circa 1815) retains little of its original detail except for its doorway. During the present ownership, the room has been re-designed to serve as a kitchen, the third room in the house to be used for this purpose. It is an unusually characterful room with a large bay window of the Third Period (1890) and an attractive brick fireplace. The latter dates from the original house (First Period, circa 1815), but was plastered over and has been closed up for many years. As a result, the original mantle has been lost. The fireplace was discovered and re-opened during the recent re-furbishment of the room. The original nailing strip, for the missing mantle remains as do the iron fittings for the early crane, now missing. The unsupported brick arch which supports the roof of the fireplace opening is an interesting structural feature. Because of the presence of equipment for warming food, i.e., the missing crane; the absence of a dining room on the ground floor; and the proximity of this room to the short stairway leading to the early kitchen directly below, it may be assumed that the Back Parlor originally served as the dining room of the house, at least on formal occasions when guests were present. The panelled ceiling in this room is one of the few survivals of the nursing home period.

The Upstairs Hall (Federal; First Period; circa 1815) is a continuation of the entrance hall and continues its characteristics. Like it, it retains its original flooring, but continues the stair-rail of the Second Period (1870). The five-panel doors on the south wall are Federal (First Period, 1815) and are moulded on both surfaces. Those of the north wall are ogee-moulded and date from the Second Period (circa 1870). The rear window-frame is one of the few which retains its original (First Period), six-over-six sash.

The Back Chamber (Federal; First Period; circa 1815) retains its early First Period, 1815) six-over-six sash, flooring, and a simple mantle with the characteristic Federal moulding of the house. However, the doorway to the front chamber dates from the Third Period (1890).

The Front Chamber (Federal; First Period; circa 1815) survives as the most ambitious of the Federal rooms in the house. The early six-over-six sash have been lost, but small, elegantly moulded panels survive under each moulded window-frame. The mantle is similar, in design, to the one in the front parlor, immediately beneath, but is more delicate and pleasing. The chimney breast is composed of three panels, of which the central one projects. The pilasters are elegantly conceived and utilize the characteristic Federal moulding of the house, separated by a projecting "V" shaped rib. The fireplace opening was reduced in size during the Second Period (circa 1870) to accommodate a Victorian iron coal grate. The cupboard alongside the mantle is ogee-moulded, and probably, dates from the same period. The bay window, with its small arched entrance, dates from the Third Period (circa 1890) and probably was meant to be used as a small conservatory.

#### The Victorian House (Second Period; Circa 1870)

The Drawing Room (Second Period; circa 1870) is located on the street floor and is the most elegant room in the house. The original flooring survives, and was, originally, carpeted. Each corner of the room has been chamfered by means of an ogee-moulded closet door, in a manner reminiscent of the entrance hall and dining room of the George W. Denton House, although the architectural solution "works" better in the latter house, probably because of the greater design problem involved in adding to an existing structure. Like the doorways, the window-frames in the drawing room are finished with ogee mouldings, and also, have ogee-moulded panels beneath. The mouldings in these panels are of the standard "ogee" type, as are all the ogee door mouldings. In the latter case, this merely implies that the doors were bought "made-up" from the lumber yard, as might be expected during this period. The mouldings of the door surrounds, however, while of the "ogee" type are richer and heavier, as they were selected and applied by the carpenter. This practice has been followed throughout the Second and Third Periods of the house. All of the doors, in the Second Period (circa 1870) part of the house, originally had white porcelain hardware, some of



148 Main Street  
Residence of Mr. and Mrs. Leonard Blum

Number 148 Main Street is not indicated on the Walling Map (1859), but is shown on the Beers-Comstock Map (1873) as belonging to "S. Dugan". Mr. Dugan's grandson, Mr. Roderick Dugan, has provided information concerning the early years of his family in Roslyn. His grandfather, Samuel Dugan, Sr., came to Roslyn, from North Ireland, in 1850, with his family, which included several small children. The Dugans were very close friends of the O. W. Pollitz family, who were already in residence on Main Street by that year. There is some possibility that the Dugans were influenced in settling here by the Pollitz family. Samuel Dugan, Sr. was a stone mason by trade, and later built the original Main Street overpass for the Long Island Railroad. He actually may have built 148 Main Street, as its stone foundation, now covered with concrete, is much heavier than those of earlier Roslyn houses, and the carpentry of the original part of the house is in many ways unrelated to other local mid-19th century houses. The dry stone retaining wall, at the roadside, is one of the very best in Roslyn, and is as sound today as on the day it was built. Most earlier local stone walls do not share this record. Since the cartography of the Walling Map is not always accurate, it is possible that the house could have been built several years prior to 1859 and still not appear on the map. Mr. Roderick Dugan, on one occasion expressed the opinion that it was built in 1855, and it seems quite obvious that it had been completed by 1860.

The original house was three bays wide and clapboarded, with a prominent, overhanging, bracketed roof, having its gable-ends at right angles to the road. The large porch in front, which utilizes long, shallow, round-arched brackets between its posts, originally was designed only for sitting, as there was no access to it except from inside the house. The marks of the removed section of porch-railing, which had flat, shaped balusters like the surviving railing, may still be seen at the top of the present exterior stairway. The latter was erected soon after the house was built and may be seen in early photographs. Originally, the house was entered through a lower entry, beneath the upper porch. Both lower entry and porch area still survive, and the latter is a delightful place to sit on hot summer days. A wooden "dry-sink" survives at one end, which is now used for flower arranging but originally must have served for more prosaic domestic purposes. When the house was built, the ground storey had a definite floor-plan which included a staired entrance-hall, and the dining room and kitchen. The addition at the north side of the house, which is dominated by a two-storey bay window, was not a part of the original de-



sign of the house, but was added a short while after it was built.

