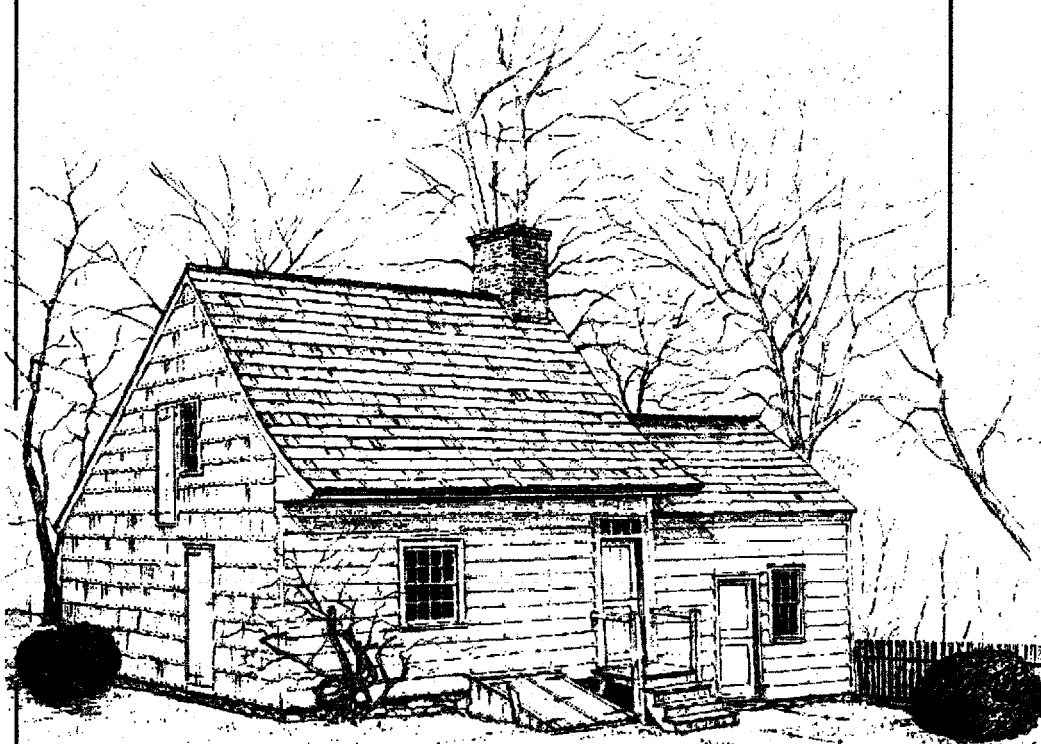
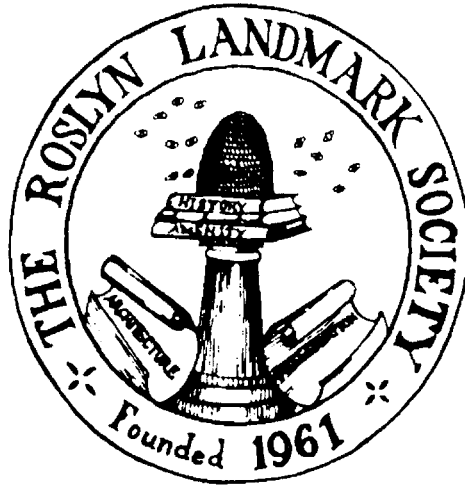


Roslyn Landmark Society  
Annual House Tour Guide.



38th Annual Tour

June 6, 1998  
10:00 – 4:00



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

# **38TH ANNUAL HOUSE TOUR HOUSES ON TOUR**

## **VAN NOSTRAND - STARKINS HOUSE (ca.1680)**

221 Main Street, Roslyn  
Pages 16 to 33

## **HENRY WESTERN EASTMAN DOWER COTTAGE**

55 Main Street, Roslyn  
Pages 34 to 40

## **MOTT-MAGEE-SKEWES HOUSE**

51 East Broadway, Roslyn  
Pages 42 to 49

## **SAMUEL DUGAN, JR. HOUSE**

157 East Broadway, Roslyn  
Pages 50 to 61

## **ESTELLA M. SEAMAN HOUSE #1**

1155 Old Northern Boulevard, Roslyn  
Pages 62 to 67

## **ESTELLA SEAMAN HOUSE**

15 Hicks Street, Roslyn  
Pages 68 to 74

## **THE PETER L. SNEDEKER HOUSE**

1149 Old Northern Boulevard, Roslyn  
Pages 76 to 80

## **EDGAR H. STRONG BUNGALOW**

69 Mott Avenue, Roslyn  
Pages 82 to 85

## **HARBOR HILL WATER TOWER**

**(also known as Mackay Water Tower)**

Redwood Drive, East Hills  
Pages 86 to 89

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

## REFERENCES

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

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

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

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

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## 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 bracketed Italianate building. In 1989, the Bell Hotel, across Bryant Avenue from the Margaritis group, was restored by Guy Ladd Frost's design for Paul Brown. The Bell Hotel, in the Queen Anne Revival Style (ca. 1878) originally was clapboarded but was covered with shingles, ca. 1900. Later, synthetic siding was applied. The latter was removed in 1989 and the porches re-built more closely to their original design and enclosed.

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

ground without ever having been studied. Later in the year the Building Inspector required the reconstruction of the moribund front porch of the house at 1100 Old Northern 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.

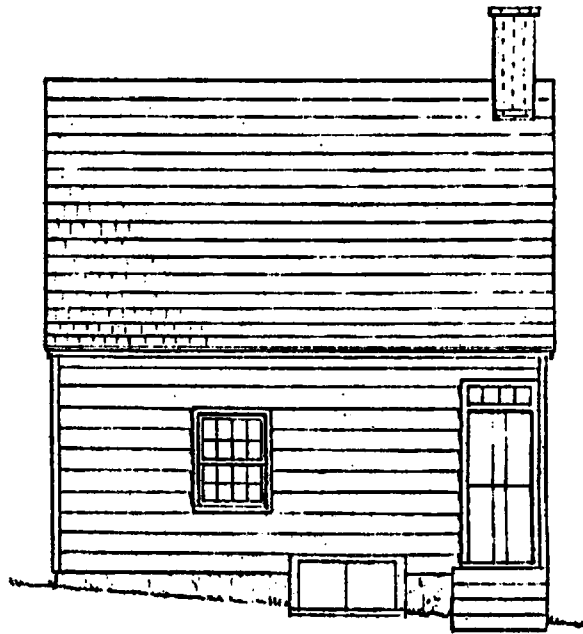
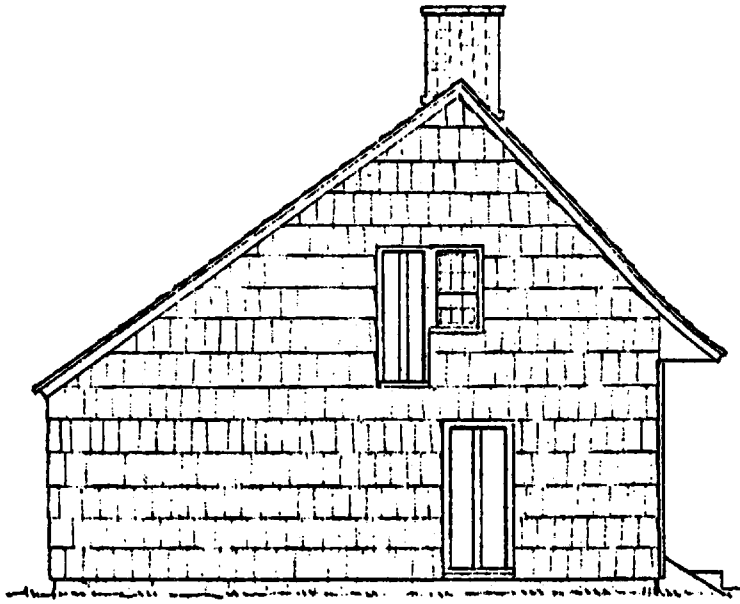
The patterned wood shingle roof of the Eastman Dower Cottage, 55 Main Street was replaced following the original design, as the result of deterioration since the building was restored by Floyd and Dorothy B. Lyon during 1979-83. Cedar breather was installed over a plywood base to ensure ventilation. 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.

