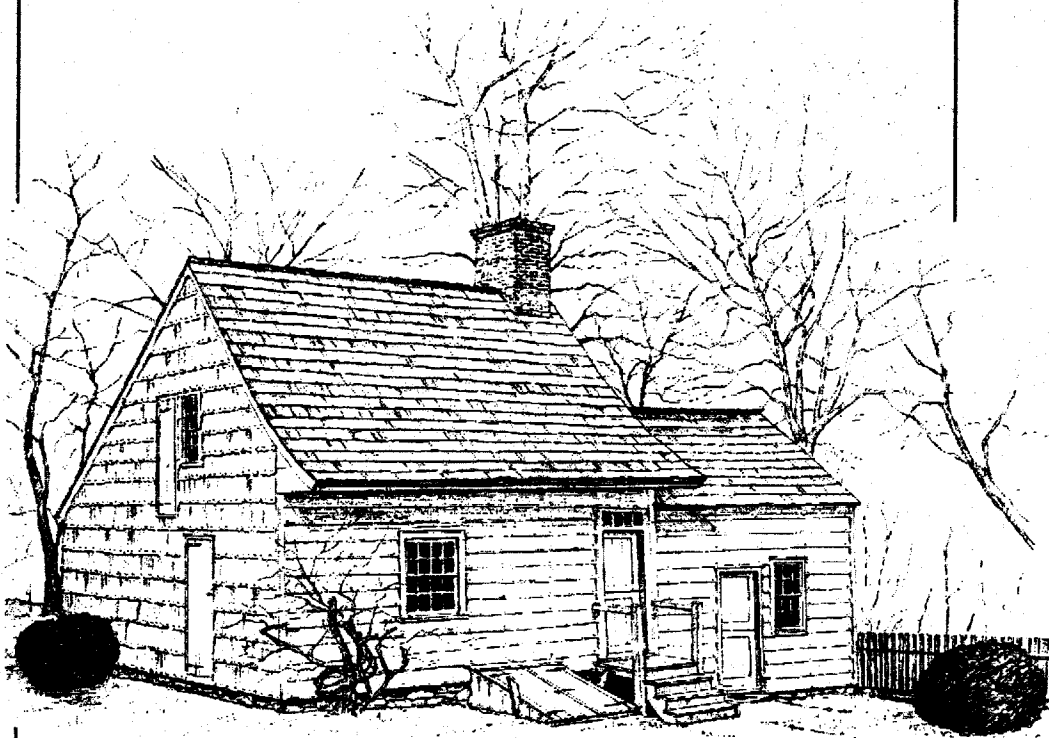


Roslyn Landmark Society
Annual House Tour Guide



39th Annual Tour

June 5, 1999
10:00 – 4:00

39TH ANNUAL HOUSE TOUR HOUSES ON TOUR

VAN NOSTRAND - STARKINS HOUSE (ca.1680)

221 Main Street, Roslyn

Pages 16 to 33

SAMUEL DUGAN, I. HOUSE

148 Main Street (1855-1890)

Pages 34 to 41

HENRY WESTERN EASTMAN LAW OFFICE

(Original Roslyn Savings Bank)

65 Main Street(Circa 1850)

Pages 42 to 47

HENRY WESTERN EASTMAN DOWER COTTAGE

55 Main Street, Roslyn

Pages 48 to 55

SAMUEL DUGAN, JR. HOUSE

157 East Broadway, Roslyn

Pages 56 to 67

JACOB SUTTON MOTT HOUSE (1831 - 1837)

125 East Broadway, Roslyn

Pages 68 to 83

CEDARMERE

225 Bryant Avenue, Roslyn

Pages 84 - 95

ROBESON — JEREMIAH WILLIAMS GRIST MILL

Old Northern Boulevard, Roslyn

Pages 96 to 101

THE PETER L. SNEDEKER HOUSE

1149 Old Northern Boulevard, Roslyn

Pages 102 to 107

EDGAR H. STRONG BUNGALOW

69 Mott Avenue, Roslyn

Pages 108 to 111

HARBOR HILL WATER TOWER

(also known as Mackay Water Tower)

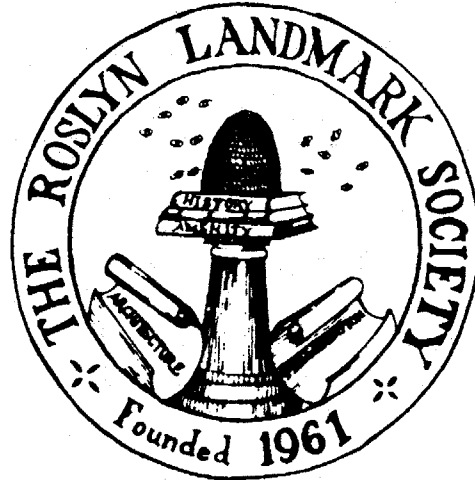
Redwood Drive, East Hills

Pages 112 to 115

SINCLAIR MARTIN DRIVE

Pages 116 to 117

**Please: No children under 12; no spiked heels (pine floors);
no smoking when in houses; no interior photography allowed.**



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The Roslyn Landmark Society expresses it's
sincere thanks to Peggy N. Gerry
for her generous support

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

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

The Roslyn News: Vol. I (1878) thru Vol. 18 (1896). Selected issues have been reviewed. "The Roslyn Sun," a weekly published by A.C. Marvin & Co. of Roslyn. Only four issues of Vol. I have been seen. The Roslyn Sun started publication with the issue for April 22, 1898. Possibly it remained in publication for only one or two years

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*The members of the
Roslyn Landmark Society
dedicate this the 39th edition,
of the
Roslyn Landmark Society's Tour Guide
to the memory of
Colonel Frederic N. Whitley, Jr.*



*Colonel Whitley was a long time
friend and patron of the Landmark Society.
He had an international reputation
in fireplace and chimney design and restoration.
Upon retiring from the U.S. Army Engineers,
Colonel Whitley became responsible for the design
and direction for the fireplaces in buildings
being restored in Roslyn.*

*Colonel Whitley was one of the founders
of the Roslyn Landmark Society,
a member of its Board of trustees
and a loyal supporter.*

ROSLYN'S ARCHITECTURAL HISTORY

Roslyn is of architectural interest because of the high survival of buildings dating from mid-19th century and earlier. The earliest, the Van Nostrand Starkins House, dates from about 1680. A significant group of architecturally consequential buildings date from the second half of the 19th century. Apparently the earliest known published record identifying locations and owners is the Walling Map of 1859 which probably was surveyed a year or two earlier. A large percentage of the houses and commercial buildings found on this map still stand. However a number were lost even in modern times. In 1955, during a hurricane, the Henry Western Eastman Carriage House on Main Street, the major accessory building in Roslyn collapsed. Early in the 1960's, during an expansion of the Roslyn Savings Bank parking lot, the J.W. De Grauw House, the only Gothic Revival House in Roslyn, was demolished.

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

Gate House (TG 1976-77, 1982-83), the Captain Jacob Mott Kirby Storehouse (TG 1986-87), the John Rogers House (TG 1987-88), the John F. Remsen House (TG 1992-3-4), and in the demolition of the Arthur Duffett Building (TG 1987).

The 1997 Tour is the 37th Tour of local buildings presented by the Society. More than 100 structures exhibited since 1961 have been examined carefully and much useful architectural information has been gained. Some of this study has been conducted under the direction of professional architectural historians as Daniel M.C. Hopping, John R. Stevens and John Waite. In addition, much can be conjectured by evaluating architectural concepts, construction techniques, and decorative details of the houses already studied and applying these criteria to the examination of other houses. Careful historic investigation of one house, as the study into the origins of the Van-Nostrand Starkins house by genealogist Rosalie Fellowes Bailey, has revealed data concerning the histories of other houses. Careful review of the early newspapers, i.e., The Roslyn Plain Dealer, published 1851-52, and The Roslyn Tablet, 1876-1877, has disclosed much detailed information concerning individual local buildings. In addition, a letter written to Mrs. Eliza Seaman Leggett in 1851 by Bishop Benjamin Treadwell Onderdonk, describing his boyhood in Roslyn during the late 18th and early 19th centuries, has been most useful in identifying structures standing at that time. Eliza Seaman Leggett, in her turn, wrote a notebook of her own, in the 1880's, for her granddaughter, Ellarose A. Randall. In a similar manner a letter written by Francis Skillman to the Roslyn News (ca. 1895) describes the history of many houses standing in Roslyn during the period 1829-1879. Skillman also prepared a holographic map to illustrate the location of buildings described in this letter. In general, each building or house is exhibited for two consecutive years with the result that approximately half the buildings on each tour are being shown for the second time. One of the benefits of this system is that data brought to light after the first showing may be included in the description of the second showing.

The preparation of the 1976 Tour Guide produced at least two interesting conjectures of major consequence. It now seems obvious that Roslyn, long considered unique for its large content of early and mid-19th century houses, included at least four major Federal Houses, i.e., the Anderis Onderdonk House (TG 1970-71), known to have been built between 1794 and 1797; the Federal part of the William M. Vallentine House (TG 1963), which almost certainly was standing in 1801 and possibly even three or four years earlier; the fire-damaged Francis Skillman House, later the Blue Spruce Inn, and the Federal part of the Valentine Robbins House (TG 1976-77) which can at present be dated only architecturally but which certainly was built within a few years of the other three. It seems reasonable at the time of writing to assume the Onderdonk House was built first, then the Robbins House followed by the Valentine House although future investigation may alter this tentative sequence. In addition, the Richard Kirk farmhouse, later "Cedarmere," which was built in 1787, may be the earliest member of the group. However three major alterations and a serious fire have obscured its original configuration. The gambrel-roofed Francis Skillman House seems to be the most recent of the group. Measured drawings of the Francis Skillman House have been prepared by Alex Herrera, now Director of the New York City Landmark Commission, working under the aegis of the Landmark Society. During this procedure some fire-damaged moulded door facings were salvaged as trim samples. It had long been the hope of the Roslyn Preservation Corporation to dismantle the remains of the surviving main block of the Skillman House and reconstruct it on a similar site, a wooded hillside off Glen Avenue on the west side of the Village. Actually, the oak framing of the house had survived

with little rot and little fire damage except to the intermediary rafters. Enough of the original architectural detail and sheathing had survived to plan an extremely accurate restoration. Negotiations with the estate of the late Carl Werner, which owned the house, had gone on for several years but the executors were never willing to actually donate the house. These negotiations continued until February 12, 1981. Less than one week later, on February 18, 1981, the building burned once again, this time completely destroying the original Federal house. It is most unfortunate that this locally outstanding building for which all the facilities for restoration were available, should have met this end. Actually a six-panel, Federal interior door with its original Suffolk latch, a 2-panel shutter, a panelled cupboard front and a strip of door facing had survived in a tiny cottage on the site. These were donated to the Roslyn Preservation Corporation by the Carl Werner estate and it is assumed that all came from the Skillman House. Both shutter and door have applied mouldings in the Federal style which are identical in cross-section to those on the 6-panel Federal interior doors of the William M. Valentine House and it is assumed they were made with the same moulding plane. The attorney for the Werner estate also has donated the original front door and a number of early porch columns which were removed when an early porch was demolished to convert the Skillman House to the Blue Spruce Inn. Plans called for the preservation of this "Skillman Cottage," originally a small utility building, perhaps a carriage shed or stable, near the proposed reconstruction site for the Francis Skillman House. Unfortunately, the Skillman Cottage also was destroyed by fire early in 1984. In addition to the discovery of an unknown Federal carpenter-builder of talent we were amazed to identify the number of early buildings which included kitchen dependencies. It is now certain that a number of local houses at one time had kitchen dependencies and that a significant number of these have survived. Most of these appear to date from the first half of the 19th century although further study may establish that some are even earlier. The practice certainly continued as late as Vaux & Withers' enlargement of "Montrose" (TG 1974-75, 1986) in 1869. The Van Nostrand-Starkins House (TG 1976-77,89) and William Hick's original "Montrose" both had kitchen dependencies which no longer survive. The kitchen dependencies of the Valentine-Losee House (TG 1976), the John Rogers House (TG 1976-1977) and of the 1869 alteration of "Montrose" all are standing. While the survival of kitchen dependencies in other Long Island villages has not been studied, so far as we know it seems obvious that the local group was extremely large in comparison to the numbers in other places.

During the fall of 1984, the exterior of Stephen Speedling's original "Presbyterian Parsonage" (1887) (TG 1978-79) was stripped of paint on all but the north side and repainted. It seemed obvious that an earlier "stripping" had taken place and no trace of the original paint colors was visible. Because of the onset of cold weather, the north front remained undisturbed. Stripping was continued during the fall of 1985. During this procedure the undisturbed, original, paint pattern was disclosed. This had been executed in three colors, green, reddish-brown and olive. The clapboards were painted green and the vertical boarding, in the north gablefield, was painted reddish-brown. The north gablefield battens had been picked out in the same green as the clapboard paint. This "picking-out" of the battens in a board and batten structure was identified for the first time in the East Toll-Gate House (TG 1976-77, 1982-83), in the Roslyn Cemetery, by Frank Welsh, a well-known paint analyst. The discovery of another similarly painted building, in 1985, suggested the possibility that picking out of battens might be the technique of a local painter. Discussion with Frank Welsh disclosed that he had never seen "picked-out" battens except for those in the "East Toll-Gate House." Morgan Phillips, paint analyst for the Society for The Preservation of New

England Antiquities, stated that he had seen battens treated as trim on only one occasions, in a late 19th century house in Connecticut. Similarly "picked-out" battens embellish the belt-course of the late 19th century "Charles B. Davenport House" at the Cold Spring Harbor Laboratories and probably were used in other buildings as well. Apart from these four examples of "picked-out" battens, no others are known. It is obvious that more general use of paint analysis is needed to disclose the dramatic design practices of Victorian house-painters. The SPLIA exhibit of the work of Edward Lange, in 1991, includes a few small accessory buildings having "picked-out" battens. These buildings all were in Suffolk County, establishing that the practice was a general one on Long Island during the mid-to-late 19th century.

Apart from the large "summer seats" in Roslyn Harbor, only a few of the early Roslyn houses actually were designed by individual architects. Nevertheless, each house had an architectural concept which determined its appearance and function. The concept was frequently influenced by various published architectural works of the period, as Benjamin, Ranlett, Downing and Vaux, and in other cases, was simply the result of a discussion between the owner and the carpenter-builder. Jacob C. Eastman may be the earliest identifiable local carpenter-builder. He is described in the article on Henry M.W. Eastman in "Portrait and Biographical Records of Queens County, N.Y." as born in New Hampshire and practicing in Roslyn before the birth of his son Henry W., in 1826. It is possible he was the builder of the group of early Federal houses described elsewhere in this article. It is also possible that he was the builder of the William J. Strong House at 1100 Old Northern Boulevard as the Strong House sheathing techniques of Northern New England and Canada appear in the Strong House. So far as we know, they do not exist elsewhere in Roslyn (TG 1994). Thomas Wood is another important early carpenter-builder. He probably was Roslyn's principal carpenter-builder between 1825-1865. An article in the Roslyn News for September 20, 1878, describing life in Roslyn fifty years earlier, states, "Probably no builder erected as many of the existing dwelling houses, barns, etc. in this town as Mr. Wood." Thomas Wood is indicated on the Walling Map as the then owner of the Williams-Wood House (TG 1965-66-67, 1988-89), at 150 Main Street which he purchased in 1827, according to an interview with his grandson Monroe Wood which appeared in the Brooklyn Daily Eagle for Sunday, August 17, 1913. In all probability he built the later (1827) half of it, as well as several other local houses which seemed related to it. Later carpenter-builders were John S. Wood, Thomas' son, and Stephen Speedling. Both worked during the second half of the 19th century. Thomas Wood's diary for the year 1871 was donated to the Society in January 1977. It indicates that by that time Thomas Wood was limiting his activities to making storm doors, sash and picture frames for Warren Wilkey, his son John, etc. John S. Wood was Warren Wilkey's brother-in-law and almost certainly was the designer and builder of his house. It was learned recently (1983), from a penciled sheathing inscription, that the George W. Denton House was built by John Dugan who was a brother of Samuel Dugan I, a mason. John Dugan was described in his obituary (Roslyn News, January 14, 1888) as "born in Ireland" and "a leading architect and builder." He may have designed the George Washington Denton House in addition to having built it. Two houses built by Stephen Speedling were exhibited in 1978-1979. These are the Presbyterian Parsonage (1887) and the Oscar Seaman House (1901). Speedling's carpentry shop still stands at No.1374 Old Northern Boulevard. Speedling also identified himself as the builder of the south addition to the Jacob Sutton Mott House, in a penciled note on a shingle dated August 8th 1876. He probably was the builder of the John F. Remsen House (TG 1992-93) and the Estella Seaman House #1 (TG 1992-93)

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

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

Decorative details, as hardware, stair railings, mouldings, etc., are also of great value in establishing the age of a house. In Roslyn the concept and construction details, and even the hardware, may antedate moulding styles by many years. In such a case, the date of the house cannot be earlier than the date of the earliest appearance of the specific moulding style. Mouldings usually were stylish, probably because the presence of two lumber yards in the Village made it more convenient for carpenters to buy many mouldings ready-made. William Hicks started his sawmill in Roslyn Harbor in 1832 and may have operated another mill yard earlier. For the same reason mantels and door frames were usually in style and executed with contemporary detail. On the other hand, metal hardware frequently was retarded in style, a result of availability of out-of-date stock or re-use of earlier materials. "H" and "H-L" hinges and oval keyholes were used long after their use had been discontinued in metropolitan centers. Prior to about 1825 door locks were imported from England. After that date they were of local manufacture, some by A. Searing of Jamaica. Willowmere, a mid-18th century house, has locks installed circa 1830 made by Mackrell & Richardson of New York, and at least two more survive in the Williams-Wood house and the John Mott house. A Searing lock in the O.W. Valentine House (TG 1985-86) also bears the stamp "A. Hill/Patent; N. ORLEANS.

The foregoing is only the briefest of resumes. Additional information will be

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

As noted above, most of the early Roslyn buildings were designed by local carpenter-builders who, in some instances, worked from architectural pattern books. By the mid-19th century, the larger, more fashionable houses being built along the harbor were designed by architects, even though in some instances the quality of the building provides the only evidence for an architectural attribution. The earliest building designed by a known firm of professional architects was Christ Church Chapel (later the first Trinity Church, Roslyn) which was designed by McDonald & Clinton in 1862. An earlier suggestion had been made that the Roslyn Presbyterian Church be designed by an architect but this proposal was not accepted by the congregation. The earliest known published work is by Frederick Copley's design for the Jerusha Dewey house built in 1862 by William Cullen Bryant and published in Woodward's Country Houses (published by the authors, George E. and F.W. Woodward, New York, 1865 Pg. 40). The Jerusha Dewey House belongs to the County of Nassau. It has been partially restored by the Town of North Hempstead Historical Society. Measured drawings were completed by John Stevens in December 1981. Copley also published the design for "Clifton" still standing in Roslyn Harbor (TG 1987-88) in *The Horticulturist* Vol. XX, 1865 Pg. 7 to Pg. 11 and reprinted in Woodward's Country Houses as design #30, p.139. In addition he may have designed the Gothic Mill at Cedarmere." Copley did not consider himself an architect but signed himself "artist." He is known to have painted at least one Roslyn landscape, dated 1857, which returned to Roslyn in 1980. The earliest major work by a prominent architect is Jacob Wrey Mould's design for the Thomas Clapham's "Stonehouse," now "Wenlo," in 1868. A contemporary newspaper clipping in the possession of the present owner identifies Mould as the architect. Plate #61 of Bicknell's Brick and Wood Architecture (1875) illustrates a house very similar to "Stonehouse" in facade design and floor plan. Bicknell credits the design to J. Wrey Mould and identifies the owner as Thomas Clapham of Roslyn (TG 1993-94). Mould designed many churches in New York, including the All Soul's Unitarian Church and Parsonage (1853-1855). In 1859 he became Associate Architect of the New York City Department of Public Parks and in, 1870-1871, the Architect-in-chief. In these capacities he designed most of the buildings and other structures in Central Park including the bandstand (1862), the terrace (1858-1864) and the casino (1871). (See Van Zanten, David T. "Jacob Wrey Mould, Echoes of Owen Jones and the High Victorian Styles in New York, 1853-1865," *Journal of the Society of Architectural Historians*, Vol. XXVII, #1, March 1969, (pgs. 41-57).

In 1869 Calvert Vaux, one of the most prominent architects of his day and the author of a number of books on architectural subjects, did the design for the enlargement of "Clovercroft" (now "Montrose") to the order of Mrs. Parke Godwin. The drawings and elevations for the Vaux design survive and bear the imprint of Vaux, Withers & Co., 110 Broadway, New York. In 1874 Thomas Wisedell, of New York, prepared drawings for the enlargement of "Cedar Mere" for William Cullen Bryant. Other buildings in Roslyn Harbor which must represent the work of competent professional architects are "Locust Knoll," now "Maryknoll" (1854-1855), the Gothic Mill at "Cedar Mere" which, apparently, was not included in the Wisedell design and St. Mary's Church (1871-1876). Samuel Adams Warner (1822-1897) (TG 1961-1962) was a New York architect who lived in Roslyn during the third quarter of the 19th century. A Swiss

cottage built on his estate circa 1875 survives on Railroad Avenue and almost certainly must have been built to Warner's design. A letter from Warner's great-grandson Captain Harry W Baltazzi, USN, dated September 7, 1965 (Bryant Library) states "My father told me that his grandfather, S.A. Warner, had given land to the Long Island Railroad with the provision that the station was to be built upon it." Warner may have designed some of the Roslyn Harbor houses for which architectural attributions have not yet been made. Warner designed major buildings in New York. These include the Marble Collegiate College as well as a number of commercial buildings. Thirteen of these buildings built between 1879 and 1895 survive in the "Soho Cast Iron District" of which all but one have cast iron fronts. The present Roslyn Railroad Station was built in 1887 in the High Victorian style. Its train sheds were retrimmed and the interior modernized in 1922 at which time the exterior brick work was stuccoed, stimulating a conflict between Christopher Morely and the Long Island Railroad in 1940. Copies of the original water-damaged drawings were donated to the Society by Robin H. H. Wilson, President of the Long Island Railroad in November 1981, and no signature could be found on the early set of drawings which have been redrawn by Bruce Gemmell of the School of Architecture of the New York Institute of Technology under the Landmark Society's sponsorship. The original Railroad Station design was probably done by an unknown Long Island Railroad architect who designed a number of similar stations for the Line (TG 1982-1983). It was re-located several hundred feet to the south in December, 1988.

Actually the impact of William Cullen Bryant and his circle must be considered in developing the architectural attributions of the great mid-19th century houses in Roslyn Harbor. Frederick Law Olmstead, a close friend, is credited with the landscape design of "Cedarmere" and later was the landscape architect of Central Park, a project strongly supported by Bryant. However, today most writers feel that Bryant was his own landscape architect at "Cedarmere." Calvert Vaux was closely associated with Olmstead and was officially charged, with him, with control of the designs for Central Park. Vaux is known to have worked for Mrs. Parke Godwin, a Bryant daughter, and possibly designed other local buildings. These local connections of Olmstead and Vaux may also have been responsible for bringing Mould, a Central Park associate, commissions in this area. Near the turn of the century architectural attributions may be made with stronger authority. In 1898, or shortly thereafter, Ogden Codman, Jr., designed a house for Lloyd Bryce, which was later acquired by the late Childs Frick, named "Clayton" and substantially altered (TG 1971-72). Frick's architect was Sir Charles Allom who designed the re-decoration of the John Nash Rooms in Buckingham Palace for Queen Mary. He also was the interior designer for the major rooms of the Henry Clay Frick mansion on Fifth Avenue. The grounds at "Clayton," during the Frick ownership, were even more important than the house. During the 1920's and 1930's, landscape architects such as Marian Coffin and Dorothy Nichols superimposed formal landscape designs upon the existing Bryce parkland. In an effort to stimulate the restoration of Clayton's planned landscape, the Roslyn Landmark Society provided for the restoration of the Frick Rose Arbor by Robert Pape and the Jamaica Iron Works in 1981. In 1983, the Society was awarded a matching grant by the New York State Council on The Arts to prepare a restoration project plan for the superb trellis at the south end of the parterre which was designed by Henry O. Milliken and Newton P. Bevin in 1930. This study was undertaken and completed by Robert Jensen. The Society raised the funds necessary to complete the restoration of the principal component of the trellis, the central, apsidal arch with its flanking, paired Ionic columns. Work on the restoration of the Milliken-Bevin Trellis began in 1987 by Wooden Bridge Inc. and was completed during the

Spring of 1988. Staining was completed by James Shea in 1989. The specially prepared stain and techniques for applying it were donated by Samuel Cabot, Inc.. This restoration will preserve one of the most important examples of landscape architecture in the United States.

The design of the Ellen Ward Memorial Clock Tower (1895) (TG 1995-71-72) can definitely be credited to Lamb & Rich, 265 Broadway, New York. Clarence Mackay's "Harbor Hill" was designed by McKim, Meade & White during 1902-1904, most of the design having been executed by Stanford White. Most of "Harbor Hill's" important buildings have been demolished, but the Stanford White gatehouse survives at the intersection of Harbor Hill and Roslyn Roads. The dairyman's house also survives as does the Water Tower (1899-1902) (TG 1994), now owned by the Roslyn Water District. The same architects did the designs for Trinity Church Parish House (1905) and Trinity Church, Roslyn (1906) (TG 1969-70).

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

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

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

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

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

Not all the new discoveries were based upon literary research. In the Tour Guide for 1977, 1978 the entry for the Augustus W. Leggett Tenant House describes the earliest part of the structure as a 1 1/2 story "copy-hold" house, 14 feet square. In 1979 the house was sold to Mr. & Mrs. James Shevlin who, late in that year and early in 1980, added extensively along the west front of the building which involved the destruction of most of its early west wall. During the alteration it was possible to locate the original south exterior doorway, the existence of which was only conjectured in the Tour Guide description. In addition, the original 10" wide yellow pine ground floor flooring was uncovered. More important, it was established that the original small building was sheathed in board-and-batten and retained its original ground floor horizontally boarded dado. The early framing included no studs but the plate, and roof framing above, were supported by heavy corner posts and intermediary center posts. Dove tail mortises, for tie-beams, had been cut into the plate above each of the corner posts and the center posts. Since the loft flooring dated from the late 19th century when the original structure was much enlarged, it may be accepted that originally these tie beams established the ceiling height of the room below, which made for a structure which included only a single plastered room, 14 feet square and 10 feet high. The location for the original hearth along the north wall was indicated by a cut in the flooring and the framing for the chimney remained at the north end of the ridge in contact with the gable rafter. As usual in local houses of this period, there was no ridge member. The chimney was approximately 24 inches square and set on the diagonal as it passed through the roof creating the impression of a diamond-shaped chimney. So far as we know no other example of this type chimney construction survives in Roslyn. This elegant little building with its single large room may have included a plaster cornice and probably was Augustus W. Leggett's library. Most likely it was built 1845-1855. After "Hillside", the Leggett estate, changed hands the building probably was allowed to deteriorate as Map #2 of the Sanborn Map and Publishing Co., Ltd's Roslyn Atlas published March, 1886, indicates it only as a 1 1/2 storey shed."

The description of the George Allen Tenant House (TG 1978 -79-80-81-82)

states that "the recently acquired Sanborn Atlas of Roslyn, published in 1886, establishes in Map # 2 the dimensions of that house in 1886." Reference to the same map indicates the site of the 2 1/2- storey Caleb Valentine House, complete with it's east veranda at the end of a flight of stairs off Main Street- which survives to this day. The Caleb Valentine House, which stood between #36 and #60 Main Street, burned in February, 1887. It was described in the Tour Guides for 1977 and 1978 as "Hillside" because of it's connection with Augustus W. Leggett. At that time, it's precise location could not be established. The Sanborn Map establishes it's location at the precise spot described in the Tour Guide, at the top of the surviving stone stairway. The John F. Remson House (ca 1885) will be relocated to this site.

Apart from the recent 1984 restoration of John Warmuth's derelict saloon, perhaps the most exciting architectural event of all has been the construction, or reconstruction, of three Victorian commercial buildings in the Business District. First to be completed was the conversion of a small, mid-20th century, nondescript, concrete block structure, on Bryant Avenue, into a much larger, architecturally convincing, Victorian bakeshop named "Diane's Desserts." Next to be completed was the reconstruction of a mid-19th century harness shop, which had been enlarged and modernized at the turn of the century and, for many years, been operated as "Raymon's Department Store." Because of a serious foundation problem and to gain space, the new "Raymon's" was rebuilt about ten feet to the west of its original location by the Roslyn Savings Bank. The reconstructed "Raymon's" is almost a precise replica of the original and retains its original bracket system and much of the original shopfront. The third building like "Diane's" is on Bryant Avenue. In this case, the entire Queen Anne Revival front of Dr. William Dohm's veterinary hospital was applied to a newly constructed medical office building designed by Guy Ladd Frost, A.I.A., who, obviously, was strongly influenced by the design of Dr. Dohm's front. This elaborate Queen Anne Revival shopfront was added to the front of an unpretentious, 1 1/2 storey, clapboarded building by Dr. Dohm, after World War I. The architect of the original front was Henry W. Johanson, of Roslyn, who also was the architect of the Roslyn Rescue Hook & Ladder Company and of the Lincoln Building Group all of which survive. On the basis of the foregoing, the most important architectural component of Dr. Dohm's building has survived intact. Space prevents a more detailed description of all three buildings, here. However a comprehensive account has been published on pages 7 and 20 of The Roslyn News for January 26th 1984 (Vol. 106, #41). All three buildings enrich the Village substantially. It is hoped they will stimulate equally qualitative efforts by the owners of other commercial buildings. It is strongly recommended that participants in the House Tour visit all three buildings for the visual gratification of so doing and to see for themselves how each of the three has improved its surroundings. In 1984 Albert Margaritis, builder of "Diane's Desserts" built his own board-and-batten architectural millwork shop to the rear of "Diane's Desserts," modifying the remains of an old hen house. In 1989 Diane and Albert Margaritis modified another 20th century building south of the bakery, in accordance with John Collins plans for a bracketted Italianate building. In 1989, the Bell Hotel, across Bryant Avenue from the Margaritis group, was restored by Guy Ladd Frost's design for Paul Brown. The Bell Hotel, in the Queen Anne Revival Style (ca. 1878) originally was clapboarded but was covered with shingles, ca. 1900. Later, synthetic siding was applied. The latter was removed in 1989 and the porches re-built more closely to their original design and enclosed.

1986 was an unfortunate year for historic preservation in Roslyn. In April, the shingle style George T. Conklin House (1912) at 198 East Broadway, burned to the

ground without ever having been studied. Later in the year the Building Inspector required the reconstruction of the moribund front porch of the house at 1100 Old Northern Boulevard. The house, because of its concrete block foundation and other architectural characteristics, had always been regarded as a "Colonial Revival" house which looked earlier. Reconstruction of the porch required exposure of the framing of portions of the principal (south) front. The exposed framing was constructed of heavy, riven timbers connected by means of massive pinned mortise-and-tenon joinery, which established that the house had been built about 1800, or even earlier. While future study of the house is indicated it now seems that this was one of the houses moved across Northern Boulevard when it was widened for the extension of the New York and North Shore Traction Company's street car line from Roslyn to Flushing in 1910, and that the concrete block foundation dates from that relocation. It is possible that the present 1100 Old Northern Boulevard is the William J. Strong House which is shown on Francis Skillman's Map as being almost directly opposite on the south side of today's Old Northern Boulevard (TG 1994-95).

During 1986, it became definite that the course of Lincoln Avenue, in Roslyn Heights, was to be relocated to provide a direct connection between Warner Avenue and Round Hill Road. Six buildings stood in the path of this relocation, i.e., the Roslyn Railroad Station (1887) (TG 1982-83), the North-bound Passenger Shelter (1906-1922) (TG 1982-83), the Railway Express Office (ca. 1920) (TG 1982-83), the Arthur Duffett Building (ca. 1870), the Henry Duffett Residence and Country Store (ca. 1870) and the Henry Duffett Carriage Barn (ca. 1870). Plans had been made for the actual relocation of the Railroad Station about 1,000 feet south, several years earlier, and it actually was moved late in 1988 and was placed on its new foundation by Davis Brothers Engineering Company, early in 1989. For awhile the trustees of the Incorporated Village of Roslyn were interested in re-locating the Passenger Shelter for use as a bus stop at Glen Avenue and Old Northern Boulevard, but decided it might be subjected to vandalism and withdrew. At this point the Roslyn Preservation Corporation contracted to relocate the Passenger Shelter to the South end of the Captain Jacob M. Kirby Storehouse site. (TG 1987) where it has been restored to serve as a picturesque garden house and will conceal north-bound traffic and head lights on Main Street.

Considerable effort was made to accomplish the relocation of the Henry Duffett Country Store and Residence (#6 Lincoln Avenue) to Roslyn Village either as single or two individual buildings. However, the scarcity of land and the very high cost of relocation prevented a successful outcome (TG 1987). The Arthur Duffett Building (#4 Lincoln Avenue) suffered the same fate (TG 1987). The Henry and Arthur Duffett buildings and the Railway Express Office all were demolished on Boxing Day, December 26th, 1986. Limited investigation of all these buildings was accomplished in connection with the demolition procedures. In addition, the most interesting architectural features were salvaged by the Roslyn Preservation Corporation.

The Henry Duffett carriage Barn, ca. 1870, was so hidden behind modern additions and plastic sheathing that it was not even recognized as an early building. When it was, the Roslyn Preservation Corporation contracted to relocate it. It was dismantled and reconstructed at the rear of the John Rogers House (TG 1987-88) by John and Marion Stevens. While it may be considered that the "saving" of half of the six early buildings remaining around the 1870 Station Plaza was a reasonably successful preservation effort, especially in the light that the most important structure, the Railroad Station, will survive, it should be recognized that all the survivals will be relocated and

that the Station Plaza, perhaps the most vital commercial area in Roslyn, during the late 19th-early 20th centuries, will have been eliminated completely. The Henry Duffett Carriage Barn utilizes a most unusual type of board-and-batten roof sheathing, which has survived in part (TG 1988-John Rogers House).