The house was acquired by Mr. and Mrs. Henry Eastman, a prominent Roslyn couple early in the present century and served as their home until late 1964, when it was acquired by the present owners, who have effected a thorough refurbishment under the guidance of Mr. Gerald R. W. Watlanā, an architect of international reputation whose specialty is the restoration of early houses. In Roslyn, he was the architect in charge of the restoration of the William M. Valentine House.

The impressive front door is divided into four large panels, each surrounded by prominent ogee mouldings which project beyond the stiles. There is a simple over-door window, but no side-lights. The entrance hall is wide and features a spectacular panelled stairway, having slender, urn-turned, mahogany balusters, which ascends to a low-ceilinged third storey. It must be recalled that this stairway was built more for "looking" than "using", as all exterior traffic utilized the simpler, boxed-in stairway which ascended from the lower entry. The entrance hall is attractively furnished with an Empire card table, probably made in New York City circa 1840, which is flanked by a pair of earlier, less-sophisticated, rush-bottomed Sheraton armchairs. On the walls hang a late 18th century English, inlaid, Hepplewhite barometer, and an early 19th century English landscape painting. The two small prints of New York houses were taken from Valentine's Manual of 1864. The original pine flooring has survived in the entrance hall as well as in the remainder of the house. The Gothic hall lantern is American and is in period with the house.

The living room is quite simple in its architectural detail. The painted pine mantle is panelled, but the panels are not moulded, a unique execution in Roslyn. The under-window panels are similarly "unmoulded". The long, four-over-four windows have unusually wide vertical muntins, which are reeded down the center to create the impression that the windows are "french", not "sash". Most of the windows in the house have been designed in this manner. The living room is most impressively furnished. The most important piece is the superb secretary-bookcase in the Empire Style, made by Edward Holmes at 48 Broad Street, New York, and bearing his label. Holmes worked at this address from 1822 to 1829. The bookcase has pointed arched muntins in its glazed doors. Both top and bottom sections utilize veneered, fully round, colonnettes which are surmounted by blocks decorated with gilded leaf designs. The small central drawer front is decorated with paired cornucopiae which are executed in a similar manner. The New York Empire mahogany console table also is a major

piece of furniture. Its marble top has chamfered corners and rests on a richly veneered apron which is decorated with a rich ormolu mount consisting of a central wreath surrounded by garlands of roses. The top is supported at the rear by paired pilasters which have gilded bases and capitals, sanded to look like metal. The front colonnettes are fully rounded, and fully veneered in exotically grained mahogany, and have capitals and bases of rusticated brass. The veneered base has a concave front and chamfered corners and is supported by superbly carved animal feet, which are centered on the base chamfers. This console table was made about 1815 and may be attributed to Duncan Phyffe.

The living room also includes a vigorous mahogany tall-case clock, in the Empire Style, which is in an outstandingly fine state of preservation. It bears the label of James Hansell, of Philadelphia, and was made circa 1830. Hansell was best known for his fine shelf-clocks and worked from about 1810 to about 1845. Two other examples of Empire furniture are well worthy of notice. One of these is the vigorous mahogany sofa, which was almost certainly made in New York State, which features carved "swan-neck" arms and strongly extended, carved, animal feet. The other is a delightful small, acanthus-carved bench, which utilizes modified sabre legs and a decorated apron. In addition to the aforementioned Empire pieces, the living room includes a number of interesting Victorian examples. These include a small love seat, and several arm- and side-chairs. The paintings, also, are of much interest. The most important is the portrait of an unknown lady which hangs over the mantle. This was painted, circa 1835, by Ammi Phillips, who worked in New York and Connecticut from about 1810 until his death in 1865. This portrait remains in its original gilded frame which utilizes Tuscan mouldings. There is, also, a landscape painting of Casco Bay, Maine, which was painted by David John Gue (1836-1917). The brass-columned Argand lamp, circa 1835, with its etched, cut-glass shade and polished lustres, is entirely appropriate to the room and to its contents.

The library is an extremely comfortable room which was added shortly after the house was built. It is dominated by shelves filled with books, and by a bay window, which fills its east end and provides a superb view of Roslyn Park and harbor. The windows are similar to those in the living room, but the panels beneath them are enclosed in ogee mouldings. The high baseboard is capped with a similar moulding. Of much local interest is the small mahogany Pembroke table which was made during the early years of the 19th century. This table is almost identical with one in the dining room of the Valentine House. Since both were acquired from local families which had owned them since beyond the period of contemporary recollection,



there is a strong possibility that both are the work of the same, local, cabinetmaker.

Both dining room and kitchen were doubled in size during the recent restoration, when the west wall of the principal floor was moved backwards. In the course of this alteration, additional flooring was obtained from the attic to match the existing flooring, and the original west dining room window was re-used in the new wall. The french windows, on the north wall, are new, but conform to the architectural harmony of the house. They open to an attractive, small, walled terrace. The dining room furniture is, again, impressive and emphasizes the Empire Style as developed in New York. The most important piece is the "D"-shaped, two-part mahogany banquet table which utilizes "rope"-turned legs. These turnings are repeated in the almost free-standing colonnettes of the mahogany sideboard, which retains its original brass knobs. Both pieces were made circa 1830. The set of English, late Sheraton dining chairs, with turned front legs were made about 1815 and retain their original black horse-hair upholstery. The mahogany card table, in the Hepplewhite style, has tapered legs and is decorated with simple, yet elegant, line inlay. It was made in New England early in the 19th century. There are a number of interesting decorative objects in the dining room. These include a large, gilded, "architectural" mirror, which was made circa 1825, probably in New York, and a pair of enamelled cache-pots of about the same date, which probably were made at the Rockingham porcelain works.

The kitchen is well worth the trip, and combines the best of both worlds. The new half includes a completely effective work area. The original half serves as a breakfast room, and is furnished with an early 19th century round-topped pine table and a set of Hitchcock chairs of about the same date.