### **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 forclosure 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.



**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 black-



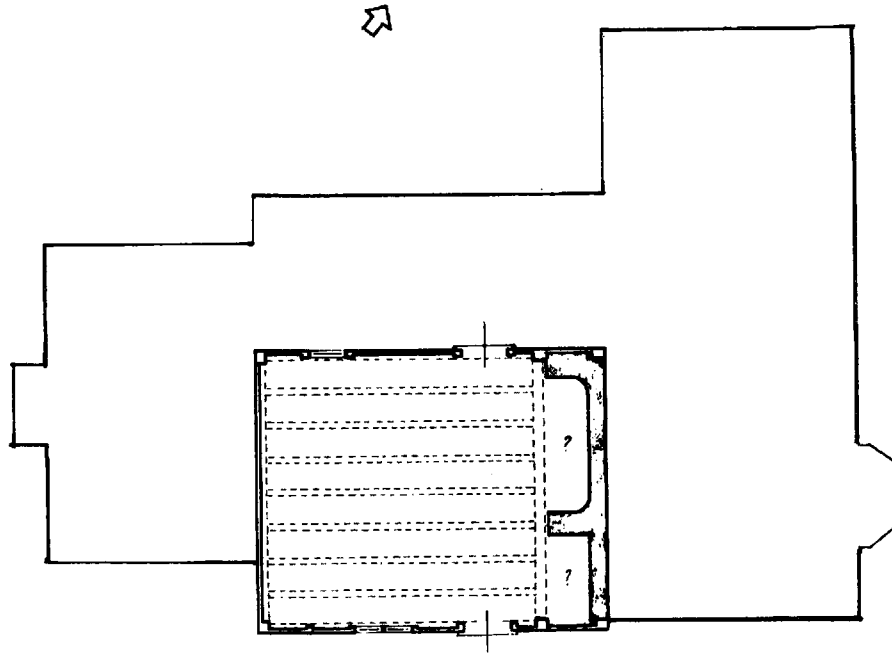
smith, at the fork in the road.... South of this (going up the hill) and near the stone (R.R.) bridge stands the old house given by Richard Valentine to his son, William (ancestor of the present Valentine's in Roslyn)." Skillman implies there were no houses between the Valentine (Railroad Avenue) and 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.

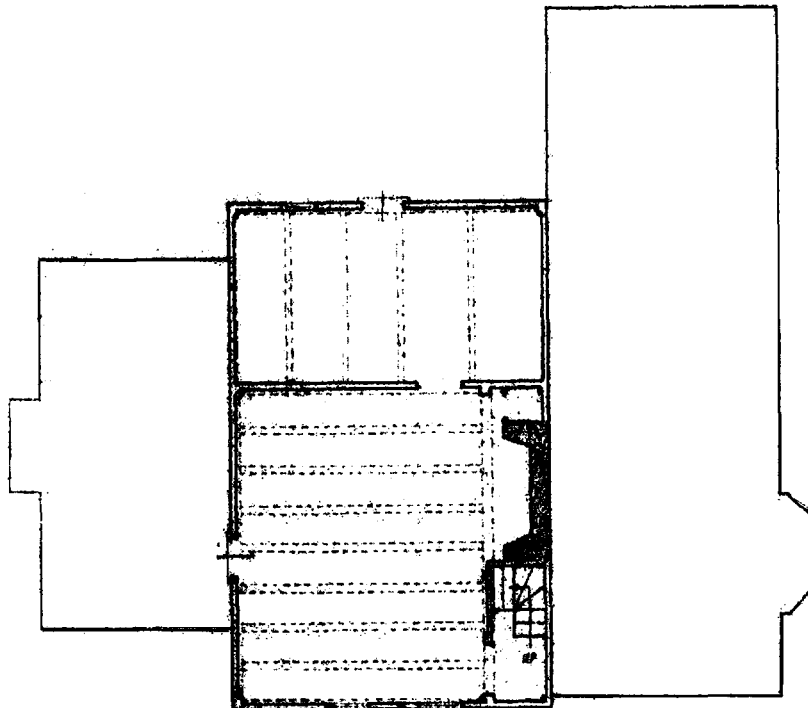
There is a possibility that a north lean-to of some kind existed in Stage I. The evidence for this is a notch in the rear plate, to the east of the central rafter, that would seem to relate to a lean-to-rafter. As sections of this plate are missing, the evidence has been removed of any other notches.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

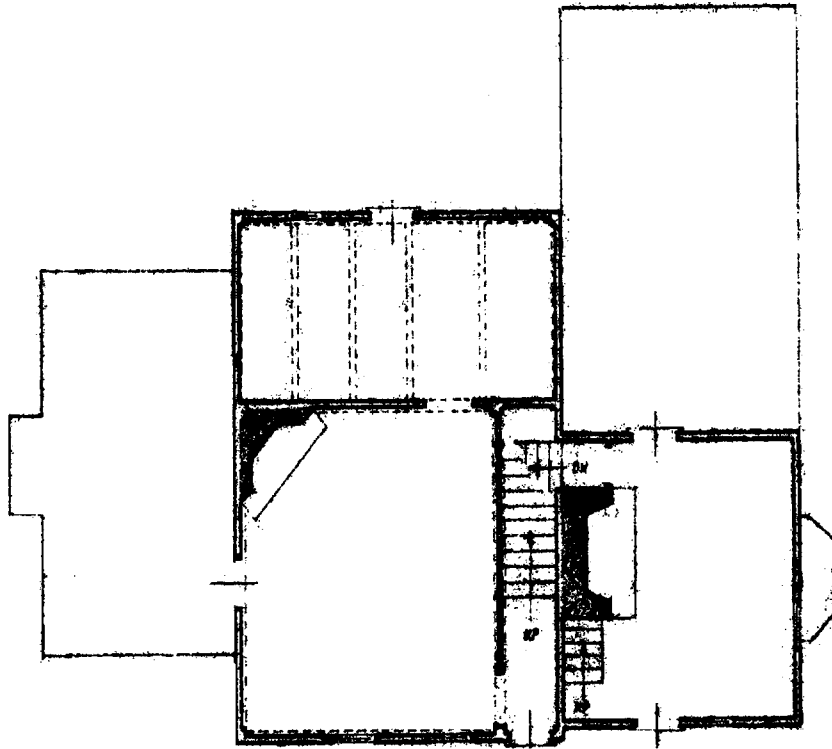
### **STAGE III**

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.

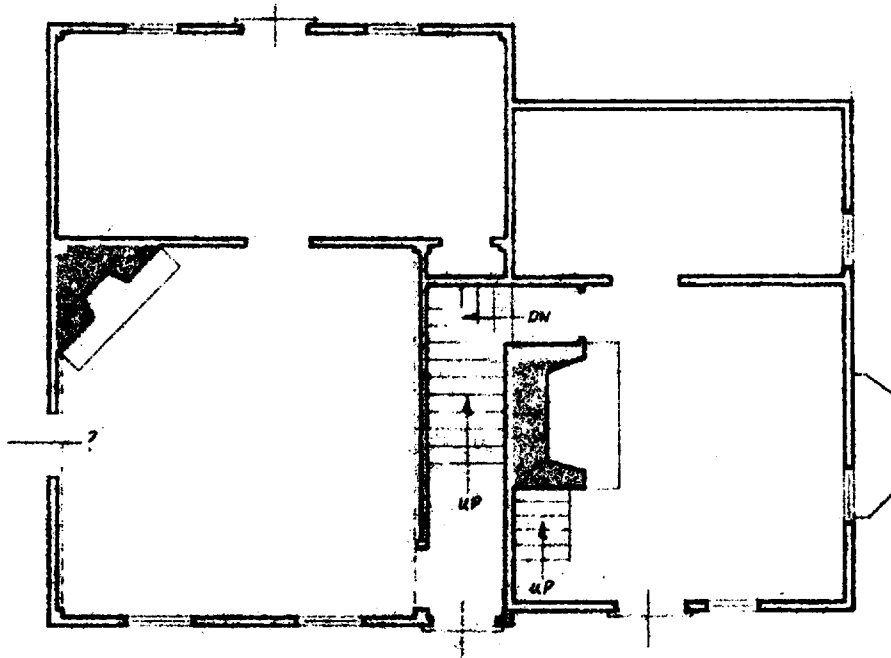
The loft had originally been left unfinished; the inside of the roof and gable were whitewashed. The beaded ship-lapped weatherboards of the original unit formed the west wall of the wing's loft.