Near the end of 1986, Mr. Vincent A. Gentile advised the Roslyn Preservation Corporation that he planned to build new houses at the rear of the Jacob Sutton Mott House (constructed 1831-1837/ family history) at 800 Mott's Cove Road, North, in Glenwood Landing and that, in order to do this, it would be necessary to remove two small asphalt shingle covered accessory buildings. He offered to donate both buildings to the Roslyn Preservation Corporation for relocation. One of these proved to be the Jacob Sutton Mott Granary, 14' x 14', dating from about 1840. While some of the granary wood framing had rotted, most of its interior architectural features have survived. Since it was imperative that the interior of the tiny granary should survive, arrangements were made with the Nassau County government to relocate the building to Old Bethpage Village. The other building was a garage, which originally was 16' x 24', but which had been extended to the south to permit the storage of automobiles. However, much of the early south wall had survived, inside the extension, together with large areas of original shingling. The rafters, which were notched for purlins, had been turned over. The garage was set upon a concrete foundation. On this basis, the structure could have been relocated from some other site. Investigation of the structure indicated that it had originally been a house, built in the late 17th or early 18th century, which was converted to a barn about 1830. It had been enlarged and sheathed with asphalt strip shingles for use as a garage about 1920. Frank Harrington, the Roslyn Harbor Historian, reports that Jarvis Mudge bought and later leased this site from the Matinecock Indians in 1693. The site of a future house was designated in the document of sale. This land was purchased by Joseph Mott in 1734. He died in 1735 and the land was inherited by Jacob Mott I, the first member of the family to live on the east side of Hempstead Harbor. If the house described actually is the one mentioned in this transaction, it could have been built by Jarvis Mudge as early as 1694, or by Joseph Mott I, shortly after 1735. The Roslyn Preservation Corporation contracted with Robert and Janice Hansen to relocate the structure, in sections, to the west of their house, "Locust Hill" (TG 1983-84) where it has been reconstructed to its configuration as an early 19th century barn, in accordance with the plans of John Stevens. The Mott Granary, also, was reconstructed on the grounds of Old Bethpage Village, in 1987. Subsequently, Mr. Gentile decided that he required the land upon which the Jacob Sutton Mott House (1831-1837) stood. This was purchased by Thomas and Patricia Loeb late in 1987 and has been relocated to a site at the corner of East Broadway and Davis Lane, where it was reconstructed. It was exhibited in a partially restored state, on the 1988 House Tour and in its restored state, on the 1989 and 1990 tours.

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

On May 27, 1988, Commissioner Orin Lehman of the New York State Office of Parks, Recreation and Historic Preservation, announced the recipients of New York's Ninth Annual Historic Preservation Awards. The awards are given in recognition of outstanding public and private achievements in the preservation of New York's priceless

historic assets. One of the recipients was The Roslyn Landmark Society for the quality of its Annual House Tours and Tour Guide. The precise citation follows:

THE ROSLYN LANDMARK SOCIETY (Nassau County).

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

In 1992, the Society's Annual Tour Guide was the recipient of the Preservation League of New York State 1992 Tourism Award "for significant achievement in the preservation of the rich architectural and cultural legacy of New York State." In 1993, Peggy & Roger Gerry were the recipients of the Preservation League of New York State's Award of Honor for their preservation achievements in Roslyn. In the same year they received the preservation award of Honor from New York State Division of the American Award of Institute of Architects.

Also in 1992, during the excavation for the John Remsen House sewer across Main Street, a buried stone wall was found five feet east of the present west curb. It has long been known that Main Street originally was narrower than it is today. This wall indicates how much.

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

In 1988 the much altered shingle style, John F. Remsen House (ca. 1885) was displaced by the Park Ridge Development and had been up on blocks subsequently. Late in 1990, the Remsen House was acquired by the Roslyn Preservation Corporation which planned to carefully strip and study the structure and re-locate it to the site of the Caleb Valentine House, ca. 1820 (#58 Main Street), which burned in 1877. The site had been donated to the Preservation Corporation by Roger Gerry and Floyd Lyon late in 1990. The architect for the project is Guy Ladd Frost; the architectural historian is John R. Stevens and the contractors are Jim Kahn and Peter Kahn.

In February 1990, the John F. Remsen House, (TG 1993-94) was up on blocks awaiting a move to a new site on Glen Avenue, Roslyn. John Stevens completed measured drawings of the building in October 1990 and Guy Ladd Frost prepared foundation drawings. In March 1991 with approval for restoration plans from the Historic District Board, the John F. Remsen House components, were moved. By May 1991 the shell was reconstructed on the new site ready for door and window installation by Sea Cliff Woodworks. The Thomas Clapman Barn (ca. 1875-1876) was relocated to the Remsen site on Glen Avenue in December 1991 to provide garage space. Restoration work was completed in 1993. A General George Washington Roslyn visit Bi-centenni-

al was held April 22, 1990 at The George Washington Manor restaurant. General Washington had breakfast at Onderdonk's and visited the grist mill and paper mill on April 24, 1790. All the buildings still stand. The 1990s also was the focus of restoration efforts on Old Northern Boulevard and Mott Avenue. The Estella Seaman House (ca. 1888) (TG 1993-94) refurbishing was completed in September 1992.

Dr. & Mrs. Roger Gerry acquired the William J. Strong House (1830-1840) at 1100 Old Northern Boulevard during September 1992 and two early 20th century Strong bungalows on Mott Avenue. Complete descriptions of the restoration at 1100 Old Northern Boulevard and 71 Mott Avenue may be found in the 1994 Roslyn Landmark Society Tour Guide. The restoration of these buildings in addition to prior restoration of the Mott-Gallagher House (TG 1991), has contributed to the general improvement of this area. A highly appropriate new house was constructed adjacent to the Mott-Gallagher House, designed by architect John A. Barberi, of Glen Cove. Residence "C" is recovering from being a slumhood neighborhood as 14 other structures are brought up to standard.

The Roslyn Sesquicentenary was observed in December 1993 with a celebration at the George Washington Manor. Attention then focused on the Ellen Ward Memorial Clock Tower (ca. 1895). The 100th anniversary celebration took place with festivities during the fall of 1995. A restoration plan had been submitted by Walter Sedovic, A.I.A. and work is in progress. Two historic districts were included in the local designation; Sinclair Martin Drive, a splendid group of 10 houses built in the 1930's, all related, was approved by the Village Board of the Incorporated Village of Roslyn. The Skillman Street Historic District also approved by the Incorporated Village of Roslyn, Board of Trustees in December 1995 is being challenged. Structural restoration of the General Elijah Ward Horse Trough also took place during 1995. A landscaping plan was implemented and a water supply provided by the Roslyn Water District.

Dr. Roger Gerry's death in 1995 and the loss of his unbounded abilities, resulted in a pause in the documentation of Roslyn's architectural history. We hope to continue the upgrade in the annual Roslyn Landmark Society Tour Guide.

1996 was an eventful year for historic preservation in Roslyn. Restoration of two privately owned buildings began. The Valentine-Losee House, 117 East Broadway was acquired by Peggy N. Gerry December 1995. The house was built by William Valentine ca. 1743-45. Restoration started January 1996. The restoration and addition were planned by Guy Ladd Frost, AIA and John Stevens, Architectural Historian. A complete history and architectural description is contained in the 1996-1997 tour guide. October 1996 property located at 161 East Broadway. was conveyed to Mr. and Mrs. Terry Morabito. The house on this site, ca. 1845-50 is attributed to John Craft, a local carpenter in the mid 19th Century. Renovation, primarily upgrading basic services has begun. A 1950's style front door has been replaced with a more stylistically appropriate door from the Roslyn Landmark Society's stockpile.

Hurricane force winds and rain on July 13, 1996 caused a large Ash tree to fall on the roof of the Kirby Store, located at the corner of Main Street and East Broadway. The Kirby privy, located at the site was demolished except for the doors. The roof of the Kirby Store was replaced during November 1996 and the Kirby Privy is to be restored Spring 1997.

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and rain on July 13, 1996 caused a large Ash tree to fall located at the corner of Main Street and East Broadway. The site was demolished except for the doors. The roof of the

The patterned wood shingle roof of the Eastman Dower Cottage, 55 Main Street was replaced following the original design, as the result of deterioration since the building was restored by Floyd and Dorothy B. Lyon during 1979-83. Cedar breather was installed over a plywood base to ensure ventilation. Roof shingle painting will take place in Spring 1997. Roofing contractor was Form Contracting, Inc. of Northport, NY. A complete description of this building may be found in the Tour Guide 1983-1984.

THE ELLEN E. WARD MEMORIAL CLOCK TOWER

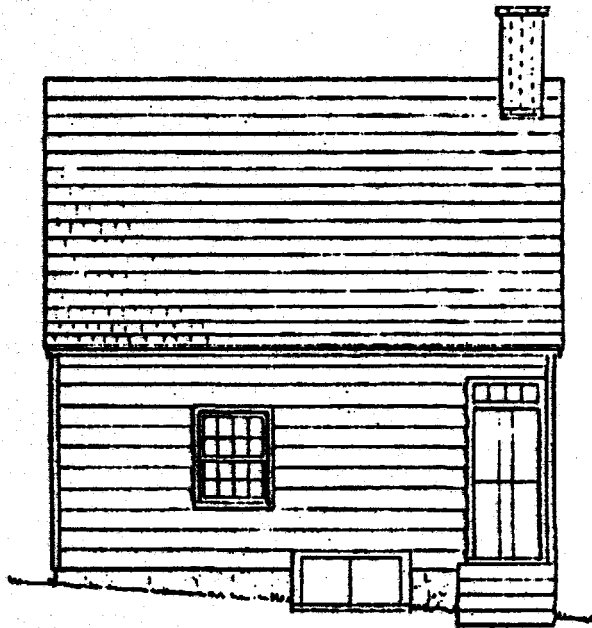
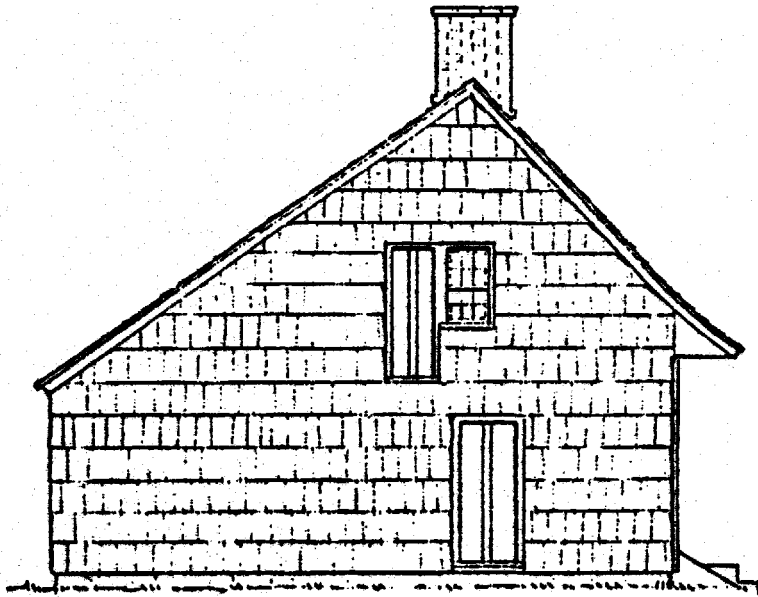
During the summer of 1996, the Roslyn Landmark Society engaged Prof. Norman R. Weiss of Columbia University's Graduate School of Architecture, Planning and Preservation to conduct a study of the condition of the clock tower's masonry work and recommend methods of treatment for the deteriorated conditions. Hose testing was conducted to determine the extent and location of water infiltration and mortar samples were taken for laboratory analysis.

Professor Weiss's report served as the basis for a carefully prepared work program to be used in obtaining bids for the completion of this important masonry restoration. Phase I of the Towers Masonry Restoration involving the south and west walls was complete during the summer of 1997.

On October First 1997 the Roslyn Preservation Corp. acquired at a foreclosure sale, the late nineteenth century house at 1149 Old Northern Blvd. During the late Fall of 1997 and the Winter of 1998 modern layers of aluminum siding were removed and restoration drawings prepared. Exterior restoration of the building's front porch, windows and roof will begin this Spring.

The patterned wood shingle roof of the Eastman Dower Cottage, 55 Main Street was replaced following the original design, as the result of deterioration since the building was restored by Floyd and Dorothy B. Lyon during 1979-83. Cedar breather was installed over a plywood base to ensure ventilation. Roof shingle painting will take place Spring 1997. Roofing contractor was Form Contracting, Inc. of Northport, NY. A complete description of this building may be found in the Tour Guide 1983-1984.

During 1998 community attention focused on the Robeson-Williams Grist Mill. Formation of the 1701 Grist Mill Committee under the auspices of the Roslyn Landmark Society and the Board of Trustees of the Incorporated Village of Roslyn, was an attempt with a fund raiser and lobbying of the legislature to revive interest in restoring the Grist Mill. The successful passing of a bond by the Nassau County Legislature early in 1999 secured funding for this effort. Exterior concrete cladding, applied in the early 20th century was removed in 1998 by a contract company with Nassau County Parks Department supervision. Plans are now in effect to continue with the next phase.



**Van Nostrand - Starkins House
as it appeared about 1730**

THE VAN NOSTRAND-STARKINS HOUSE(Circa 1680)

221 Main Street

Operated as a house museum by the Roslyn Landmark Society

HISTORICAL BACKGROUND

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

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

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

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

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

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

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

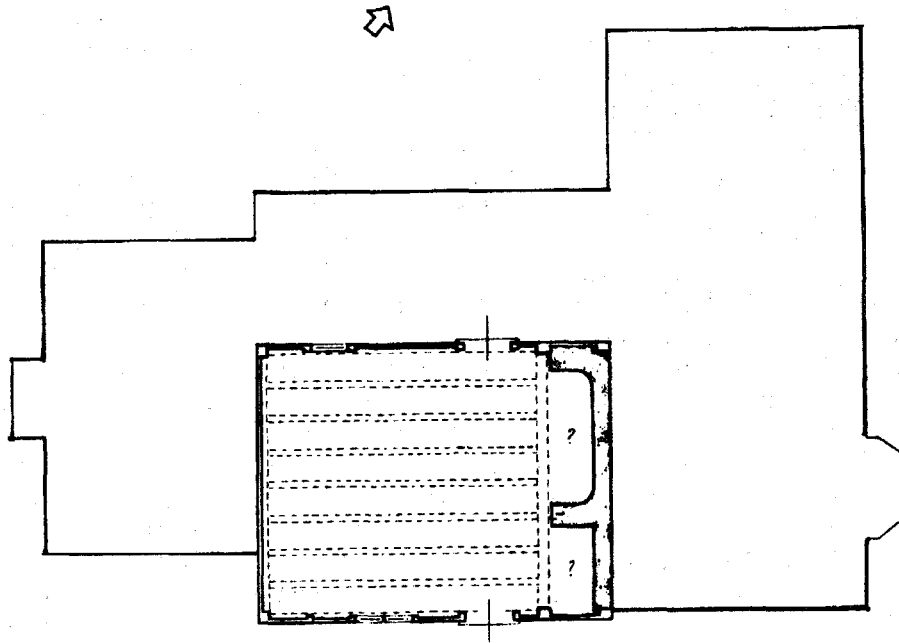
at the fork in the road.... South of this (going up the hill) and near the stone (R.R.) bridge stands the old house given by Richard Valentine to his son, William (ancestor of the present Valentine's in Roslyn)." Skillman implies there were no houses between the Valentine (Railroad Avenue) and the Starkins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

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

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

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

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



Van Nostrand - Starkins House
First Floor Plan
Stage I, ca. 1680 - ca. 1740

ARCHITECTURAL ANALYSIS REPORT

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

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

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

bet from their reception in the west sill, the floor boards were about 1 1/4 inches in thickness. They had been fastened to the joists with wooden pins, the holes for which survive in the original joists. They indicate that the floor boards had been 8-10 inches in width. The floor boards were nailed in the rabbet of the west sill. The four main posts are about 8 inches square, without any taper. They are connected in pairs by an end girt and a chimney girts that measure 7 inches in thickness by 13 inches in depth. These two bents are connected at a distance of 15 feet 6 inches by front and rear girts that are 4 1/2 inches in thickness by 8 inches in depth. The inner, lower corners of the girts are chamfered, as also are the inner corners of the posts. The chamfers of the end girt and the posts are terminated by lamb's tongue stops; the chimney girt has a more elaborate treatment with a decorative notch at each end. The chamfer of the front girt is interrupted at the positions of the door posts. There are seven second floor joists, equidistantly spaced between the front and rear girts, and lodged in notches in the end and chimney girts. The middle joist is made with dovetailed ends. They measure 4 1/2 inches in thickness and 5 1/2 inches in depth. They are numbered at the chimney girt end, with corresponding numbers on the girt. The original flooring of the second floor between the end and chimney girts has survived. It is of mill-sawn pine, 1 inch thick, the saw marks showing on the upper surface. The lower surface, which formed the ceiling in the first floor room, is planed. The widths are fairly uniform, being about 10 inches wide. The boards were laid in two lengths, with the joints coming on a line on the first joist in from the south wall. The joists between the boards were tongue and grooved. The boards were nailed with 2 inch rose head nails.

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

At the east wall position, there are corner posts measuring about 6 inches that had no transverse timber connecting them. There had been horizontal timbers between them and the main posts measuring 3 inches by 4 inches. That in the front wall was located 2 feet 4 inches below the plate while that in the rear wall was 5 feet below the plate. The function of these timbers has not been determined. The plates measure 4 1/2 inches in thickness and 6 1/2 inches in width. They once extended beyond the corner posts. There are 2 inch by 4 inch braces between the main posts and the plates, and also between the upper ends of the main posts, running down to the end, and chimney girts. The two braces at the chimney girt are missing.

There were five pairs of rafters, of which the inner three pairs survive in place, in a mutilated condition. The roof pitch is 13 inches: 12 inches. Shingle lath notches, 1 inch by 3 inches, are spaced on 16 inch centers. The collar beams are made with half-dovetail ends and let into the west side of the rafters and pinned. The upper ends of the

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

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

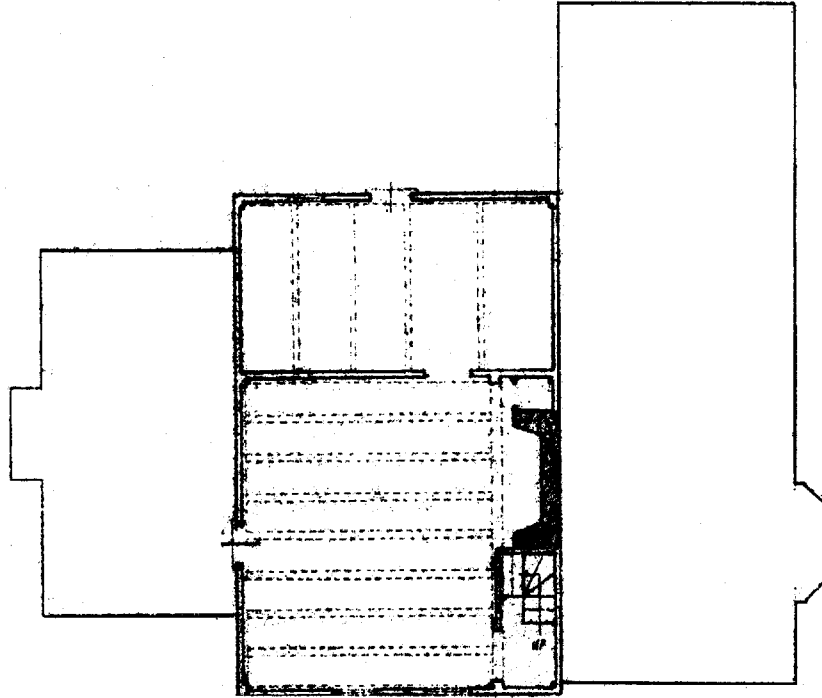
There is a possibility that a north lean-to of some kind existed in Stage I. The evidence for this is a notch in the rear plate, to the east of the central rafter, that would seem to relate to a lean-to-rafter. As sections of this plate are missing, the evidence has been removed of any other notches. In addition, the present north cellar wall is about 18 inches inside (south) of the present (Stage II) north lean-to foundation wall. No structure of any sort rests upon this inner wall, which may have been the north foundation of the original smaller lean-to. If this conjecture is correct and an earlier, Stage I, lean-to did exist, the present foundation dates from Stage I also.

STAGE II

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

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

Extensive changes were made to the structure of the house. The south sill was replaced along with two joists and the floor boards. The siding (clapboards or shingles?) was removed along with the vertical boarding to which it was applied. New studs were placed in the south elevation, two of them using original mortises in the girt. The others (3) were gained into the girt. The doorway was eliminated. A window, somewhat narrower than the original one, occupied the old location. One stud for it survives in place, on its east side. Gains in it indicate the size of the window frame. It was of 8 over 8 configuration with 7 inch by 9 inch glass. The other stud survives out of place and turned



Van Nostrand - Starkins House
First Floor Plan
Stage II, c .1740- c. 1810

around so that its exterior face can be seen, with plain marks of weatherboard siding. In the south knee wall, four studs were placed, spaced more or less equi-distant between the main posts. They were mortised into the front girt and gained into the plate. Their lower ends are numbered, from the east side.

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

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

The overhanging west gable was cut back flush with the lower part of the wall.

The new gable end was given six studs, four of which were former rafters; the pair in the middle being the former rafters of the overhang gable. Very little had been cut off the ends of these to make them fit their new situation. Between these two there had always been a window. To the north of the window there remained the lower portion of an 18th century batten door together with one of its stops.

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

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

The lean-to was very simply framed. Its first floor joists were attached to the north wall of the original part by being let into it with a dovetail end joint. None of the joists survive, nor does the north sill, although the west sill still exists, made from a former rafter. The second floor joists are rather carefully finished, but spaced rather irregularly. There are six, including two end ones. The end ones are gained into, and nailed to, the north corner posts. The intermediate joists lay on top of the original Stage I north wall girt. The outer ends of these joists are mortised into the lean-to plate. The lean-to corner posts are 5 1/2 inches square. They are braced to the plate. There are seven somewhat irregularly spaced studs in the north wall. A pair in the middle of the wall are spaced 2 feet 11 inches apart for a doorway. A head piece is gained into these. No evidence could be found for early windows in this wall. Apparently there were none. The west end wall framing shows evidence of an incomplete window frame that was apparently never used. It does, however, seem to have functioned as a shallow cupboard until some time in the 19th century when it was covered over with lath and plaster. Original Stage II oak shingle lath extend behind this opening. One original stud and the upper parts of two others survive in the east wall of the lean-to. No original first floor boards survive in the lean-to, but nearly all of the original second floor boards were in place. These were damaged in restoration and were replaced according to the original dimensions and patterns. Their under surfaces, which show as the first floor ceiling, are planed. They are about 12 inches in width.

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

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

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

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

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

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

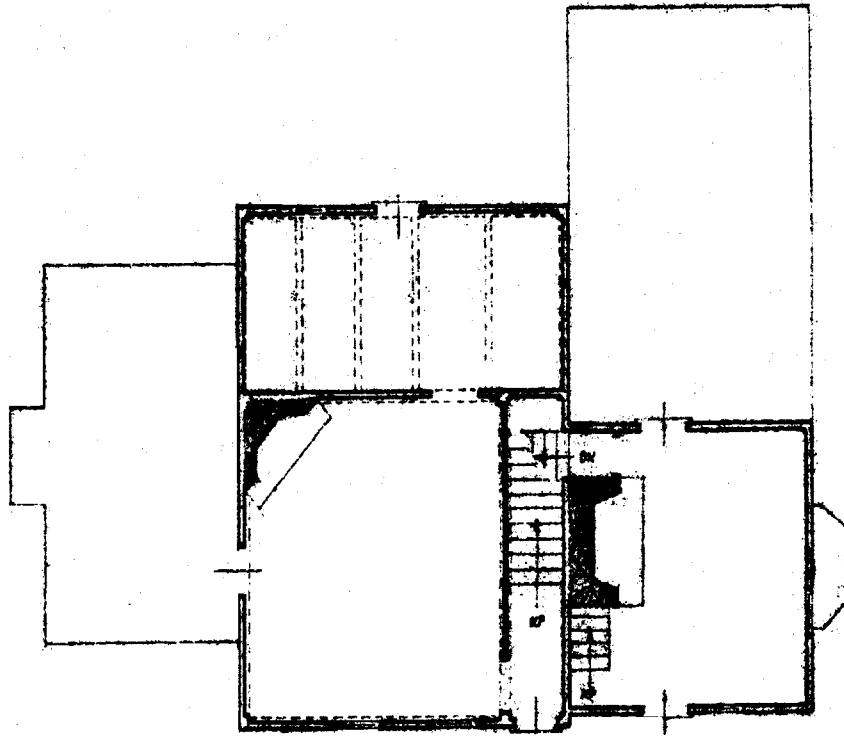
STAGE III

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

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

The frame of the wing is of mill-sawn oak. The posts are 4 inches square, and are framed as bents with the second floor joists, which measure 4 inches by 6 inches. The bents are spaced about 3 feet, 6 inches on centers. The plates measure 3 inches by 5 inches. The front and rear walls have 7 foot long braces between the corner posts and the plates. The end walls have shorter braces between the corner posts and the end girts. Part of the west girt has been cut out, and both of its braces are missing. The three intermediate floor joists were replaced in the recent past. The outside walls were originally covered with beaded weatherboards having an exposure of 9 1/2 inches. Three pieces of this material survive at the top of the north wall, along with the corner board at its west end which, as mentioned previously was scribed to fit against a stone wall. These pieces show almost no indication of weathering, and have their original red paint. This was matched and its entire exterior painted in 1975 on the basis it represented the earliest exterior paint ever applied to the house.

The second floor boards have survived, and indicate that there was originally a staircase in the southwest corner, coming up over the side of the fireplace. The roof has



Van Nostrand - Starkins House
First Floor Plan
Stage III, c. 1810 - c. 1840

a pitch of 11 1/2 inches: 12 inches. The rafters are spaced to come over the wall posts. There are no collar beams. One of the original studs has survived in place in the east gable, and parts of the other two exist, out of place. There were no studs in the west wall. At the junction between the wing and the main unit, the ends of the shingle lath had survived, showing that the original shingle exposure had been 10 1/2 inches.

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

There is an original door in the north wall, opposite that in the south wall. It is outward opening, and hung on strap hinges with driven pintles. This door is of batten construction with false applied stiles to make it appear as a two-panel door from the inside. The middle batten rail is in two parts, as if it had been intended to make a divid-

ed door. The door has its original cast iron-latch. The casing of the doorway originally had backbands on both sides, but only the exterior ones survived. It is of quirked ovolo with astragal sections.

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

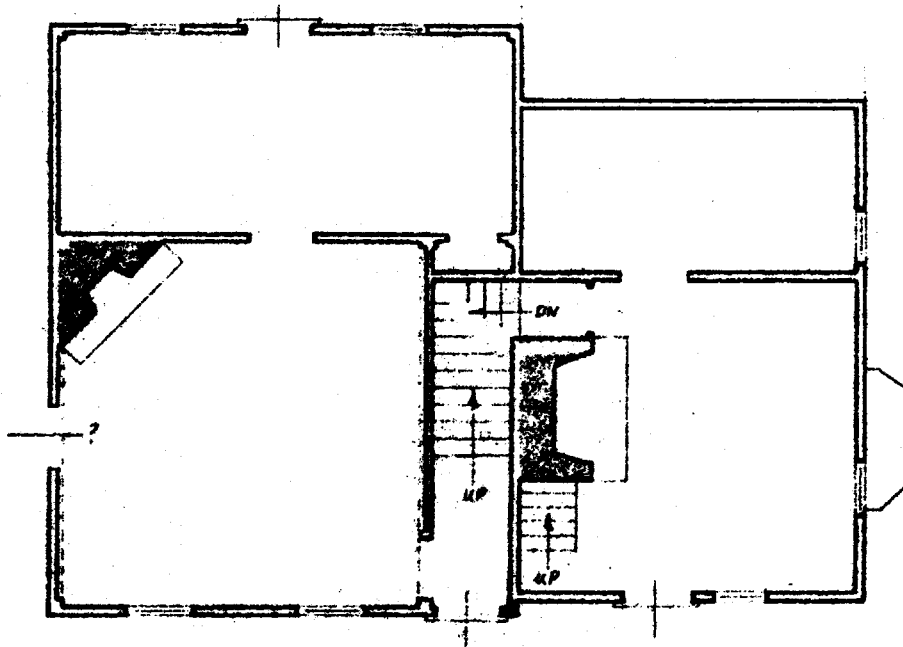
The loft had originally been left unfinished; the inside of the roof and gable were whitewashed. The beaded ship-lapped weatherboards of the original unit formed the west wall of the wing's loft.

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

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

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

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



Van Nostrand Starkins -House
First Floor Plan
Stage IV ca. 1840 - ca. 1875

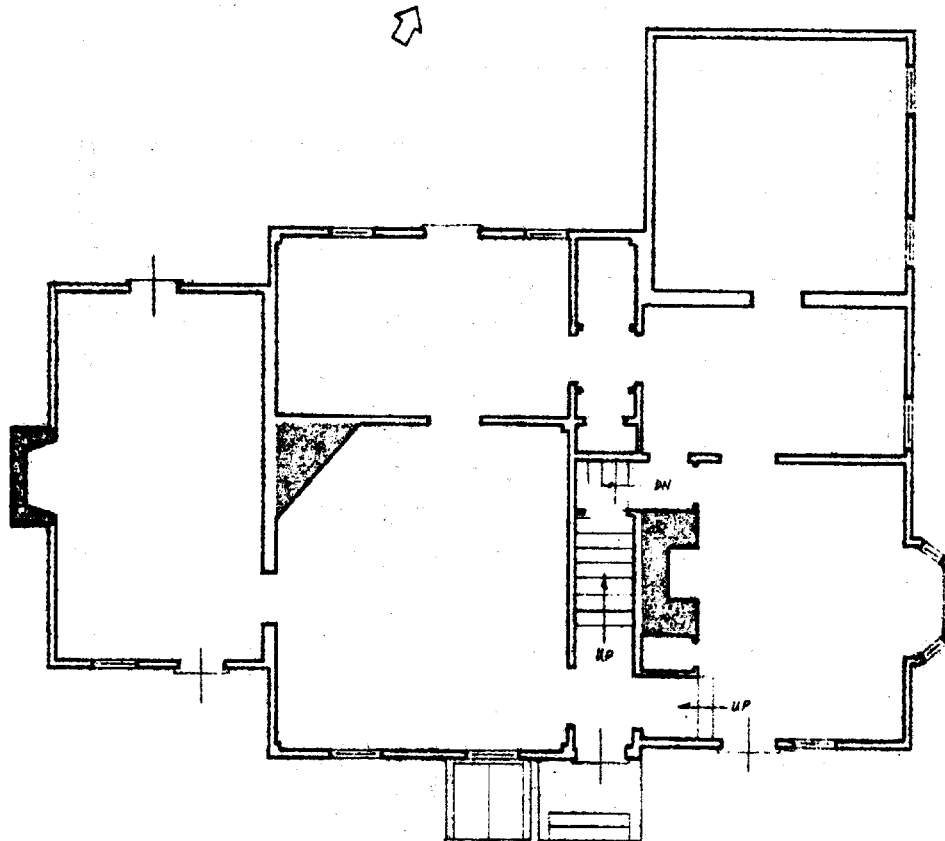
through the roof of the wing.

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

STAGE IV

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

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



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

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

STAGE V

Added at this time was a shed addition across the west end of the main unit, 12 feet, 4 inches wide. The lean-to of the wing, as it presently exists, was built, probably replacing earlier construction. A bay window was added on the east elevation of the

wing, replacing an original window. A small dormer window was constructed in the front slope of the roof. Part of the middle rafter was cut out for it. The square-edged weatherboarding of the wing and the lean-to date from this time, as probably did the hipped porch roof that extended over the door and window of the south wall of the wing and which is known only from photographs. Following soon after this, a separate structure, the Kirby Cottage (TG 1974-75-96-97), was moved against the wing lean-to and joined to it. This building, 12 by 14 feet, one and a half storeys in height, which originally had raked eaves, appears to date to the 1860's.

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

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

20TH CENTURY ALTERATIONS

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

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

EPILOGUE

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

(1997) to work on local restorations. The interior color analysis was completed by Frank Welsh, and interior painting accomplished under the direction of Kenneth Rosevear.

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

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

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

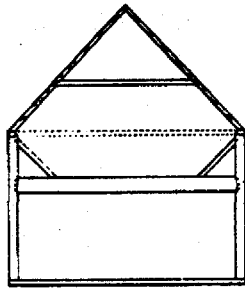
purpose, along with comparable artifacts excavated near other local houses. Wooden sheathing from John Rogers and Arthur Duffett Houses has been installed here for exhibit and to preserve them.

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

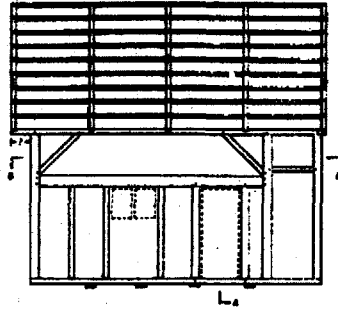
In addition to the foregoing, an appropriate garden plan has been developed for the Van Nostrand-Starkins House with the assistance of a grant from the Roslyn Heights Garden Club. The plan was prepared by Julia S. Berrall, author of "The Garden" and an authority on garden history. Mrs. Berrall's description of her project follows: "The small gardens planned for the Van Nostrand-Starkins House fall into two categories. Close by will be the housewife's bed of medicinal and culinary herbs and, at the far end of the garden space, will be rows of root vegetables and other food crops." Unfortunately, The Landmark Society has never developed the beds as it has not yet been possible to find some dedicated person who will agree to care for them. Perhaps 1996 will be a better year.