The upper (third) storey utilizes much simpler architectural detail than does the principal (second) storey. The baseboards are shallower and are not capped with mouldings. In a similar manner, no mouldings were used in the development of the simple door and window surrounds. The original board-and-batten doors have been replaced with panelled doors of the period which utilize standard ogee mouldings. The floor plan of the upper storey has been modified in various efforts to provide increased space and convenience. It is conjectured that the present hall, which surrounds a part of the stairway, originally extended to the front wall, and possibly to the rear wall, of the house. It included the existing doorway to the master bedroom. In all likelihood, there was a small secondary hallway

which extended from the door of the guest-room to the window opposite it. Both bedrooms were entered from this secondary hallway, and both were much smaller than they are today. An interesting survival, well worth the noting, is the small circular, iron, heat-vent in the floor of the master bedroom, directly over the hearth of the living room fire-place below. When the latter was in use, the heated air could be permitted to rise into the master bedroom above, thus providing a simple and inexpensive method of providing a minimum of heat in a bedroom. However, no other Roslyn village house of the mid-19th century includes even this simple amenity. The guest room contains some interesting examples of furniture in the Empire style, the most important of which are the small sleigh bed with panelled ends and the small mahogany table with milk-glass knobs and a carved pedestal. The Victorian armchair in the Rococo Revival style and the lacquered papier mache table, with mother-of-pearl inlay and painted decoration, are both worthy of notice.

WILSON WILLIAMS HOUSE  
150 Main Street  
Residence of Mr. & Mrs. Donald Burkhart

Almost nothing is known of the history of the Wilson Williams House. There is not a single photograph of it in the Landmark Society's very large collection of early Roslyn architectural negatives. Situated on Main Street, until recently, behind a high board fence, most Roslynites are unaware of its existence, yet it is architecturally one of the most important houses in Roslyn.

In 1896, when he was 79 years old, Francis Skillman, who was for many years Justice of The Peace in Roslyn, wrote a letter to the Editor of The Roslyn News. In it he described his recollections of Roslyn houses throughout the entire 19th century. Skillman was much interested in Roslyn history and, apparently, knew his subject well. There is no reason to believe that his recollections are inaccurate. In his account he mentions that "Hendrick Onderdonk owned the land (along Main Street) as far south as Cider Mill Hollow (now 128 Main Street). Then next south of this Wilson Williams, a cooper, owned some land. His son, John Williams, built a house"---near its northern boundary. This house is still standing and is now 130 Main Street. "Thos. Wood, a carpenter, afterwards owned the Wilson Williams place. H. Onderdonk gave Williams the little piece of land that Thos. Wood's carpenter shop and barn stands on, for making a wood vat to be used in the Paper Mill", which was built in 1773. Elsewhere, Skillman observes, "The next place south of Wilson Williams (Thos. Wood's) was the Methodist Church", whose parsonage still stands at 180 Main Street, just to the north of the no longer standing Methodist Church.

The Walling Map (1859) shows the Wilson Williams House as belonging to "Thos. Wood", (sic). It also shows Thomas Wood's carpenter shop across the street, immediately to the north of the present 179 Main Street, on "the little piece of land" which H. Onderdonk gave to Wilson Williams as compensation for making the vat for the Paper Mill.

In addition to the foregoing, Henry Onderdonk, Jr., in his "Revolutionary Incidents of Queens County", which was published in 1846, noted that Wilson Williams was one of approximately 150 men, who were not Quakers, included in the "Training List of the Officers and Men in the District of Cow Neck, Great Neck, etc." who were preparing for military action against the British at the beginning of the Revolutionary War. Wilson Williams was born in North Hempstead in 1754 and was listed in the United States Censuses for 1790 and 1800 as living in Hempstead Harbor (presumably at what is now 150 Main Street, Roslyn). In the latter census, his son John is listed as living independently in his own house (presumably 130 Main Street). In other words, when Wilson Williams was 46 years old, he had a son old enough to have a house of his own, which suggests that by the beginning of the Revolutionary war, he was married, had at least one son, was drilling with the militia, and was fully settled in the community. These data, together with the architectural characteristics of the house suggest very strongly that the early part was built about 1775. He remained in Roslyn until 1806, when he sold his property and moved, first to South Hempstead and later to Flushing, returning to Hempstead Harbor in 1811. In his letter to Eliza Leggett, written on 3rd February, 1811 and preserved in the East Hampton Free Library, Bishop Benjamin Treadwell Onderdonk describes his recollections of Roslyn between the years 1796 to 1811. Bishop Onderdonk describes Wilson Williams as the operator of the first stagecoach, a covered wagon, and this activity may have stimulated his move to Flushing. However, Wilson Williams always considered himself a cooper, and so identified himself when he gave evidence, on 24th March 1815, in the lawsuit between the Towns of Hempstead and North Hempstead concerning the Hempstead salt marshes. The proceedings of this trial were uncovered recently by Miss Rosalie Fellows Bailey, in her investigation into the origin of the Joseph Sterkins House for the Landmark Society, and much of the information described above was obtained from this source. However, we do not know who owned the house immediately subsequent to the year 1806, in which Wilson Williams sold his house and moved to South Hempstead. The owner surely was not his son, John, who was, by 1800, living in his own house at 130 Main Street. The house may have been bought by Thomas Wood as early as 1806, although, if this is the case, he did not build his addition until he had lived there for about 20 years.