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 latter 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**

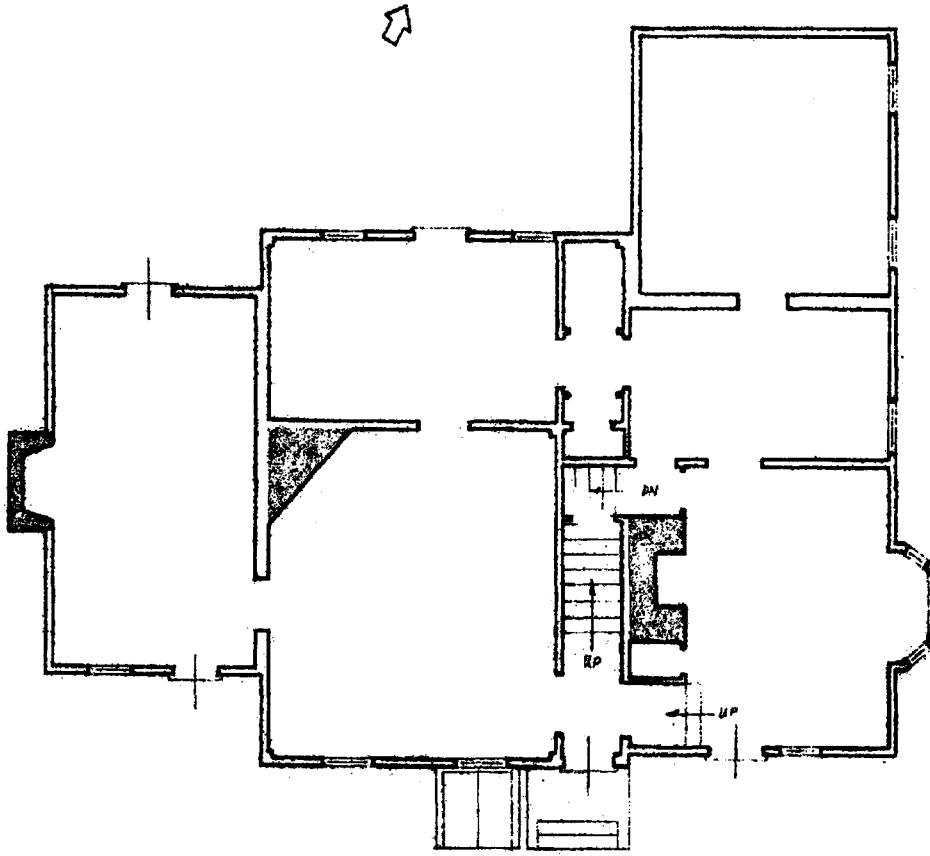
through the roof of the wing.

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 pro-

jects. 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

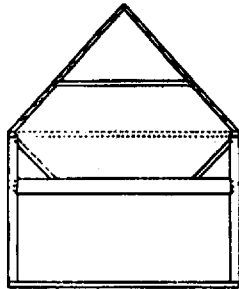
been placed on permanent exhibit in the cellar, which recently was re-worked for this purpose, along with comparable artifacts excavated near other local houses. Wooden sheathing from John Rogers and Arthur Duffett Houses has been installed here for exhibit and to preserve them.

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.

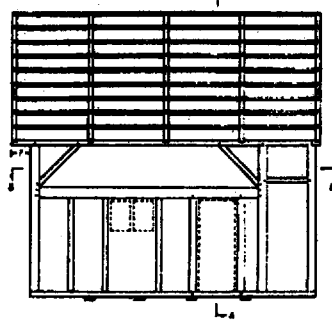
In addition to the foregoing, an appropriate garden plan has been developed for the Van Nostrand-Starkins House with the assistance of a grant from the Roslyn Heights Garden Club. The plan was prepared by Julia S. Berrall, author of "The Garden" and an authority on garden history. Mrs. Berrall's description 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).

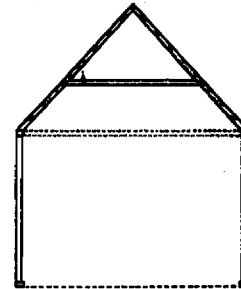
During the fall of 1990, the roof of the main structure was reshingled by Edward Soukup and Noel Zuhowsky using 32 inch long, split cedar shingles, having a 13 inch exposure to the weather. Shingles which were too irregular to lie flat were smoothed with draw knives. These replaced 24 inch, factory-made 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.



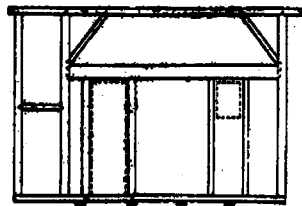
West Elevation



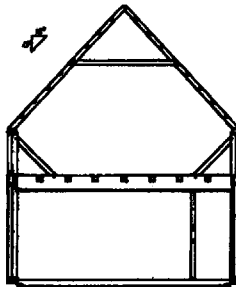
South Elevation



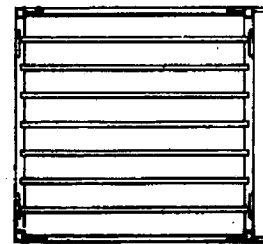
East Elevation



North Elevation

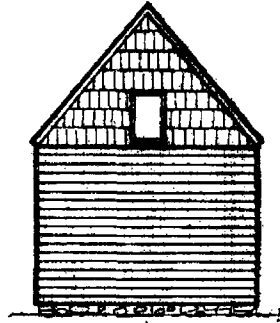


Section A - A

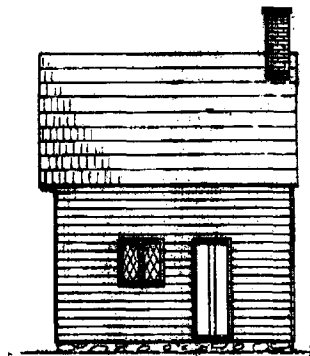


Section B - B

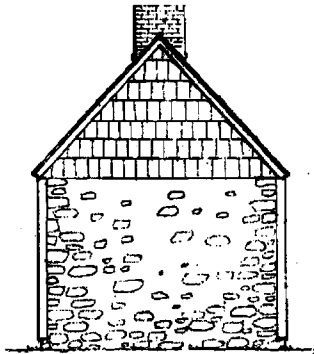
**Van Nostrand - Starkins House  
Framing Details  
Stage I, ca. 1680 Plate 2**