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

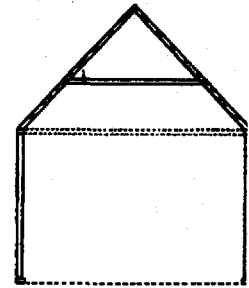
During the fall of 1990, the roof of the main structure was reshingled by Edward Soukup and Noel Zuhowsky using 32 inch long, split cedar shingles, having a 13 inch exposure to the weather. Shingles which were too irregular to lie flat were smoothed with draw knives. These replaced 24 inch, factory-made shingles installed in 1974. Also, during the fall of 1990, all the exterior solid-color stain was removed and was replaced with a penetrating oil stain of the same color. During 1990-1991, the 85 year old American elm at the south-east corner of the house, which towered over its roof and which was long thought to be resistant to Dutch elm disease, succumbed. Many of its seedlings had been planted in various arborita as blight free elms. It was removed in late 1991-early 1992.



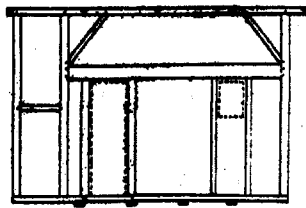
West Elevation



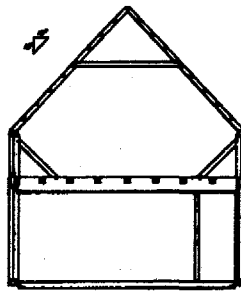
South Elevation



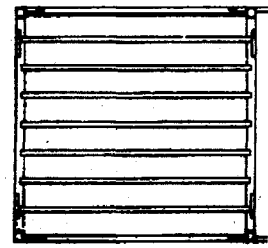
East Elevation



North Elevation

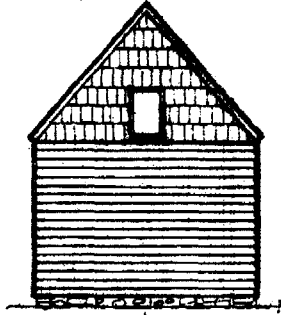


Section A - A

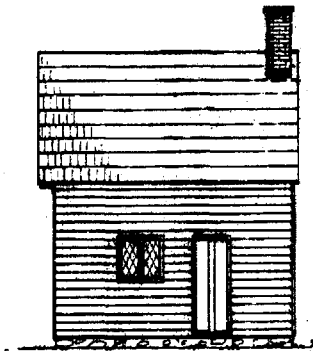


Section B - B

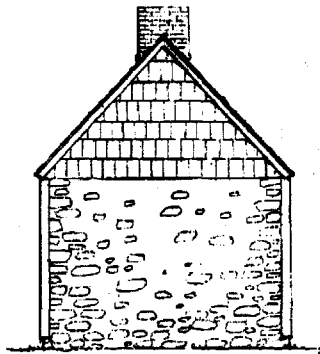
**Van Nostrand - Starkins House
Framing Details
Stage I, ca. 1680 Plate 2**



West Elevation

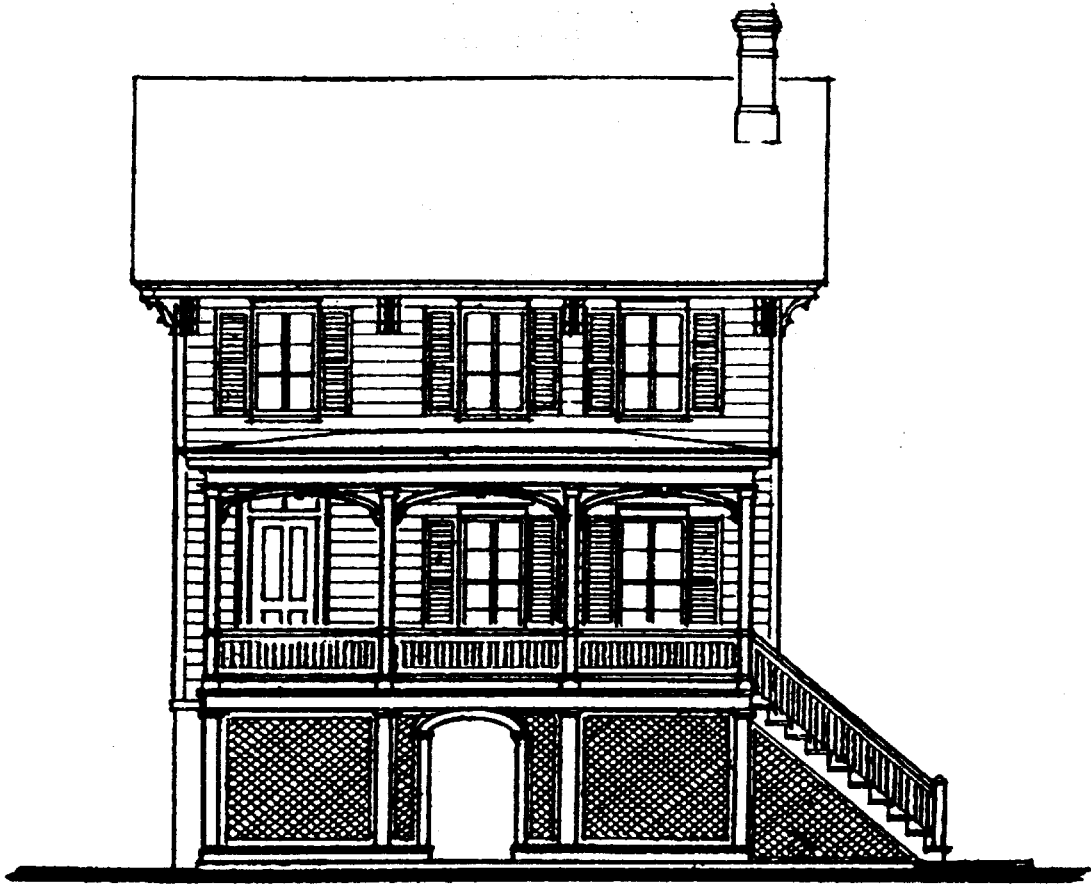


South Elevation



East Elevation

Van Nostrand - Starkins House
Reconstructed Elevations
Stage I, ca 1680 - 1740
Drawings by John R. Stevens



Samuel Dugan, I. House

SAMUEL DUGAN, I. HOUSE
148 Main Street (1855-1890)
Property of Ms. Elita Charalambous

INTRODUCTION-THE ITALIAN STYLE

The Victorian revival styles consisted mainly of Greek, Gothic, Swiss, Italian and Egyptian designs. Occasionally other design sources, from Europe and the ancient world, were added to these. Some of the leading 19th Century American Architects who designed buildings in revival styles were A.J. Downing, A.J. Davis, Calvert Vaux, Jacob Wrey Mould, and Samuel Adams Warner. The Victorian architect visited the cities of Rome and Florence, the Grecian Monuments of Sicily, the Swiss Alps, and was inspired thereby. In America, the English builders' pattern books circulated widely. Stylistically varied, they were well provided with details which could be executed in timber and applied at a reasonable cost. An offshoot of the division between Classic and Gothic styles, the "Tuscan Villa" bore a close resemblance to the paintings, then very popular (in the early 19th century) of Claude de Lorraine and Nicholas Poussin, rather than to the Italian villas of the 16th and 17th centuries.

The first exemplar in England, "Cronkhill" (John Nash-1802) located near Shrewsbury, was small, a gentleman's rural retreat. It had round-headed windows, two towers, a shallow pitched roof with extended open soffit eaves, and the chimneys were designed as architectural features. The magnificently scaled Travellers Club House (1829-1831) on Pall Mall, designed by the most versatile of Victorian architects, Sir Charles Barry, most famous for the new Houses of Parliament at Westminster, was the first "correct" Italianate building in London.

While American architects and builders found the Italian stylistic details and building plans suitable for the current notions of rural retreats, these did not achieve popularity for at least 10 to 20 years later in non-metropolitan areas. Cottages and villas of an earlier date were then re-roofed and bracketed, and porches were redesigned to bring them up to date.

The Samuel Dugan I House is the earliest building with Italianate detail in Roslyn, but it is superimposed on the standard Georgian side hall provincial house, found in town, suburb and village as early as the mid-18th century. The style is fully expressed in the nearby George Denton House on West Shore Road (1874) (TG 1995, 1996).

HISTORICAL BACKGROUND

Samuel Dugan, born in Belfast, Ireland in 1813, came to Roslyn with his wife Anngine, and their children, sometime after 1853. Anngine was born in Scotland, the children in Ireland. The Dugans were close friends of the Pollitz Family who were, at that time situated on Main Street in Roslyn. The United States Census of 1860 establishes that Samuel Dugan, a farmer, and his wife Anngine, and two small boys were in residence. A younger brother, John, was apprenticed to Daniel Hegeman, a carpenter, and lived in his household. In 1880, Samuel Dugan was listed in the Federal Census as a stone-mason. He was the master mason for the Long Island Railroad's tunnel-overpass at Roslyn (demolished 1940's). The quality of street level retaining walls at 148 Main Street, with the stone finely cut and dressed on more than one surface suggests his construction methods. The house is located on the Beers-Comstock Map of 1873, and

shown as belonging to S. Dugan. Despite the fact that the Dugan family feel the house was constructed by 1855, it is not recorded on the Walling Map of 1859. (Since the Walling Map failed to locate a most important house of the 18th century still extant, this in no way invalidates the family's statement).

The house was acquired by Mr. and Mrs. Henry Eastman, descendants of two prominent local families, early in the twentieth century and in turn was sold to Mr. and Mrs. Leonard Blum by the Eastman estate in 1964, which at that time included the Wilson Williams-Thomas Wood House at 150 Main Street. Mr. and Mrs. Leonard Blum, with the guidance of the late Gerald R.W. Watland, an architect of international reputation, have sympathetically refurbished the house. Mr. Watland, who specialized in the restoration of historic buildings, directed the work on the William M. Valentine House and the Wilson Williams House. The Blums sold the house to Mr. and Mrs. William Leo in November of 1986, who subsequently sold the house to Mrs. Elita Phillippa.

ARCHITECTURAL HISTORY-EXTERIOR

General Description-1855 Main Block

This Italianate bracketed villa is located on a steep wooded hillside, and placed on a high basement at the front (east) elevation. It commands a high and wide view of the valley and ponds. The side is graded to form a terrace at the east front basement level wide enough to encompass the entrance walkway.

The exterior mentioned in the introduction is basically a sidehall, three bay building, with a pitched roof, the ridge of which is parallel to the road in the standard 19th century manner. The principal stylistic change is the decorative ornament used and the overhanging eaves. The fenestration is symmetrically disposed as in the past, but the design of the sash is new for Roslyn, sash which consists of 4/4 lights divided by a wide beaded vertical muntin suggesting a casement window. This is repeated at the bedroom story with a 2/2 light sash. All the windows are fitted with adjustable louvered shutters. The window surrounds are plain flat boards, the inner edge beaded and with the thin drip molds and thick square sills found in the earlier Greek Revival houses. The front porch provides the stylistic determinate and paramount feature, triply arcaded, with plain cornice; an elliptical arch is the center bay of the basement level, supported by plain columns and flanking bays are filled in with diagonal lattice panels.

The addition of the projecting 1890 North wing was carefully composed, its forward limits, with the exception of the canted bay, defined by the front porch of the original house. A similar wing was also added at the north end of the Oakley-Eastman house in the 1890's.

THE EAST FRONT

The eaves of the plainly designed pitched roof of the main house are supported by four paired acorn drop brackets attached directly to the upper clapboards of the underside of the eaves, evenly spaced, and to the closed soffit of the roof behind the eaves trim, which consists of a shall ogee moulding and beaded board. The single chimney rises through the roof on the northeast slope slightly below the ridge. It was rebuilt from the roof upward sometime in the 20th century.

The corner boards, possibly applied at the time of the 1890 addition, and located at the southeast and southwest corners, are moulded. The same design was used in

Roslyn in the end building of the William M. Valentine block (#23 Main Street) applied over a plain 1840 cornerboard. Two other buildings have moulded cornerboards, the Thomas P. Howard House (1889) and the Oscar Seaman House (1901). The front entrance surround is faced with wide ogee moulded back-banded trim, with a bead set at the inner edge—a beaded flat transom division, and an overhead two-light transom. The door itself is a four panel ogee moulded door. The door furniture consists of porcelain knob and iron fittings of that period. The door knocker is Colonial Revival ca. 1900. The windows of the second storey and first storey have been described as “false casement” design, found also at the Warren Wilkey House ca. 1864, and the Willet-Titus House ca. 1858, an Italianate house of classical design. The two east front basement windows, mostly concealed by the lattice infill under the porch, are 6/6 light sash, broadly rectangular lights, with the very thin muntins which occur in Roslyn in the 1850-1860 period of the late Greek Revival style. Of the two basement doors, the one on the southeast corner is board-and-batten, not necessarily in the original location. The entrance door to the bay which faces south, under the porch, is glass topped with two ogee panels at the lower half, possibly original to the wing. The foundation is a full storey above grade at the east elevation and has been rendered. The basement doorway is recessed with fitted surrounds. The masonry foundation material is unknown as of now.

THE PORCH

The porch cornice is continued across the front of the house to form the roof cornice of the wing, which will be fully described later. The porch itself is the most distinguished and unusual feature of the house, it has a shallow hipped roof which extends the width of the 1855 building and ends at the projecting 1990 wing. Originally the staircase to the porch was possibly at the north end before the wing was built, as at that time there was adequate room for it. At the cornice line a change in the type of cyma curve which is used in the eaves trim of the porch is clearly visible as it is joined to the wing roof. The cornice of the porch is a plain classical entablature comprised of local vernacular forms of mouldings. The porch posts have Tuscan caps. The posts are square in section decorated with a chamfer on all four faces, the chamfers terminating in a lamb's tongue below the cornice and above the rail, and below the rail and above the post bases. The post bases are trimmed with a cavetto and Tuscan quirked moulding as are the capitals.

The railing consists of a single board with moulded “bull-nose” edges supported by a cavetto moulding. The porch has four pierced slats between the posts in the “Swiss Chalet” style. The rail and stair slats are the same. Small pierced brackets at the midpoint of the porch foot railings are a very unusual survival. The brick base under the lattice is not original and possible dates from the early 20th century.

The posts themselves, under the cornice, are linked by three flat elliptical bracketing arches facing the street and another arch at the stairhead, which butts into the clapboard without a pilaster. The arches are formed of flat boards, chamfered inside and out, the chamfers terminating in lambs'-tongues, and are joined at the apex of the ellipse by a decorative keystone, beveled on three sides. The ends of the bracketing arches are terminated with shaped triangular drops, flat on the side attached to the posts, serving as consoles, and projecting slightly beyond the underside of the arch.

The porch is supported by columns placed directly in line with the upper posts; they are decorated with chamfers terminating in lambs'-tongues, and capped with a square abacus, below which is a quirked transitional ogee moulding. The base is set on a rectangular plinth equal in measure to the abacus block, above which is a quirked

Tuscan moulding. Between posts there is an infilling of lattice set on a diagonal to the flat board lattice enclosure. Smaller chamfered posts frame an opening between posts #2 and #3, with small rectangular panels of lattice between inner and outer posts. An elliptical arch, the keystone of which is buried in ivy and partially missing, springs from these inner posts. From the outer edge of the ellipse to the upper porch is lattice filled.

THE GATE

A gate whose palings are decorated by chamfer and lamb's-tongue, which was found at #65 Main Street, is installed by the porch entrance opening. The gate has original hinges and old reinforcing plates. Nos. 55, 65 and 75 Main Street all had this style of gate by the 1890's. The flat top pieces of the gate are not original. The gate appears to be hung upside down and back to front.

THE WING

A wing with a two-storey canted angular bay window was added in 1890. The 2/2 light window frames are faced with flat boards with a continuous square sill supported by a 3" cavetto moulding. The angles of the bay are covered with a æ round moulding. A band of tongue and groove separates the two bay windows under the sills, extending to a half-round over the ground storey cornice board. The moulding corner board at the north end is cut at the water table. Both bay windows have original adjustable louvered shutters.

INTERIOR ENTRANCE HALL

The reverse side of the entrance door facing the east porch has plain untrimmed stiles. The panels are sunken, not flush. The doorway facing trim consists of a small ogee and back band. The transom bar is beaded, as are all inner edges of door and window surrounds on this floor. The box lock is a reproduction. The scar of the original lock is present on the door face.

On the south wall of the front hall is a window inserted about 1900, a wood casement with diamond shaped lights. The window frame facings have contemporary trim consisting of a backband and a small ogee, with the inner edge beaded. The baseboard is plain and not capped. All doors to the hall have been rehung, their untrimmed panels to the rooms. All hall doors are ogee trimmed and six paneled except the kitchen door, which is transitional, between a Tuscan moulding to full ogee, and is probably not original to the house. The staircase, attached to the south wall, is of unusual width in proportion to the hall dimensions, occupying a large part of the hall space. It has a short, but acutely steep run of 15 steps compared to the average run of 17. The staircase wall has six ogee trimmed panels, the lowest stile forms the base as in most Roslyn houses of the 19th century. Its position is also only a few feet from the front door. The newel is walnut with a fine urn and spool turning, resting on a rectangular plinth the height of the first step. The steps are bull-nosed and are trimmed with the standard cavetto. The balusters are also walnut, with elongated urn turnings set two to a tread. The rail is round in section, inserted at the top of the newel, and returns at the second floor level to a partition wall. Th overhead light at the entrance is painted tin and was a type popular as early as 1845; it is not original to the house.

THE PARLOR

The parlor, to the right (north) of the entrance hall faces east. The room is

almost square. The long windows are divided into 4/4 lights, paneled beneath the sills. The panels are untrimmed, the baseboards plain and uncapped. The windows are designed to resemble casements with a bead scribed in the center of a wide dividing muntin in both the upper and lower sash. The window latches are original to the house and are cast iron with a design in relief, and enamel or iron knobs. These are present on nearly all the "false casement" windows. All doors have ogee trim and back band, but have been rehung to show their paneled sides in the open position. The chimney breast is located on the north wall which was originally the exterior wall of the house. It projects into the room. The chimney surround is wood, the shelf ogee shaped with square column supports, which have square (in sections) Greek Revival trim. The columns rest on square bases. The Franklin stove, inserted into slate backing, is not original. The original opening was designed to be used with a coal grate. The same trim that exists in the dining room has been installed in the parlor by the present owner.

THE LIBRARY

The library is located to the north of the parlor in the 1890 wing, its door opposite the entrance hall door to the parlor. At the east end there is a canted bay window. The center sash has 2/2 lights, the side windows have 1/1 lights: all sash windows are fully paneled below the sills and the panels are trimmed with ogee mouldings. On the north wall there is a reused "false casement" window. The glass door to the porch (described in the exterior analysis) was possibly original to the wing. It has four lights. The baseboards appear to have 20th century capping. The two "collected" ogee paneled doors on the west wall lead to a new powder room and a coat closet which occupy the space which formerly had a staircase and a small rear hall. The staircase led to the northeast basement room directly under the library. The crown moulding at the ceiling edge is 20th century.

DINING ROOM

The dining room was extended 8 feet by Mr. and Mrs. Blum, to the rear (west) to meet the end wall of the kitchen lean-to. Both the kitchen lean-to and the extended dining room were then covered by a common pent roof; the ceiling height of both rooms was maintained. The two "French" windows to the north, leading to a very small terrace at the property line, are new, installed by the Blums. They were copied from those at the Myers-Valentine House, #95 Main Street, which were installed in 1856, just as were those in the Eastman family house at #75 Main Street. The west wall "false casement" windows are reused, the added floorboards needed for expansion were taken from the attic. The present owner installed a dado on each wall and moulded trim similar to original window trim between the windows.

THE KITCHEN

Mr. and Mrs. Blum incorporated the lean-to into the second kitchen; the first kitchen was on the basement level, before the 1890 wing was added. The inconvenience of a basement kitchen became evident probably around 1900 and the small southwest room became the "new" kitchen; somewhat later the lean-to was added for storage. The second kitchen originally had a corner cupboard made of tongue and groove at the southeast corner. This was reused and placed as a rectangular cupboard in roughly the same position. All the other cupboards and counters were designed to match the old material. This kitchen was remodeled by the present owner and all cabinets replaced.

The hall at the back of the stair originally led to a door to the south, now

replaced with a window by the former owners.

SECOND FLOOR

THE UPSTAIRS HALL

The four board and batten doors at the second floor, with door knobs recessed into the battens, were replaced with collected 4-panel ogee doors. The second floor windows are all 4/2 "false casements", with original iron window latches. The hall woodwork is plain and untrimmed, all doors have brown porcelain door knobs. The attic stairs are located behind a door on the north wall.

THE FRONT BEDROOM

The whole visible north wall has been made into a closet. All the woodwork is untrimmed. The southeast corner of the bedroom was at the time of the Eastman ownership two rooms with a vestibule, or small hallway, going to the front bedroom. One of the rooms was a closet or a dressing room. In 1855 the hall may have run from the front to the rear of the house and the back end of the stairhall had been partitioned at a later date.

THE BACK BEDROOM

The back bedroom has plain untrimmed woodwork and "false casements" windows throughout. The bedroom was originally entered from a door located in the west wall of a small hallway now removed, parallel to the attic staircase. It is now entered from the main hall; the hall space is now a closet.

UPSTAIRS BATH

The upstairs bath, at the head of the staircase, was possible a small dressing room originally. It was remodeled by the Blums.

THE BASEMENT

The cellar entrance is located under the staircase in the entrance hall. The door facings are trimmed with an ogee moulding and a back band, but the left hand facing is a æ round at the corner into which the top facing is butted. The stairs are enclosed, made with a run of 11 string steps. The panels under the main staircase are exposed, their backs are beveled and set behind the stiles. The board-and-batten door is original to the house, as is the door furniture. The door at the basement level to the staircase is missing. The exterior entrance to the cellar from the ground floor can be seen at the foot of the stairs; it is under the entrance porch. It now has a board-and-batten door which was possible installed in the 1890's when the wing was attached. Today, and for many years, since the kitchen was moved to the second level, the furnace has occupied the space directly in front of the kitchen fireplace or stove recess. There are two windows facing east, of the standard Greek Revival 6/6 sash type, with very fine muntins. There is a doorway to a long narrow storage room in the west wall, illuminated by a 3-light cellar window at the south.

THE NORTH WING

The wing can be entered from a door under the porch directly, or from a doorway in the north wall of the old kitchen. The purpose for which this room was used when

built is not known. The bay window facing east is duplicated on this level. The window sills rest on a tongue and groove dado capped by a bull-nose ended moulding, and which is continued at chair rail level all around the room. The room was used as a service bedroom by the previous owners and it has access to a full bath, installed in the early 20th century, by means of a small passageway directly behind the chimney. Behind the west wall of the room was another passageway containing a staircase leading to the present library, now closed off above to form a half-bath and a coat closet. The bay window has a low window seat possibly installed in the 20th century. The lower stair entrance is also a closet today, separating the lower room completely from the main body of the house, although it can be approached through the present furnace room.

The Authors are greatly indebted to the late Roderick Dugan, a grandson of Samuel, who provided this family history.



Henry Western Eastman Law Office

HENRY WESTERN EASTMAN LAW OFFICE

(Original Roslyn Savings Bank)

65 Main Street (Circa 1850)

Property of Mr. and Mrs. Anthony Gallo

Henry Western Eastman was the most prominent of the local lawyers during the second half of the 19th century. His house, which he bought in 1854 and enlarged considerably subsequently, was included in the Landmark Society's Tour of 1967 and 1968 and again in 1977 and 1978. A biographical description of Mr. Eastman, together with an account of the accumulation of his Main Street estate is provided in the 1977 and 1978 Tour Guides. In short, Henry W. Eastman was born in 1826 and started his law practice in Roslyn in 1847. To supplement the income from his practice he also taught at the Locust Hill Academy, which was founded by Samuel R. Ely, D.D., circa 1850. The Academy still stands behind Dr. Ely's home, the Hendrickson-Ely House, at 110 Main Street (T.G. 1962, 1983, 1984, 1994, 1995 (Brower)). Shortly thereafter Eastman in 1850, founded the "Roslyn Plaindealer" with Augustus William Leggett. The "Plaindealer" survived in Roslyn until 1852 when it was moved to Glen Cove. Eastman sold his interest in the Locust Hill Academy to E.A. Hyde and concentrated on his law practice. He had a long and distinguished career and, at his death in 1888, was the President of the Bar Association of Queens County, which at that time included Nassau County.

With other prominent local citizens he founded the Roslyn Savings Bank in 1876. The bank operated in the Eastman Law Office until it moved to new quarters, on the site of its present building, in 1905. While the bank was located in the Eastman Office, a brick bank vault, which survives, was built to provide greater security. The Eastman Law Office is illustrated in John Kenneth Galbraith's "The Age of Uncertainty," published 1978, as an example of a small 19th century country bank.

In 1863 William M. Valentine sold Henry Eastman a lot, immediately to the north of his house lot, for \$1,000.00. It had 36'8" of street frontage (Queen Co. Liber 204 of Deeds, Pg. 124, 4/28/1863). The high price suggests that a building was on the lot. If so, the building was 65 Main Street, the Henry Western Eastman Law Office. This building is indicated as a "store" on the Walling Map of 1859. Since William M. Valentine built his new brick store, which still stands facing Tower Street, in 1862 or 1863, the Eastman Law Office probably was William M. Valentine's first store.

EXTERIOR

The Eastman Law Office is 2 1/2 storeys in height and three bays wide. The first floor is almost entirely below grade along the principal (west) front. The building has a pitched roof, the ridge of which extends east and west at right angles to the road. The gable fields are parallel to the road. This orientation is reminiscent of Greek Revival styling which was never strong in Roslyn. The high-styled Greek Revival Horatio Onderdonk house in Manhasset, which was built in 1836, has a temple-fronted roof, so apparently the law office could have been built at any time after that year. It must have been standing by 1850 as William M. Valentine was advertising by that year.

The roof is extended on all four sides. However, the soffits are closed only under the east and west eaves. The west eave overhang, further, is decorated with sawn and shaped brackets. Those at the north and south extremities rest on the north and south cor-

ner boards and face north and south. The rafter ends are exposed under the north and south eaves. The principal (west) front is sheathed with clapboards having a 5-inch exposure. There are corner boards at both west corners only. These cover both surfaces of the corners. They have a moulded bead at the corner junction. There is no water-table. The remaining three walls are sheathed with shingles having an exposure of 8 inches to the weather. These extend down to cover the first storey on the north and east facades. Until recently all four fronts were covered with asbestos shingles as was the Eastman residence next door. These were applied in 1946 when Mary G. Eastman sold the property to the Rosewood Nursing Home. They were removed during the 1978 restoration.

The foundation is rubble below grade. The exposed portion of the foundation, from the grade to the sills, is constructed of brick. On this basis, considerable brick foundation is exposed on the south side of the house. The brick chimney retains its original form with its 2-course projecting cap.

The windows almost all are the original and retain their 6/6 sash and plain drip caps. The original third storey shutters, east and west, were louvered. The first and second storey shutters each had two panels. None of the original shutters has survived. The small window as the first floor grade level in the west front is a new replacement. Especially interesting are the third storey rotating octagonal windows in the north and south facades. There are three of these. That at the west end of the north facade was made by Floyd Lyon and Paul Emmanuel in 1978 to provide light to an interior room. The remaining two are original.

Originally there was a small stoop to provide entry at the west front. This had a pitched roof, wooden deck, arched gable-field and open work front piers. The gable field was painted with the sign of the Roslyn Savings Bank. The stoop was removed at an unknown date, probably after the Bank relocated in 1905, and was replaced. This change may have taken place as late as 1946 when the entire Eastman property was taken over by the Rosewood Nursing Home. In any case, the 20th century stoop was removed in 1979 and a reconstruction of the original stoop was built and completed in April 1979. This was designed by John Stevens from scars on the building, paint "ghosts" and the illustration in John Kenneth Galbraith's book. A replica of the sign of the Roslyn Savings Bank will be painted on a removable panel for use on special occasions. This will be painted by Anthony Greengrow. The front door, which has six panels and ogee mouldings, replaces a modern door. The door in the Galbraith illustration was ogee moulded and had four or six panels. However, in the illustration all but the lower panels had been knocked out and were replaced with glass. The Roslyn Preservation Corporation, which provided the present door, objected to its mutilation in this manner. There was a very large rambling, two-storey porch which survived in deteriorated condition along the east (garden) front. This was supported by square piers and had railings consisting of moulded rails and balusters which were rectangular in cross-section. The roof and deck framing were exposed and the pent roof was flat enough to be used as a deck centered from the third storey, although this was not an original intention. There was, and is, a doorway to the ground floor level of the west porch centered between a pair of original 6/6 windows. When the asbestos shingles were removed recently, the "paint ghost" of a railing bench could be seen at the north end of the first floor porch. This bench will be reconstructed when the porch is rebuilt.

The second storey level of the porch was entered from a small two-storey south porch. This had a gable ended roof with an open gable field and sawn, shaped corner

brackets, square wooden piers and a railing identical to that of the east porch, to which it was connected by a diagonal, roofless "cat-walk" which passed across the southeast corner of the house. The cat-walk railing was the same as those of both porches. The south porch, also, was latticed along its west front to provide privacy from Main Street. Careful reconstruction of the two-storey east porch, using all salvageable original materials was completed during March 1980. The development of wood rot in subsequent years and resulting porch deterioration necessitated rebuilding of this two-storey porch structure during the fall of 1998. The porch bench brackets were reconstructed from "ghosts" on the original paint work. The south porch will not be restored. Its second storey doorway has been replaced by a 6/6 window. Access to the second floor of the east porch will be provided by a new doorway at the east end of the second storey hallway.

BANK VAULT

The bank vault on the south side of the building was added after 1876 when the Roslyn Savings Bank was founded. This has a pitched roof extending north and south, with the gable field at right angles to the road. Its single usable floor is at the same level as the street (2nd) floor of the building. It is entirely built of brick laid in American bond and has a projecting brick water-table which is three brick courses high and which has a chamfered upper edge. The upper edge of the water-table is level with the top of the brick foundation of the Law Office. There is a pointed six-light window, with replacement glass, in the south front of the vault. This has a stone lintel and a stone sill. Above it there is a circular hole, probably for a stove-pipe. There is a "blind" Gothic arched panel in the west wall which faces the street. This is for decoration only as is the projecting stepped cornice, 4 courses high, which rests upon brick dentils.

INTERIOR

The principal (street) floor is the second floor. Inside the front door there is a hallway which extends the entire length of the house. The bank vault entrance is immediately on the right after entering the house. Its doorway has plain wooden facings and there is an iron door which swings into the vault. Originally there was also an outer iron door which swung into the hall. This was lost sometime after 1966. The interior of the vault is lined with concrete. Probably there was a hall window at its entry site prior to its construction.

The hallway has hardwood strip flooring applied over the early yellow pine, a characteristic which applies to most of the house. It is difficult to decide when this was applied. The hardwood flooring could have been installed when the building became the Roslyn Savings Bank, or after the Bank moved in 1905. The plain baseboards with torus-moulded caps are original.

The stairway on the northside of the hallway originally was entirely enclosed with beaded boards placed vertically. This condition still prevails below the stringer. The vertical boarding above the stringer was removed in 1978 to provide more light. The "closed tread" stair-rail was designed by John Stevens. The newel was provided by the Roslyn Preservation Corporation.

The 6/6 window in the south wall of the hallway, near its east end, replaces the early doorway to the south porch which was removed in 1978. The window surround has the plain facings and the recessed, beaded interior edge of the original porch doorway. The east porch will be entered through a doorway at the east end of the hallway

which now ends in a blank wall.

The doorway to the front parlor, on the north side of the hallway, is in its original location. The doorway facing on the hall side is plain with a recessed interior bead. On the parlor side, in addition there is a back band trimmed with ogee moulding. The door itself is the standard four panel ogee moulded type. The front parlor window facings conform to those of the hall doorway, i.e., back bands with ogee mouldings and recessed interior beads. These have torus -moulded sills and were never paneled beneath the sash. The torus-moulded plain baseboards are the same as those in the hallway and the back parlor. The current owners have installed wainscoting in the front parlor and a stepped cap on the baseboards. The back parlor window facings are less pretentious. There are no back bands and no ogee mouldings. They are simply plain boards with interior recessed beads, the same as the hallway door facings. Obviously the doorway going from the back parlor to the hallway is trimmed in the same manner. The wall which separates the front and back parlors has been rebuilt in its original location (1978). The sliding four panel unmoulded doors are of the period, but new insertions. They were donated by the Roslyn Preservation Corporation.

The doorway to the lower stairway retains its original plain facings with an interior bead. Its original four panel ogee moulded door retains its original black stoneware knob. Immediately inside this doorway the exposed top step reveals the original 9" wide yellow pine flooring which survives over much of the building, covered with later hardwood flooring. The lower stairway, like the upper, originally was "boxed-in" with vertical, beaded sheathing. This survives below the stair stringer, but the stairway above the stringer was opened in 1978. The stair rail used above will be duplicated here. Beneath the upper stairway, opposite the entrance to the lower stairway, there is a small board-and-batten door behind which is a small closet. One passes beneath it in descending. South of this stairway, at the ground-floor level, there is a narrow passageway which has been converted into two closets, one at each end of the stairway structure. Inside the west closet doorway (1978) the remains of a south window were exposed in the brick foundation wall. This was closed up when the bank vault was built, in 1876 or shortly thereafter.

The powder room at the bottom of the stairway is new (1978). However, the east-west wall which encloses the kitchen and dining room is the original. The wall dividing the kitchen and dining room was reconstructed on its original site. The kitchen window retains its original plain facing with an interior bead. The same facings also were used around the doorway from the kitchen to the dining room. The dining room windows retain their original plain facings. However, all the 7" pine floorings on this floor, together with the plain baseboards, were inserted during the 1978 restoration. The dining room has the only fireplace in the house. This is built with a brick arch as it had originally. The entire fireplace-chimney assembly was in a badly deteriorated condition and was rebuilt and flue-lined during the 1978 restoration by Frank Tiberia in accordance with the design of Colonel Frederic N. Whitley, Jr., U.S.A. Engineer, Ret. The dining room also includes the doorway to the lower level of the east porch. The door originally had four panels and was ogee moulded. However, early in its life, the upper panels and dividing stile were removed and this area was glazed.