The Wilson Williams House remained in the possession of the Wood family until late in the 19th century. It is shown on the Beers-Comstock Map (1873) as belonging to "W. Wood", and one infers it still belonged to the Wood family at the time of the Skillman letter in 1896. In any event, the house, along with 148 Main Street, next door, was acquired by the late Henry W. Eastman and Mrs. Eastman early in the present century. The Eastmans used 148 as their residence, but did not wish to use the older house for residential purposes. On this basis, large doors were let into the west end of the house, and the room adjacent to them was used as a garage until very recently. As a result of its use in this manner, until its recent restoration, the house had never had any of the amenities of 20th century living incorporated into its structure. It had never had central heating of any sort, and the only plumbing and electrical services extended to the

house were in connection with the rather small area which was used as a garage. As the result, except for the alteration in connection with the garage doors, the house stands today much as it did at the time each part was built, and it still retains almost all of its original architectural features even down to flooring, shutters, shutter-fastenings and door-hardware. Since the house includes many features of Federal Period architecture, from the very early to the very late, it is indeed an important key in the evaluation of almost every house in Roslyn built prior to the introduction of the Greek Revival Style, circa 1835.

The original house was built circa 1775 and consists of a large room, or "hall", at grade, with a smaller, rectangular chamber at its north end. Above the two is a very large, very high attic, and beneath them is an L-shaped room, with a root cellar, which was once used as a kitchen.

About 1825, the house was doubled in length by extending its roof line toward the east. Further unity was achieved by the use of shingles on both parts of the house, and by the use of symmetrical gables and chimneys at the east and west ends of the extended structure. Since the house was built into a hillside, it has three separate and distinct "ground" floors, i.e., the "hall" at the west end, the kitchen partially beneath it, and lowest of all, the room beneath the dining room at the east end of the house. All levels of the house were built on the characteristic rubble retaining walls which extend up to the sills. The floors of each of the ground floors were laid on locust beams placed directly on the earth. In most instances the beams survived, but in some areas the pine flooring has rotted badly. However, the sills of the house are at ceiling level in these areas, so the structure of the house has remained unaffected by this floor rot.

The large chamber in the 18th century part of the house is approximately 18 feet square. It still preserves its original flooring and its walls are intact on three sides. All three retain their original chair-rails with horizontal pine sheathing below. In places where the plaster has fallen, the early hand-rived lathing may be seen. The south wall still preserves the original doorway, with interesting side-windows of a type not seen elsewhere in Roslyn. The latter date from the 1885 enlargement, and replace the original, smaller, windows in the same locations. However, the shutter latches are the original, 18th century, ones. The door, itself, as do all the outside doors, dates from the 1825 enlargement. The fourth wall was removed to make way for paired garage doors and its removal effected a serious blow to the architectural integrity of the house. This wall originally was panelled with flat panels surrounded by simple "S" mouldings planed directly into the stiles. This wall, the steep, enclosed stairway behind it, and the large chimney and fireplace (possibly with a bake-oven) all were removed. However, a few clues to the original structure remained. These included the rubble foundation for the chimney and hearth, about one-half of the original crown, or cornice, moulding, a couple of doors from the panelled wall, and one of the original panels, with the marks of stair-treads on its reverse surface. This evidence made it possible for the architect, Gerald R. W. Watland, to establish a plan for the reconstructed wall which utilized the remaining original material and which "works" with the remainder of the structure. It seems obvious that the reconstructed wall will closely approximate, if not actually reproduce, the original panelled wall. The board ceiling in this room is remarkable for Long Island because the beams, which extend from the north to the south walls of the house, are boxed in. The casings, themselves, have delicately beaded corners, a sophisticated feature in a country village. This large room, or "hall", was a true "living room" in the full sense of the word, as all family activities were carried on here, as cooking, eating, and probably even sleeping. The small chamber to its north is approximately half as large, i.e., 9 by 18 feet, and survives in almost original condition. It probably originally served as the bed-chamber for Wilson Williams and his wife. In it, the original pine flooring remains as do three of the original walls, which have horizontal pine sheathing below the chair rail. The north wall retains the only 9 over 6 18th century window remaining in the house. All others are 6 over 6 and date from the 1825 enlargement. The "missing" west wall has been reconstructed to match the other walls of the room. Its missing window has been replaced with one similar to the early 19th century windows used in the rest of the house, to follow the practice employed at the time of the 1825 enlargement, and because it was possible to find matching windows of the period for this wall and for its mate, which opens on the re-constructed enclosed stairway, at the south end of the west wall. The door which connects the two rooms dates from the building of the house, circa 1775, has its original "H-L" hinges, and is identical in detail to the remains of the panelled wall in the larger chamber. Its wrought-iron "Suffolk" latch, of the "bean" type, is contemporary with the door and matches markings on it both in size and contour. It is one of the period locks given to the restoration of the house by the Landmark Society.

The large attic, 18 by 27 feet, covers both lower rooms and was reached, originally, by a steep enclosed stairway behind the now reconstructed panelled wall. This stairway has been reconstructed and conforms to the

tread markings on one of the original panels. Part of the original pine attic sheathing still remains, and considerably more has been utilized in various other parts of the house. This sheathing originally extended to the ridge to form a dramatic, acutely-pitched ceiling. No "tie-beams" were incorporated into the roof structure. This room was designed to be used as a sort of "dormitory" for children, servants, cooperage apprentices, etc. It was used also for spinning, weaving, and many other tasks of the 18th century household. Ultimately it will be utilized, again, as a bedroom/