West Elevation



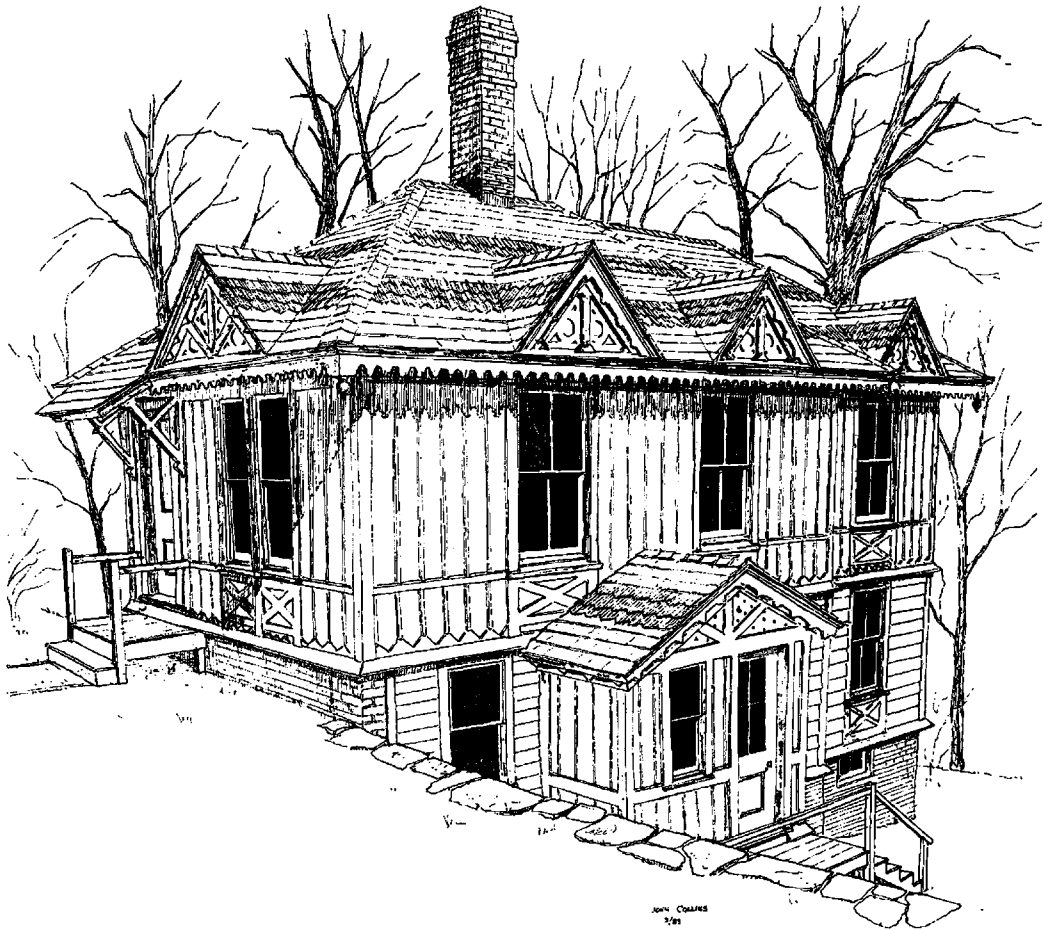
South Elevation



East Elevation

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





**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 obviously 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.

## Notes





**Mott-Magee-Skewes House**

**MOTT-MAGEE-SKEWES HOUSE**  
**51 East Broadway (Circa 1825 and Circa 1870)**  
**Residence of Mr. and Mrs. Steven Charnow**

**HISTORICAL BACKGROUND**

Both the Walling Map (1859) and the Beers-Comstock Map (1873) show a house on the site of the Mott-Magee-Skewes House and identify it as belonging to "J. Mott." The Beers-Comstock Map which usually is quite accurate, indicates a street frontage of approximately 100 feet.

Local tradition has long suggested that the house, for many years known as "Auld House", was a schoolhouse in Glenwood Landing which was moved to the present site about 1870. This viewpoint is perhaps best described by Peggy and Roger Gerry in "Old Roslyn" which was published by the Bryant Library in 1953: "It is known that it was originally a house in Glenwood, a few miles north of Roslyn, and it later became Glenwood's first "one-room" schoolhouse. It was moved to its present location in Roslyn by James Mott, of Glenwood, and was re-established as a residence. In 1889 it was sold to Jonathan Conklin, who had taught its classes when it was first opened as a school, and who, in it, established Glenwood's first Sunday School. "Because of his associated memories, Mr. Conklin refused to sell the house during his lifetime, but in 1916 his heirs sold the place to Mrs. Samuel Miller (sic) Magee, mother of the former owner. Mrs. Magee was tenant in the house since 1874." The "former owner" at that time was Mrs. Edgar Skewes, nee Ella Mary Magee, who had supplied the data for the foregoing description following repeated, carefully questioned, discussions. Mrs. Skewes had been born in the house in 1891 and had lived there her entire life. She also was the source of information contained in an article by Virginia Starr on page 41 of the New York Sun for Saturday, May 25, 1940, which states, in part: "The central part of the house, estimated to be 150 years old, was a one-room schoolhouse, the first in Glenwood, which was brought by one of the Mott family and moved to its present location many years ago. Mr. Mott raised the roof and put in two small upper rooms, later adding a kitchen wing." Examination of the deed for the sale of the house by heirs of Jonathan Conklin to Mary Ester Magee, dated August 21, 1917, reveals that the property had been acquired by Jonathan Conklin from the estate of James Mott on November 20, 1889. The deed also discloses that the East Broadway frontage was 100 feet. Interestingly enough, the Wolverton Map (1891) shows the property as still belonging to James Mott and demonstrates the "hold-over" of these real estate atlases.

All the foregoing serves to establish that the property conveyed by the estate of James Mott to Jonathan Conklin and by the latter's estate to Mary E. McGee is the property indicated on both the Walling and Beers-Comstocks Maps as belonging to "J. Mott" and that a house was standing on the site as early as 1859. James Mott is listed in the Roslyn section of Curtin's Directory of Long Island for 1867-1868 and for 1868-1869. In the entries for both years he is described as the owner of a country store whose home was in Glenwood. While the location of the country store is not given, most likely it was the site of the Mott-Magee-Skewes House.

While houses frequently were moved, even early in the 19th century, it seems unlikely that anyone would demolish an existing home in order to re-locate another addition on a steep slope above East Broadway and moving a structure to this site prob-

ably would have been more difficult than building it from the ground up. Francis Skillman, in his letter to the Roslyn News written circa 1895, described the origins of many local houses and their alterations during the 19th century. However, he does not mention the Mott-Magee-Skewes House at all. He easily could have been guilty of this omission as the house was a small one, in his time, and he may not have been interested enough to mention it. However, he does mention other re-located houses, changes in the grade of East Broadway, etc., and it seems unlikely he would have failed to comment on a procedure as dramatic as the moving of a schoolhouse from Glenwood and its man-handling up a steep slope. In the writer's (R.G.G.) opinion, the existing house is the store which belonged to James Mott and which is indicated on the 1859 Walling Map, to which an upper storey and a lean-to have been added utilizing building materials obtained from the demolition of a school or other building. This reuse of earlier building materials may be the reason for its stylistically-retarded configuration for a house which was extensively rebuilt circa 1870.

Mr. Wilson Skewes, the former owner, was deeply convinced of the Glenwood Landing origin of the house. He points out that the story was well known in Roslyn during his boyhood and had been for many years before, and that Jonathon Conklin, the author of this attribution, was very highly regarded. He also points out that, if the history of the move from Glenwood was erroneous, the circumstances would have been made known to the Magees early during their tenancy in the house. Mr. Skewes agrees that moving the house up the steep grade would have been difficult and that extensive cribbing would have been required. He concurs that, probably, the Glenwood building was dismantled and reconstructed on its present site.

The dating and sequence of the aforementioned construction problems probably could have been resolved during the winter of 1968-1969 when the house was being renovated and the interior plaster had been removed. At that time it was observed that some of the framing consisted of early, adze-trimmed joists. These were considered to have been reused from an earlier building at the time the house was built. At that time it was not recognized that the James Mott store may still have been standing on the site and that this building may have dated from the early 19th century, or even earlier. If these possibilities had been recognized, then careful examination of the framing may have demonstrated in which way later architectural elements had been superimposed on the earlier structure. However, several important conditions were noted as follows:

1. The adze-dressed joists were used only in the construction of the lower storey.
2. The upper storey was about four feet wider, from east to west, than the lower, because the upper east wall is based upon a rubble retaining wall while the lower is located about three feet to the west of the retaining wall. The primary, upper storey floor joists ran from east to west and extended from the west to the east framed walls. In addition, there were short floor joists which extended from the top of the present framed wall to the top of the retaining wall, to support that part of the upper storey which did not rest upon the primary joists. It is the writer's (R.G.G.) recollection that many, if not all, of the primary floor joists were adze-dressed, while all of the short, accessory joists were sawn. Both characteristics suggest strongly that the upper storey had been added, as, otherwise, the floor joists would have extended the entire width of the upper floor and would have been of the same material throughout.
3. The lower east wall, which was completely protected from the weather by

the upper storey, nonetheless was clapboarded on what would have been its original exterior surface before the upper storey was added. On the basis of these details, as well as others which will follow, it appears there are three possibilities concerning the architectural history of this house:

(1) The entire house was built at one time during the second quarter of the 19th century, and structurally was one of the even earlier type but included architectural details approaching the mid-century. This combination often occurred in Roslyn. However, the structural characteristics noted in the previous paragraph established that the upper storey was built at a later date than the lower;

(2) That the existing one-storey structure, either the James Mott Store or the Glenwood School, was rebuilt and enlarged employing new materials for the second storey and the lean-to. This does not seem feasible either, as many of the architectural characteristics of the upper storey seem to suggest an 1840-1850 date. There is nothing about any part of the house which suggests that a major rebuilding took place circa 1870;

(3) That an existing one-storey structure, either the James Mott Store or the Glenwood School, was rebuilt and enlarged employing materials from another building for the upper storey and lean-to. In this instance the re-location of the single-storey school building seems to be ruled out. Among other reasons for doing this is the fact that the house is built low to the ground and has a rubble foundation to the sills; both are early 18th century—early 19th century construction techniques. A house located on a new foundation, in 1870, would have had a brick, or partially brick, foundation and would have had much greater foundation exposure. Also, if the Glenwood School formed the lower storey, where were the used materials for the upper obtained? However, if the thesis is accepted that the James Mott Store provided the lower storey and that the materials obtained from an 1840-1850 schoolhouse were used for the upper storey and lean-to, then everything falls into “eye-brow” windows, etc. of the second quarter of the 19th century, from the schoolhouse, were used for the additions and, in some instances, superimposed on the existing lower storey.

Notwithstanding the murkiness surrounding its early structure and history, the account of the house, since 1874, is amazingly clear as it is one of the very few local houses which has been lived in by the same family for a period extending back more than a century.

Samuel Miller Magee was born in North Ireland on January 20, 1847 and immigrated to the United States with his brothers; James, who was a minister, and Jonathon, a teacher. On April 3rd, 1871, he married Mary Ester Hutchings, who had been born on October 21, 1851. Their marriage license survives and establishes both as residents of Manhasset at the time of their wedding. Family history informs us that they moved into the house in 1874 and their descendants have resided there, continuously, until the present day. At that time the house still belonged to James Mott and by that time, whether or not the house had been moved en bloc from Glenwood, the upper storey, or more properly “half-storey,” had been added and the kitchen wing constructed, at the north end of the house. In connection with the kitchen wing, the inscription “1871-D.N.” is carved into one of the clapboards just north of the kitchen door. Family tradition credits these initials with being those of Daniel Noon, an early tenant, who actually may have built the wing. Daniel Noon is listed in the Roslyn directories for 1867-68 and 1868-69 as a wheelwright residing in Roslyn. He does not appear in the register for

1878-1879 but was replaced by his widow, Phoebe. Interestingly enough, Samuel Magee is not listed in the 1878-1879 directory either. However, on March 27, 1883, he was appointed "Special Deputy Sheriff to assist in preserving the public peace" by Sheriff Garrit Furman. Deputy Magee was assigned duty on the night watch and his night-stick still survives in his old house. Samuel and Mary Magee raised ten children in the house and an interesting photograph survives, taken prior to the turn of the century when the house was white-washed beneath the porch roof. This shows Mr. and Mrs. Magee and some of their children and the house as it appeared during the period 1871 to 1935. Not all the children survived but the house must have been crowded even so. Ellen Mary Magee, the youngest, was born in the house in 1891 and resided there until her death on February 15, 1974. On January 30, 1909, she was married to Edgar Skewes who lived down the road in the 18th century John Rogers house, (TG 1976-1977). Edgar's father, Harry Skewes, master mason, had moved to Roslyn from Poughkeepsie in 1894 to take charge of the construction of the Ellen Ward Memorial Clock Tower. Mrs. Skewes had maintained a deep interest in the house and its history and has been the source of most of the data concerning it. Mrs. Skewes was an extraordinarily competent gardener during most of her life and her home was well known all over Long Island. For many years it was Mrs. Skewes' boast that something was in blossom during every month of the year but January. Her son, Wilson, the former owner of the house and a member of the third generation to live in it, had inherited his mother's interest as had his wife, Jacqueline Budd Skewes. The garden is still one of the most attractive small gardens on Long Island.

When Wilson Skewes was a young man, in 1934, he added the two-storey wing to the south end of the house. The small, gambrel-roofed wing was carefully related to the scale and original period of the house and, is, aesthetically, one of the most successful local additions. In 1968-1969 Mr. and Mrs. Skewes had the house completely renovated under the guidance of Gerald R. W. Watland. Mr. Watland, a prominent architectural historian, now deceased, also supervised the restoration of the William M. Valentine House (TG 1963) and the Wilson Williams House (TG 1967-68, 1975-76).

Christopher Morely was much interested in the house and its garden and at one time hoped to be able to arrange that the Village of Roslyn assume responsibility for the preservation and maintenance of the house and garden. He was unsuccessful in this effort, although the future of the house does seem assured. In 1918, he wrote a poem about the house which he later inscribed in Mrs. Skewes' scrapbook, and which is reprinted here as a memorial to his effort at historic preservation:

### **Song For A Little House**

I'm glad our house is a little house

Not too tall nor too wide.

I'm glad the hovering butterflies

Feel free to come inside

Our little house is a friendly house.

It is not shy or vain;

It gossips with the talking trees

And makes friends with the rain.  
And quick leaves cast a shimmer of green  
Against our whited walls,  
And in the phlox, the courteous bees  
Are paying duty calls.

Christopher Morley, 1918<sup>1</sup>

The early house, as it stands today, presents the general configuration of an early 19th century farmhouse with some later alterations. It does not resemble any other house in Roslyn, where most small houses fall into distinct categories. Its principal (west) facade includes four bays on the lower storey and three “eyebrow” windows on the upper. Its gable ends are located at right angles to the road. The early part of the house does not have a hall today and, so far as can be determined, has never had one. There is a large pent-roof kitchen lean-to at the north end of the house and a 1 1/2 storey gambrel-roofed wing which has Dutch-type dormers at the south. It has been mentioned above that the latter was built by Wilson Skewes, the former owner of the house, in 1934. At that time Mr. Skewes applied split shingles to both gable walls so that only the principal facade retains its original clapboards. The term “original” in this context means that the west wall clapboards were applied after the kitchen lean-to had been built, circa 1870, as the clapboards, today, tend across the joining of the early house and the lean-to. Careful study of the 19th century photograph mentioned above demonstrates that the west wall clapboards present today are the same as those depicted in the photograph and almost certainly are the same as those applied at the time the house was enlarged. These clapboards may have been re-used from the Glenwood School.

It has been mentioned above that the original east wall, which probably dated back to the original one-storey building, also was clapboarded on its exterior facing. This wall was removed during the renovation of 1968-1969. Two of the original 6/6 windows in the west facade retain early type single board-and-batten shutters which are wide enough to close completely across the window openings. These were present in the 19th century photograph and may date back to the James Mott store building. The window openings in the south wall are, for the most part, modern.

The original profile of the single storey building, which stood upon the site before the upper storey and kitchen lean-to were added, can no longer be conjectured. As mentioned above, it is not really possible today to estimate with certainty whether the original structure was a small country store which had been built early in the 19th century, or a small schoolhouse moved there from Glenwood by James Mott, circa 1870. For various reasons already cited, the writer favors the former conjecture.

The original house was built upon a small plateau well above the grade of the road. Because of the steep hillside behind the house, a rubble retaining wall was constructed about four feet east of the rear wall of the house, which was clapboarded on its

<sup>1</sup> Some confusion has been created because Mr. Morley, in 1917, also wrote a poem titled “To the Little Home” about his home on Albany Avenue in Queens Village. It is unfortunate that both poems have such similar titles. However, the texts of the two poems are entirely different.

exterior aspect. This arrangement created a sort of passageway which served to keep the house dry and free of rot. When the upper storey was added, circa 1870, the sill of its east wall was placed atop the retaining wall. Short joists, already mentioned, were then laid from the plate of the original east wall to the new upper storey still on the retaining wall. Thus, when the upper storey was completed, it provided a roof over the passageway. When the lean-to kitchen was built, a door was let in at each end of the now covered passageway thus permitting access from the new kitchen to a woodshed, at the south end of the house where the gambrel-roofed wing now stands. Precisely the same technique of addition of an upper storey was employed by Samuel Dugan II in the enlargement of his carpentry shop about 1900 (see TG1968-69 1998) construction of the east upper storey in this manner created an overhang which could not have continuous corner-posts. The upper corner posts rest on the retaining wall and are supported by diagonal bracing. Fortunately, photographs of this structural detail were taken during the 1968-69 renovation when all the interior plaster had been removed.