There is a small room at the east end of the hallway, the purpose of which is not known. Apparently there always has been a room in this location. Its east-west dimension was reduced in 1978 to permit the excavation of a cellar and the construction of an interior stairway leading to it. At the top of this stairway there is a plain-faced doorway

having an interior bead which leads to the outside. Its door is original to the house and is an early glazed conversion of a Tuscan moulded Greek Revival door.

The cellar is new. The original 3" x 6" north-south oriented floor joists may be seen as may the original chimney base against the north wall. The original below-grade rubble foundation may be best seen on the south. Against the west wall there is a brick lined pit, which is now located beneath the kitchen. Originally this probably was a double wall to help prevent foundation shifting at the base of the hillside. Later it was excavated for use as a root cellar.

THIRD FLOOR

The third floor originally was a single open space with a barrel vaulted ceiling and plain baseboards. Obviously it was some sort of office. However, it has been divided into several rooms for many years. Its most interesting features are the octagonal windows which have been described. The 9 1/2" vertically beaded stairway sheathing is original. The four panel ogee moulded doors are contemporary with the house but were inserted in 1978.

EPILOGUE

The Roslyn historic community owes a considerable debt to Floyd and Dorothy Lyon for their efforts with this building which had been deteriorating rapidly since 1966. With little or no maintenance and haphazard rental practices, sometimes for "drug scene" activities, its prognosis was very poor. It took the Lyons many long and patient years to even acquire the building. Its future now seems assured. The property was transferred to Mr. and Mrs. Anthony Gallo in 1998.



Henry Western Eastman Dower Cottage (Circa 1865)
John Collins

HENRY WESTERN EASTMAN DOWER COTTAGE
55 Main Street (Circa 1865)
Property of Mrs. Peggy Gerry
Tenant: Ann Calvert

HISTORICAL BACKGROUND

Henry Western Eastman was the most prominent of the local lawyers during the second half of the 19th century. His house, which he bought in 1854 and enlarged considerably subsequently, was included in the Landmark Society's House Tours of 1967 and 1968, and again in 1977 and 1978. A biographical description of Mr. Eastman, together with an account of the accumulation of his Main Street estate, is provided in the 1977 and 1978 Tour Guides. In short, Henry Western Eastman was born in Hempstead Harbour in 1826 and started his law practice in Roslyn in 1847. To supplement the income from his practice he also taught at the Locust Hill Academy, which was founded by Samuel Rose Ely, D.D., circa 1850. The academy still stands behind Dr. Ely's home, "Locust Hill", (Hendrickson-Ely-Brower House (T.G. 1962, 1964, 1983, 1984, 1994, 1995). In 1850, Eastman founded the "Roslyn Plaindealer" with Augustus William Leggett. The "Plaindealer" survived in Roslyn until 1852 when it was moved to Glen Cove. Eastman sold his interest in the Locust Hill Academy to E.H. Hyde and concentrated on his law practice. He had a long and distinguished career and, at his death in 1888, was President of the Bar Association of Queens County which he had helped found in 1876. With other prominent citizens, he founded the Roslyn Savings Bank in 1878, which operated in his law office (TG 1979-1980) until it moved to new quarters, on the site of its present building, in 1905.

In 1863 William M. Valentine sold Henry Eastman a lot, immediately to the north of his house lot, for \$1,000.00. It had 36'8" of street frontage (Queen County Liber 204 of Deeds, Pg. 124, 4/28/1863). The high price suggests that a building was already on the lot. If so, the building was #65 Main Street, the Henry Western Eastman law office.

At the time it was built the Dower Cottage was sited between the Henry Eastman Residence (#75 Main Street) and the Henry Eastman law office, but to the rear of both so that its principal (west) front formed the east boundary of a small court. Originally this courtyard was much larger than it is today as the northern section of the Eastman Residence was not built until about 1890 and later. The space was further encroached upon by a small wing which was demolished in 1967. The 1977-78 Tour Guides describe the conveyance of the Henry Eastman Residence, Law Office and Dower Cottage by Helena Guillemin Moskowitz to Ann Blum and William Crain (Nassau County Liber 7527 of Deeds, Pg. 89, 8/18/1965). During the following year (1966) the new owners divided the property, selling the Eastman Residence to one buyer and the Eastman Law Office and Dower Cottage to another (Robert Bromley). Subsequently the Law Office and Dower Cottage were acquired by Charles Solomon who sold them to Floyd and Dorothy Lyon in 1977. The Lyons carefully restored the Law Office (TG 1979-80) and then turned their attention to the Dower Cottage. Because of the reduction of the courtyard west of the Dower Cottage by the late 19th century and later construction, and because of its location within a few inches of the new boundary line created in 1966, Floyd and Dorothy Lyon decided that the long range survival potential of the Dower Cottage, as well as its consequence to the Main Street Historic

District, would be enhanced if the Dower Cottage was moved to the north of the Eastman Law Office and then westerly so that the fronts of the two buildings were in the same plane. The relocation of the Dower Cottage was accomplished in 1979. The restoration was in progress, intermittently, and was completed in 1983(?). The carpenter for the restoration of the Dower Cottage as well as for Henry Eastman's Law Office (TG 1979-80) and the Tappan Johnson House (TG 1982-83) was Edward Ojaste.

Actually the circumstances for the relocation were excellent. In its original location the first floor of the west front of the Dower Cottage was concealed behind a rubble retaining wall. The retaining wall upon which the west front of the Law Office rested continued for some distance to the north. This circumstance made it possible to site the Dower Cottage in such a way that its relationship to the topography was the same in its new location as it was in its original.

The Dower Cottage does not appear on the Walling Map (1859). It is shown on the Beers-Comstock Map (1873). It seems quite obvious that it was built sometime during the period between 1863, when Henry W. Eastman acquired the site, and 1873, when it was published on a map. Since it is an extremely stylish building it seems likely it was built closer to 1863 than to 1873. Probably it was built at about the same time as the "Civil War Era", two-bay north addition to the Henry Eastman Residence (TF 1977-78). It is called the Henry Eastman Dower Cottage because local tradition suggests that Henry Eastman built it to provide accommodation for his mother, Mrs. Jacob C. Eastman, and the mother of his wife Lydia, Mrs. Frederick H. Macy. Its nicely finished interior suggests that it was built for a more important purpose than as a landscape ornament.

EXTERIOR

The original building was two bays by two bays and had a hipped roof which was pierced at its apex by the chimney. All this has survived, except that the original chimney was removed before the move and was carefully reconstructed after the move under the direction of Colonel Frederic N. Whitley, Jr. The elaborate Victorian chimney cap is a replica of the one which was replaced. The chimney is 2 1/2 bricks from north to south by four bricks, east to west. The upper three courses form the cap. Subsequent to its relocation, the Cottage was extended one bay to the east. The new addition is centered on the original building but is about two feet narrower from north to south to provide a visual record of this addition. The 2/2 east windows from the original east wall were inserted into the new east wall at both floor levels. The Cottage is two storeys in height and faces west. Like most of the houses along the east side of Main Street its main entrance is at the second storey (street) level. The second storey is board-and-batten on all sides. The first storey is clap boarded on all sides but the west which is brick above grade and rests upon a rubble retaining wall below. All other sides of the ground floor are totally above grade. The first floor rests upon a concrete foundation which is brick above the grade on the north, east and south fronts. All this masonry was completed after the relocation of the Cottage but, as with the chimney, replicates the original construction.

Second Storey

The second storey is the most important architecturally. The battens are moulded and consist, in cross section, of a torus with a projecting square fillet extending from both sides of the base. The mouldings are based upon a chain of wooden triangles, which extend completely around the house above the water-table. These triangles obvi-

ously are drawn from those of the Jerusha Dewey House and the Gothic Mill at Cedarmere. However, in those cases, the flat chamfered-edge battens actually pierce opposing right angle triangles and continue to the water tables. The water-table at the second storey level is a flat board which is canted outward at an angle of 45 degrees. This continues completely around the building although it rests upon masonry only along the west front. Almost all of the windows are the original 2/2 sash although there is a double window in the west front which retains its original 1/1 sash. The window sills continue around the building to form a string course. There are no drip caps as the windows are protected by the prominent eaves which have closed soffits. The door and window facings are plain. The window facings are 4" in width except for the wider facing strip between the double west windows which is the same width as the original door facings. The horizontal facing strips, above the door and windows, continue around the building to form a flat string course. The window facings continue, below the window sills, to the water-table, forming panels below the window sills. These are filled with crossed diagonals to form a flat, raised "X" in each panel. The corner boards also are plain and continue through the string course to the water-table. The front door is the original and consists of upper rectangular and lower square flat panels which are delineated with vigorous ogee mouldings.

First Storey

The first storey is almost invisible from the street. As noted above, it is constructed of brick, above grade, on the west front. The small west, first storey window was introduced during the restoration. The simple stoep platform was designed by John Stevens. The first storey north, south and east walls all are clapboarded. There are flat corner boards at the west ends of the north and south which separate the clapboarding from the bricks. Those at the east ends are continuations of the second storey corner boards. The first floor water-table is identical to that of the second floor except that it does not extend across the west facade. The second storey water-table serves as the drip-caps for the first storey windows. The first floor door-and-window facings are the same as those of the second, except that the facings are back-banded. During the Rosewood Nursing Home era (1946-1965) a small wing having a very large chimney was added to the north side of the Dower Cottage. This provided space for a second-storey bath in the Dower Cottage and for a heating plant for the Dower Cottage and the Eastman Residence. Both wing and chimney were removed during the relocation. A window replaces the second storey doorway and a new doorway to the exterior, at the first floor level, replaces the doorway to the furnace room. The most important architectural element of the first floor is the enclosed porch along the south front. This had been modified, possibly during the Nursing Home era, and only the roof with its gable-field has survived the move. The restoration of the porch structure was planned by John Stevens. The ridge of the pitched-roof porch extends from north to south and is roofed, as is the principal roof, with bands of pointed shingles stained red, and bands of square-butt shingles stained grey. The gable field is divided into four triangles by two diagonal and one vertical strips. Each of the four triangles is pierced with drill holes for decorative effect. The eave fascia is moulded above a flat facing strip from which wooden triangles extend with their apexes downward, in a manner opposite to the triangles upon which the second storey facade battens are based. The porch siding is board-and-batten and matches that of the second storey. Its water-table matches the original first floor water-table and articulates with it. There is a single, small 1/1 window whose sill is extended to form a string course. A similar string course springs from the top door and window facing strips. The porch door resembles the front (second storey) door and, like it, has a square,

moulded panel below. However, above, a four-light window replaces the upper rectangular panel of the front door. This glazing appears to be original to the door and not a modification to admit more light.

Roof

The roof, as is the case of most Gothic-style buildings, is the most important architectural feature and will be treated separately. When the later asphalt strip roofing was removed, after the house was moved, the original wooden shingles were found beneath. These were found to have been laid in a specific pattern to resemble slates. This consisted of four rows of square-butt shingles at the roof perimeter above which were three rows of pointed shingles. Above these were four courses of square-butt shingles, followed by two courses of pointed. Above this band the upper part of the roof was laid entirely in square-butt shingles. Paint analysis of the original shingles, by Frank Welch, disclosed that the pointed shingles all had been stained red originally; the square butts grey. These patterns and colors were replicated during the restoration. The roof slope is extended over the front doorway and over the north windows to form hoods. The hoods, in turn, are supported by a chamfered, lambs-tongued bracket on each side of each roof extension. The front doorway brackets are much larger and heavier than the north window brackets and have bisecting right-angled supports. Apart from the area of the roof extensions a strip of scalloped fascia ("Hamburg Edging") is an obvious attempt to provide a substitute for the verge- ("barge") boards of pitched roof houses of the same period. There are turned wooden drops which project downward from each corner formed by the "Hamburg Edging". The overhanging eave soffits are lined with beaded boards. There are facades over all the second storey windows which are not protected by roof extensions. The largest and most elaborate is placed above the double 1/1 window in the west front. Smaller facade gables cap the window openings of the south and east fronts. Those in the new addition date from its construction but the new east facade gables replace those of the original east wall. The principal (west) facade gable, like the south porch gable-field, is divided into four triangles by flat strips which resemble "half-timbered" construction. Each of the triangles is filled in with decorative scroll work in designs of central circles, flanked by triangles. The upper sides of the facade gables, as in the south porch, are trimmed with applied wooden triangles having their bases upward. The smaller facade gables of the south and east fronts are divided into only two triangles by flat, vertical facings. The two triangles thus formed in each gable are treated in the same manner as the more numerous triangles in the largest (west) facade gable.

Shutters

One would expect a house of this configuration and period to have been fitted with louvered shutters. If this had been the case, none have survived nor is there any evidence of "paint ghosts" of shutter hinge pintils although these may have survived under later paint. The window openings are rabbeted which, in pre-screen and storm-sash days, suggest exterior shuttering.

Paint Colors

Microscopic paint analysis of the exterior sheathing and trim were completed by Frank Welch during the restoration. At the same time samples of the interior trim were taken. The present paint colors, i.e., beige siding with brown trim and chocolate brown door mouldings, are based upon Mr. Welch's findings. A special effort was made to assure that the siding and battens were painted in the same beige color.

West Fence

The fence was reconstructed from a late 19th century photograph of the Henry Eastman Law Office (TG 1979-80) and from an actual surviving gate found by Lee Blum in the Eastman Dower Cottage and now installed at the lower porch level of the Samuel Dugan II House (TG 1978-79). The fence consists of a series of massive square gate posts (12" x 12" in cross section) having chamfered corners with lamb's tongues and smaller, intermediary sectional posts 3" x 4" in cross section. The gate posts have large ball finials. All the timbers except the chamfered water-table and ground rail are set on the diagonal. There are horizontal top and intermediary rails which have widely spaced vertical pickets set between them. The pickets are arranged to form continuous squares, set on their upper and lower corner angles, between the intermediate rail and the water-table. The gates also consist of three horizontal rails placed on the diagonal. The pickets are arranged to form two large "X's" set side by side with their exterior faces flush with the gate frame. In the surviving original gate all the components have lamb's tongued chamfers on their exterior (street) surfaces. This fence, of course, originally ran along the street, as it does today, and was a considerable distance from the Dower Cottage.

INTERIOR

The Cottage is entered from the street to a small second storey hallway which retains its original 5" wide yellow pine flooring, as does most of the remainder of this floor. The baseboards are stepped and have an elaborate ogee-moulded cap. A section on the north (left) is a replacement, closing the doorway to the Nursing Home era bathroom, now removed. The same baseboard continues around to form the stringer for the stairway to the first floor. The doorway to the south and the inner casing to the front door both have vigorous ogee-mouldings and are back-banded. The inner panels of the front door also are ogee-moulded as is the four-panel door leading (south) to the small parlor. Both doors retain their original rectangular cast iron rim-locks. The window sash retain their original (authentic) porcelain knobbed latches. The parlor baseboards, like the entrance hall, are stepped and capped by vigorous ogee mouldings. Originally there was a doorway on the south side of the chimney. This was closed up during the last restoration. The chimney originally was fitted with a parlor stove. There was no fireplace in this location. On the whole the entrance hall and parlor trim are richer than one might expect in a small cottage which could have been built as a garden ornament. This finding confirms the local legend that the cottage was intended for the occupancy of two elderly ladies in comfortable circumstances.

The original floor plan is changed beyond the east parlor wall. The east-west wall, on the south of the new hallway, is original. The hallway itself, together with the new bath and closet on its north, originally was a small chamber. The four-panel ogee-moulded bath and closet doors are appropriate but were inserted during the recent restoration. The baseboard of the surviving original hall wall is plain, and is capped by a filleted torus moulding which is identical to the exterior sheathing battens. Apart from the entrance hall and parlor all the surviving original baseboards are of this type. Interestingly enough, filleted torus mouldings of the same configuration were used as minor dentils along the frieze of the Hendrickson-Ely-Brower House which is about three decades earlier. The original 5" wide yellow pine floor boards also survive in the hallway and the small chamber to its south. This chamber is entered through a new (1983) hall doorway in which an original four-panel, ogee-moulded door has been re-

used. Apart from this change, and the reconstruction of the original chimney, this south chamber is very largely original (authentic?). It has plain base boards with filleted torus caps and plain door and window facings with torus-moulded window sills. Initially it was entered south of the chimney, from the parlor. The closet, in which the chimney has been reconstructed, is original.

The recent (1982) chamber at the east end of the house is entered via the new hallway. Its door and window facings, baseboard and flooring, conform to the original secondary rooms of this floor. The two 2/2 east windows have been relocated from the original east wall, which is now an interior wall. The exterior wall studs in this wall are 3" x 4" set on 17 1/2" centers. Originally (initially?) there was brick nogging, as an early form of insulation, between the studs. This new east room extends the full length of the house, from north to south.

To reach the first floor it is necessary to return to the front hallway and descend the original stairway, which is completely enclosed. The stair stringer on the north is a continuation of the entrance hall stepped, ogee-moulded base board. The south stair enclosure, below the floor level, is made of beaded boards, 4 1/2" wide. The original doorway, at the lower end of the stairway, survives, although the original door is missing. The stairway terminates opposite a recent (1982) lavatory. The room opposite is in an early room. It retains its early plain base boards with filleted torus-moulded caps and its plain faced doorway, on the south, which opens to the restored, enclosed porch. The door in this doorway is the usual, mid 19th century, ogee-moulded type in that there is a lower, ogee-moulded square panel. The original flooring, which is 7 1/2" wide yellow pine, survives beneath later flooring. The small fireplace in the new chimney is itself new. The original room included both hallway and lavatory and ran completely across the east front of the original house. The kitchen is another original room which is entered alongside the chimney. This room was completely re-trimmed during the restoration. During the Nursing Home era it was sealed up. When Ann Blum acquired the house, her husband found the original fence gate stored there. The small west window in this room dates from the restoration. There also is a north doorway which opened to the Nursing Home furnace room, which now opens to the exterior. The new cellar stairway also is entered from this room. In it the under surfaces of the original 7 1/2" pine flooring may be seen as well as 3" x 7 1/2" sawn floor joists set on 24" centers. The new east room runs completely across the house from north to south. The trim replicates the original trim of the house. As in the new room above it, the two east 2/2 windows are the original which have been relocated from the original east exterior wall which is now the interior west wall of this wing.

In the description of the exterior it was mentioned that it could not be established with certainty whether or not the house originally was fitted with exterior louvered shutters. Similarly, all the interior window stops have been changed so it can no longer be determined whether interior shutters had been fitted originally. Obviously the house must have been provided with one or the other. Interior paint analysis also has been completed and the interior trim has been painted in accordance with these determinations.

A one and a half storey frame garage was built to the east of the cottage with board and batten siding during the winter of 1999. Guy Ladd Frost was the architect and John Scalfani the contractor.

Notes



Samuel Dugan, Jr. House

SAMUEL DUGAN, JR. HOUSE
157 East Broadway (Circa 1835)
Residence of Mr. and Mrs. Nolan Myerson

INTRODUCTION

The Samuel Dugan, Jr. (II) House was exhibited in the Landmark Society's House Tours in 1968 and 1969. In preparation for those tours, Mr. and Mrs. Roderick Dugan, of East Williston, were interviewed and provided a remarkable corpus of information about the house and about the Dugan family. Roderick Dugan (b. March 3, 1981) was Samuel Dugan, Jr.'s younger son and, following his death on May 28, 1970, Mrs. Dugan donated a large number of Dugan family documents and records to the Landmark Society. These included Samuel Dugan, I's family bible and marriage license and Samuel Dugan, Jr.'s ledgers encompassing almost his entire career as a carpenter and builder. The four ledgers cover the period which extended from 1879 to 1920. Mrs. Dugan's gift also included a number of Samuel Dugan, Jr.'s diaries, which have not yet been carefully studied. Late in 1985, Mrs. Dugan donated 35 additional 18th and 19th century books connected with various members of the Dugan family as well as two sets of draftsman's instruments which belonged to Samuel Dugan, Jr. Samuel Dugan I's bible was especially useful as it included a genealogy of many members of the Dugan family. In addition, Mrs. Dugan's list included copies of the obituaries of many members of the Dugan family. These have proved to be especially useful in the preparation of the following historical notes. In assembling this material, Mr. and Mrs. Roderick Dugan's oral comments; Samuel Dugan, Jr.'s account books; the biographical data in Samuel Dugan I's bible and the several Dugan obituaries all were used as source material. In the following historical account, all data derived from the genealogy in Samuel Dugan I's bible, Samuel Dugan, Jr.'s account books and the Dugan obituaries will be identified. All other entries are derived from the Dugan oral interviews or represent the opinions of the writer (RGG). In the original Tour Guide articles, in 1968 and 1969, the name "Samuel Dugan II" was used consistently. In the current article, the name "Samuel Dugan, Jr." has been substituted, as this is the name used by other members of the Dugan family and this is how Samuel Dugan, Jr. referred to himself. In no instance was the name "Samuel Dugan II" encountered in the Dugan family records. However, after his father's death (in 1881), Samuel Dugan, Jr. referred to himself as "Samuel Dugan". In addition to the historical notes to follow, additional Dugan family history may be found in the articles on the Samuel Dugan I House in the Tour Guides for 1966-67 and 1978-79.

HISTORICAL BACKGROUND

Samuel Dugan, Jr. was born in Belfast, Northern Ireland, September 4, 1849. He died in Roslyn, January 24, 1921, and is buried in the Roslyn Cemetery (obit., Roslyn News January 27, 1921). He was brought to Roslyn when he was 1-1/2 years old and spent his early years in his father's house at 148 Main Street. This house, the Samuel Dugan I house, was exhibited on the Landmark Society's Tours in 1966-67 and 1978-79. In his mid-twenties, he married Cornelia Bond, who had been born in 1857 in the early part of the Kirby-Sammis House (TG 1986). Three sons were born of this marriage; Arthur, Rudolph, born January 8, 1879, who died about 1960, and Roderick (b. March 13, 1891-d. May 28, 1970) who has been mentioned above. Shortly after his marriage, Samuel Dugan, Jr. built a small house on Roslyn Road, near the present Roslyn High School. He sold this house, which still stands, to a man named Hickson,

on March 31st, 1888. No mention of this house appears in Samuel Dugan, Jr.'s ledgers, which are described below. In view of his usual meticulous accounting, the omission seems highly unusual and may be an error. In any event, on March 7, 1888, he bought the house which is the subject of this article from Washington Losee, who lived in the Valentine-Losee House (TG 1976). Squire Losee and his father, James Losee, before him, were extensive landholders in Roslyn and owned considerable property along the east side of East Broadway. The house Samuel Dugan, Jr. bought is shown on the Walling Map[(1859) as belonging to "J. Losee" and on the Beers-Comstock Map (1873) as belonging to "W Losee". Young Sam Dugan was trained as a carpenter and builder and went into business for himself in 1879, when he was 30 years old.

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

In Ledger 2 (1884-1890) he continued to work for Lieutenant Ward, William H. Smith, John D. Hicks and Samuel Adams Warner. However, he acquired a number of locally prominent new customers, as Parke Godwin, Henry M. W. Eastman, Jonathan Conklin, Julia Bryant and the Methodist Episcopal Church on Main Street. The church building was demolished by fire but the much altered Parsonage, which had been built by Thomas Wood in 1845, still stands at 180 Main Street. On December 20, 1885, he was employed by the Queens County Agricultural Society's "Fair Ground" beginning a relationship which lasted for many years. While few of the entries indicate what he did, it was noted, on May 25th, 1889, that he received \$11.00 for four days' work on the "Grand Stand ". In April and May, 1885, he had a crew of 11 men, himself included, working for Lieutenant Aaron Ward. They may have been employed on the "Victorianization" of "Willowmere", most of which was removed by James Curtis in 1924 (TG 1964-65 / 1975-76). In February and March, 1886, he worked a number of days for Isaac Hicks and was paid in merchandise valued at \$115.92. These included such items as a rubber coat, rubber shoes, note paper, mustard, candy, crackers, tea and prunes. Of particular importance at this time, he itemizes the purchase of his own

house, the subject of this article; "Brought of Losee" on March 7th, 1888, for \$775.00. He employed J. Warmuth, J.C. Titus, P. Skidmore, Andrew Dugan, John Dugan, John Craft and E. Van Wicklen, in addition to his own work, on the completion of his first alteration which was finished on March 16th, 1889, and cost a total of \$1,563.50 including the purchase price. The tin for the "roof and gutters" cost \$17.27. This must have referred to tin for flashing, gutters and downspouts as the roof is shingled in a contemporary photograph and survives inside a later attic. Labor for digging the base for a retaining wall, and for the privy, cost \$5.63. In September and October, 1889, he built a carriage house for William Post, of East Williston, for a total of \$407.00.

In Ledger 3 (1890-1892) he started doing work for Thomas Hitchcock, Jr., beginning a relationship which lasted for the remainder of his working career. He also did considerable work for the Rescue Hook & Ladder Company #1, which began on 12/13/1890. A large crew was employed on this job which continued through January 31st, 1891. Between February 7, 1891 and October 3, 1891, in addition to other work, he built a new "stoop and Piazza front" for Squire Francis Skillman. The piazza was 8 feet wide by 28 feet long; took 23-1/4 days' labor and cost 63.25 for labor alone.

In Ledger 4 (1890-1920) he acquired such new customers as the Roslyn Light & Power Company, Silas Albertson, Mrs. Baltazzi (S.A. Warner's daughter, who lived in the Swiss Chalet), the Roslyn Estates Corporation, Henry H. Hogins ("Locust Knoll" in Roslyn Harbor — TG 1869-1870) and Dr. Valentine Mott ("Valentine-Robbins House"—TG 1876-77). Throughout 1896, there are a number of entries on page 268 titled "Farm". These almost certainly relate to the operating costs or yield of the Dugan farm. In September — October — November, 1902, he remodeled his own house and "Raised Roof a Storey above Kitchen", at a cost of \$314.52. He completed a large project for Thomas Hitchcock, Jr., at a cost of \$4,458.25. On August 3—6, 1908, he charged William Warnock \$10.00 for three days work on a "toilet". This work generally was sub-contracted to J.C. Titus and is the earliest specific reference to "indoor" plumbing. Apparently he did not bring water to his own house until September, 1916. This work cost \$264.22, including the construction of a cesspool. After this time his working contracts became less frequent. The last entry is to "Latham, Mineola" and is dated January, 1920. Beginning in 1900, his second son, Rudolph was employed on some of his father's projects, and continued in his father's employ until 1903. However, Rudolph did not follow in his father's footsteps and eventually become a lawyer. His younger son, Roderick, who has been mentioned above, completed the five year program of the Damrosch Institute of Musical Art and became a professional organist and choir director. Almost nothing is known of a third son, Arthur, apart from his presence in a photograph taken 7/23/1889 referred to below. In the photograph he appears to be older than Rudolph. He may be the "S. Arthur Dugan" referred to in Ledger 4, pages 125 and 202.

It is recognized that this ponderous account of Samuel Dugan, Jr.'s business transactions may be repetitious and boring, especially to those who are not familiar with the names of the participants. However, the ledgers throw considerable light on the business aspects of a village tradesman in Roslyn during the late 19th century. In addition, it is obvious that we have more data on Samuel Dugan, Jr. than on any other local builder and some effort is justified to get at least the high spots of these data into the public record. The Landmark Society also owns Samuel Dugan, Jr.'s diaries which have not been studied. More careful study of the ledgers and of the diaries should provide additional information about Roslyn.

Samuel Dugan's house probably was built circa 1835. It was standing at the time of the Walling Map (1859) and has a rubble foundation to its sills. Rubble foundations to the sills were used in Roslyn until about 1835. The cellar window in the west wall retains its original frame which was fitted for bars, originally, to form a grill, an 18th-early 19th century technique. The root cellar floor joists run north-south. These are adze-finished, 6"x7", and set on 36" centers. They are early work, probably re-used from an earlier building as two have unrelated mortises which are pointless in their locations. The rafters of the west slope of the original roof are also visible. These are adzed white oak, 3-1/2" x 4-1/2" and set on 36" centers. The ridge joists are mortised.

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

The first photograph, dated "July 23rd, 1889, at about 11:00 am". On the reverse, shows Mr. and Mrs. Samuel Dugan, Jr. and their two oldest boys, Rudolph and Arthur, standing in front of the house. By this date the 6/6 sash had been replaced with the larger, more stylish 2/2 and the "eyebrow" window had been replaced with two dormer windows, each surmounted by an elaborate scroll-sawn pinnacle. The simple box cornice, in the Greek revival style, probably dates from the original house. There was a similar cornice on the kitchen wing. Neither pinnacle survives today. The dormer window openings extend down to the sills of the removed clerestory windows, so that the dormer window sash are the same size as the 2/2 first floor sash. The bay window at the north end of the house has chamfered butt shingles. The bay window was added by Samuel Dugan, Jr. and survives today. The small hipped-roof stoep has plain columns, probably 2x4's, having moulded capitals. The four-panel "front door" appears to have conventional ogee mouldings with the mouldings picked out in the trim color. This door probably dates from the first Dugan alteration. The doorway, like the new windows, has plain facings in the style of the late 19th century. The windows have plain drip caps. There is a four-light over-door window in the front doorway. The large, plain central chimney survives untouched. The early single-storied form of Samuel Dugan, Jr.'s carpentry shop is visible at the extreme right of the photograph. This was constructed at the same time as his 1888-1889 alteration of his house. Apparently the 6/6 windows removed from the house were installed in the new shop. The date 1888 is painted

inside a north barn door but does not show in the photograph. The low rubble retaining wall, which separates the Dugan property from the road, exists today. A low picket fence present in 1998 was rebuilt by the present owners in 1989. The walks and breeze-way were built in 1988.

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

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

Rudolph Dugan, and his family, resided in the house until his death. His widow remained there until 1960. Subsequently, there have been several owners, only two of whom have made significant alterations. These are Mr. and Mrs. Charles W. Iselin, who owned the house when it was exhibited on the 1968-69 House Tours and the present owners, who bought the house in 1984. For the most part, the alterations of both owner-couples consisted of repairing or replacing defective fabric and removing interior sheathing, applied by Samuel Dugan, Jr., to expose the original fabric of the house which has, in very large part, survived.

EXTERIOR

Most of the exterior of the house has been described above. In addition, a separate, double-doored entry was constructed for the newly created dining room. This included a small porch whose roof had to be integrated into the roof of the bay window developed as part of the first alteration. Even though this roof was adequately supported, a large shaped bracket of the period, serving no purpose other than decoration was

provided. The entire house, old and new, was then sheathed with the short-lap shingles of the period. Those used on the bay window included chamfered butts in the then-current "Queen Anne" style. Paired 2/2 pseudo-casement windows to conform to existing fenestration were installed by the present owners to provide more light to the kitchen. Prior to the insertion of the two 25-light sash, the rotted east sills and stud ends were replaced by the present owners.

INTERIOR

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

SOUTH PARLOR

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

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

NORTH PARLOR

"... Leaving the early parlor, there is a narrow double window on the left which is the site of the early entry removed by Samuel Dugan, Jr. in his second alteration. It is possible that a narrow, steep, enclosed stairway was located opposite the entry, originally. Immediately beyond is the present north parlor. Not including the bay window on its north wall, this room is precisely the same measurement as the south parlor. However, unlike the latter, no vestige of the original room may be seen. With the exception of the fireplace and mantel, which have been very much re-worked, the entire impression suggests the time of Samuel Dugan, Jr.'s first alteration of 1888-89. The bay window dates from that effort, as do the ogee mouldings of the window-and-door surrounds, and the 2/2 window sash. The walls are completely plastered and some of this, at least, dates from the first alteration . . ." (TG 1968-69) The Iselins were unable to carry out these plans. However, the present owners have removed the later strip flooring, exposing the original pine flooring, and have removed Samuel Dugan, Jr.'s alteration of the mantel. The original mantel now is exposed as an unpretentious version of a Greek Revival mantel having a plain, square edged shelf having rounded corners, and a typical protruding breast which supports the shelf. This, in turn, originally was supported by simple piers, now missing. The present piers were designed from surviving "paint ghosts." The Myersons also stripped the later paint from the mantel, stopping when they reached a layer of oak-graining, which may have been applied by Samuel Dugan, Jr. in his first alteration but which, probably, is earlier. The original paint, beneath the oak-graining, is buff-colored, a common color in Roslyn during the second quarter of the 19th century. The North Parlor floor was marbled Italianate in black and white squares. It was discovered on point stripping that the cornice present in the North Parlor had been gilded at some time and is preserved under later paint. The fireplace, itself, like that of the south parlor, has sharply diverging cheeks and is constructed of brick, with a brick hearth. In this case, there is no doubt that the brickwork, originally, was covered with a layer of lime mortar as some of this has survived.

DINING ROOM

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

KITCHEN

The kitchen remains in its original location although almost nothing of the early kitchen remains. Originally this space was a simple "lean-to" having a shed roof. In the 1902 alteration it was included within the new gambrel roof, to provide second story space above. An early board-and-batten door, in the pantry, leads to the whitewashed,

rubble-walled, root cellar, via an early staircase. The entire base structure has been described above. At the south end of the kitchen there is a small room which provides an eastern terminus to the porch. This seems to have been present in the second photograph and served as a larder, or "ice box" area, originally. Until recently it was entered from the kitchen through a doorway which has been removed by the present owners so that this space is now an alcove off the kitchen. The diamond pane window in the west wall of the alcove was inserted when this small wing was built. The exterior door, at the south end of the larder, is recent. However, there probably was an exterior doorway there originally so the ice-man could enter without having access to the kitchen.