Beneath the large chamber, there is a long kitchen, made narrow by the broad, rubble chimney base. This room has windows, in deep reveals, let into the plastered rubble walls at its north and south ends. However, there was sufficient space remaining at the north end of the chimney base to permit the inclusion of a root-cellar. This root-cellar area has been designed to serve as a laundry. During the period in which the rooms above were used as a three-car garage, additional bracing had been installed to support the weight of the cars. It has been conjectured, since 1964 when the house was acquired from the Eastman Estate by Roslyn Preservation, Inc., that this room originally served no domestic purpose, but was open on its east side and was used as a shelter for animals and for the storage of farm and cooperage equipment. This impression was confirmed during the recent restoration, when it could be observed there was not a true rubble foundation under this wall, but only a shallow "footing" constructed of small stones to support the construction of an inside wall, after the house was enlarged. Further confirmation was obtained from the presence of large wrought nails, designed to serve as hooks, in the large ceiling beams which, originally, were exposed. The beams had sagged from the weight of the automobiles above, and required "doubling". This introduction of new wood is the basis for the installation of a new plastered ceiling. Prior to re-construction, it was evident that this room had been used as a kitchen. However, it probably did not become a kitchen until the mid-19th century, when it became obvious that a kitchen on the same floor as the dining room would be more convenient than the 1825 kitchen beneath it. This mid-19th century kitchen originally had an "open" ceiling which was covered with stamped tin sheathing about 1880. If the foregoing conjecture is correct, and it may be assumed that the present kitchen originally was an open shed; it may be assumed, also, that the windows at the north and south ends of the room were let into the original rubble foundation walls when the room was converted into a kitchen during the mid-19th century. This revision may explain the poor condition of both walls prior to restoration. The south wall was salvageable with re-pointing and lining, but the north wall required complete re-building. Prior to re-construction, it was obvious that the process of collapse had been going on for many years, as the interior sheathing of this wall was wedge-shaped in cross-section in an effort to correct the sag. Since this sheathing could not have been installed much after 1880, it becomes obvious that the partial collapse was of long standing. The mid-19th century double window at the south end of the kitchen is the original. The north wall had included a single window, but, in the reconstruction of the wall, a new double window, to match the one at the south end, was installed, for the simple purpose of admitting more light. This window is the only "new" window in the house. The two other windows, not original to the house, are in the re-constructed west wall. However, both of these date from the second quarter of the 19th century and match the windows of the 1825 enlargement.

All the remaining rooms in the house date from the 1825 enlargement. The dining room, on the same floor, is the most pretentious room in the house, and is finished in the typical late Federal Style utilizing undecorated, square corner blocks together with applied slender "Tuscan" mouldings which prognosticate the Greek Revival Style. The panels beneath the windows are trimmed similarly. The impressive mantle has free-standing Doric columns, black marble facings, and an impressive cast-iron lining which utilizes sunburst and palmetto leaf motifs. There is a small chamber to the north of the dining room, suggested, perhaps, by the similar chamber to the north of the 18th century "Hall". A part of this room has been utilized to create a modern bath. This room retains an exterior doorway which led to a small porch which no longer survives. Beneath the dining room, and the chamber at its north end, is a large, simply finished room, with rubble walls on three sides and a very large fireplace. Originally, there was a non-bearing wall across this space immediately to the north of the fireplace. The smaller chamber at the north was divided further into halves, the rear one for a cold-cellar and the front, which had a window and opened to the street, served as a larder. The large room, with the fireplace, also with a door to the street, was designed to be the kitchen of the 1825 wing. It has been pointed out, above, that this arrangement was an inconvenient one and that, by about 1850, the kitchen was re-located, one flight up, in the 18th century part of the house, on the same level as the dining room. Originally, the 1825 kitchen was not plastered, although the rubble walls were white-washed, and the ceiling beams were exposed. The latter all bear saw marks, although some of them



have adze marks on one surface. Originally, this was interpreted as meaning that 18th century beams had been sawn into narrower strips and re-used as beams in the 1825 wing. However, recent examination of the cellar beams in the 1800 William M. Valentine House demonstrated that each has at least one adzed surface, and many two, one wide and one narrow. This finding is now recognized as indicating that the presence of adze marks on one surface does not, necessarily, indicate re-use, but is more likely to suggest that the log was squared off with an adze prior to being placed on the saw-mill carriage. Some time after it was built, the 1825 kitchen was lathed and plastered. It is conjectured that this modification was accomplished after this room had been abandoned as a kitchen and was used for some other purpose. During the recent restoration, the lathe and plaster, which was very badly decayed, were removed, creating a single very large room. The south rubble wall, which was leaky, was lined with concrete, and the rubble portion of the north wall was similarly treated. Most of the north wall, however, i.e. the part which was above grade, had no foundation at all, but was cantilevered out from the end of the rubble wall. The open space, which was under a porch, was then closed in with simple board sheathing. This space has now been filled in with a modern concrete block foundation. The long rubble wall along the west side of the room remains in its original state. Apart from a very small furnace room near the fireplace, this entire area remains a large open space, for which a final use has not yet been established. However, with the extension of the furnace room wall across the room to the rubble west wall, the original kitchen floor plan would approximately be re-established. Beneath the original kitchen stairway, there is a small closet having a simple board door hung on large H-L hinges. Since it is unlikely these would have been made as late as 1825, it is assumed they have been re-used, probably from the 18th century part of the house.

Above the dining room is a room of similar size, which similarly dates from the 1825 enlargement. It is finished in characteristically late Federal detail, including the panels beneath the windows, although not so elaborately as the dining room. It includes an unusual small mantle which has never surrounded a fireplace, but which utilized some type of early cast-iron stove which stood in front of the mantle to provide greater heat. The stove-pipe, itself, entered the chimney through the mantle opening, and in this manner, was almost invisible from the room. This room was built to be the "master" bedroom, and the small chamber at its northern end, a placement characteristic which appears four times in this house, probably originally was a nursery. The latter room has been divided in the recent restoration to provide for a closet and bath.

The 1825 attic, above the bedrooms, is large and commodious. However, unlike the 18th century attic, it was sheathed only along a part of the east wall. In all probability, its sole function was to provide storage space, although it may have included one or two small rooms for servants. All the surviving stairways in the house date from the 1825 enlargement. It should be recalled that the stairway in the 18th century end was installed during the current restoration. All the early 19th century stairways, but one, are completely boxed in. The single exception is boxed in, in part, but does have a railing, in the hallway, outside the "master" chamber described above. For many years this railing had been re-located in another part of the house. Happily, most of it has survived for replacement in its original location during the recent restoration. A few of the balusters had to be copied, and about two feet of stair-rail had to be replaced. The original newel was missing and its replacement has been copied from the one in the Federal hallway of the William M. Valentine House. The rails and balusters were identical in both houses, and it was considered that the Valentine House newel would be appropriate in the restoration.