The “eyebrow” windows in the Mott-Magee-Skewes House are triple-glazed and open on hinges. Originally they slid laterally, into wall pockets, and the partially opened windows may be seen in the late 19th century photograph previously mentioned. Since windows of this type could not have been found in an 1870 structure, the year in which the upper storey was added, it may be assumed that the “eyebrow” windows were re-used from the Glenwood schoolhouse. Actually, a one-room single-storey schoolhouse would not have had “eyebrow” windows, either, but local tradition, as described in “Old Roslyn” in 1953, mentions that originally it was a home which later became “Glenwood’s first one-room schoolhouse”. If the “home” had been built 1840-1850, it certainly could have had “eyebrow” windows of this type.

Little interior architectural detail is evident, primarily because of the fundamental simplicity of the house. The exterior faces of the two four panel doors in the principal facade are trimmed with Tuscan mouldings which appear to have been made 1840-1850. Both doors probably came from the Glenwood schoolhouse as both are about the same date as the “eyebrow” windows already described. Both doors open to a simple porch which could not have been added until after the construction of the kitchen lean-to, circa 1870. Oddly enough, while the living room door is trimmed with matching Tuscan mouldings on its interior face, its fellow opening to the kitchen utilizes applied Federal mouldings in the style of a quarter century earlier. It is conjectured that these were used only because they were less expensive than the more stylish Tuscan mouldings. The kitchen door, it should be noted, retains its original wooden latch; probably the only example surviving in Roslyn. The living room mantel is a very late Federal style survival which includes projecting pilasters and a central panel over which the mouldings break in and out. The mouldings are primitive Tuscan in character and resemble the door mouldings somewhat. This mantel is a bit hard to pin down. Neither a schoolhouse nor a store would have been likely to have had either a fireplace or a mantel, and this one was made at the same time as the doors and “eyebrow” windows mentioned above. It must be assumed, therefore, that the mantel, also, came from the Glenwood schoolhouse and was re-used here at the time the one-storey early 19th century Mott store was enlarged. The lower storey flooring originally was laid on locust logs placed directly on the ground and, like all other local houses in which this method was followed, has rotted out and been replaced.

During the 1968-1969 renovation the principal alteration was the removal of the deteriorating east framed lower storey wall and its replacement with a moisture-proof

concrete block wall applied directly against the early rubble retaining wall. This modification eliminated the enclosed passageway and increased the width of the living room by almost two feet. Even so, the upper storey of the house still is almost two feet wider than the lower, as its east sill rests on top of the original retaining wall. This increase in the width of the living room required the use of longer joists to bridge the new dimension and the original beams were replaced with modern timbers. It should be recalled that the original, adze-trimmed joists extended to the east framed wall only and that the enclosed passageway incorporated separate, short, sawn joists. However, the early, upper storey flooring may still be seen between the new joists. In addition to the aforementioned alterations, the living room fireplace was rebricked and its chimney rebuilt. In this connection, the original fireplace in the kitchen was closed so that the space could be utilized to provide an adequately fire-resistant back wall for the living room fireplace. The early "step ladder" stairway, which occupied the space between the chimney structure and the east framed wall also has been removed. This probably dated from the 1870 enlargement. Other than the foregoing, the house has been replastered throughout.

Apart from the added 1934 gambrel-roofed wing, the house today looks very much as it did in the late 19th century photograph and, probably, very much as it did a century ago. In all likelihood it bears a very strong resemblance to the demolished Glenwood schoolhouse, which provided so much of its fabric. It has already been mentioned that the doors, "eyebrow" windows and mantel from the Glenwood house have been re-used in the Mott-Magee-Skewes House. Probably, the Glenwood clapboards also were re-used and their lengths, together with the use of the clapboarded dwelling with a large lean-to at one end. It is this resemblance to the original Glenwood house which probably prompted Jonathon Conklin's nostalgic attachment to a structure so deeply related to his early career.





**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 (1890-1982); 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 1969-1970) and Dr. Valentine Mott ("Valentine-Robbins House"—TG 1976-77). Throughout 1896, there are a number of entries on page 268 titled "Farm". These almost certainly relate to the operating costs or yield of the Dugan farm. In September — October — November, 1902, he 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 clapboarded cottage, three bays in width. Its entrance was located in the center of the East Broadway facade and its gable ends were at right angles to the street. It was built upon a rubble foundation to the sills, which included a small root cellar, in the manner of the second quarter of the 19th century. The second storey was a mere loft with three small "eyebrow windows on the street facade (and probably on the rear facade as well). The window sashes 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 sashes 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 breezeway 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.

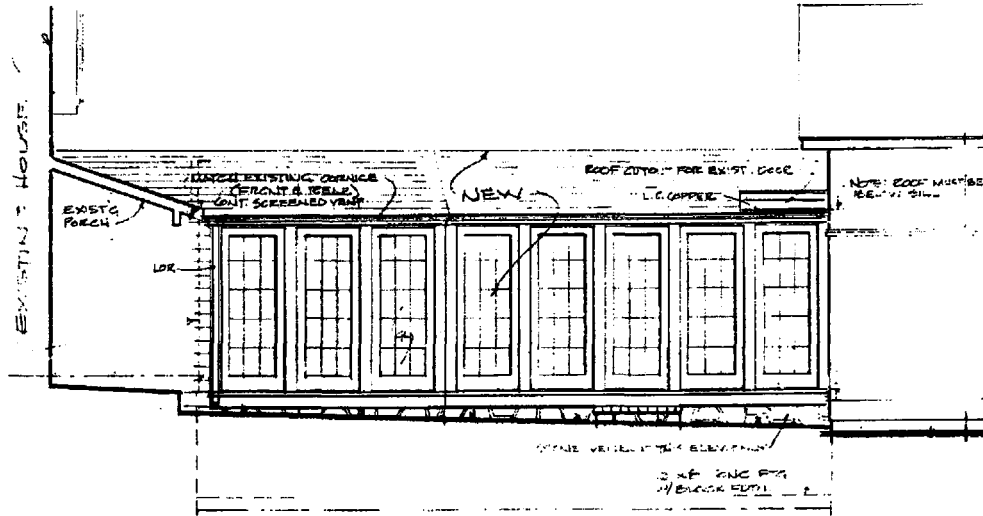
The former east storage area no longer exists in its original form. A diagonal wind brace survives at the south end. The north end wind brace has been interrupted by the insertion of the doorway. One of the doors has the date "1888," the year in which the carpentry shop was originally built painted in 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



### Paxton Wall connecting Original House with Carpenter Shop

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 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.



**Estella M. Seaman House # 1 (1888)**

**ESTELLA M. SEAMAN HOUSE #1 (1888)**  
**1155 Old Northern Boulevard**  
**Residence Ms. Paula Aridas**

**HISTORY**

That part of Roslyn Village bounded by West Shore Road, Old Northern Boulevard, Mott Avenue and the Flower Hill Village line, started to develop as an artisan's residential district during the late 19th century. This area has survived as Roslyn Village's "Residence C" Zoning District. Several mid-19th century houses survive, some of significant architectural merit. One, the Henry Western Eastman Cottage, at the east end of Mott Avenue, is listed in the National Register of Historic Places. A few earlier houses, as #1100 Old Northern Boulevard, originally were farm houses on the south side of Old Northern Boulevard which were moved across the road in 1910 when it was widened to accommodate the tracks of the New York and North Shore Traction Company.