STAIRWAY

The lower part of the enclosed stairway has been described earlier. At present there is sufficient headroom. The original roof line and the trace of a dormer window at the head of the stairs no longer survive. The impressively turned "black" walnut newel post, at the top of the stairway, (an unusual feature), and the short moulded stair-rail with its two turned balusters of the same wood date from the 1888-89 alterations. A small trapdoor in this stair has been removed and a small stairway now serves for access to the attic. In the attic may be seen the east slope of the original roof with its cedar shingles having an exposure of 6" to the weather, which is just about right for the late 19th century. The roof slope of the late 19th century shed-dormer, which has been mentioned above, may also be seen. This also has a shingle exposure of 6" to the weather. In addition, the brick chimney may be seen in the attic as it projects through the early ridge of the original roof. Its dimensions at this point are 21" (north to south) by 38". Above the early ridge its size is reduced to 16 1/2" x 36" as it passes through the gambrel roof.

SECOND STOREY

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

SOUTHWEST CHAMBER

One relatively intact bedroom remains in the early part of the house. However, even in it, the 2/2 windows date from Samuel Dugan, Jr.'s alteration of 1888-89. The 10" wide yellow pine flooring, the board-and-batten doors and the entire vertically boarded east wall with its original closet and early paint, green over an even earlier blue, date from the original house. This latter wall was stripped of lathe and plaster by the present owners. The original rafters in the southwest chamber exposed by the present owners during 1986 have subsequently been covered with sheet rock. These are American white oak, adze-dressed, and vary in width from 3 1/2" to 4 1/2". The rafter height cannot be measured because of the intervening plaster-board. The rafters are set on centers which vary from 33 inches to 37 inches. The rafters are joined at the ridge by means of modified mortise-and-tenon joints. Because of the massive chimney, oak framing and early joining, it is tempting to assign an 18th century date to this house. However, because of its horizontal relationship to the road (most 18th century local

houses were built at right angles to the road) and because of the use of a root-cellar (most 18th century houses had full cellars or no cellars) an early 19th century date must be accepted. Prior to about 1835, there were no local lumber mills and sawn lumber must have been difficult to obtain and expensive. Early timbers could be re-used less expensively and hand-wrought timbers fabricated as required.

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

EAST BEDROOMS

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

CARPENTRY SHOP

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

The retaining wall which supports the east wall of the carpentry shop is concrete block stone faced with Pennsylvania river rock today. Originally it was rubble and

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

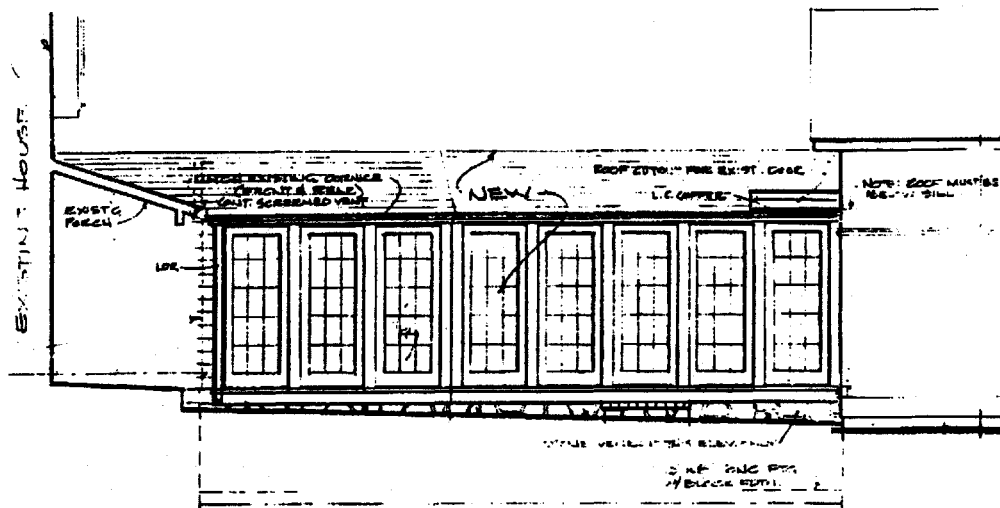
The former east storage area no longer exists in its original form. A diagonal wind brace survives at the south end. The north end wind brace has been interrupted by the insertion of the doorway. One of the doors has the date "1888," the year in which the carpentry shop was originally built painted in black, now covered with white wash. The other includes a later 4-light window. The floor has been replaced with 10" yellow pine. The present owners also have found a large fragment of Samuel Dugan, Jr.'s shop sign, lettered "Carpenter & B," for "Carpenter & Builder," in black letters. This originally hung along the west front of the carpentry shop.

The second storey rests upon 3" x 6" vertically sawn floor joists, set on 3 1/2" centers, which are laid from east to west and which are "toe-nailed" to the "roof-plates" of the original single storey building. These joists extend across the east "parti-wall" and across the storage area to rest upon a plate above the east retaining walls. The trap door to the upper storey of the carpentry shop no longer survives and the wooden ladder used for access was donated to the Roslyn Preservation Corporation.

The upper part of the carpentry shop is wider, from east to west, than the lower, as it extends over the east storage area. The studs and rafters are 3" x 4" in cross-section and are commercially sawn. They are uniformly set on 25" centers and are mitered to form a butt joint at the ridge. The shingle lathe has survived. The original shingles had an exposure of 6" to the weather. The original 5 1/2" wide flooring also survives. There is a 6/6 window in the south gable-field. This is flanked by a closet with original 6" wide beaded board.

During the late 1960's, when the house was occupied by Mr. and Mrs. Charles W. Iselin, they recognized that it could be made far more commodious if an attractive means could be found to connect the house with the Carpentry Shop, which served no useful purpose. It was suggested that they construct a "Paxton's Wall" to achieve this connection. These were first designed by Sir Joseph Paxton (1803 - 1865), landscape architect to, and superintendent of, the estates of the Dukes of Devonshire. Paxton was intrigued with the visual qualities of glass buildings. Between 1836 and 1840 he designed and constructed a conservatory 300 feet in length. He designed and constructed the Crystal Palace ("The Great Exhibition Building") in 1851. Early in his career he built half-sections of greenhouses against stone or brick walls so that the heat retention qualities of the masonry walls would keep the greenhouse warm in winter and cool in summer. Since both Iselins were much interested in gardening, it was felt that the use of a Paxton's Wall connector would provide them with an unobtrusive and attractive passageway as well as a place in which plants could be wintered. Unfortunately, the Iselins moved away and the Paxton's Wall was never built during their ownership.

Some twenty years later, the present owners also felt that it would be desirable to have a pleasant direct connection from the house to the Carpentry Shop. After considering a number of alterations, a modified Paxton Wall connector appeared to be the only feasible solution, primarily because a greenhouse type of structure against an old stone wall would tend to recede into the landscape and, visually, would not intrude upon the view of the house and Carpentry Shop. In this instance, the Paxton Wall differs from



Paxton Wall connecting Original House with Carpenter Shop

the conventional type in that, for reasons of practicality, it has a solid rather than a glazed roof. The Paxton Wall was designed by Guy Ladd Frost, A.I.A. and connects the doorway of the kitchen lean-to with the north doorway of the east "storage area" of the Carpentry Shop. Construction commenced in 1987. The west wall is 28 feet long and the east wall 26 feet long. Depth of the wing measures 7 feet 4 inches. The west wall incorporates the entrance door and windows with matching glazing patterns. The east wall incorporates a plain vertical plank entrance door, with rounded top at south end and four 4-light square windows at north end. A section of roof of proposed gallery at S end was cut out to allow opening of attic loft door to carpentry shop; behind this door a recessed window was installed. The existing exterior door at the west end of north wall was secured in place and preserved. Approximately 10" was added to the base of the door to accommodate the red slate flooring.

During December 1998, a brick courtyard was built on the north side of the property which includes a brick wall on the west (street) side.



Jacob Sutton Mott House (1831-1837)

JACOB SUTTON MOTT HOUSE (1831-1837)
125 East Broadway, Roslyn
Residence of Mr. and Mrs. Stuart Schwartz

HISTORICAL BACKGROUND

The Jacob Sutton Mott House was relocated from 800 Mott's Cove Road, North, to its present site in December 1987. We are indebted to Frank X. Harrington, the Former Village Historian of Roslyn Harbor, for the history of the house and the land upon which it stood, which was known originally as the "Mott Upper Farm" in the 18th and 19th centuries. (Wanzor, Leonard, "Patriots of the North Shore," 1976, pg.61)

The land was conveyed to Moses Mudge and his son, Jarvis, of Mosquito (Glen) Cove, in 1693 by the Matinecock Indians (Mudge, Alfred: "Memorials of the Mudge Family," Boston, 1868, and Oyster Bay Town Records, Vol. I, page 527). The parcel was located west of Glen Cove Avenue and south of Scudder's Lane. The deed included an additional "small parcel of land for the said Moses and Jarvis to build a house." Since Jarvis lived there for more than forty years, it may be assumed that a house was built.

This transaction was repeated in 1695 in the form of a lease between the Matinecocks and Jarvis Mudge for a period of 500 years (Oyster Bay Town Records, Vol. I page 527). The consideration was 20 English pounds plus an annual rent of "one peck of good apples... upon the 29th day September each year." Frank Harrington explains this second and highly unusual transaction was because the Mudge purchase, as originally drafted, infringed upon a restrictive covenant, which ran with the deed. The Matinecocks had received this 200 acre parcel from Governor Thomas Dongan in 1687 and the deed specified "it shall not be in the Indians power to grant or convey said land" (Oyster Bay Town Records, Vol. I page 519). The Mudge lease appears to be an attempt to circumvent this restriction. Incidentally, Jarvis Mudge was the uncle of Michael Mudge who purchased the Michael and Daniel Mudge Farmhouse (TG 1982-83) from Amos Mott in 1745. Amos was the son of Charles Mott who sold the Robeson-Williams GristMill to Jeremiah Williams (TG 1976-77 and 1988).

In 1734, Joseph Mott (1661-1734) of Cow Neck, purchased the Mudge farm and gave it to his son, Jacob (Oyster Bay Town Records, Vol. VI, pages 128 & 138). This land, although diminished in size, remained in the Mott family ownership for 216 years, until Catherine Mott Valentine died in 1950.

Jacob Mott (1714-1805) married Abigail Jackson, had eleven children and lived on the Upper Farm until his death. His son, Richard, who had married Martha Sutton, inherited the property. Upon Richard's death, nine years later, the farm passed to their son, Jacob Sutton (1786-1868) who, in 1807, had married Elizabeth Ireland, daughter of Daniel Ireland and Elizabeth Sands. Jacob Sutton Mott began construction of the house, which is the subject of this article, in 1831 and completed it in 1837. His granddaughter Catherine stated that the house had been built from stone and wood from the farm, possibly using the Jackson Mott sawmill, which stood on Mott's Cove, off Hempstead Harbor (Interview of Catherine Mott Valentine by Dorothy Golden, Glen Cove Record for 3/23/1950). Jackson Mott's sawmill was standing at least as early as 1811 and is mentioned in a deed conveying land from James Post to John Schenck and George Duryea (Queens County Deeds, Liber CC, page 433); transferred 4/8/1811 and recorded 10/1/1832). Jacob Sutton Mott is buried in the Roslyn Cemetery with his descendants.

The farm passed to Elisha Mott (1821-1900), son of Jacob Sutton Mott a few years after the Civil War, Elisha was married to Elizabeth Warner (1830-1915). He was locally famous for his cider made in his own cider mill from his own apples (Interview by Mrs. Thomas Clapham, Brooklyn Daily Eagle, 1/20/1907).

At the beginning of the 20th century, Elisha Mott's children, Sutton Lawrence Mott (1854-1937) and Catherine Mott Valentine (1858-1950) inherited the farm. Sutton Mott, a bachelor, worked the farm and, late in the 19th century, became a photographer as an avocation. The Bryant Library has a collection of more than 200 of his glassplate negatives. Catherine Mott Valentine lost her husband, Everett, and their three children to tuberculosis, all before the age of 30. She lived to be 92 and bequeathed the property to her caretaker and his wife, Irvin and Hilda Smith. An auction of the contents of the house was held. Subsequently, the Smiths sold the house, and the remnant of the farm, to William Koblenzer, who lived there for 35 years. In 1983, he sold the place to James Hood whom; three years later conveyed the remnant of a little over an acre to Vincent Gentile, a developer.

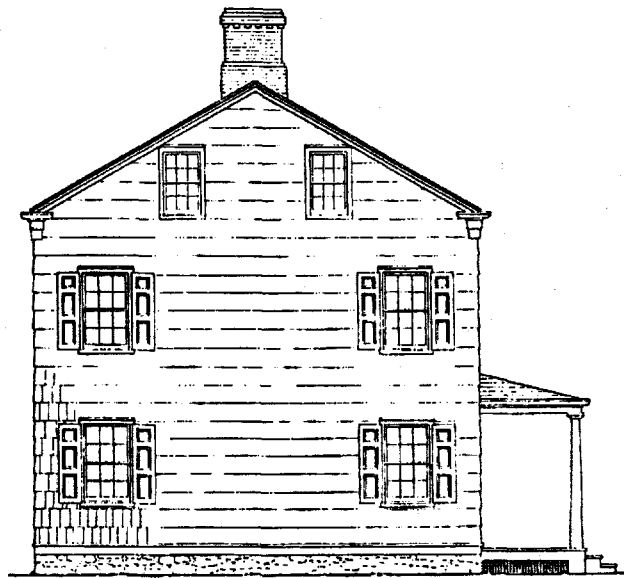
During 1986, Vincent Gentile donated the frame of a late 17th century house, which had been converted to a barn during the second quarter of the 19th century, to the Roslyn Preservation Corporation, a not-for profit revolving restoration fund. In the same year he donated a small granary dating from the second quarter of the 19th century to the Nassau County Museum for relocation to Old Bethpage Village. In 1987 he sold the Jacob Sutton Mott House to Thomas and Patricia Loeb. As the result of the relocation of these three buildings, all visible traces of the connection of the Mott family to the remaining land of the Mott Upper Farm had been removed.

ARCHITECTURAL HISTORY

In its new location the Jacob Sutton Mott House maintains the same compass orientation it had on its original site. On this basis, compass directions given below apply to the present house site as well as to its original site. The Jacob Sutton Mott House was built between 1831 and 1837. The original house apparently was five bays wide by two bays deep. It was constructed upon a rubble stone foundation, which included a full cellar. The original structure included two storeys plus an attic and was built on a center hall plan. Its exterior walls were sheathed with white cedar shingles which were 28 1/2" long and which had an exposure to the weather of 12 1/2". It had a pitched roof, the ridge of which ran from north to south, and which did not include a ridge member. The roof also was shingled originally, presumably with the same shingles as the wall shingles, although the shingle exposure no longer is known. All the substantial mortise-and-tenon joined framing was sawn. There were no hewn framing members. There were brick chimneys at the north and south ends of the house. The north chimney was covered by exterior shingles and the upper part of the south chimney was also covered by the sheathing. There may have been a bake-oven attached to the south chimney but its existence has not been definitely established. Stylistically, the house was very simply trimmed, basically in the local late-Federal style executed with Greek Revival mouldings. It is worthy of mention that the west and east (front and back) exterior doors all included four Tuscan-moulded horizontal panels. The only other surviving local houses having horizontal door panels are the Oakley-Eastman House (TG 1977-78), the James and William Smith House (TG 1961-62, 1973-74, 1984-85) and the Hendrickson-Ely-Brower House (TG "Locust Hill" 1963-64 and 1983-84).

The Smith and Hendrickson houses are known to have been built in 1836 and the Oakley house was built at apparently the same time. All three have "richer" trim than does the Jacob Sutton Mott House, and all three utilize some mouldings, which are closer to Federal moulding contours. In comparison with other Roslyn houses it probably most resembles the George Allen Residence (1836) (TG 1980-81-82), especially when the differences in site are considered. Both are approximately the same size; the principal floor plans are very similar and both comprise two of the three local houses, the other being the Pine-Onderdonk-Brower House, which feature the use of complex concave mouldings on their principal exterior doors. The George Allen Residence is weather-boarded and more richly trimmed. Both have similar porches.

At the same time the house was being built, a single storey wing (lean-to) was added to its south end. This was shingled in the same manner as the principal house. It had a pent roof; the end rafter of that survives buried in the present endwalls. The south lean-to roof plate was seven inches lower than the main second storey floor plates. This south lean-to plate survives with its ceiling joist mortises set on 42-inch centers. The joist height was 7'4". On this basis, the "high" part of the pent roof was about level with the second storey flooring. This single storey south wing stood upon a rubble foundation, which, like that of the main house, enclosed a full cellar. The east and west foundation walls of the wings blended so perfectly with those of the principal house that the line of union was not visible. The basic area of the principal structure, plus the single storey wing, was 25 1/2 feet by 46 1/2 feet. However, while the wing was heavily framed, in the same manner as the principal house, with sawn, mortise-and-tenon joined timbers, the surviving west sill does not cross the line of junction. However, the southwest cornerpost exhibits no evidence of shingle lath upon its south face, establishing that this wall was never shingled and that the lean-to was built with the main part of the house. Also, the floor joists of the single storey wing run from north to south, in contrast to the main house floor joists which run from east to west. The lean-to south windows were smaller than those of the main house. The west windows are the same size as the main house windows but may have changed later. It is not possible to state with certainty the purpose of this south wing but it probably always was used as the kitchen.

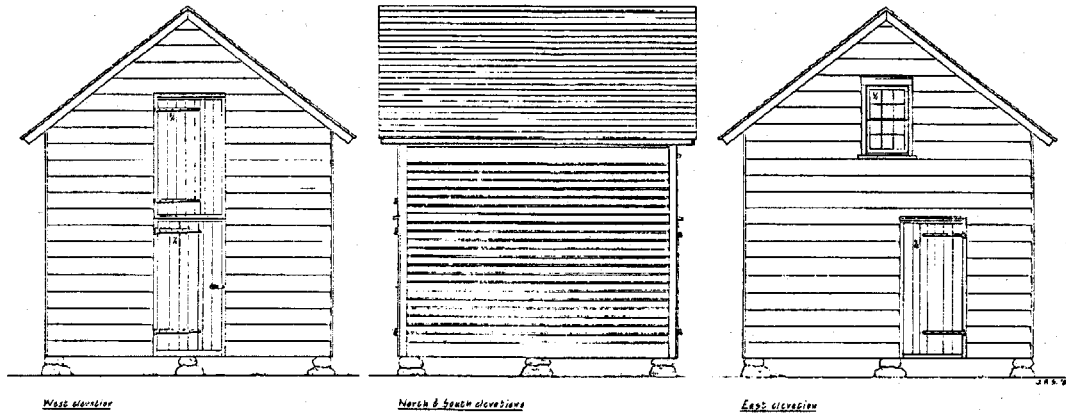


In addition, on the south wall of the present dining room, west of the fireplace, there is a partially exposed brick wall, which would normally not be present. Above this the ceiling plaster lath extends onto the bottom of the south end-girt, proving that this brick wall was not always there and that, originally, there was a plaster walled embrasure east of the dining room fireplace. It is evident there was substantial alteration of the wall separating the dining room from the kitchen, west of the dining room fireplace, a decade or so after the house was built. Finally, in the original cellar there was a massive brick platform, which rested upon heavy, east west directed timbers. This timber base formed a palette, which extended seven feet from north to south and ten and a half feet from east to west. This wooden structure rested, in turn, upon two rectangular brick piers, which ran from north to south. These were seven feet long by one and a half feet wide. There was a space of three feet between the two brick piers. The west ends of the wooden timbers were bonded into the west foundation wall. The entire structure survived relocation except for the two brick piers and provided a base for a structure much larger than the chimney base and hearth. The existing chimney base, fireplace and hearth have a basal area of 4 by 7 feet. This left a support area of 6 1/2 by 7 feet for a bake-oven, a kitchen fireplace and a hearth. In the conventional situation, the chimney, fireplace, hearth and bake-oven, would have been supported by the foundation wall. However, in this instance, the south foundation wall was several feet too far to the south and the structure described was required. It should be mentioned that the south chimney was built in its present location to avoid the presence of an exposed chimney, which extended upward an additional two storeys above the lean-to roofline. This massive brick structure survives but has been studied insufficiently to establish the locations of the original kitchen fireplace and bake-oven. Only the original location of the dining room fireplace, which survives, is known.

During the mid-1870's, Stephen Speedling, a local carpenter-builder (Presbyterian Parsonage, TG 1978-79) raised the height of the south lean-to by 1 1/2 storeys and provided a pitched roof. By so doing the principal block of the house was converted to one that was six bays long and which had a ridge which extended for the entire north-south roof dimension. The "imprint" of the altered structure remained the same as it was prior to the Speedling alteration. We can state with certainty that Speedling was the builder as a penciled inscription was found on the under surface of a roof shingle during the 1987 relocation. The inscription reads as follows:

"Roslyn is my Residence
Stephen Speedling Carpenter and Builder
August 8th 1876
Samuel Blair Jerney (sic) Man
Wages 2.50 per day"

In the course of the alteration, Speedling and Blair continued the shingled siding and fenestration of the addition so they matched those of the original house on its south and west fronts. Speedling and Blair may have replaced a matching west first floor window in the lean-to. For some reason Speedling and Blair included only a single small 6/6 window at the east second floor level of their addition. They also extended the original roof the requisite distance to the south. Until the 1987 relocation, the original rafters survived. Those of the original five bay house were joined by means of mortise-and-tenon joints at the ridge. The Speedling-Blair rafters had simple butt joints at the ridge of the type used during the mid-19th century and later. They also modified the kitchen by reducing the size of the fireplace and installing a new mantel. They also raised the



height of the kitchen ceiling. In addition to the modifications already mentioned, Speedling and Blair re-built the north and south chimneys from the ridge upward, to provide the waists and projecting chimney caps which were stylish during the second half of the 19th century. Only the north and south pairs of gable rafters survive today to demonstrate two original rafter types.

During the second half of the 19th century, or perhaps even later, two additional lean-tos were added to the house. These were both demolished in 1987 in preparation for moving the house and nothing is known of them apart from what may be learned from snapshots. The north lean-to probably resembled the earliest form of the south lean-to. However, its west wall was recessed slightly from the west main block wall. Also, the north lean-to shingles had a much smaller weather exposure than the main block shingles, perhaps 6 or 7 inches. It was built after the house had been completed as the north end of the house had been shingled before the north wing was built. Also, it had brick nogging, which establishes a second half of the 19th century construction date. In addition, its was built upon a stone rubble foundation which probably establishes a construction date during, or before, the third quarter of the 19th century.

During the ownership of William Koblenzer (1950-1983) the north lean-to served as the "gun room." The second largely unidentified lean-to extended east approximately from the east end of the original single-storey south lean-to and very possibly, had the same roof slope. The house wall was shingled before the east lean-to was built, so it is not an early extension of the original south lean-to. More likely it was built after 1876 when Stephen Speedling had completed his alteration. The east lean-to did not have a proper foundation and was based upon four large boulders. The east lean-to was sheathed with narrow, mid-to-late 19th century weatherboards and had a smaller lean-to of its own, extending out from its east wall. This is reported to have housed a late 19th century lift pump and, presumably, dated from the 20th century.

ACCESSORY BUILDINGS

In addition to the Jacob Sutton Mott House, the two other early buildings on the remains of the Mott Upper Farm complex also were salvaged by means of relocation. These included a small barn, apparently dating from the second quarter of the 19th century, which had been extended to the south and sheathed with asphalt shingles for use as a garage, ca 1920, and a two storey granary, 14' by 14', which was badly rotted, but

which had survived without alteration of its interior or exterior, apart from 20th century asphalt sheathing. The owner of the property, Mr. Vincent Gentile, was willing to donate both buildings for restoration.

Jacob Sutton Mott Granary: The 14-foot square building went to Old Bethpage Village for relocation on the Ritch Farm. It was moved as a single unit and has been rotated 90 degrees in its relocation, i.e. the original principal (north) front is now the west front. In its new location the granary has been placed on stone footings, as it was originally, and its pitched roof has been repaired and re-shingled. The north and south fronts (now the west and east) retain most of their original weatherboards. These have a weather exposure of 11 inches. The two sides are slatted, with the upper edges of the slats chamfered at a 45-degree angle. By this arrangement, air will circulate within the granary but rain will not penetrate the walls. There are plain cornerboards at the ends of the slatted walls. The granary retains its original board-and-batten front doors, one of which provides access to the loft. Both doors retain their original strap hinges. There also is an original board-and-batten door, which retains its original strap hinges, at the first floor level of the rear of the building. The only window, a 6/6 having a plain drip-cap and plain facings, is sited in the rear gable field.

The granary now is safe. It still requires some work, especially to the interior, but for the foreseeable future it will survive.

Mudge-Mott Barn: The asphalt shingle-sheathed garage had been extended to the south so that it could accommodate automobiles. The early part of the structure, as it survived, was 16 by 24 feet in floor area. It had a pitched roof, the ridge of which ran from east to west. The structure faced south. Notwithstanding the south extension, much of the original south wall survived inside. The structure was three bays wide and 1 1/2 storeys in height. The structure's walls were sheathed with three bays wide and 1 1/2 storeys in height. The structure's walls were sheathed with shingles, having an exposure of 11 inches to the weather, beneath the asphalt siding. The structure stood on a concrete foundation, which could not have been earlier than 1890-1900. On this basis it was recognized that, while the structure almost certainly originated on the Mott Upper Farm, it was possible that it had been moved from some other, possibly distant, place prior to the earliest of the surviving photographs. The concrete foundation walls extended about two feet above grade and it is assumed that the structure had been shortened by this dimension at the time it had been converted to a garage.

The Roslyn Preservation Corporation accepted the barn as gift from Mr. Gentile and arranged for a framing study by John Stevens, in an effort to learn something of the architectural history of the structure. Mr. Stevens established that the west Bay of the three-bay wide barn was more recent than the two surviving bays, and probably had been built during the second quarter of the 19th century. Its interior had never been plastered and had been built to be used as a part of a barn. Mr. Stevens also determined, from the presence of mortises, etc. that the original structure had been built with at least one additional bay to the east of the two surviving original bays. From the presence of chamfers on the interior corners of posts and girts of the earliest framing, it seemed obvious that the framing of the two earliest bays had once been part of a house. In addition, the survival of traces of early plaster and lath confirmed this hypothesis. Examination of the exterior faces of the east wall disclosed the presence of similar chamfering and plaster traces, establishing that at one time the earliest structure had extended further to the east. Actually, the house had been plastered twice; first between

the chamfered posts and beams; then, later on, with the rived plaster lath applied over the framing to provide a continuous plastered surface. Further evidence of a very early construction date survived in the loft. The original rafters had been notched for purloins on their upper surfaces. The notches were set on 19-inch centers. At the time the house had been converted to a barn, the rafters were turned over, so that the purloin notches were on their lower surfaces, and the ridge mortise-and-tenon joints were re-cut. Doing so shortened the rafters and decreased the pitch of the roof. The roof shingle-lath laid at that time were set on 13 inch centers. While no specific attribution can be made, it seems obvious that the original house was erected circa 1700, or even earlier. On this basis, a tentative attribution was made that the framing of the two easterly bays constitute the remains of the Jarvis Mudge House, which was built in 1693 or shortly thereafter. If this attribution is incorrect, the possibility exists that the house could have been built in 1734 or 1735, after the land passed into the ownership of the Mott family. However, it seems likely that the original house was built before the second quarter of the 18th century.

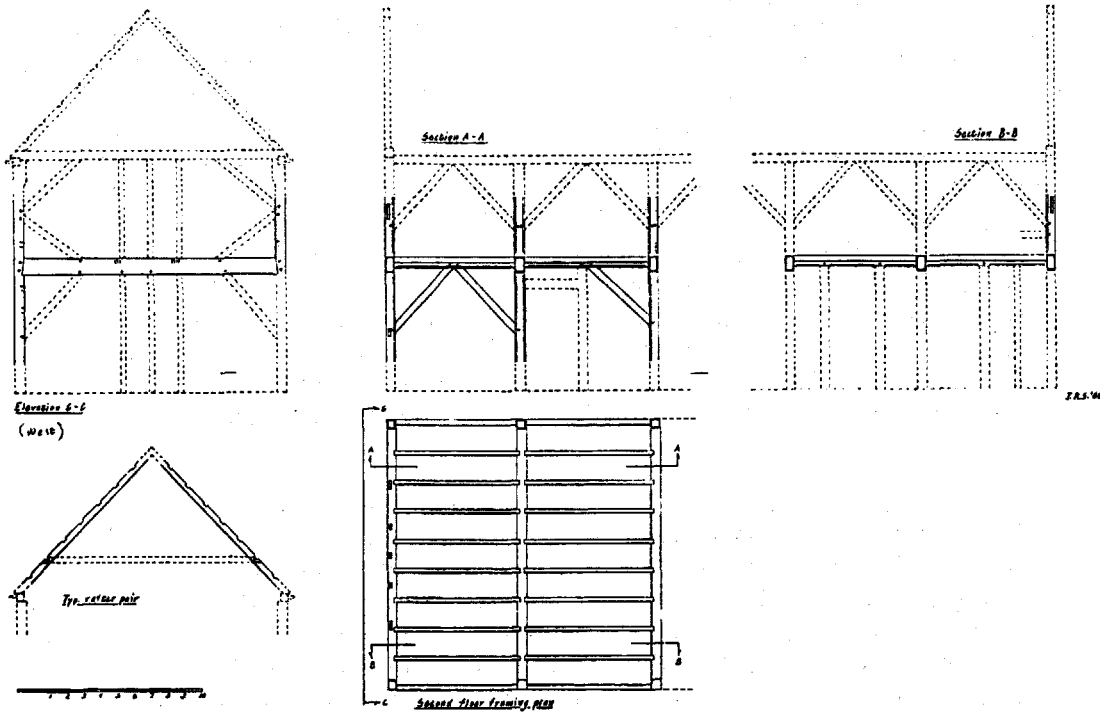
During the summer of 1987 the Roslyn Preservation Corporation retained Wooden Bridge to dismantle the roof of the barn. The barn was stripped and the rafters removed. The walls were separated at the corners and the walls and rafters moved to its future site on Locust Hill, at which point it was conveyed to Robert and Janice Hansen who owned the land and who would accomplish its restoration. The barn was re-erected as carefully as possible, by Wooden Bridge, to maintain its appearance at the time it was converted to a barn. The original framing was replaced using the original joists. The rafters were re-set in their inverted positions and the second set of mortise-and-tenon ridge joints re-pinned. Wall shingles were re-laid, on the original shingle lath, with a weather exposure of 11 inches. New roof shingle lath were laid between the original so that new cedar roof shingles could be laid with an exposure of 6 inches to the weather. Conventional new board-and-batten barn doors, on appropriate hinges, were installed.

FRAMING

All the framing of the original house and the south lean-to was sawn yellow pine and chestnut. In some places a single surface had been roughened with an axe so that plaster would bind to the surface. William Hicks started his sawmill and lumberyard in Roslyn Harbor in 1832, so sawn lumber would have been available by that year, or very shortly thereafter (TG 1974-75-"Montrose"). It has been mentioned above that Jackson Mott operated a sawmill on Mott's Cove as early as 1811, but it is not known if this mill was in operation at the time the Jacob Sutton Mott House was built.

All of the framing was joined by means of mortise-and-tenon joints; the major joints are pinned, in addition. The rafters of the original five-bay house were fastened, at the ridge, with pinned mortise-and tenon joints. The rafters of the 1876 Speedling-Blair addition were fastened, at the ridge, with simple butt joints. There was no ridge member in either part of the roof. The corner posts were 4 by 7 inches. Similar posts were set between them at intervals of approximately 7 feet. The north end studs were 3 by 4 inches and set on 18-inch centers. The visible south end studs are full size 2 x 4's installed over a plastered brick wall, probably by Stephen Speedling. The 3" by 4" east and west wall studs, between the wall posts, had light vertical strips between them installed for attachment of plaster lath.

The sills were 4 by 9 inches. There were north and south oriented girts, 8 by 8 inches, which were placed 9 feet from the east wall and 16 1/2 feet from the west, upon



which the main north-south interior dividing walls were placed. The floor joists in the main house were 3" by 9 inches and were set east and west on 25-inch centers. The south lean-to floor joists were 2 1/2 by 8 1/2 inches and were set north to south on 22-inch centers. The main floor joists were notched into the sills; the second floor joists rested above them. The plates at the south lean-to were 4 by 8 inches, and were set approximately 7 inches lower than the second storey floor plates of the main house. The framing of the south lean-to was fastened with pinned mortise-and-tenon joinery in the same manner as that of the main house. There was substantial diagonal bracing of all east-west oriented walls, i.e., the north and south walls and the center hall walls of the main house. There were diagonal corner braces at each floor level in the east and west walls. All of the interior wall framing, above the second floor level; all the loft floor framing and all but the gable rafters were inserted during the 1988 reconstruction. The knee-wall height of 16 1/2 inches on the east and west sides of the loft has been preserved.

EXTERIOR

The house as it stands today is 6 bays length by two bays deep. It is 2 1/2 storeys in height and is sheathed with its original white cedar shingles, which are 28 inches long and have a weather exposure of 12 1/2 inches. It stands upon a new concrete foundation, which retains its stonework of original rubble from grade to sills. The two brick chimneys both perforate the ridge at their original locations. The north chimney is placed immediately inside the north wall. The south chimney is placed between the two southernmost bays. Both chimneys were re-built from the ridge upwards in the 1870's and the visible parts are characteristic of that period, i.e. convergence of two courses of bricks, to

form a waist, four courses above the ridge, then nine courses before the cap begins. The caps consist of a course of alternating projecting headers above which are two courses which project to the prominence of the ridge courses. Above this level the two upper courses converge, in steps, to complete the caps. The frieze, eaves trim and cornice are stepped and trimmed with Tucson mouldings to complete the cornice. All the individual elements were found in various cornice locations before the building was moved.