In closing, it should be noted that the Wilson Williams House is outstandingly worthy of preservation because of the extremely high survival of its late 18th and early 19th century characteristics. In fact, the latter part of the house remains almost unchanged since the time it was built, circa 1825, except for the overhanging eaves of the north and south walls, which were a late 19th century development. In addition, the ingenious techniques employed in enlarging the house, more than 140 years ago, provide a flexibility which adjusts itself well to 20th century requirements. Most important of all, the preservation of this early house, along with two acres of wooded hillside, over-looking Roslyn Park will provide substantial impetus to the entire preservation effort in Roslyn. During the summer of 1964, when the Eastman Estate was in course of settlement, the Wilson Williams House was purchased by Roslyn Preservation, Inc. In September 1966, it was sold to Mr. & Mrs. Donald Burkhart, of Roslyn, with covenants in the deed covering restoration procedures to be employed and assuring the open quality of the property. Actually, so much of the original fabric of the house remained that little architectural guidance was necessary. However, Mr. Gerald R. W. Watland, architect for the restoration of the Valentine House, did design the restoration of the west wall of the house, which had been altered because of the installation of garage doors; as well

as the reconstruction of the chimney, fireplace, enclosed stairway and panelling in the same wall. Most, if not all, of this work will have been accomplished by the day of the House Tour. Mr. Watland also developed designs for the reconstruction of the two small early 19th century porches, now missing. In addition to the foregoing, the house has been jacked up to grade, all the rotted sills replaced, and a new foundation established under the 18th century part of the north wall. The other foundation walls have all been supported with concrete and new concrete foundations have been constructed, for the first time, under the originally cantilevered east end of the north wall, as well as under the entire east wall of the house. The badly rotted flooring in the early and mid-19th century kitchens has been removed and replaced with concrete, which will be covered with other surfaces later on. The mid-19th century kitchen, in the 18th century end of the house, has been converted into a modern kitchen, and modern heating, plumbing and electrical services have been installed. Actually, nothing else has been done except to patch up, make good, and re-furbish. Thomas Wood, who probably enlarged the house, circa 1825, probably would have little difficulty in finding his way around it today. The contractor in charge of the restoration is Mr. Adam Brandt, of Greenvale. Actually, a tremendous part of the work has been accomplished by Mr. & Mrs. Burkhardt, who have spent so many week-ends sanding and removing paint they have almost forgotten what week-ends really are for. However, their reward is inevitable. They will not only have this superb house to live in, but the satisfaction of knowing they have virtually brought it back to life and assured its future. Those who are interested in the genuine esthetic quality of Roslyn will always be in their debt.



Very little is known of the early history of the Joseph Starkins House. It is shown on both the Walling (1859) and Beers-Comstock (1873) maps as belonging to Jacob M. Kirby, who owned the land on both sides of Main Street and East Broadway with the result that for many years the intersection was known as "Kirby's Corners". Francis Skillman throws some light on its early ownership in his letter to The Roslyn News in 1896 (1). Skillman notes, "The next place south of Wilson Williams was the Methodist Church, past this, the home of Anthony Wilkey, a great talker of politics and only here and there with a grain of sense. His house was lately sold to Jonathon Conklin and moved to the east side of the swamp (Roslyn Park). Then his son, Warren, built the new large house on the land (still standing, 194 Main Street). The next house south (2) was Joseph Starkins, the blacksmith, at the fork (with East Broadway) in the Road." Beyond this, Skillman is of little help as he does not indicate whether Joseph Starkins owned the house immediately before the Kirbys, i.e., during the early 19th century, or at the time it was built, well over a century earlier (3). During the early months of 1967, Miss Rosalie Fellows Bailey, a well-known writer and genealogist was retained by the Landmark Society to explore the history and origin of the Starkins House. Miss Bailey has established that Joseph Starkins (Senior) was born in 1769 and died on 24th November 1844. He made his will in 1843, leaving his property to his son, Joseph, Jr., reputedly a ne'er-do-well, who sold the property to the Kirbys. An inventory of Joseph Starkins' (Senior) possessions, at the time of his death, survives, of which the Landmark Society has a photocopy. Joseph Starkins presumably bought the four acres of land, on 24th March 1795, from William Van Nostrand, a blacksmith, and his wife Sarah. There is evidence that the Van Nostrands acquired the property some 20 years earlier, in 1775. Beyond this, date, Miss Bailey has not yet gone. She has uncovered two road surveys which should be plotted before she proceeds further. It is hoped that this work can be accomplished in the near future and that Miss Bailey will then be able to proceed back to uncover the first century of the House's ownership.

Architecturally, the house is one of the most interesting in Roslyn. So far as can be ascertained from its construction methods the original part of the house appears to have been built about 1700, probably even earlier. This early attribution places it in active competition with the Grist Mill (1701-1709) as the earliest surviving building in Roslyn. However, historic records have established that the Grist Mill can have been built no earlier than 1701, while the Starkins House may have been built considerably earlier. In all probability, it is the only 17th century structure surviving in Roslyn.