Much of the area was owned during the mid-19th century by Silas Mott who sold substantial parts of his holding to Henry W. Eastman and Benjamin D. Hicks in 1874 (Liber 440, page 89). Frederick M. Eastman, who inherited from his father, and Benjamin D. Hicks divided much of their holding into small lots which they sold for the construction of houses. In the absence of legal zoning they sometimes covenanted building and use requirements into the deeds. On 6/1/1888 they sold a 50 by 100 feet lot to Estella M. Seaman, wife of Phineas Seaman of Roslyn (Liber 738, page 26), and specified that a house be built upon the land which would cost at least \$500.00 and would be set back at least 30 feet from the highway. It is assumed that the Estella M. Seaman House #1 was built in the same year. A few days later, 6/21/1888, Mrs. Seaman bought a 50 feet square lot, immediately to the north upon which she built another house (TG 1989-1990) apparently for rental. We have designated the house currently under discussion as Estella M. Seaman House #1, simply because she bought it first. There may be additional houses owned by Estella Seaman in this district. These may be identified by future title searches.

Estella Seaman sold the house at 1155 Old Northern Boulevard to Humbert DeLape in 1922 (Liber 738, page 213). After this date, the property exchanged hands on a regular basis: DeLape sold to Joseph Marino in 1927 (Liber 1228, page 468); Marino to Jennie Antonelli et al in 1954 (Liber 5662, page 17); Antonelli et al to Richard G. Trabulsi in 1956 (Liber 6018, page 9); Trabulsi to Ronald Montheard in 1986 (Liber 9799, page 840); Montheard to Dr. Roger Gerry and Floyd Lyon in 1991. The property was conveyed to Ms. Paula Aridas in 1992 upon completion of renovations.

**EXTERIOR**

The small house which is the subject of this article is three bays wide and has a central doorway. It has a gable-ended roof which was shingled originally, the ridge of which runs from east to west, parallel to the road. It was built upon a brick foundation, laid in American bond, which comprises the exterior walls of the entire ground floor. The house is built into a steep hillside and this "basement" floor is above grade on all sides but the south. Above the brick foundation the house is clap boarded, has plain corner-boards and a plain water-table. Almost all the original sash were 2/2 and set in cases having narrow unmoulded exterior facings and plain drip-caps. The second and third

storey windows of the east and west fronts are all paired, a relatively early use of this detail. The upper and lower paired windows in the east wall were changed to 4/4 wooden sash some years ago. These are wider than the original 2/2 and were installed at the expense of part of the central mullions. The windows all were fitted with louvered shutters.

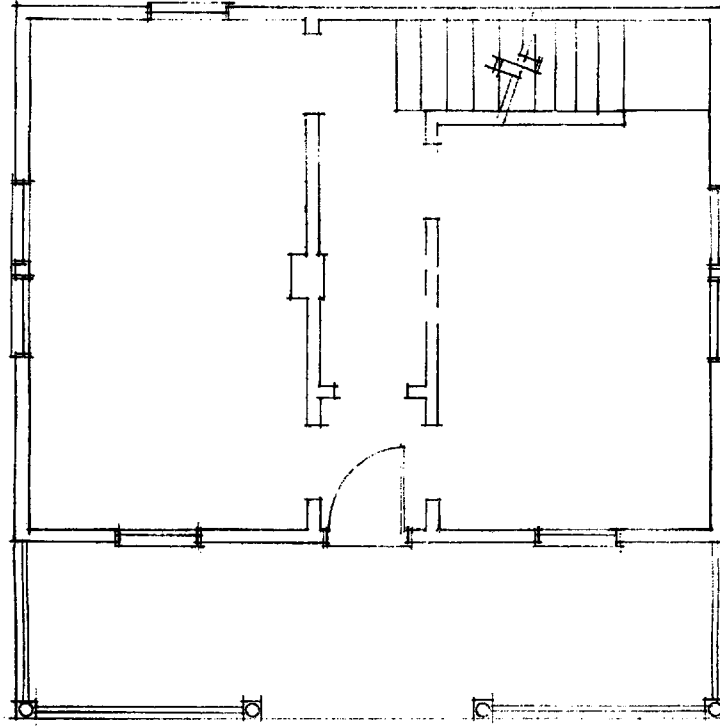
The house is more ambitious than most of its neighbors and was designed in a simple Queen Anne Revival Style with chamfered-butt decorative gable-field shingling. The gable-fields are further decorated with a diamond-shaped window exposed rafter-ends. The triangular porch ends are in-filled with board-and-batten. The porch roof is supported by four turned posts fitted with sawn and turned brackets. The porch railing has not survived. The back doorway, at the ground floor level, has the same simple trim as the windows. Its original door has been lost. The front doorway, at the street level, is more ambitious and is crosssetted and moulded. Its original front door as well, has been lost. Above the porch are two dormer windows having round-headed upper sash. The eaves of these are decorated with sawn millwork and their cheeks are shingled. While no documentation exists, it is likely that this house was built by Stephen Speedling who lived only a few feet to the east.

## **STRUCTURE**

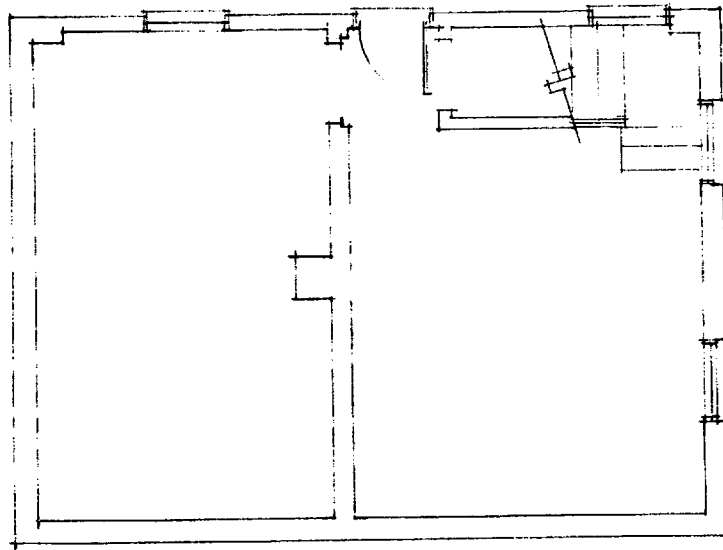
As mentioned above, the Estella Seaman House #1 is a clap boarded house on a brick foundation which is a full storey in height. Because the interior of the house was extensively rehabilitated in 1986 and 1987 by Ronald Montheard, there was little opportunity to examine most of its framing. However, some data has become available. All of the floor joists run from east to west. Those on the ground floor are North Carolina yellow pine 3 x 7 1/4 inches. The second and third floor joists are 3 by 6 1/2 inches set in 24 inch centers. All of the flooring runs from north to south. The original basement flooring was North Carolina ship-lapped yellow pine, 7 inches in width. The second and third storeys were floored with 9 inch wide white pine. Although none were exposed, it is assumed that the studs are full thickness 2 x 4's. There are 13 pairs of rafters, each 2 3/8" by 4". These are circular-sawn; butt-joined at the ridge and set in 24" centers. There is no ridge member. The brick chimney originally was placed at the ridge center, between rafter pairs VII & VIII from the west. However, these were slightly charred, and the new, stainless steel chimney was placed between rafters V & VI.

## **INTERIOR**

The original floor plan cannot be completely identified as the result of the 1986-1987 rehabilitation. Many of the original wall and floor locations could be identified by the removal of later flooring. However, this was allowed to remain in both baths and the kitchen and the original floor plan in these areas could not be identified. Each of the floors seems to have been divided by a central hallway, originally, although on the second (street) floor, part of this was walled off to form a small entrance hall. The third floor hall extended only part way to the south. The basement hallway can be conjectured only by the presence of a north doorway at this level. No ground floor paint ghosts were available as the original flooring was in very poor condition and had been covered with many layers of later flooring, or had been removed altogether. Originally there were three chambers on the third floor. Originally the two west chambers were divided by a wall which terminated in the mullion of the west paired window, placing one window in each chamber. This practice could have been followed in the current kitchen in which the original floor was not exposed. It was not followed in the present east chamber or



**Original Second Floor Plan, as conjectured.**



**Original First Floor Plan, as conjectured.**



the present living room. The south walls of the east and southwest chamber are fitted with dormer windows. Since these extend over the porch, they are elevated above porch ceiling level. All of the exposed original flooring was painted a single coat of brown paint around the perimeter of the room, leaving the center bare, for a rug or floor-cloth.