All of the windows are of the 6/6 type and have fixed upper sash. All of the first and second storey windows are the same size. The gable field windows are slightly smaller. Originally the first floor windows at the south end, which were in the south lean-to, and single windows in the first and second storeys at the south end of the east front, were smaller than the others. These all have disappeared. The east front windows have disappeared into a 1988 two-storey, two bays wide by two bays deep, east wing and the two south windows have been replaced by 6/6 windows of the same size as the others, obtained from elsewhere in the house. Similarly, there were no windows at the north first floor level, prior to relocation, because of the presence of the north lean-to. The two missing windows were replaced during reconstruction with 6/6 windows from elsewhere in the house. There are fewer windows in the east front than in the west. The two northernmost windows are missing at both first and second storey levels. Probably this was done to create wall space for beds and other large pieces of furniture. More unusually, at the second storey level there was only a single small 6/6 window in the wall space south of the center hall. Its small size probably represented economy on a seldom-used side of the house. The reason, which necessitated the retention of all the wall space gained probably, will not be solved. All the windows have plain cases having beaded inner stile corners. All have plain drip caps and prominent sills. All are fitted with two or three panel shutters. Originally, these probably all were three panel except for the smaller windows, as in the gable fields. As the original shutters rotted, they were replaced with available non-matching shutters from other houses. At the time of writing (March 1989) shutters are being repaired and missing shutters fabricated to match. At least some will be in place by the House Tour (1978). The original house, in its new location, will have seven cellar windows. Probably no more than one of these existed, originally. These will be replicas of a ruinous barred cellar window, glazed on its interior, which remained in position at the north end of the east front. Similar grilled cellar windows survive in the Van Nostrand-Starkins House (TG 1975-76), the Valentine-Losee House (TG 1976, 1996-97) and the William M. Valentine House (TG 1963).

The house has no corner-boards, as is usual with shingled houses. The plain water-table is 6 inches high and is capped by a lip which is 1 1/2" in height and projects 1". There is a west porch having a shallow hipped roof, three bays long, which extends along the principal front and which is centered on the principal doorway. The porch roof is supported by four simple, baseless, turned columns which are fitted with Tuscan capitals. The openings beneath the porch deck are fitted with conventional wooden lattice having square openings. The front porch is very similar to that of the George Allen Residence (TG 1980-81-82), which also is three bays along on a five bay front, except that the latter includes a deck at the second storey level.

The principal (west) doorway, which includes a four-light transom window and four-light sidelights, is the principal architectural feature of the house. The outer casing includes flat corner-blocks having square edges and a similarly trimmed rectangular central panel, which are holdovers from the Federal Style. These are connected, above, and supported, at the sides, by back-banded facings which include stepped panels. The

side facings terminate with square bases at their bottoms. The same design scheme is repeated on the insides of the windows except there are no corner-blocks and the transom bar breaks in and out over the inner pilasters. Below the sidelights, there are Tuscan-moulded panels between the inner and outer pilasters.

The west door is made up of four horizontal panels. This is an unusual form in the early 19th century and is present in Roslyn only in the James & William Smith House (TG 1961-62; 1973-74; 1985-86); the Hendrickson-Ely-Brower House ("Locus Hill," TG 1962-63; 1983-84, 1994-95) and the Oakley-Eastman House (TG 1977-78). The Smith House and the Hendrickson-Ely-Brower House both were built in 1836 and the Oakley-Eastman House in the same year or a little earlier. The door-panel mouldings are quite complex and consist of a step-down from the stiles which connects with a back-banded Tuscan moulding. A concave moulding rises from this point to approach the flat door panel. Only two other examples of concave door mouldings exist in Roslyn; in the principal (east) two-panel "Temple of Atreus" door in the George Allen Resident (TG 1980-81-82) and in the six-panel south door of the Pine-Onderdonk-Bogart House. Again, the George Allen Residence was built in 1836 and the south doorway, in an addition to the Pine-Onderdonk-Bogart House, is of about the same date. It is hard to connect all this, but it seems obvious that a highly distinctive pattern of door styling existed in Roslyn for a very short period of time in the mid-1830's. The east doorway, which flanks the 1988 two-storey east wing, is a simplified version of the west. It includes a three-light overdoor window, but no sidelights. The surround includes flat corner-blocks having square edge mouldings. The flat side facings include a simple central step and rest upon plain bases. The transom bar, between the corner-blocks is the same as the side facings. The most elaborate feature of the east doorway is the rich Tuscan-moulded base below the transom window. The four-panel door is flush paneled on its exterior surface. The east doorway originally was protected by a small gable-ended porch, now replaced by the east-west 1988 porch.

The south doorway is in the remains of the original south lean-to and served as the "kitchen door." The door-case is simply finished in the same manner as the window cases. The door itself is a simple board-and-batten door to which beaded stiles have been added to simulate two large square panels. Both panels are trimmed with torus mouldings. The central bar has been scored, horizontally, to simulate a "Dutch" door. A similar original stimulated "Dutch" door survives in the ca. 1790 east wing of the Van Nostrand-Starkins House (TG 1975-76-77). The door in the Jacob Sutton Mott House may be earlier than the house and re-used from another location. At some time in its history the upper panel has been modified by the insertion of a window sash to permit more light.

INTERIOR

During the relocation of the Jacob Sutton Mott House, from Mott's Cove Road, North, to East Broadway, it became necessary to reduce the size of the house considerably so that it could pass under utility wires and so that it could negotiate the narrow width of East Broadway. To do this, north and east lean-tos were removed. The roof was stripped and the rafters removed and stored. The house was then divided into two sections, lengthwise, just east of the north-south main girts and east of the interior, north-south walls. The remaining, east-west interior walls were removed above the second storey floor level. The exterior walls, above the second storey floor level, were sectioned, hinged and folded inward so they could rest upon the second storey floor. The

house was then moved to its new foundation, in two parts, in December 1987. During early 1988 the two parts of the house were fastened together in their original relationship. The original exterior walls, above the second storey floor level, were re-positioned and fastened. At this point the roof was re-framed and sheathed and new interior walls constructed to replace those which were removed. On the first floor level, only part of the single north-south wall had to be replaced. On the second storey, all the interior walls were missing and had to be replaced. It should be noted that all the exterior walls, with their interior architectural features, survived intact so, notwithstanding the magnitude of the relocation procedure, most of the original fabric of the house has survived, including all the flooring. Guy Ladd Frost, AIA and John Flynn and Philip Ciulla, Jr., of the John Flynn Building Company, were responsible for most of the planning and execution of the relocation of the house, and for its reconstruction.

The entire attic, except for the 16 1/2" high knee walls, the north and south gables and gable rafters and the floor, and the entire cellar, apart from the framing and south chimney base, which have been described, is new work which is associated with the reconstruction of the house.

The first floor center hall is the only room in the house in which the framing of all four walls has survived intact. The principal, west, doorway is less impressive on its interior than on its exterior, as is usually the case. The doorway facings are plain, except for the un-moulded edges which are beaded. The periphery of the door case is trimmed with back-banded Tuscan mouldings, the perimeters of which are delineated with torus mouldings. This use of an extra torus mouldings is seen elsewhere in this house but does not appear elsewhere in Roslyn. The reverse panels of the front door are trimmed with Tuscan mouldings. The door retains its original, large, wrought-iron rim-lock which as been fitted with later, at one time more fashionable, porcelain knobs.

Unlike the front doorway, the rear (east) doorway is richer on its interior. It is trimmed in the same manner as the other, interior hall doorways, with stepped facings having beaded inner edges. Its facings are trimmed with back-banded Tuscan mouldings which, in turn, are outlined by projecting, peripheral, torus mouldings. The interior panels of the back(east) door are Tuscan moulded. It retains its original, wrought-iron rim lock with its original brass knobs. The interior hall doorways, to the front parlor, back parlor and dining room, are trimmed in the same manner as the interior aspect of the back (east) doorway. The interior doors, all of which have survived, have five Tuscan-moulded panels, a quality the Mott House shares with the other three local houses which are fitted with horizontally paneled doors. All of them were built in 1836 "Locust Hill" (TG 1962, 1964, 1983-84, 1994-95) also has four-paneled exterior doors. However, the James & William Smith House (TG 1974-75, 1984-85) has five horizontal panels on both interior and exterior doors, as does the early part of the Oakley-Eastman House (TG 1977, 1978)."

The original flooring, which runs from north to south and which varies between 6 inches and 9 inches in width, survives throughout the house, including the loft. The hall baseboards are stepped and capped with back-banded Tuscan mouldings.

The original principal staircase survives in the southeast center hall corner. Its stair-rail resembles that of the Epenetus-Oakley House (1836) (TG 1973-74). The San Domingo mahogany, "urn-and-cone" newel is the same late-Sheraton type often employed in Roslyn during the second quarter of the 19th century, except that it has a more slender, more refined quality than most of the others. The mahogany rail is cir-

cular in cross-section and the balusters are simple tapering mahogany rods having entasis. Both interior and exterior stair stringers are stepped. The exterior stair stringer has a bead at its lower edge. The interior stair stringer has a Tuscan moulding to match the baseboards.

Fragments of sawn plaster-lath survive in the center hall and kitchen. All the surviving plaster lath is sawn and it is reasonable to assume there was no rived plaster lath in the structure. Until the preparation of the house for relocation, the early gray colored plaster finish survived in the center hall. Local legend attributes this color to mixing of gun powder in the plaster to achieve a marble texture. Fragments will be studied to determine if this is true.

The front parlor is trimmed in much the same manner as the center hall. The window cases have stepped facings trimmed with back-banded Tuscan mouldings on their outer edges. These are further emphasized by a protruding torus, perimeter moulding. The window facings continue down to floor level, and the area beneath the sash is fitted with Tuscan -moulded panels. The door case to the hallway is trimmed in the same manner as the window cases. The original flooring survives and the stepped baseboards are capped with back-banded Tuscan mouldings. The mantel on the north wall of the front parlor, has plain pilasters with Tuscan moulded capitals and a monumental square-cornered moulding which supports its square-cornered shelf. There is an untrimmed, flat panel in the fabric below the mantel breast and the facings of the fire-box are lined with new lime mortar as originally. The original brownstone hearth-stone survives. The wall dividing the front parlor from the rear was removed many years ago and the two parlors remain a single room. As might be expected, the back parlor originally was more simply trimmed than the front. The baseboards were the same as those in the front parlor. The door-and-window facings were stepped and trimmed with back-banded Tuscan mouldings. However, the torus peripheral mouldings present in the center hall and front parlor, originally were absent here. The window facings did not extend to the floor but, less expensively, were terminated by window stools which were beaded at their upper and lower edges. The window stools rested upon aprons which were decorated with an incised, square groove which follows their outer edges. During the relocation the back parlor door and window facings were modified to match those of the front parlor. The dining room is fitted with a horizontal three-board dado which is capped by a torus-moulded chair rail. The dining room door-and-window cases are plain, and are trimmed with back-banded mouldings. The torus-moulded chair rail forms the stools for the windows. In the south wall, west of the fireplace, there is an elevated wall cupboard which is fitted with a pair of Tuscan-moulded doors. The cupboard surround is trimmed with back-banded Tuscan mouldings. The inner facing edges are beaded as is the base facing board. This cupboard could not have been in this location when the house was built as it has been established that there was an embrasure recess west of the dining room fireplace originally. The cupboard may have been in the south wall recess, in which case it would have extruded into the kitchen.

The dining room mantel is very plain. It is fitted with a pair of plain pilasters which have neither capitals nor bases. The mantel shelf has a untrimmed, square front edge and rounded corners, in the manner of the Greek Revival. A heavy Tuscan moulding supports the shelf and forms the pilaster capital. The mantel breast is delineated at its lower edge by a Tuscan moulding which breaks in and out over the pilasters. The fireplace is brick and has canted side-walls. It retains its original brownstone hearth-stone. There is a low brick wall to the west of the fireplace in the same plane as the

chimney front and beneath the wall cupboard, which is plastered above the dado. The purpose of this brickwork is not known, but it is supported by the massive brick and wood platform below. In any case, it represents an early alteration, as there was a recess or embrasure in this location originally.

The small room east of the dining room was in the line of separation of the house, during the move. Its exterior wall has been removed to accommodate the construction of the new east wing. No early fabric worthy of description remains. However, the framing of the wall, delineating the east side of the dining room remains. Prior to the relocation this wall included two doorways, one of which opened to a small, early back stairs. Both doorways have been closed.

Kitchen: The original kitchen probably was on the same site as the kitchen developed during the 1988 restoration. With intervening modifications it represents the third kitchen in this location. The original kitchen was in a lean-to located at the south side of the house and was built at the same time, as the original foundation stones were continuous. Its original framing and brick and stone masonry have already been described.

The original kitchen lean-to was significantly modified by Stephen Speedling and Samuel Blair in 1876. They added a second storey to the lean-to, extended the pitched roof and replaced the small 6/6 window at the end of the west end of the early kitchen with a larger one which matched the others of the west front. When they finished their alterations, all the windows of the principal elevation were uniform. On the interior, they removed all the lean-to rafters but the end rafters and installed a conventional, flat, plastered ceiling. The original south plate survives, with rafter muntins set on 42" centers. The wooden ceiling height was 7'8". They also installed a narrow, late 19th century fireplace and mantel and a large wooden cupboard, 56" x 24" x 76", which occupied the space between their mantel and the west wall. This was very deep and extended to fill the former dining room chimney embrasure, above the brick wall, which flanks the dining room fireplace, which has been described but the purpose of which is not known. It has been mentioned that this low brick wall was laid after the house was built, but prior to the Speedling-Blair additions. Other early features which survived until the recent relocation were two 6/6 south windows, smaller than the west front windows, and the south (kitchen) doorway, which has plain facings, beaded along their inner edges. The doorway retains its original board-and-batten door, untrimmed on its interior, but having false stiles which form upper and lower panels on its exterior. The central batten is scribed horizontally to suggest a "Dutch" door in the manner of the late 18th century east wing doors in the Van Nostrand-Starkins House (TG 1975-76, 1989). The upper part of the kitchen door has been fitted with a window sash to admit more light. On its interior, the kitchen retained its original 8-inch wide floor boards, which run from east to west, and a vertically boarded west wall, which resembles the vertical boarding of the exterior walls of the Cap't Jacob Mott Kirby Storehouse (TG 1986-87). In the Mott House, a horizontally placed torus moulding formed a dado. The vertical boarding above the dado was painted white to resemble plaster. Just west of the doorway to the dining room there is a dado, made up of 9-inch wide vertically placed boards beneath a torus moulding. The chimney-oven-fireplace brick work was exposed above the dado. Originally the vertical board sheathing extended to the ceiling, in the same manner as the west wall sheathing already described. Further to the west, above the cupboard already described, the batten to which the early lean-to kitchen ceiling boards were nailed also survived.

On the basis of the foregoing, it may be assumed that the original, lean-to kitchen was vertically boarded on all sides and was fitted with a torus moulding which formed a chair-rail. The vertical boarding above the chair-rail was painted white to resemble plaster. The early kitchen had a board ceiling which concealed the rafters. This ceiling probably was painted white like the upper part of the walls. Most of the north kitchen wall, west of the dining room doorway, was occupied by large, much modified, unstudied brick structure which comprises the remains of the early kitchen fireplace, chimney and bake-oven. Almost all of this was concealed behind plaster by Speedling and Blair.

When the former owners bought the house they found the Speedling-Blair kitchen including all the modernization changes which had taken place during the previous century. The result was not attractive. They decided to salvage the original floor and to restore the original south exterior doorway. They preferred to have larger 6/6 south windows to conform to the others in the house, following the example set by Speedling and Blair in the west kitchen wall more than a century earlier. They felt they did not require the Speedling-Blair mantel and cupboard and these were removed. Measurements were taken for appropriate counters and cabinets and these were ordered. It was not until much later on, after the original kitchen had been stripped, that it was realized that much of the original kitchen fabric had survived and there was sufficient data available to restore the wooden parts of the original kitchen and that the configuration of the original fireplace and oven probably could be established with further study. However, by this time it was too late to make use of these findings as the new cabinets would not fit under the original ceiling. Today, the kitchen is current in design. It occupies the same floor area the kitchen always has occupied and is trimmed to match the other parts of the house. The only visible, early feature is the original south doorway. However, beneath all the new fabric, the original kitchen can be restored whenever someone chooses to do so.

The interior second storey walls were all replaced following the move (1988) although the second storey flooring and exterior walls with their trim have survived. The second storey follows the same floor plan as the first floor, having two rooms on either side of a central hall. In addition, there is a late 19th century room over the early kitchen lean-to. Except for this room, the second storey window facings all are stepped and trimmed with back-banded Tuscan mouldings. The two large, west rooms, flanking the center hall have chair-rails which also form the window stools. These consist of a projecting upper part, beaded at the upper and lower edges, over a stepped, beaded apron. The walls were plastered above and below the chair rails. Both rooms have fireplaces. The southwest chamber fireplace now has brick facings although its firebox is lined with lime mortar. It retains its 1976 brownstone hearth-stone. Its mantel resembles that of the dining room immediately below but, surprisingly, is more elaborate. Its square-edged shelf, with rounded corners, has a flat groove planed into its front edge for decorative effect. The shelf rests upon a large Tuscan moulding. The plain, square pilasters rest upon plain bases. However, the pilasters have definite moulded capitals. The mantel breast is outlined below by a moulded belt course above the pilaster capitals. The northwest chamber fireplace has brick facings and its 1876 brownstone hearth. The fire-box is lime-mortared. The mantel shelf has rounded corners and a straight front edge with planed flat grooves. The shelf is supported by flat Tuscan moulding. The plain pilasters rest on plain, square bases. These have simple, stepped, Tuscan-moulded capitals. A flat belt course with projecting upper quarter-round moulding divides the mantel-breast horizontally. A plain, flat, unmoulded horizontal panel decorates the fas-

cia beneath the mantel breast. The northeast chamber is now a bath and has no chair rail. Its single window stool has the same beaded top and bottom edges as elsewhere. This rests upon a plain apron which is beaded along its bottom edge and end. The southeast chamber includes a new attic staircase.

The second floor center hall windows have the same stepped, Tuscan-moulded, back-banded facings as elsewhere on this floor. The window stools are beaded along their upper and lower edges. The hall window aprons are stepped and have a lower beaded edge. Both steps and beads turn upward at the apron ends to butt into the window stools. The second storey baseboards all are stepped and have torus-moulded edges.

The second storey chamber over the early south lean-to is especially interesting because it presents trimming techniques of a generation later than the rest of the house. The window facings are wider than the others; the west window facing is trimmed with back-banded Tuscan mouldings. This has flat-edge Tuscan moulding, as other second floor windows, but no step. It is conjectured to have come from the south wall of the southeast chamber, which wall was removed when the second storey bath was constructed. The southwest window is trimmed with back-banded, primitive ogee mouldings. The facing mouldings of the east window in the south wall are missing. The probably were back-banded ogee mouldings. The inner edges of the window stools are torus-moulded and are based upon aprons which are beaded along their lower edges. The baseboards are the originals. These are stepped and have torus-moulded caps.

FINALE

Apart from the relocation of the William M. Valentine House in 1968 which was moved only across the street and did not involve any dismantling, the moving of the Jacob Sutton Mott House is the largest relocation project to be undertaken in Roslyn. It must be accepted that, in a project of this magnitude, some permanent injury to the original fabric is unavoidable. The alternative to this damage probably was demolition. A replica of the Buffett Barn from Cold Spring Harbor Hills for use as a garage was also accomplished by the Drs. Loeb. Drs. Patricia and Thomas Loeb are indeed to be congratulated for their courage, patience and perseverance, and for their splendid contribution to the Roslyn Village Historic District. House and property were conveyed to Mr. and Mrs. Stuart Schwartz in December 1997 who have evidenced the same devotions to preserving the Jacob Sutton Mott House.



**Frontis: Elev. Cedarmere
John Stevens**

CEDARMERE

225 Bryant Avenue,

HISTORICAL BACKGROUND *Roslyn Harbor*

Cedarmere, best known as the home of prominent nineteenth-century American poet and newspaper editor William Cullen Bryant, was already one of the oldest houses in Roslyn Harbor when Bryant purchased it in 1843. The original section of the building was constructed in 1787 for Richard Kirk, a Quaker farmer who also ran a fulling mill on the property. In 1821, Kirk's heirs sold the house and its adjoining property to Obadiah Jackson. Seven years later, Jackson sold a half interest in the estate to his son-in-law William Hicks. In February 1834, Jackson sold the remainder of his interest to Hicks.

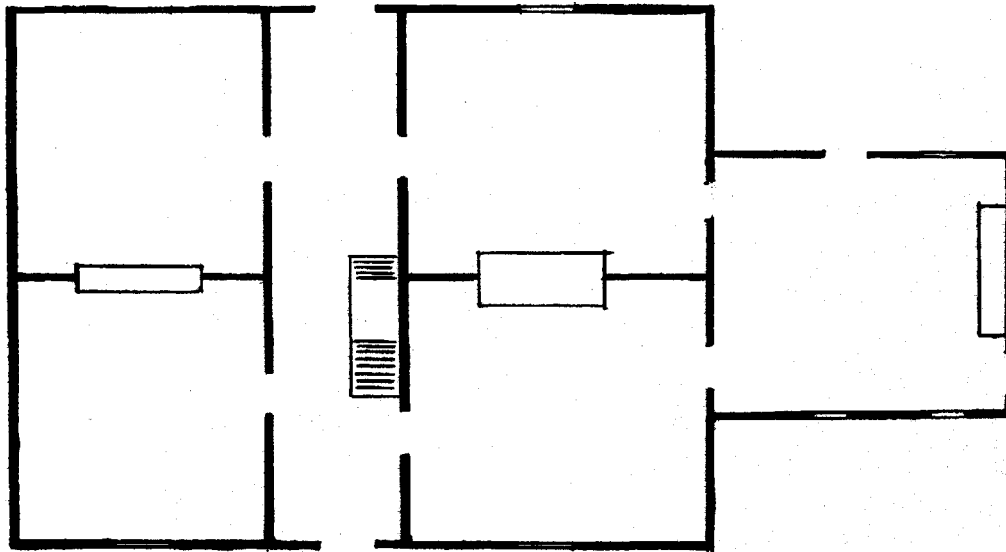
Several months later, a happenstance visit led William Hicks to sell the house to Joseph Moulton. Moulton, a New York City attorney and amateur historian, was traveling with his wife when they got lost and asked directions at William Hicks's house. As it was getting late, Mr. Hicks, in good Quaker fashion, noted that Mrs. Moulton was looking tired and invited the couple to "tarry with us tonight and get a fresh start in the morning" (Goddard, *History of Roslyn Harbor*, p.14). The Moultons were so taken with the house and its site overlooking Hempstead Harbor that they purchased it from William Hicks in September 1834. In 1837, Mr. Moulton attempted to establish a planned community called Montrose on his property running up the hill to the east of Cedarmere (much of it now the grounds of the Fine Arts Museum). He sold few lots, however, and having given up on the plan, in 1843 sold his house and the adjoining forty acres to William Cullen Bryant. (For more on Moulton, see TG 1989, pp. 797-798).

Bryant was born in Cummington, in western Massachusetts, in 1794. He earned his reputation as America's first internationally recognized poet with the publication of "Thanatopsis" in 1817. Bryant came to New York City in 1825 to serve as editor of a literary journal, *The New York Review*. Although the journal proved to be short-lived, Bryant made a good impression, and the following year he was offered the position of acting editor of *The New York Evening Post* newspaper. By 1829 he was editor-in-chief of *The Post*, a job he retained for the rest of his life. Bryant and his family lived in apartments in Manhattan, but he longed for a country home where he could indulge his love of nature. When he could finally afford such a place, he settled on Cedarmere, naming it after the cedar trees which ringed the pond, or mere. Bryant lavished attention on the estate, enlarging the house, adding outbuildings and developing the grounds into a horticultural showplace. He also expanded his holdings until he owned almost 200 acres of land, including the Hempstead Harbor shorefront from Cedarmere to opposite St. Mary's Church, and an "upland farm" that ran east and south of Bryant Avenue to Mott's Cove Road South and included the northern half of the current Fine Arts Museum grounds, which have been named the William Cullen Bryant Preserve in his honor.

Following William Cullen Bryant's death in 1878, Cedarmere passed to his younger daughter, Julia. Julia eventually moved to France and sold Cedarmere to her nephew Harold Godwin in 1891. He was renting the home to the yachtsman W. Butler Duncan, Jr., in November 1902 when the house had a tremendous fire, burning almost to the ground. Only the basement and the first floor front facade, hallway, parlor and study remained from the original house. Mr. Godwin had the home rebuilt in a very

similar style and floor plan, and moved into it with his wife and family in 1903. At his death in 1931 the house remained in trust until his widow, Elizabeth Marquand Godwin, died in 1951. Following her death, the house was purchased from the estate by their daughter Elizabeth Love Godwin. At her death in 1975, Elizabeth Love Godwin left Cedarmere to the County of Nassau to preserve as a memorial to William Cullen Bryant. The house and grounds were opened to the public as a museum facility of the Nassau County Department of Recreation and Parks in November 1994 in honor of Bryant's bicentennial.

EXTERIOR STAGE I

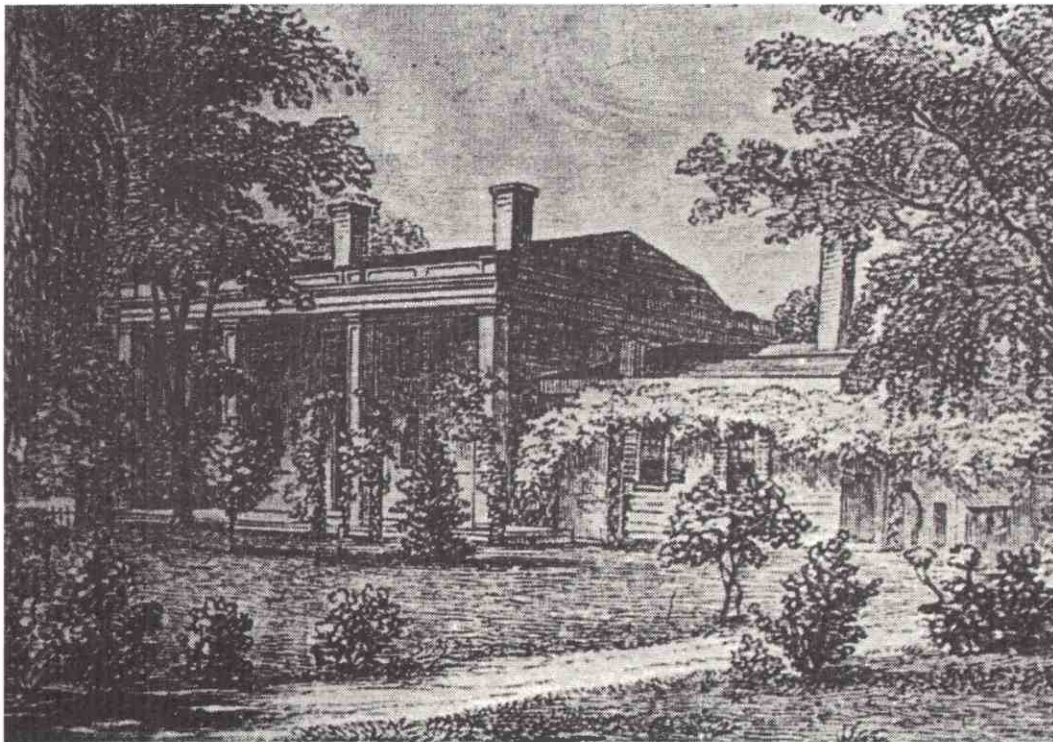


The original portion of Cedarmere built for Richard Kirk in 1787 was a two and one half storey frame structure with an attic, basement and adjoining kitchen dependency. As depicted in a print on an 1837 map of the Montrose development, the house is three bays wide by two deep, with its main entrance facing south. As the house's original basement walls appear intact, the footprint of the main portion of the house was probably the same as it is today (49' wide by 38' deep). Its symmetrical plan is Georgian, with a central hallway running north-south and flanked, on the first floor at least, by two rooms on each side. There were two chimneys centered on the interior walls of the east and west sections of the house approximately eight feet in from each gable end. The main block of the house had a wood-shingled gambrel roof which culminated in an overhang which ran around all four sides of the building above the second storey level, the appearance of which caused Mrs. Moulton to nickname the house "the brown hat." The kitchen dependency was a one and one half storey wing approximately 25' by 20' adjoining the main house to the east. It was two bays wide by one deep, with a pitched roof. The fireplace and chimney were placed at the east end. (For more on local kitchen dependencies, see TG 1997, p. 3).

The house was particularly well-built. According to a memoir written by a descendant of Kirk's quoted in a letter from Harold Godwin to the Roslyn News on 2

January 1903, Kirk “was a Quaker of Quakers but appears to have loved his comfort and certainly built one of the most livable and substantial of houses. ... For two years previous [to 1787] Richard had been getting ready to build. Timbers four times the size considered necessary today were hewn and shaped on the land, while the nails and screws were being wrought out by hand, all the materials for the construction of the great home being under his keen supervision.” Mr. Godwin himself noted that “in going over the ruins of the mansion [following the fire of November 1902] one is impressed with the thought and knowledge put into its construction. ... The oak framework is worthy of study by modern builders, if for no other reason than to see how carefully the question of strains was taken care of. The north and south faces of the building, where all the weight of the floors came, were of large oak timbers, while the east and west ends, which supported nothing, had no waste of material in them. I was surprised to see also the solidity of the chimneys and yet to find that on the north and south faces these are only the thickness of a single brick. Notwithstanding this there is not a crack apparent in them.”

STAGE II

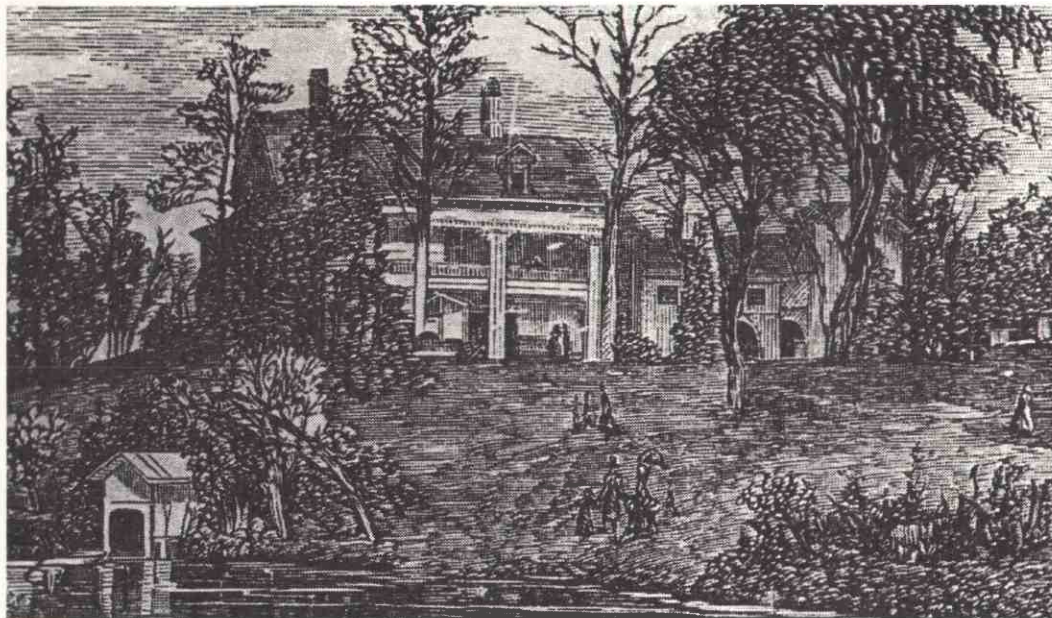


Joseph Moulton made the first major change in the house, presumably between 1837, when his Montrose plan was printed, and 1840, when a picture of the house was issued by Bufford Lithographers of New York. This 1840 view shows the original roof projection extended well beyond the building, supported by large, square columns with a heavy Greek Revival cornice at the top. The alteration is described in a sales advertisement for the house by Moulton dated 4 December 1841, in the collection of the Bryant Library, Roslyn: “the dwelling house is ... colonnaded to the roof on all sides with two foot diameter columns, piazza seven foot wide, giving on three sides a promenade” This was how the building looked when William Cullen Bryant bought it in 1843.