In addition to its early origin, the architectural development of the house is highly interesting, as it demonstrates no fewer than five distinct periods of growth and modification. These may be summarized as follows: The main block which was built circa 1700, or earlier. This was enlarged, circa 1750, by raising and extending the rear slope of the roof, thus permitting the addition of a room to the main floor and providing added head room on the second storey. The third alteration, during the early years of the 19th century, consisted of the addition of a  $1\frac{1}{2}$  storey wing to the east end of the house. This was followed (1870-1880) by the erection of a second, two storey, east wing behind and parallel to the first. This effort was accompanied by the construction of a dormer window in the south (17th century) slope of the roof of the main block, and of a bay window at the east end of the early 19th century wing. Early in the 20th century, an additional, one-storey wing was added to the west end of the house and, at about the same time, a large dormer window, and a porch were added to the north (circa 1750) portion of the main block. Concurrently, the space between the two 19th century wings was filled in with a single storey structure to provide an additional room. All the 20th century alterations

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- (2) Skillman obviously refers to some period prior to the construction of 219 Main Street, which is indicated on the Walling Map (1859) as also belonging to J. M. Kirby. This house (219) is still standing between the Warren Wilkey House (194 Main Street) and the Joseph Starkins House. Skillman does not even indicate this house (219) on his own rough map, circa 1895, which locates the houses which he described in his letter, even though it appears obvious that 219 Main Street was built many years earlier than the Warren Wilkey House, and that Skillman mentioned the latter only in connection with the earlier, Anthony Wilkey House which had been moved.
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- (3) It will be of interest for the reader to reread the reference to Joseph Starkins' life in the Fifth Annual House Tour brochure for 12th June 1965 which describes what was known of his life at that time.



had been completed prior to 1923, as the Landmark Society owns a photograph, taken in that year which shows the house in its present form. In company with each of the additions described above, modifications also were made to the already existing parts of the house. In the paragraphs to follow, the architectural history will be traced, and an effort made to describe each section of the house as it was originally, and as it stands today. \*by Eugene Arinbruster

Central Block (1700 or earlier): The original house was, essentially, a one room structure, with an attic overhead, built over a full cellar whose thick rubble walls extend to the sills. The roof was steeply pitched, but only the front (south) slope survives. However, the original roof profile may be conjectured by standing beyond the west end of the house and visualizing how the house would look if the rear slope of the roof was symmetrical with the front. A small portion of the early west wall is still exposed (outside the 20th century wing) and the early "round-", or "chamfered-butt" shingles may be seen. These are the earliest type of shingle seen in the U. S. and may be identified by the chamfered, or angled, corners of the exposed end of the shingle. However, early though they may be, these shingles, still fastened with the original, hand-wrought nails, are not the earliest sheathing of the house. During recent exploratory procedures, the modern plaster wall was removed, inside the 20th century wing, to expose the structure of the west wall of the original 17th century house and the 18th century extension. Most of the round-butt shingles had been removed, but enough remained to establish that their nailing strips cross the end of the 17th century house and continue on the 18th century wall. The shingles can be, therefore, accepted as having been applied after the house was extended, by means of the development of a "salt-box" roof during the second half of the 18th century. In all likelihood, the east wall of the central block was sheathed with similar shingles at the same time. None of the latter survive. As the result of the foregoing finding, it must be accepted that the original sheathing material of the house is not known, as, apparently, no vestige has survived. Most houses of this period, however, were sheathed with thin, narrow clapboards, usually of oak. Further examination of the exposed west wall demonstrates the very large oak plate, which is 13 inches across, and the heavy oak studs, some of which have been very carefully finished for a purpose as yet unknown. The original 17th century corner posts may be seen as well as the bottom of a covered loft window. The plate is joined to the corner posts with large pinned mortise-and-tenon joints, but a similar joining technique was not used for the attachment of the studs to the sills and plate. The outer ends of the studs are longer than the inner, to create a sort of flange, which the sill was counter-sunk to receive. This technique permitted the studs to be slipped into position after the plate had been set, and suggests that the framing was not assembled on the ground and then man-handled into position. The framing of the 17th century part of the Warren Mitchell House, in Manhasset, was developed in much the same manner. At this point, the 18th century framing of the extension, at the north end of the wall, may be examined, also. It has been mentioned above that the nailing strips for the shingles cross the corner post of the 17th century house and continue across the 18th century portion of the wall. The brick chimney which may be seen thru the studs is not the original one. Actually, there is a layer of plaster between the chimney and the interior, hand-rived lathing.

The single main room, or "hall" (the present living room) served the family for all purposes. There was a large fireplace at the east end of the room, possibly of the projecting Dutch type, where the hall stairway now is located. This fireplace served the family for cooking and as a source of heat. The base of the hearth and chimney still survives in the cellar. The original, 17th century, very carefully finished, oak ceiling beams still survive, as do the original corner posts. However, the latter were all boxed in during the 18th century. The lower half of the plates were also covered at the same time. The upper half was not sheathed as, at the same time, the ceiling was plastered and the upper part of the plates were concealed in the ceiling. The exposed corner of all the boxing was finished with a large,  $\frac{1}{2}$  inch bead. The loft, over this room probably was sheathed and white-washed. The original 17th century ceiling beams may be seen in the present attic, over this room. Its front (south) slope still survives, under plaster, and originally the rear slope, in this room, was symmetrical with it.

Mid 18th century alteration: The entire rear slope of the roof was raised to permit the inclusion of a long, narrow room, probably a "buttery", across the rear of the house. This modification accomplished the present "salt-box" profile. The original mid-18th century shingles still survive across the north wall of the house, where they have been protected by the later porch. Interestingly, the cellar was enlarged to conform to the new floor plan, and the original (17th century) north cellar wall was removed, so that the rubble-wall cellar now extends under the mid-18th century addition as well as under the original house. At some time during the mid-19th century, the floor joists, under the 18th century extension, were removed

and replaced with sawn substitutes. However, the notches for the 18th century, adzed joists may still be seen in the enlarged cellar.