STAGE III

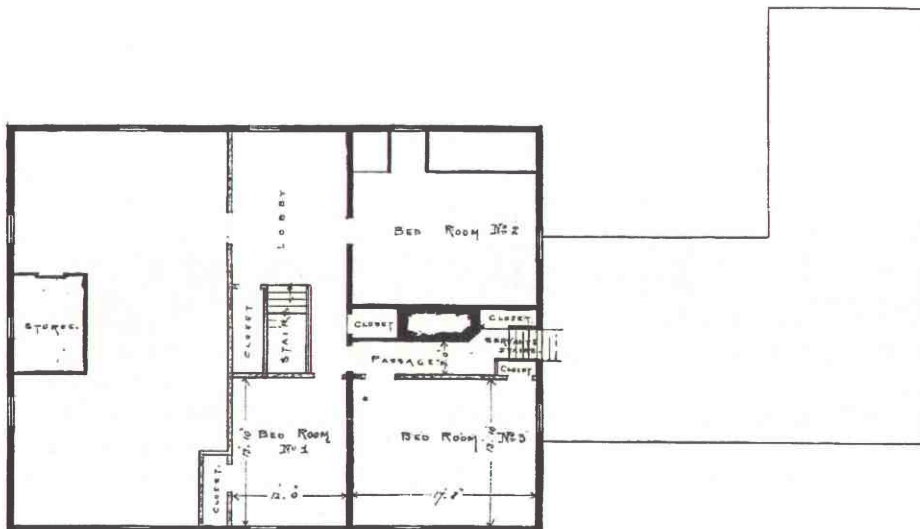
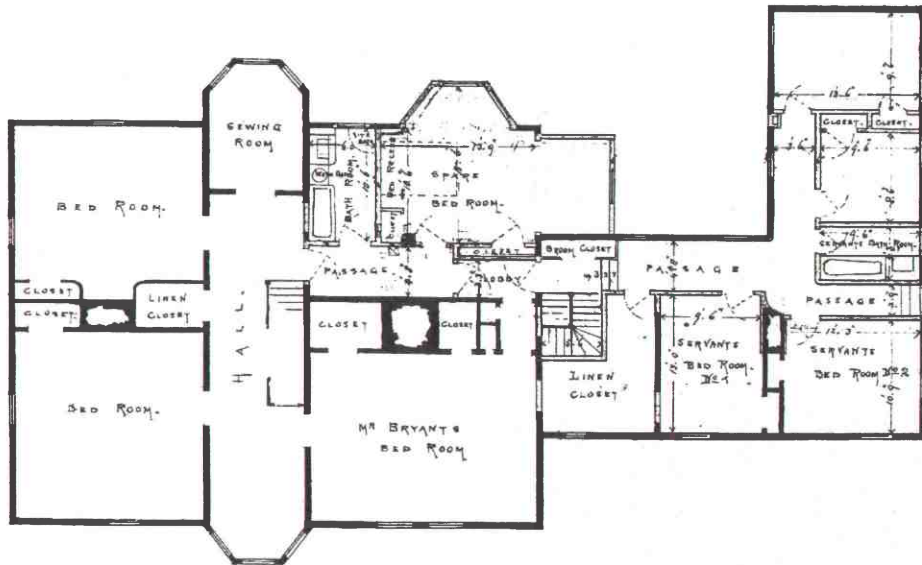
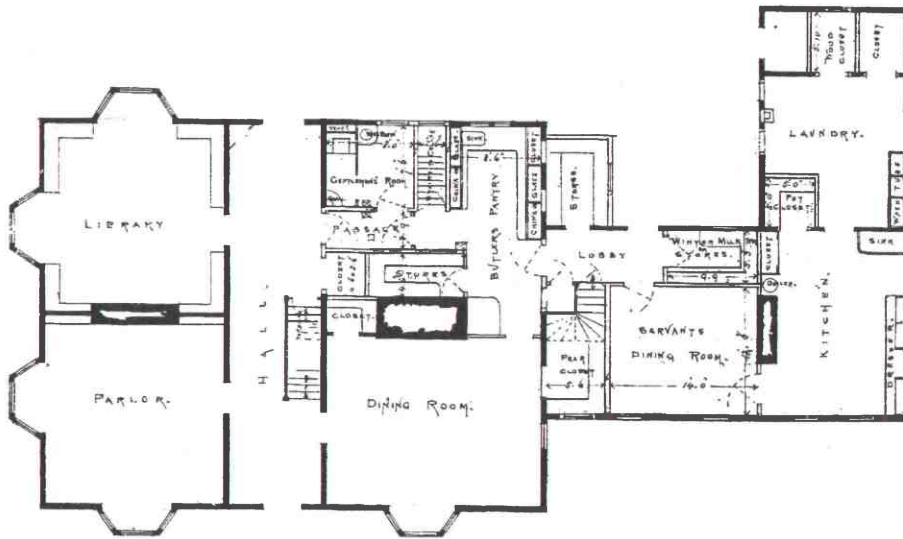
Bryant made several changes to the house over his thirty-five years of ownership. In 1856, he hired a local carpenter, Mr. Wood (probably Thomas Wood of Roslyn — see TG 1997, p. 41) to remodel and enlarge the kitchen wing. According to letters Bryant wrote to his daughter Julia, the materials were delivered on April 22 of that year, and the workmen were still “hammering, pounding and plastering” at the beginning of August. Although there is no record of precisely what work was done to the kitchen at that time, Bryant mentioned in a letter of July 29 that “the carpenters ... have got on quite well, and the problem of getting out of the main building into it from the second story and from the kitchen part into the garret is happily solved” (Bryant, Letters, Vol. III, #s 941, 951, 952), which may indicate that attached servants’ quarters were created above the kitchen wing.

STAGE IV



The author’s most extensive changes to the house occurred in 1860-61, when he had “a troop of carpenters” working on the place for 14 months. During this time the house was totally remodeled. A third storey and attic were added to the main block of the house, topped with a gambrel roof with three gambrel-roofed dormers on each side and a circular window in each gable end. Covered verandas supported by graceful latticework columns were constructed around the south, east and north sides of the first and second storeys of the main house in place of Mr. Moulton’s piazza. Bay windows were added to the first floor rooms on the south and west sides (dining room, parlor and study). At the completion of this stage, the main section of the house included the basement; a parlor, study, dining room and butler’s pantry on the first floor; four bedrooms, and a sewing room on the second floor; three bedrooms and a storeroom on the third floor; and an attic. It also appears that a hot air central heating system utilizing “Leed’s Water Furnace” was installed in the house during this renovation (Bryant, Letters, Vol. V, #1211).

The kitchen wing had a laundry room added to its north side. The first floor

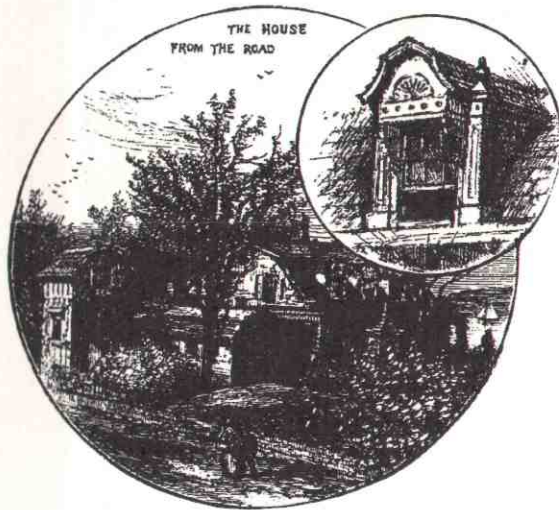


included a kitchen, laundry, privy, servants' dining room, two store rooms and an unusual, shelf-lined pear closet off the dining room for ripening and storing pears, which were Bryant's favorite fruit. The second floor of the kitchen wing (added at this time if not already done as part of Stage III) included two servant bedrooms and a linen room.

To the east of the kitchen wing a two storey, one bay wide section was constructed with a carriageway running through it on the ground level and a store room on the second floor. This storeroom connected the house to its easternmost wing, a one bay wide, three storey tall, gambrel-roofed pear tower designed especially for ripening and storing pears from Bryant's extensive orchards. (It should be noted that Bryant Avenue was narrower and ran farther to the east in 1861 than it does today, affording enough room for all of these elements). The entire house was painted a cream tone with contrasting accents in brown.

Unfortunately, there is no record of the architect of these major alterations. Roslyn resident Frederick Copley may have been involved in the project (see section below on Cedarmere mill), but there is no clear documentation.

Cedarmere underwent one more set of alterations during Bryant's ownership. In 1874, he engaged Thomas Wisedell, a talented English architect working for Calvert



Vaux, to draft plans for an upgrade of Cedarmere's plumbing system. A first floor men's room and second floor bathroom with flush toilets, hot and cold running water and other amenities were added to the main house, a bathroom added to the servants' quarters, and the older sanitary facilities removed. In addition, during this 1874 renovation the dormers on the third floor of the main house were made more ornate. Brackets and carved sunburst designs were added to their fronts, and bulbous turnings placed on either side of their gambrel roofs. The differences between the 1861 and 1874 dormers have helped greatly in dating photographs of the house.

photographs of the house.

Following Bryant's death in 1878, the house underwent one notable change: by 1881, a portion of the space on the second storey veranda outside Bryant's former bedroom (southeast room, second floor) was enclosed and incorporated into the room. This newly-formed bay was unusual in that it had two diamond-paned leaded glass windows, while virtually all the other windows in the house were plain six-over-six, four-over-four or two-over-two sash.

STAGE V

On November 15, 1902, a fire broke out in the servants' wing of Cedarmere. According to the Roslyn News of 21 November 1902, "The fire was discovered at 1:30 p.m. in the laundry, which occupied the small wing adjoining the street, and is thought

to have started from a defect in the chimney. The village fire department was at once notified by telephone and were quickly on the scene, yet upon their arrival the laundry was a sheet of flames and the fire had crept along the second story of the wing and was very near to the main building." Despite the best efforts of the fire companies of Roslyn, Port Washington, East Williston, Mineola and Sea Cliff, the fire was not put out until after dark, and most of the house lay in ruins. Only the front (south) facade of the main house, and the first floor parlor, study and hallway remained largely intact.

Following the conflagration, Cedarmere's owner, Bryant's grandson Harold Godwin, declared that "every effort will be made to have the house rebuilt in its old shape" (Roslyn News, 2 January 1903). Mr. Godwin hired Lewis West of Roslyn as the general contractor, and he himself, a talented artist, planned many of the details of the reconstruction, as revealed in numerous working sketches in the Cedarmere archives. The main section of the house was rebuilt in essentially the same form and floor plan as before the fire, although Mr. Godwin did make several significant changes. He added two bedrooms, a bathroom and small store room to the west side of the third floor in place of the large storage room Bryant had in this space. He simplified the detailing of the roof, eliminating the fanciful gambrel-roofed dormers in favor of plain peaked-roof components. He also eliminated the second storey veranda on the north and south sides of the building, incorporating that exterior space into the bedrooms on the second floor in a manner similar to the ca. 1880 alterations to Bryant's bedroom described in Stage IV; conversely, the center section of the veranda above the front (south) door, which had been enclosed in Bryant's day, was transformed into an open balcony. On the first floor, the veranda was rebuilt only on the south and west sides, and a new, enclosed entryway combining Greek Revival columns and federal-style side lights and transom was added in front of the original entrance door. A glass and metal conservatory, prefabricated in France, was installed at the southeast corner of the first floor in what formerly had been open porch space. Mr. Godwin's greatest change to the main block of the house was his addition of a large, oak paneled living room to the north side of the first floor, centered on the hallway. The construction eliminated the original back doorway of the house and enclosed most of the space where the former north veranda had been. It is believed that the original rear Dutch door from the house was used subsequently as the main door to the Roslyn Grist Mill (Williams-Onderdonk- Hicks Mill) following its 1917 restoration, which was chaired by Harold Godwin.

As the fire totally destroyed the old servants wing and kitchen, Mr. Godwin's 1903 construction there was completely new. He appreciably shortened the wing, eliminating the former laundry room extension to the north and the carriageway section and pear tower to the east. Godwin's final design was a two and a half storey, two bay wide wing with a peaked roof running east of the main house which culminated in a three storey, three bay wide section with a gambrel roof visually reminiscent of the former pear tower. At its eastern end is an enclosed entryway.

The most striking changes Harold Godwin made in his reconstruction of Cedarmere involved its exterior building materials. In an effort to make the building as fireproof as possible, Mr. Godwin had the exterior walls finished in stucco and a slate roof installed. The house was painted off white with light ochre trim.

Cedarmere's appearance has remained essentially unchanged since its reconstruction in 1903. Around 1930, the center section of the western bay window in the parlor was replaced by French doors, and the wooden porch was expanded and bricked

over. The bay window in the parlor was restored in 1998, and plans are being developed to have the porch returned to its 1903 appearance.

INTERIOR

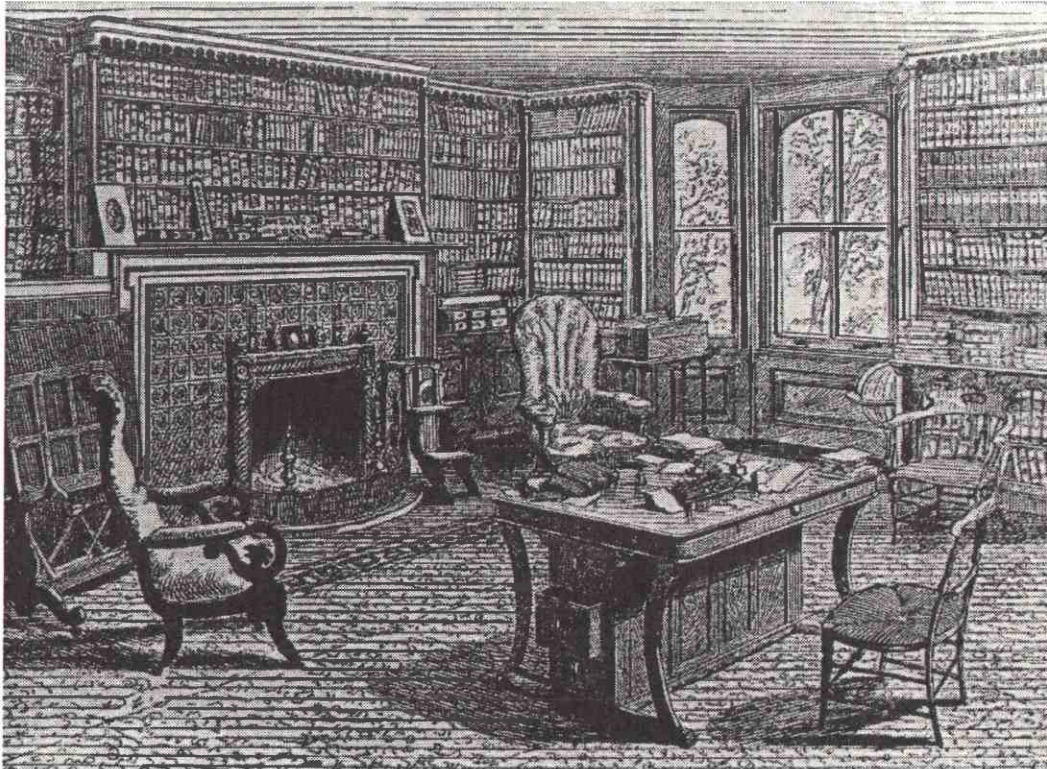
The interior layout of the house remains as designed by Harold Godwin during the 1903 reconstruction. The main portion of the house includes a full basement; a parlor, study, dining room with adjoining pear closet, conservatory, butler's pantry, rest room and studio (living room) wing on the first floor; three bedrooms, two bathrooms and a private classroom on the second floor; four bedrooms, two bathrooms (one installed in the old servants' stairway space, ca. 1936) and a store room on the third floor; and an attic. The servants wing includes a servants' dining room, kitchen, laundry, coal bin, store room, two pantries and an enclosed entryway on the first floor; a linen room, seven servant's bedrooms and one servants' bathroom on the second floor; and an attic.

Little remaining in the house predates its 1903 reconstruction. The basement is the largest portion of the building preserved from Kirk's original 1787 house. It is of fieldstone, topped with several courses of brick on which the sills rest and which contain the wood-barred casement cellar vents. The main section of the basement retains one original slatted wood-enclosed larder/wine cellar, and portions of a second. A smaller section to the east of the main cellar retains the brick arches which supported the fireplace and oven of the original kitchen dependency. Some of the house's original beams and first-floor floorboards are visible in the basement as well.

On the first floor, pictorial evidence proves that the inner entranceway's four light transom and massive oak Dutch door with its unusual oval window date to Bryant's 1860 renovation and may be original to the house. It is unclear whether all of the broad lower paneling in the hallway was replaced during the 1903 reconstruction, but it is likely that it copies the paneling which was in the hallway before the fire. The square newel post on the stairway is a replica of the one in place before the fire. The rest of the detailing in the hallway was added in 1903, including the sidelights at the north end of the hallway.

In the parlor (southwest room), a portion of the woodwork appears to date from Kirk's ownership. When the room was being restored to its ca. 1876 appearance in 1996 (based largely on a detailed sketch by artist Alfred Waud now in the collections of Historic New Orleans), paint analysis and scars on the wood revealed that the overmantle and trim around the cupboards were original. In addition, three original cupboard shelves and two lower doors were discovered in storage in the Cedarmere mill and used in the restoration. Unfortunately, the original mantle was replaced in 1903; the current reproduction is conjectural, based on the Waud sketch and illustrations of the mantle in the study, which appears to have been identical. Both are excellent examples of the Long Island Quaker aesthetic in furnishings: well built and utilitarian but with little superfluous decoration. The rest of the parlor woodwork appears to date to the 1903 reconstruction, except for the bay windows, which were added during Bryant's Stage IV renovations in 1860-61.

The study (northwest room) was largely reconstructed following the fire. The shelving was rebuilt, the mantle replaced, the north bay window removed, a vestibule created north of the former library wall, and a rustic oak beam ceiling installed. When the study was restored to its ca. 1876 appearance in 1994-95, the oak-beamed ceiling was covered over and the 1903 mantle was removed and replaced by a copy of the mantle from Bryant's day, based on a Waud sketch, several prints and two photographs (the only



known interior photographs of Cedarmere taken before the fire). The mantle framing is deeper than the original, however, to adjust to changes made in the underlying brickwork during the 1903 reconstruction. The Delft tiles with Biblical inscriptions surrounding the fireplace date to the original construction of the house. They were removed from the fireplace during the 1902 fire and returned to the study after the reconstruction.

The studio (north wing) was added by Harold Godwin in 1903. Family tradition states that the oak paneling and curved doors were recycled from a building in New York City, but no documentation of this has surfaced.

Essentially everything else in the house was constructed in 1903. Much of the detailing of the woodwork and mantles was designed or selected by Harold Godwin, as were the antique Hispano-Moresque tiles he used in most of the fireplaces.

OUTBUILDINGS

GARDENS AND GROUNDS

The parterre gardens have been restored to their appearance ca. 1870, based on photographs and written descriptions. The plants are heirloom varieties of flowers which Bryant grew at Cedarmere, as determined by visitors' descriptions and Bryant's own lists. The adjacent sunken garden was designed by Harold Godwin and installed in 1916, taking the place of a ca. 1900 tennis court. The bas relief of Bryant set into the garden wall was sculpted by Mr. Godwin, who studied under Augustus St. Gaudens.

There has been a longstanding tradition that Cedarmere's grounds were landscaped by Bryant's friend Frederick Law Olmsted. However, no correspondence has surfaced between the two men regarding any work at Cedarmere. To the contrary, Bryant

had a passion for horticulture and constantly issued detailed instructions to his estate manager concerning plantings and their care. There is no reason to think that Bryant would have hired someone else to do what he took such pleasure in doing himself.

The gardens have been restored through the generosity of the Law Firm of Koepfel Martone Leistman and Herman and Mr. and Mrs. Millard Prisant.

GARDEN TOOL SHED

The small, rustic tool shed off the northwest corner of the Sunken Garden was constructed for Bryant by Roslyn carpenter Washington Losee in 1864. It is being restored through the generosity of Mr. Thomas Losee, Jr., the great-grandson of Washington Losee.

ICE HOUSE

The brick ice house, milk house and fruitery to the north of the main house was built in 1867. It originally had a metal roof and an overhang over the front facade. It was converted into a garage for one of the family servants in the 1920s.

GREENHOUSE

The greenhouse adjacent to the garden was added ca. 1905, taking the place of an earlier forcing shed which Bryant had. The brick wall east of the greenhouse was the south wall of Bryant's grapery, which was removed in the 1920s.

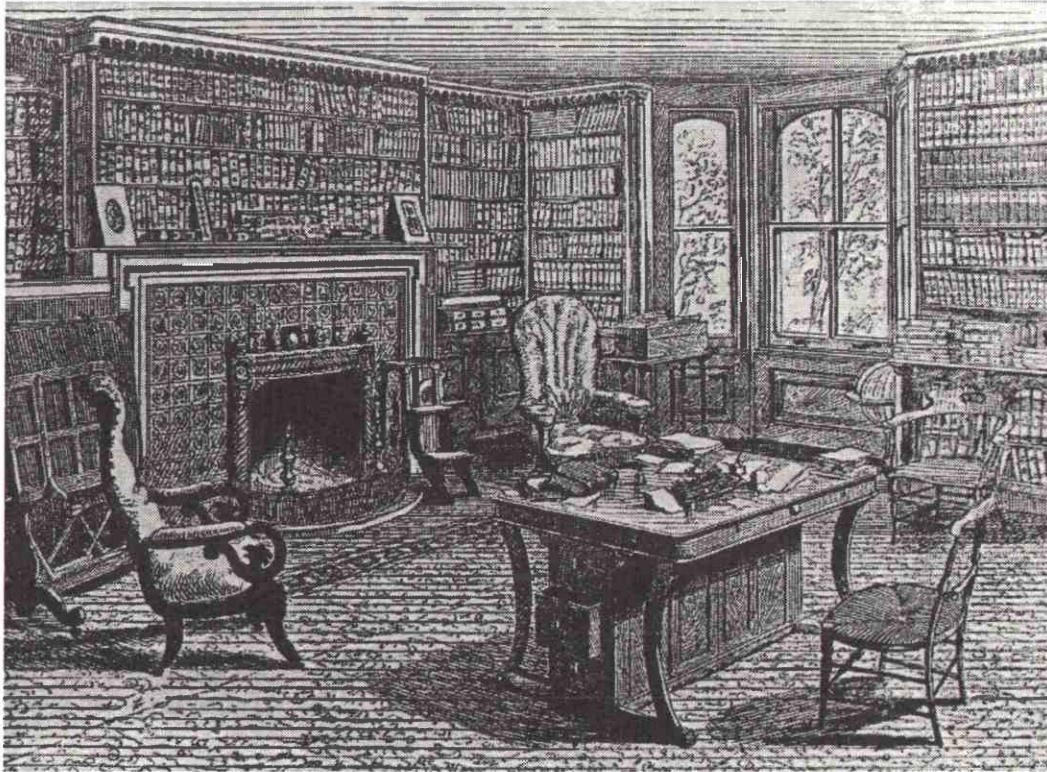
MILL

Cedarmere has been the site of a mill since the 1770s, when Richard Kirk defined the embankment of the pond and constructed a water powered fulling mill near the current mill's site. Kirk's mill was subsequently used as a paper mill, a planing mill and for cutting glass. It burned down in 1849.

The current Gothic Revival mill was built for Bryant in 1862 as a mill and summer cottage. The mill works are in the lower level, and were powered by a waterwheel until ca. 1885, when Bryant's daughter Julia had the wheel replaced by a turbine drive. The mill was essentially a power train for machinery needed for the estate; lathes, saws, grindstones and other tools could be attached to its drive mechanism as needed. It was also constructed to pump water from the spring-fed pond through underground pipes to a reservoir on the hill on the opposite side of Bryant Avenue which served as the water supply for the estate.

The main level of the mill served as a summer cottage. Its amenities included a fireplace with slate mantle and, on the north side, a large Gothic-style window with Bryant's initials etched in Old English into the top three panes of glass. Like the estate's bridge, boathouse and tool shed, the mill was originally painted a light ochre described by Bryant's "the color of new wood." Around 1930, the mill was converted into a studio for Harold Godwin's daughter Frances, a sculptor. At that time, the chimney was rebuilt, the interior subdivided and refinished, and a skylight installed on the western side of the roof. Subsequently, the original basement stairs were covered over and the attic stairs were moved from the center of the building to the south wall.

The mill was most likely designed by the architect Frederick Copley. Copley,



known interior photographs of Cedarmere taken before the fire). The mantle framing is deeper than the original, however, to adjust to changes made in the underlying brickwork during the 1903 reconstruction. The Delft tiles with Biblical inscriptions surrounding the fireplace date to the original construction of the house. They were removed from the fireplace during the 1902 fire and returned to the study after the reconstruction.

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There has been a longstanding tradition that Cedarmere's grounds were landscaped by Bryant's friend Frederick Law Olmsted. However, no correspondence has surfaced between the two men regarding any work at Cedarmere. To the contrary, Bryant

who lived in Roslyn and Staten Island, is documented as the designer of Clifton (TG 1987), to the north of Cedarmere, and the Jerusha Dewey Cottage (TG 1983), which he built for Bryant in 1862 on the poet's property up the hill east of Cedarmere. Although there is no written documentation that Copley also designed the mill, the similarity of its paneling with the Jerusha Dewey house is striking. In addition, on December 27, 1862, Bryant wrote a letter of recommendation for Copley stating that he "has made several architectural designs for me which I have caused to be executed at my place ... and which in my opinion do great credit to his taste and his invention" (Bryant, Letters, Vol. IV, #1316). Bryant's phrase "several designs" indicates that Copley designed more than just the Dewey House for him, strengthening the argument that Copley also planned the mill. It is also possible that Copley played a role in the 1860-61 renovation of Cedarmere, considering that the exterior trim on the pear tower is similar to that on the mill and the Dewey Cottage, but this is mere speculation.

BRIDGE

The bridge spanning the pond is the third one at this location. The first, an angular wooden footbridge with latticework sides, was in place by the time the 1840 Bufford lithograph of Cedarmere was made. It was replaced ca. 1876-1878 by a straight rustic wooden bridge. This, in turn, was replaced by the current masonry bridge in 1916.

BOAT HOUSE

The boat house on the pond is a reconstruction of the original one, which was built by 1861 and collapsed ca. 1970. The replica was designed by John Stevens and built by the carpenters of the Museum Division of the Nassau County Department of Recreation and Parks. The Roslyn Landmark Society sponsored the restoration of the original foundation which made the reconstruction possible.

SOURCES

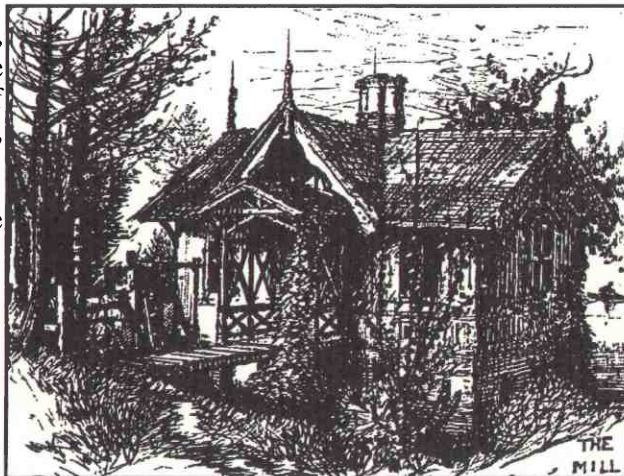
Bryant, William Cullen II, and Thomas Voss (eds.). *The Letters of William Cullen Bryant*, Vols. II- VI. New York: Fordham University Press, 1977-1992.

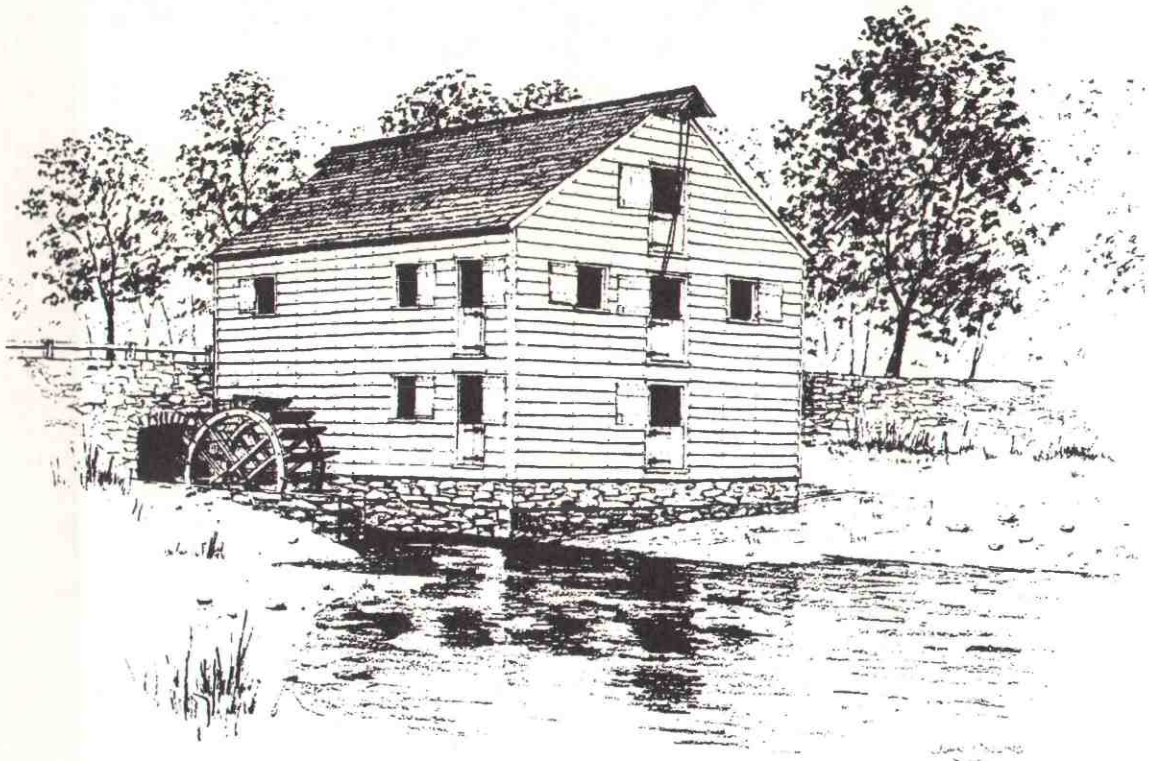
Cedarmere archives, Museum Division, Nassau County Department of Recreation and Parks

Cedarmere and Moulton files, Local History Collection, Bryant Library, Roslyn

G o d d a r d ,
Conrad. *The
Early History of
Roslyn Harbor,
Long Island.*

By the
Author: 1972.





John Robeson — Jeremiah Williams Grist Mill

local residents who shopped there were recorded in the book. James W. Smith, for example, bought an iron shovel during April 1807 as well as an assortment of threads and fabrics (he was a tailor) molasses, tea, flour, butter and spirits. Richard Valentine (who lost his property and "lay drunk in the mill creek" after the Revolution) bought pork, spirits, molasses, spirits, tea, candles and spirits!

The next owner of the Grist Mill was Benjamin Allen, although his deed of purchase has not yet been found.

On November 15, 1828, Allen sold a half interest in the mill to John Willis, Jr. (Queens County Liber X of Deeds, Page 425), and at the same time sold Willis 32 acres on the west side of Main Street (Liber X, Page 428) as far south as land then owned by James Smith (near the driveway of No. 110 Main Street). Francis Skillman states, and earlier Tour Guide research confirms, that John Willis sold this land off in building plots, with the greatest concentration of sales during the spring of 1835. Francis Skillman writes that Jeremiah Reynolds actually ran the Grist Mill from 1828 until the arrival of Leonard Thorne nine years later. Reynolds, he says, also kept a tavern in "the yellow front house" (which may have been the Washington Manor, or a house on today's Tower Street) and then he went to the Red Mill in Port Washington.

Leonard Thorne bought a half interest in the mill from John Willis on June 25, 1838 for \$5,000 (Queens County Liber 54 of Deeds, Page 20) and 11 years later Thorne sold his half interest in the Grist Mill to Joseph Hicks of Westbury on August 2, 1849. (Queens County Liber 80 of Deeds, Page 314).

It is not yet known how or when the Hicks family acquired the remaining half-interest in the mill, which was presumably still held by the heirs of Coles and Hoogland, or Benjamin Allen, But Issac Hicks, Joseph's youngest son, was its last private owner. In 1916 he transferred it to a board of trustees who were to administer it "for the benefit of the town of Roslyn." At the same time the building, which was falling into decay, was repaired and stabilized by Harold Godwin. The Robeson-Williams Grist Mill was thus one of this area's earliest projects in historic preservation.

NEW EFFORTS WIN SUPPORT

Unfortunately, the 1976 plans were not implemented, the building continued to deteriorate and efforts to maintain the structure proved ineffective. During 1998 the 1701 Grist Mill Committee was organized by the Roslyn Landmark Society, the Mayor and Board of Trustees of the Incorporated Village of Roslyn for the purpose of focusing attention on restoring the derelict Grist Mill. Political lobbying efforts were undertaken to help revive public and government support. Early in 1999, successful approval of a 2.6 million dollar bond by the Nassau County legislature for restoration of the Grist Mill ensured its future. The Nassau County Department of Public Works, during fall 1998 contracted to remove the later concrete cladding from the exterior and stabilize the building.

Plans are now underway to complete the project. The Roslyn community owes a considerable debt to Supervisor Thomas Gulotta, the members of the Nassau County legislature and the Mayor of the Incorporated Village of Roslyn for their impressive interest in the Grist Mill restoration.



The Peter L. Snedeker House (1893)

THE PETER L. SNEDEKER HOUSE (1893)
1149 Old Northern Boulevard
Property of The Roslyn Preservation Corporation

HISTORICAL PROFILE

The lot on which this house is situated was created in June of 1872 when Frederick M. Eastman and Benjamin D. Hicks acquired the land from Silas Mott. It was the intent of Mr. Eastman and Mr. Hicks to develop this area from its former agricultural use to residential use.

The 50' wide by 110' deep lot upon which this house is located was sold to Charles A. Seaman and his wife Emily, of Roslyn on December 6th, 1890 for \$100.00. The low sale price indicates that the lot was undeveloped. The deed to the property for this sale contains a covenant requiring the purchaser to erect a house and fences. The deed reads in part: "... that he (Seaman) will erect on the lot of land hereby conveyed a building to be used for dwelling purposes and shall cost not less than one thousand dollars. The front of said building to be set back at least thirty feet from the front of said lot. Said party hereto of the second part (Seaman) further covenants and agrees with the parties hereto of the first part (Eastman & Hicks) that he, his heirs and assigns will erect and maintain at his or their own expense all division fences between the lot of land hereby conveyed and the adjoining lands owned by the parties hereto of the first part."

Charles Seaman was a forty five year old Real Estate manager and investor when he purchased this lot in 1890. He did not proceed to build a house on the land as required by the covenants in the deed. He held the property for a little over two years and on February 15th, 1892 sold it to Peter L. and Almira Snedeker. The sale price was still \$100.00.

It can be assumed that Peter and Almira Snedeker did intend to build a house on the lot. Looking ahead to the next sale of the property on July 19th 1915 when the Snedekers sell the property to Joshua T. Hicks, there is a mortgage of \$850.00 on the property indicating that the house was built during the Snedeker ownership. Stylistically the house is a late Queen Anne structure supporting a ca. 1893 construction date. This date is further supported by the Nassau County Tax Assessor's cards.

Peter L. Snedeker, according to the 1900 and 1910 Census, is a white male, born in September of 1865, making him 27 when he purchased the property. He was married a year earlier. They had a daughter Josephine F., born in September of 1891 and a second daughter Bertha A., born in 1902. He and his wife were literate. His occupation is listed as a house painter and he owned a horse at the time the 1910 census was taken.

As late as 1966 the Nassau County Tax Assessors cards indicate that there was a garage and a shed with a loft on the property. Both accessory structures were in poor condition in 1966. The shed was noted as measuring 12' x 14'6" and the garage as 12' x 25'. The shed was demolished shortly after 1966 and may have been the original stable for Peter Snedekers horse. The garage was torn down in about 1976.