This alteration to the roof created considerably more head room in the second storey chamber which was now plastered. A small, carefully wrought, iron mirror hook is still in place on the north wall. This probably was made by either William Van Nostrand or Joseph Starkins, depending upon when it was made. To this now more useful room, a boxed-in stairway was installed at the east end of the house. Its construction required the demolition of the fireplace, and its replacement with another in the north-west corner of the "hall", where a later fireplace now stands. The present fireplace has not been completely studied because of its inaccessibility. However, from what can be seen, it appears likely that some of the 18th century fireplace survives, but that a 20th century chimney has been built thru its opening. It can be established that the 18th century fireplace, did not have an opening into the buttery which had been built at the same time. Removal of the 17th century fireplace provided space for a small stair-hall at the foot of the stairway, opposite the front door. This hall and stairway are panelled with horizontal and diagonal pine sheathing, which appears to be contemporary with the mid-18th century modification. The lath and plaster from the long inside wall of the buttery was removed recently, in the hope of gaining data pertaining to the construction of the original 17th century outside wall. A few 17th and 18th century studs remained, but a number of 19th century studs had been inserted. No original window openings could be located with any degree of accuracy. All the lathing was of the 19th century, sawed type. Under this lathing, applied directly to some parts of the plate and a corner post, were found some fragments of very early 19th century wall paper (circa 1815). This data suggests that the buttery was first sheathed with boards, then papered later. Later still, perhaps about 1840, the board sheathing was removed, with the paper attached, additional studs were inserted, and the wall was lathed and plastered.

Early 19th century modification: The small gable-ended wing was added to the east end of the house, slightly set back from its east facade. This provided an additional room on the ground floor, probably with a fireplace in its west wall. It almost certainly was built to be a kitchen. It appears to have been built circa 1815, but may have been built a little later. Miss Rosalie Bailey, who has been studying the history of the house, has found references which establish that the wing was standing in 1843. She has also found a very late 18th century road survey which refers to "Joseph Starkins' oven-house". However, it was not known whether this was intended for baking, or was connected with his trade of blacksmith. If the present, sawed ceiling beams, which have never been lathed, prove to be the original, this wing could not have been built prior to 1825. The original rear "storm-door" of this wing still survives, on its original strap hinges. The door itself is a fine example of the board-and-batten type, divided by applied stiles and mouldings into upper and lower halves, a design usually attributed to the Dutch influence. In addition, this wing provided a small loft, probably used as a bed-chamber, in which a grown man can stand erect only directly under the ridge. Access to this loft was provided thru a low door, off the stairway, requiring that the upper part of the stairway be moved back to permit the inclusion of a small landing. At the time this wing was built, the front windows of the "hall" were enlarged to their present dimensions, in the manner of the period. In addition, "eyebrow" windows were inserted to provide more light for the now commodious, principal bedroom.

Later 19th century modification: This consisted, in the main, of the construction of a two storey, gable-ended wing at the east end of the main block, parallel to the early 19th century wing, but to its rear. The two wings were not, apparently, connected, but had an outdoor passageway between them which provided access to the cellar, and perhaps to the buttery, from the outside. Because of its isolation from the rest of the house, the wing had its own enclosed stairway which extended from the ground floor kitchen to the chamber, overhead. This stairway still survives, although its lower end was incorporated into a kitchen closet some time prior to 1923. Probably as a part of the same construction program as the late 19th century wing, a bay window was added to the east end of the early 19th century wing, and a dormer window was applied to the south (17th century) slope of the main block. Since the late 19th century wing is quite definitely not delineated on the Beers-Comstock Map (1873), it must be assumed that it was built after that date. Stylistically, it appears to have been built about 1875-1880.

20th century modification: The exterior passage-way between the two 19th century wings was enclosed, under a "V"-shaped roof, to provide interior area for another room. During this modification, the single-storey wing was added to the west end of the main block and the porch along its north facade. The large rear dormer window was also added at this time. As noted above, all this work (with the possible exception of the west wing) was completed by 1923 and is evident in the Armbruster photograph of that date. Examination of the attic shows all of the 17th century rafters

remaining in position along the south slope of the roof of the main block. A few also remain in position along the north slope, although most were removed to permit the construction of the 20th century dormer window. Those which do remain, have the 18th century rough adze-dressed rafters in position above them, to permit extension of the house to the rear and to provide for the development of the "salt-box" roof. Above the 18th century rafters may be seen the 20th century, dormer window rafters. The 17th century rafters are all notched for pulins, which no longer survive. Since the notches are 18 inches apart, the shingles used must have been unusually long.

The future: The Incorporated Village of Roslyn acquired the Starkins House, by gift, during the past year. Shortly prior to its acquisition, the small building to its rear, shown on the Beers-Comstock Map as J.M. Kirby's "Office", was re-located behind 219 Main Street, where it now stands. When the Village of Roslyn accepted the Starkins House gift, it agreed to restore it and keep it open as a "house museum". At the time of writing (April 1967), a lease is about to be consummated between the Incorporated Village of Roslyn and the Roslyn Landmark Society, and as soon as it has been signed, the restoration of the house will be embarked upon. Actually, the Landmark Society has been lessee of the house since 1964, in order to maintain its fabric and protect it from vandalism. During this period, the Society retained the services of Miss Rosalie Fellows Bailey, a noted genealogist, to explore into the origins of the house, and Mr. Daniel M.C. Hopping, a trustee of the Society and the architectural consultant to Old Beth Page Village, to study the fabric of the house and establish plans for its restoration. As noted above, Mr. Hopping has been working on the structure of the north and west walls of the original 17th century house. In addition, he has prepared measured drawings of the entire house.

Once restoration has been started, the 20th century dormer window, porch, and west wing will be removed. The 19th century dormer window, also, will be removed. In all likelihood, the two storey, late 19th century wing will be re-located on the south west corner of the property, for domiciliary purposes, and the 20th century connection, between the two 19th century wings, demolished. When the damage caused has been made good, the house will look much as it did at the time Joseph Starkins lived there, during the early 19th century. Obviously, there is much more to a proper restoration than the vague outline presented. However, much will be learned during the restoration procedure which will influence the final outcome of the project. If all goes well, the restoration project should be in process by the day of the 1967 House Tour.