The property was sold by the Snedekers as mentioned earlier, to Joshua T. Hicks in 1915. Mr. Hicks owned a local grocery store. Mr. Hicks and his wife Grace had one daughter Lydia (born in 1902). They owned the house for six years and sold it on June 2nd 1921 to Henry C. and Mary D. Foster of Roslyn. The property changed hands five

more times until it was acquired by the Roslyn Preservation Corporation on October 31st, 1997 at a foreclosure sale.

ARCHITECTURAL DESCRIPTION

EXTERIOR:

This simple vernacular residence can be described as late Queen Anne in style. It is a vernacular structure with few stylistic details. Of most interest are the staggered butt shingle siding laid over a starter course of half octagonal shingles used at the third floor gables, and nicely finished corner boards with a quarter round moulding.

The houses principal facade faces south. The main block of the house is 26'6" across the front and 18'3" deep. The facade is divided into three bays with the entry door at the center. The structure is a full two stories tall with a moderate pitched gable roof who's ridge is parallel to the street. A wide gable is located on the south slope of the roof which has the same pitch as the main roof (8 1/2" to 12"). The ridge of the gable and the main roof are at the same height. Each gable has a pointed top double hung window. The sash configuration is two lights over two lights. The inside jamb width is 2'7", the exterior casings measure 4 3/8" wide and are rectangular in section with no beaded edges. The principal sills are 1 7/8" thick and have a second blind stop sill measuring 3/4" thick. These window casings, sash widths and sill details are consistent around the house. The heights of the windows vary from floor to floor.

The roof was originally covered with wood shingles that were laid on wooden lath. The shingles had an exposure of 5" to the weather. In later years the roof shingles were removed and replaced with plywood sheathing and asphalt shingles. The original wood lath survives below the modern plywood sheathing.

The roof edges at both gable ends and eaves extend beyond the walls of the house by 12". All soffits are finished with a single, wide sheathing board. The facing and rakes measure 6" tall and are finished with a nicely moulded piece of trim at their upper edges.

At the eaves of the roof near the corners of the building are 3" diameter holes supporting the original location of downspouts that connected to yankee gutters that were mounted on the surface of the roof two courses up from the eaves. It is the intent of the Roslyn Preservation Corporation to restore this original roof drainage system.

The house is covered with pine clapboard siding that has an exposure of 4 1/2" to the weather. This siding is nailed directly to the wall studs with no sheathing. The siding is consistent on all four facades of the building. The corners of the building are finished with 3" wide corner boards that have a 1" quarter round moulding at their outside corner. The house has a plain 5 1/2" water table above the brick foundation.

The frame of the house is of the balloon frame type. That is — all studs extend in one piece from the foundation sills to the roof plate. The second floor joists are supported on cleats nailed to the studs at their midpoint. The framing material is pine and is circular sawn. This framing system and the presence of circular saw marks are typical of late nineteenth century construction practices.

At the rear of the main block of the building is a lean-to addition that was part of the original construction. This lean-to was originally 12' 6" deep and 14' 3" wide.

It is located at the center of the houses north facade and has a low (3" to 12") pitched roof. Within the last twenty years or so, the lean-to was extended to the East and the West — filling the addition out to the full width of the house. At the time the lean-to was enlarged, the house had two layers of siding over the original clap boards. In order to make the new addition's siding level with the later siding the walls were framed above the surface of the original siding by about 1". This discrepancy will be handled by the introduction of new 1 1/8" x 3" corner boards. To distinguish the new work from the original no quarter round mouldings will be used. However, matching clapboard siding will cover all the new addition wall surfaces.

The removal of modern aluminum siding and early twentieth century shingle siding revealed the location and size of the original windows, all of which had been altered or removed. The only window to partially survive is located in the north wall of the lean-to. New wooden, single glazed double hung windows that closely match the originals will be installed by the Roslyn Preservation Corporation, in order to restore the facades of the original parts of the house. The modern additions to the lean-to will have new matching wood windows installed in new locations to better light the interiors and balance the facade designs.

During the process of removing the modern siding a small shed porch at the front facade was removed and the ghosts of an original larger hip roofed porch was exposed. The original porch measured 24' 3" wide from post to post and projected 6'0" from the facade of the house. It was supported on four posts that were probably turned at their centers and square at their bases and caps. Many examples of this type of porch post survive in the neighborhood that can serve as models for their reproduction. The porch had a wooden tongue and groove floor who's finished surface met the underside of the front door sill. The roof was framed with 2 x 4 rafters, was sheathed with 3/4" thick planks and had a flat seam Terne metal roof. The roof edge had a simple box cornice with an ogee crown moulding at it's cornice and a nose and cove bed moulding. Ghosts of this trim indicate that the cornice was 9" wide and that it supported a built-in gutter. In reconstructing this porch all these details will be followed to faithfully reproduce this important missing feature of the facade.

The principal entry door frame survives with a modern in-fill door installed into the opening. The modern door will be removed and an antique four panel door from the Roslyn Preservation Corporation's inventory of architectural salvage items will be installed. Similarly, a modern exterior door at the basement level, which gives access to the kitchen will be removed and an antique door with a glazed upper portion will be installed.

The house is located on a sloping site and has a walk-out basement. The East and North facades of the basement level are above grade. The foundation supporting the main block of the house is constructed entirely of brick laid in the American or common bond, in this case five courses of stretchers then one course of headers. Alterations to the fenestration of the East foundation wall and settlement damage will require the complete re-building of this portion of the foundation. The original mortar is being analyzed by the students at Columbia University's graduate program in historic preservation to assure an accurate match for the restoration of this wall.

The Roslyn Preservation Corporation's work on this house will be limited to the exterior facades. It is the intent of the corporation to sell the house to someone who will complete the restoration of the interior.

INTERIOR:

During the last twenty years the house has undergone many radical and unsympathetic alterations to its interior. Unfortunately, no interior casing at windows and doors survive. To reproduce these interior finishes, it will be necessary to search for fragments of original casing possibly re-used elsewhere in the house, or find appropriate designs from other neighborhood buildings of similar date.

Similarly, no original interior doors survive and only one original door jamb. Appropriate replacement doors will be made available from Roslyn Preservation Corporation stock.

At the time of this writing the original floor plan of the house is being studied and consideration is being given to recommendations for restoration or portions of the original floor plan.

Notes



Edgar H. Strong Bungalow (1923)

JOHN ROBESON — JEREMIAH WILLIAMS GRIST MILL
Old Northern Boulevard, Roslyn
Property of Nassau County Museum

The Robeson — Williams Grist Mill and Sinclair Martin Drive are included in the annual Roslyn tour of early buildings as exterior walking tours. Basic histories of both sites follow:

HISTORICAL BACKGROUND

The Grist Mill at the head of Hempstead Harbor has been the focus of the village that is Roslyn today from the earliest days of settlement in the north part of Hempstead. The mill that stands on Old Northern Boulevard today is probably not the first one built on the site, but it is a 17th century type "Dutch" mill, and it is the only surviving commercial building of Dutch origin known to be standing in the United States.

Its beginnings are recorded in the minutes of a Hempstead town meeting held on April 2, 1698, when John Robeson "had lierti (liberty) granted to set up a Grist Mill and a fulling mill on ye streame at the head of yt harbour:.." providing that he have the mill in operation within two years. (Benjamin Hicks ed., North & South Hempstead Town Records, Jamaica, 1987, Vol. II, Pages 131-132.) Robeson (whose name was sometimes spelled Robison, and later spelled Robinson) was first mentioned in the Town Records in February 1691-92. (Vol. II, Page 110-111).

The mill should have opened early in 1700, but it apparently did not, as at Town Meeting on April 1, 1701, a committee declared that the 1698 agreement was made void by Robeson's default. By 1706, however, mention was made of a road leading from Robison's Mill Dam (Town Records, Vol. III, Page 77) and in 1709 John Robeson and his son Joseph Robison (sic) sold to Charles Mott "one sartain Grist Mill with ye dam and stream....a small frame of a house (Town Records Vol. III, Page 56) and one Iron croo (crow? ed.) with some other instruments, belonging to ye said....Mill."

When Charles Mott sold the mill for £120 to Jeremiah Williams on July 2, 1715, the deed's language states explicitly that "John Robinson Builded a Grist Mill" on the stream of water "that Leadeth Dow to ye head of Hempstead Harbour." (Town Records, Vol. III, Pages 353-355). That mill, together with its iron crow and all other ye instruments," was deed to Jeremiah Williams.

The language of the next deed, 26 years later, strongly suggests that Jeremiah Williams built a new Grist Mill, replacing John Robeson's mill. On June 22, 1741, Jeremiah Williams, merchant, sold his Grist Mill to Thomas Pearsall of Cedar Swamp. (Town Records, Vol. III, Page 370). This deed is of great interest, as it describes Williams' purchase of several pieces of land lying to the westward of the mill and its swamp which included two dwelling houses and a barn. In regard to the Grist Mill itself, the deed states: "And whereas the said Jeremiah Williams hath greatly Augmented ye Improvements on ye sd Stream of Water and Dam by Erecting A Large and Specias Mill Upon (it) and Greatly Advanced ye Said Mill Dam....as well as Built Several Dwelling Houses with a Barn and other Edifices Upon ye Land....". The sale price of the Grist Mill and its lands in 1741 was £1050, and the purchase included the mill and mill house, stones, running gear, the two bolting mills standing within the mill together with the utensils used with them.

It is not possible to know when the "Large and Specias Mill" was built, but it was evidently done between 1715 and 1741, and the likelihood is that its owner built it early rather than late in his tenancy.

On April 12, 1742, Thomas Pearsall Jr. (now of Hempstead Harbour) sold the mill and its adjacent lands and buildings to his son-in-law Richard Mott for £1050, the price for which he had purchased it 10 months earlier. However, the Pearsall-Mott conveyance mentions "three Bolding Mills" instead of two. (Town Records, Vol. III, Page 375). Richard Mott, who had been called a "yeoman" in earlier Town Records, now changed his stated occupation to "bolter," and entered the trade that did more than any other to build up the exports of New York port. Just prior to his purchase of the mill, Richard Mott had bought from Adam Mott a 122 acre farm west of the road "that is on ye west Side of ye Swamp that Thomas Pearsall's Mill stands on."

Prior to the revolution, New England had its fisheries and lumber and rum distilleries to provide an exportable commodity. Virginia had tobacco and South Carolina had indigo and rice. But New York's fur trade for which it was settled, could not support its consumption of imports. The answer was found in flour. Hundreds of small operations like the Robeson-Williams Grist Mill, located near waterways with access to New York, were established to grind flour from farmers' grain. The flour went to New York where it was exchanged for goods; then, inspected and graded, it was shipped out to the West Indies, whose sugar products and cash were the basis of many a New York fortune.

Richard Mott died in 1743, and his executors sold the Grist Mill to John Pine on March 30, 1744. (Deed mentioned in Town Records, Vol. IV, Page 305). Pine further purchased from Thomas Pearsall the swamp at the head of Hempstead Harbor, the majority of which was under water in Pine's mill pond.

On March 30, 1758 John Pine sold the Grist Mill to Hendrick Onderdonk, "merchant," who may have been the first of its owners to run a store as well. Onderdonk owned the Grist Mill through the Revolution, and it was to his house (which is said to have been built by John Pine) that President George Washington came for breakfast on April 24, 1790.

Daniel Hoogland and Abraham Coles bought the Grist Mill on February 18, 1801 (Queens County Liber H of Deeds, Page 13) together with extensive tracts of land, one on the west side of Main Street from the Clock Tower site south to Wilson Williams' land, one on the east of Upper Main Street that included the mill dam, and one north of the Clock Tower site and along Shore Road to the place one known as Appleby's Landing. In all, the lands purchased with the Grist Mill by Coles and Hoogland amounted to about 90 acres. This interesting deed mentions the Onderdonks' "new paper mill," the Great Settling Spring now in the northyard of the James & William Smith house (TG 1973-74), at 106 Main Street, and the sand bank in back of the Smith house from which the paper mill dam was built.

Several Coles & Hoogland account books, the first of which begins in March, 1803, give an idea of the business of the mill and its related country store. The record appears to have been kept in New York, and "received of Grist Mill" at intervals were bushels of bran and barrels of flour of various types. Presumably the mill's flour, vend- ed, provided some of the capital for the "sundries" sent to the "concern at Hempstead Harbour," which appears to have been Coles & Hoogland's store. The purchases of

Address?
Residence?

THE WILLIAM J. STRONG HOUSES

According to the will of William J. Strong he lived at 69 Mott Avenue, in the Village of Roslyn at the time of his death on May 31st, 1941. Schedule "a", appended to his will, also states that, at the time of his death, William Strong owned "an irregular plot of land approximately 100 feet by 200 feet upon which were situated 5 small bungalows of frame construction with no improvements. The property is located in the Incorporated Village of Roslyn." Only two of the houses were "bungalows", numbers 69 and 71 Mott Avenue. These were built in 1923 and probably did have "improvements." According to the Title Chain, these two were never owned by William J. Strong, but were acquired by his son, Edgar H. Strong in 1923. Edgar owned both until 1972. We do not know why William bequeathed them, in 1941, when he did not own them. However, the heirs to his residual estate were his wife, Alice Strong, and his son, Edgar H. Strong. So it all worked out well, anyway.

Three of the houses survive. One of these, 1100 Old Northern Boulevard (1830 - 1840), William J. Strong may have been moved from the site of the New York and North Shore Traction Company buildings at the intersection of Northern Boulevard and Middle Neck Road. This house is being exhibited in the current house tour. Immediately behind it was a small wooden house which was very badly damaged by fire about 1975 and subsequently demolished. Both these houses probably were in situ when William Strong acquired the property. The latter house was very small. In his will William J. Strong bequeathed to his daughter, "Jane E. Blankmeyer, the use during the term of her natural life of my residence property located in the rear of the premises known as 69 Mott Avenue, Roslyn, New York, with a right-of-way for the passage of automobiles from and to Old Northern Boulevard and also Mott Avenue, and direct my executors to pay the taxes on the said property and all other expenses for the upkeep and maintenance thereof out of my residuary estate during the term of my said foster-daughter's life."

According to Carol Berier Newbold (b. 1943) who grew up in the bungalow at 72 Mott Avenue the aforementioned small cottage was lived in during her childhood. Barney and Evelyn Murtagh rented this small cottage. They were followed by Mary Chomicki. Subsequently a garage was attached to this cottage, and subsequently, additional garages which were allowed to deteriorate. Today, the structure is beyond "restoration," but an effort will be made to re-build it as a garage, following whatever original plan can be identified.

The two bungalows, at Nos. 69 and 71 Mott Avenue, have been part of the same parcel since they were built in 1923. As mentioned above William J. Strong lived in 69 Mott Avenue. It was restored during 1996 - 1997.

EDGAR H. STRONG BUNGALOW (1923)

69 Mott Avenue

Residence Susan Bader

HISTORICAL BACKGROUND

The bungalow style house located at 69 Mott Avenue was in a seriously deteriorated condition when acquired by Dr. and Mrs. Roger Gerry in 1993. A bungalow is defined in the Oxford dictionary as a one storied house usually located in a suburban area.

William J. Strong, Edgar's father, lived at 69 Mott Avenue from 1923 until his death in 1941. Edgar Strong, according to title claim, owned the house although his father, William bequeathed house and property located at Mott Avenue to his son in 1941. The terms of William's will bequeathed use of a cottage to the rear of 69 Mott Avenue to his foster daughter, Jane E. Blankmeyer, during the time of her natural life. This structure was subsequently used as a garage and through the years became badly deteriorated. Restoration of the house at 69 Mott Avenue began in 1995 and was completed in 1997. The garage was rebuilt in 1997 employing the original plan as much as possible. Tenants had occupied the house prior to the Gerry acquisition and it stood empty much of the time when vandalism took place. House and property were conveyed to Susan Bader in August 1997.

RESTORATION

Plans for the restoration are not available at the present time. James Kahn, contractor, completed the restoration in 1997. The Edgar H. Strong bungalow having been built in the same year as the adjacent Edgar H. Strong bungalow, 71 Mott Avenue, probably used the same construction and framing techniques. Presently 69 Mott Avenue is resheathed on the interior making an inspection of framing impossible. The foundation is concrete block and roof edges are at right angles to the street. The north main entry is four bays wide measuring 27' 4.5" long and 29' 5" wide. The 15 light front door is a replacement from the Roslyn Preservation stock of architectural material. All windows are 6 over 1 except for a 1 over 1 window in the bathroom on the east side. Window trim throughout is plain with flat 4.5" casings. The roof was resheathed with red asphalt shingles as originally with extended eaves and exposed rafter ends. The north and south gable fields each have one 2/2 small window for ventilation. The entire building is sheathed with wood shingles having a 7" exposure to the weather.

The front porch was entirely rebuilt during restoration from evidence of an original existing porch. The porch extends 27' 4.5" across the front, north side of the house, the posts are 4"x4" square with 1.25" balusters. Porch ceiling was rebuilt using beaded 2" wide boards. A south porch to the rear of the house is entirely conjectural and partially wraps around from the south to the east side of the house. Railing, posts and balusters are identical to the front.

INTERIOR

Interior floor plan is restored according to original dimensions. The house is entered from the north directly into the parlor. To the west is a small bedroom with a through and through closet to the second bedroom in the southwest. Parlor contains the chimney enclosure which is covered with sheet rock. There is no evidence of a preexist-

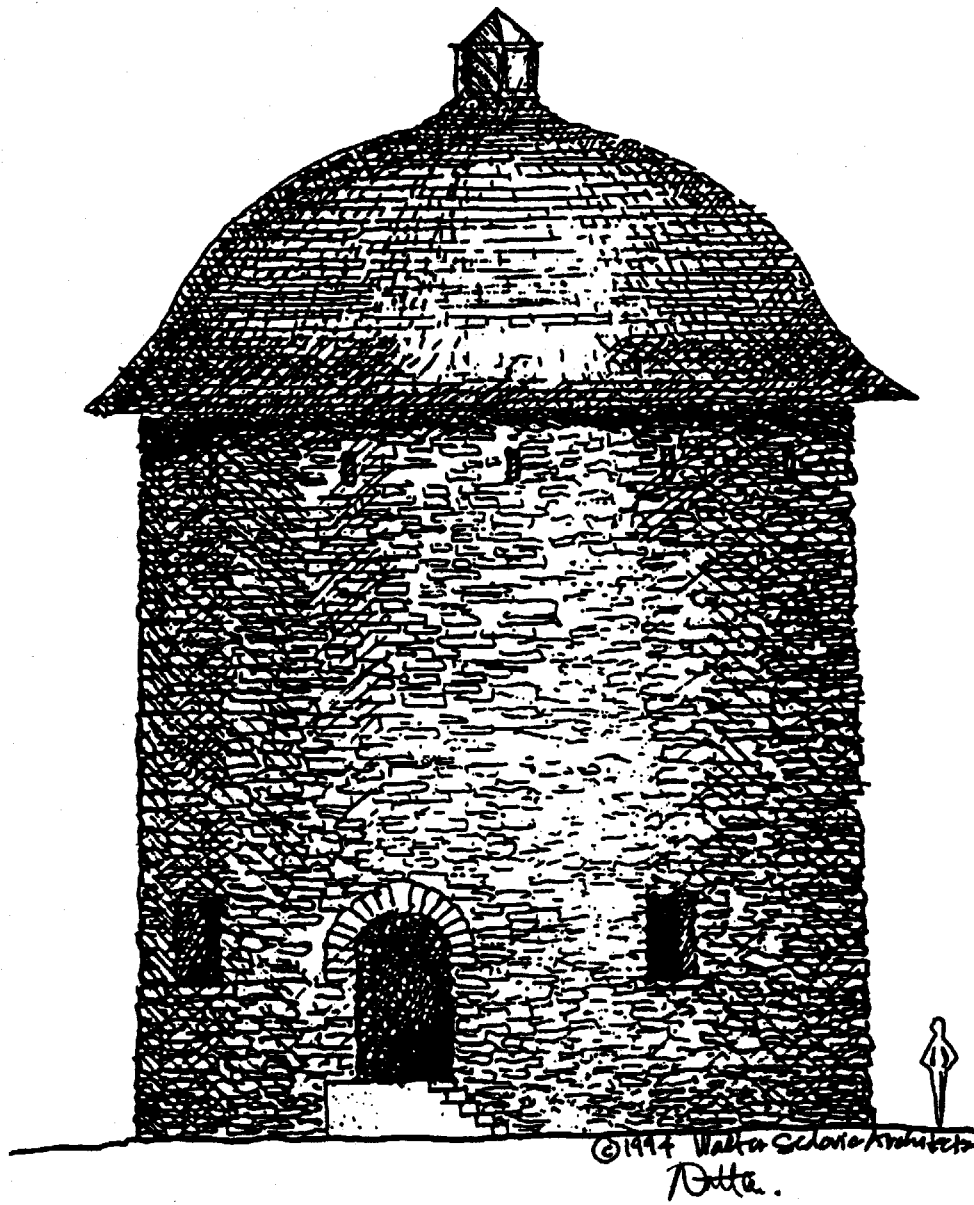
ing fire place. The kitchen is located to the south with a bathroom off the kitchen to the east entrance of the kitchen. Baseboards in each room are 7.5" with moulded caps. Picture moulding has been reproduced in each room from traces found on the wall. The flooring runs from north to south and is 3.5" wide. A major portion of the flooring was replaced due to deterioration, by John Mendoza in 1999. The doors and the door jambs in each room are reproduced from a door found on the premises during restoration. All door hardware has been replaced with appropriate reproductions.

A door to the full cellar is located approximately in the center of the house. The cellar has been refurbished with a main utility room and three small storage rooms, all fitted with board and batten doors.

GARAGE

The garage to the south has been rebuilt to the approximate same size as originally and is entirely conjectural. It has been sheathed with novelty siding and outfitted with contemporary garage doors installed to the north.

69 Mott Avenue has been furnished with an attractive collection of cottage furniture some on loan from the Roslyn Landmark Society.



Harbor Hill Water Tower

HARBOR HILL WATER TOWER
(also known as Mackay Water Tower)
Redwood Drive, East Hills
1899-1902
Property of Roslyn Water District

INTRODUCTION

(ADAPTED FROM THE NATIONAL REGISTER OF HISTORIC PLACES)

The Harbor Hill Water Tower is sited atop a hill on an open area just west of Redwood Drive, in East Hills. The Tower is located within a group of suburban homes built during the 1950's following the subdivision of the Clarence Mackay Estate. Surrounded by trees and grassland, and placed upon a slight rise, its setting preserves some of the rural character the tower had when it was constructed, originally. The structure, itself, retains its architectural integrity to a very high degree.

HISTORY

The Mackay Estate Water Tower is architecturally significant as a representative example of a country estate out-building and of the country estate architecture of Stanford White of the firm McKim, Meade & White, one of the most prestigious architects active in America at the turn of the century. Designed in 1899 and built in 1900-1902, as a component of Clarence Mackay's Harbor Hill Estate, the water tower is an important survivor from the period when much of Long Island was developed with great estates. The Mackay Estate was one of the most extensive and most significant built on Long Island during the period, at the turn of the century, when large country estates were being established by some of America's wealthiest families. The Mackay Estate consisted not only of the main house, but also of landscaped grounds, and a series of important out buildings. Although the main house and grounds are no longer extant, three significant out-buildings, including the water tower, survive as evidence of the importance of this estate. The three buildings are not only important as surviving structures from one of the great Long Island estates, but each is architecturally distinguished in its own right. The water tower is significant as a handsome utilitarian structure, reflecting the fact that every aspect of estate design and planning was carefully considered by the owners and architects involved.

Many Long Island estates contained a variety of small out buildings of great architectural significance. On most, these were the work of the same prestigious architects involved with the house designs. On occasion, the architect was able to display greater freedom in the design of the out buildings than he was in the design of the main house. Among the common out buildings found on Long Island estates were gate lodges, greenhouses, water towers, and farm buildings such as barns, kennels, and dairy cottages. Whereas many of the great houses have become obsolete and have been demolished, many of the smaller out buildings have continued to grace the Long Island landscape. These lodges, towers, and other structures are often among the most distinguished structures in their communities.

Among the largest estates ever amassed on Long Island and the largest houses ever built there, was the enormous French Renaissance style mansion known as "Harbor

Hill" designed in 1899 by Stanford White and built in 1900-1902 for Clarence H. Mackay and his wife Katherine. Clarence Hungerford Mackay (1874-1938) was heir to the Comstock lode silver fortune and was a major figure in the development of the international telegraph business. Clarence's father, John William Mackay, was a Irish immigrant who, along with three partners, discovered and developed the Comstock lode at Virginia City, Nevada. This strike netted hundreds of millions of dollars, allowing John Mackay to enter both business and society. During the 1880's Mackay became involved in the commercial cable business, founding the Commercial Cable Company with the New York Herald owner James Gordon Bennet and the Postal Telegraph-Cable Company. These firms were involved with the laying of trans-Atlantic cable lines and the manufacture of telegraph wire and equipment.

Clarence Mackay was born in San Francisco and educated in France and England. Clarence entered his father's business in 1894 and soon became a vice-president of both companies. Following his father's death in 1902, Clarence became president of the various Mackay companies. Among Clarence Mackay's successful business ventures were the laying of the first trans-Pacific cable and the opening of cable lines with Cuba and Ireland. After suffering major setbacks during the Depression, Mackay's telegraph companies merged with Western Union in 1943. Besides his business ventures, Clarence Mackay was a philanthropist and art collector. He was chairman of the New York Philharmonic Society and of the Board of St. Vincent's Hospital; he was a director of the Metropolitan Opera Company, and a Trustee of the Metropolitan Museum of Art. Mackay amassed an enormous collection of European paintings, sculpture, and tapestries and a collection of medieval armor that is a major component of the Metropolitan Museum's holdings.

On May 17, 1898, Clarence Mackay married Katherine Alexander Duer, a writer and member of one of New York's oldest Knickerbocker families. As a wedding gift, Clarence's father presented the couple with a tract of land located at the top of the Wheatley Hills, overlooking Hempstead Harbor on the highest point on Long Island. The Mackay Estate, which eventually stretched over more than six hundred acres of land was located at Roslyn in a socially prominent section of Nassau County. Shortly after they acquired the land in 1899, Katherine Mackay contacted Stanford White concerning the design for the estate.

It is thought that Katherine Mackay was introduced to White in Newport. Although Stanford White was ultimately responsible for the design of the Mackay house, as well as for the gate lodge and water tower on the estate grounds, Katherine Mackay had a tremendous input into the design process. It was she who requested that the house be modeled on severe seventeenth-century French precedents. She particularly noted that she wished White to use the great French Baroque chateau Maisons-Lafitte (1642-26), designed by François Mansart, as a model.

In addition to the main house, Stanford White was also responsible for several of the architecturally distinguished out buildings. The most notable of these are the water tower and the gate lodge. Many of the large estates built on Long Island at the turn of the century were constructed on unimproved land that did not have such modern utilities as water and sewer lines. Therefore, it was necessary for the owners of the new estates to erect water towers that either hooked into nearby municipal systems or pumped the ground water that is located beneath the surface of much of Long Island. In addition, these large estates needed a tremendous amount of water to serve the needs of

large households with many guests and to insure the maintenance of the vast acreage of landscaped grounds around the house. The Mackay Estate was one of those that needed a complete water system. Since the estate was located on the high ground of the Wheatley Hills, water had to be pumped to a high location and stored in a tank. Mackay had a pumping station erected at the western edge of the village of Roslyn. Water was pumped to a raised tank on the Harbor Hill grounds.

The water tower was an important element of the estate. Basically of utilitarian metal construction, the Mackays chose to set the tower within an architecturally distinguished shell. White designed a rustic structure that would blend with its naturalistic surroundings and would also serve as a picturesque garden pavilion, thus providing for both the functional and esthetic needs of the estate.

Until recently the tower has remained in continuous operation, providing water to the residential neighborhood that was built up in the area after the sale of the Mackay property and the demolition of the main house in 1954.

CONSTRUCTION, CONDITION AND PRESERVATION PLANNING

The Harbor Hill Water Tower consists of two primary components: the iron water tank and the masonry superstructure that surrounds and protects it. The tank, which was manufactured by the firm Tippet & Wood, of Phillipsburg, New Jersey, comprises a kettle formed of half-inch thick iron sheets riveted and welded together into a single unit, which in turn is supported by eight composite iron columns. Each column consists of two channels, (its side faces), and diagonal cross-bracing, (its front and rear faces). The columns rise to a height of approximately thirty-four feet; each is battered (sloped) 1° inward to provide an extra measure of stability and support. Additionally, at mid-height the ring of columns is stiffened by eight I-beams spanning between them. Water is supplied from the center of the tank via a ten-inch diameter iron tube. All iron elements, including the tank, are protected with a black bituminous coating.

A masonry superstructure encloses and protects the tank. Although its form is dictated by its utilitarian function, the selection of materials used in its construction, and the detailing of its roof and fenestration, convey an elegant and picturesque quality. (It has been commented, upon entering the tower, that the structure conveys a visual quality that Piranesi might have enjoyed.) The superstructure consists of a load-bearing masonry wall constructed of very durable stone— primarily schist and granite, which encircles the tank, forming a drum. Nearly two feet thick at its base, this drum rises to a height of forty-two feet above grade (about thirty-eight feet above the finished floor), where it provides the base for a Guastovino tile dome spanning approximately thirty-seven and one-half feet. A four-foot diameter oculus, or compression ring, at the apex of the dome allows access to the cupola, which is provided by an iron ladder affixed to the end of a catwalk perched over the tank. Iron stairs provide access from the entrance level to the top of the tank.

One of the most important attributes of the tower is its unusually shaped black slate roof. Described alternately as ogee-, helmet-, or bell-shaped, it is the principle element contributing to the structure's picturesque quality. The form of the roof in combination with the random ashlar walls has led to conjecture that the tower's design is based on a Belgian model (or models), although this has not been verified. This, of course, would represent a departure from the French influences guiding the design of Harbor Hill itself.

SINCLAIR MARTIN DRIVE

HISTORY

Architect: possibly Henry Johanson

Builder: Terranova, Coulling & Gentile

History of property: "Roslyn Court," now Sinclair Martin Drive, was developed in 1938, and envisioned at that time as a much larger development of 80 to 85 homes that would have engulfed the hill to the south. The larger development is identified as "Roslyn Hills" in the Roslyn Village Board of Trustees minutes. The houses were to range in price from \$9,000 to \$20,000. Four houses were apparently constructed in 1938, and the remaining houses on the street constructed between 1938 and 1940. In an extended debate about conditions, the street was eventually dedicated to the Village. In 1940 a Mr. Schillinger (representing the developer?) requested permission to erect a plant to "screen and wash sand and gravel, being approximately three million yards over a period of five years, which would result in the complete removal of the high hill, believed to be the only solution to complete the development of Roslyn Hills...." Apparently, the request was not granted; Roslyn Court was the only street of the projected development ever completed. The street name was changed shortly after World War II in memory of a Roslyn soldier who grew up across Northern Boulevard and was killed in World War II.

The possibility exists that the group of buildings was designed by Roslyn architect Henry Johanson, the architect of the Roslyn Rescue Hook & Ladder Company, and likely the designer of the Lincoln Building as well as a small Queen Anne Revival style office building on Bryant Avenue as well. The Tudor Revival style was very popular at the time of Roslyn Court's construction, and any architect or builder would have been likely to build a coherent group of houses in the style. The style appears in a larger scale in nearby Roslyn Harbor, nicknamed "stockbroker's Tudor," and on a smaller scale throughout East Hills and Flower Hill. The group is unique, however, within the incorporated village of Roslyn.

SIGNIFICANCE

Designation of Sinclair Martin Drive as a local Historic District was prepared by Dr. Roger Gerry during 1993, submitted to the Historic District Board January 1994 with subsequent approval. Statement of significance should refer to the importance of the site in terms of American history, architecture, archaeology, engineering or culture; and relate specifically to the property's integrity of location, design, setting, materials and workmanship.

The residences located on Sinclair Martin Drive are a coherent group, designed to complement one another and their site, more than to stand alone as individual buildings. In fact, they were conceived as part of a much larger group which would have necessitated large-scale alteration to their hillside site. The more modest development in fact benefits from its steep site and the architect/ designer took the opportunity to sculpt vehicle and pedestrian approaches to the houses in harmony with the contours of the hillside. The group is first, therefore, well designed and executed.

Although the expanding development of Long Island after the depression is visible in a number of communities in the Roslyn area, the incorporated village was relatively untouched by subdivision and new construction until after WW II. Understanding

the Roslyn Court was never fully accomplished because of site development difficulties offers an explanation for this lack of development—the steep slopes of the east and west areas of the village prohibited cost-effective development on a large scale. Sinclair Martin Drive becomes, then the sole example of this period of development for the village, and should be preserved for its uniqueness.

Finally, the ten original houses retain a great deal of their original detailing and design, and so display a high level of integrity. The minor changes that have been made are reversible and not so obtrusive as to prevent the buildings' being understood as a clear statement of their period and style.

Designation of Sinclair Martin Drive as a local Historic District was prepared by Dr. Roger Gerry during 1993, submitted to the Historic District Board January 1994 with subsequent approval.

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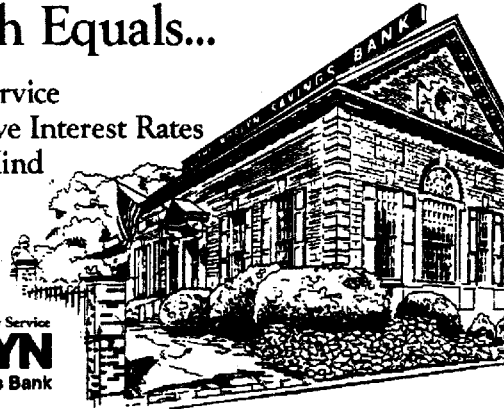
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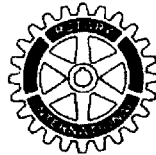
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