Originally, there was a small entrance hallway with a doorway at its north end. Usually, this would be the entrance to a boxed-in staircase. However, there was no staircase in this instance as the original flooring above is intact and undisturbed. The authentic boxed-in staircase ran from basement to third floor along the north, although the board walls have been replaced. The original upper flight remains. Initially there was a parlor stove; probably in the present living room. The house apparently did not have a fireplace. Most likely, the original dining room and kitchen were on the ground floor, as in a number of other local, hillside houses.

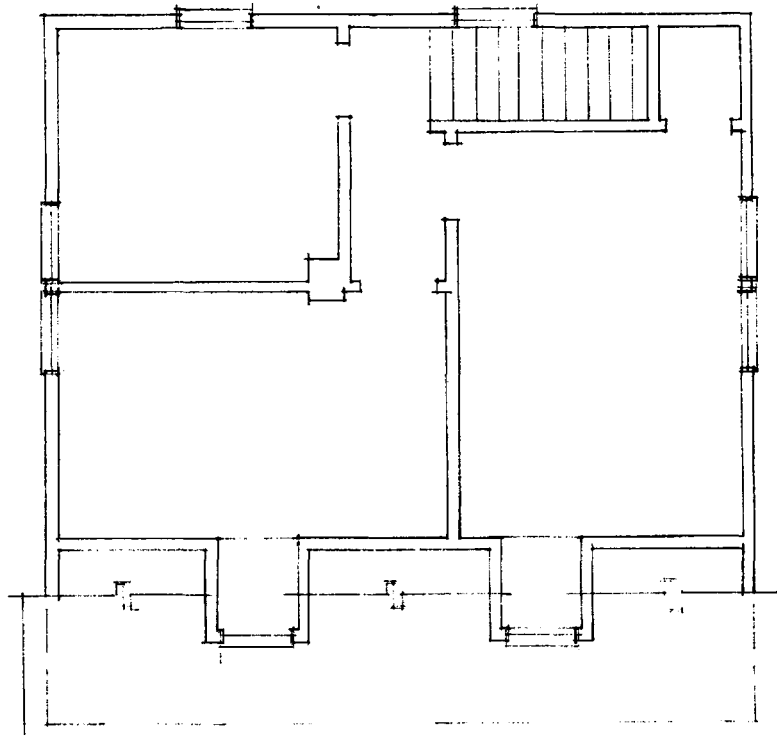
### **REHABILITATION OF 1986-1987**

The exterior remained in its original configuration apart from re-roofing, painting, and the fitting of a new front door and a new chimney, as the result of control of the Historic District Board of the Incorporated Village of Roslyn. However, most of the original 2/2 sash were replaced with 1/1 metal-framed sash on the second and third storeys, without Historic District Board approval. The original wood-framed sash which survived were fitted with metal window raising tracks which replaced the sash-weights and cords.

All the interior plaster walls and lathing were removed and the walls insulated with fiberglass batts and sheet-rocked. The original interior door and window trim were removed and replaced with modern "clam-shell" trim. The entrance hall was removed. All the original doors were discarded. The attic floor was removed, insulated with fiberglass batts and re-floored with plywood. The original second and third storey flooring was covered with plywood and parquet flooring and subsequently by carpeting. The original chimney and parlor-stove were removed and replaced with a stainless steel chimney and fireplace unit. This was sheathed with artificial brick creating a unit which replaced much of the original entrance hall and extended far into the present living room. The house was re-wired and a new heating system, kitchen and two bathrooms were installed.

### **RESTORATION**

Floyd Lyon and Roger Gerry acquired the house in December 1991. It was considered that the house had become unsalable because of the incompatibility between its largely original exterior and its almost completely altered interior. A complete restoration would not be practical because of the absence of all original interior trim, all original doors, both interior and exterior, and because it would not be practical to remove the new kitchen and bathrooms. On this basis, it was decided to retain the new bathrooms and kitchen. The original floors were exposed and repaired. The basement floors were either missing (utility room) or unrestorable. Both were replaced with flooring from the Thomas Clapham barn (TG 1992 Remsen). The modern "clamshell" door and window-trim was replaced with back-banded, ogee-moulded trim, recognizing that this trim may not have been there initially. The original entrance hall was reconstructed. Various wall openings for clothing storage, etc. in the east and west chambers were closed. All closets were fitted with doorways having ogee-moulded, back-banded trim. All newly created doorways were fitted with period four-panel, ogee-moulded doors. A



**Original Third Floor Plan.**

period front door similar to that of the Estella Seaman House #2, next-door (TG 1989-1990) was fitted. 2/2 window sash were installed in both street floor windows and in the west living room windows. Finally, the brick veneer was removed from the new chimney-fireplace combination and replaced with plasterboard. A wooden mantel was designed which was mildly Gothic in style. This conformed to local late 19th century architectural traditions but fit the new fireplace opening. The major lighting fixtures were removed and replaced with more appropriate fixtures.

The goal of the 1991 restoration was to upgrade the interior finishes to match the exterior of the building, and thus attract a purchaser who appreciates and enjoys the qualities offered by older buildings. The interior work was done largely by Edward Soukup, a craftsman with a long-time association with the Roslyn Preservation Corporation.



**Estella Seaman House, 1888 as it appeared when built.**

**ESTELLA SEAMAN HOUSE (1888)**  
**15 Hicks Street, Roslyn**  
**Residence of Ms. Gail K. Zwang**

The part of Roslyn Village bounded by West Shore Road, Old Northern Boulevard, Mott Avenue and the Flower Hill Village line, started to develop as an artisan's residential district during the 19th century. This area has survived as Roslyn Village's "Residence C" Zoning District. Several mid-19th century houses survive, some of significant architectural merit. One, the Henry Western Eastman Cottage, at the east end of Mott Avenue, is listed in The National Register of Historic Places. During the late 19th and early 20th centuries, there was extensive residential construction with the result that many of the houses were built on lots only 50 feet in width.

In 1910, when the trolley line to Flushing was developed by the New York and North Shore Traction company, the West Turnpike Hill (now Old Northern Boulevard) was widened on its south side from Mineola Avenue to the Clock Tower, Clock Tower and a few of the houses on the south side of the Turnpike were relocated to the north. One of them, #1100 Old Northern Boulevard, an 18th century house on a concrete block foundation has been tentatively identified, and the possibility exists that #1147 Old Northern Boulevard, which may have been built as early as the 1840's also was relocated. This practice of relocation of houses into the district continued with each of the two subsequent substantial road alterations although it should be remembered that, with both of these, while some houses were salvaged many more were demolished. With the construction of North Hempstead Turnpike, in 1948, the size of the district was substantially reduced, although #126 Mott Avenue and #14 Hicks Street were relocated and survived. With the West Shore Road improvement project of 1961, several houses along Old Northern Boulevard and West Shore Road were demolished, including Stephen Speedling's West Toll-Gate House, although the best of these, #130 Mott Avenue, was moved a few feet and survived. Subsequently, several new houses were built, most of them architecturally less qualitative than the original group. Even more seriously, several early houses were robbed of their architectural quality under the heading of modernization. However, notwithstanding deterioration, traffic stresses and unfortunate renovation and construction practices; the district retains a large part of its picturesque vitality. In recent years, the standards of restoration quality have improved and the quality of the neighborhood has started to move upward. There are several reasons for this. First of all the massive increase in the price of property in Roslyn has placed most local houses out of the reach of many, who have recognized that picturesque 19th century houses with harbor views were still available right down the street. These are especially attractive to owners who have careers, but no children and who simply are not at home when traffic is a problem. Some of the new owners have completed substantial restoration projects which have been effectively guided by the Roslyn Village Historic District Board, after it acquired the power of enforcement in 1979. The restorations improved in quality as owners became more cooperative and depended more upon the guidance of the Board. Early "restorations" as #9 Layton Street (1890-1900) and #17 Tattersson Street (ca. 1900) often were done without applying for building permits and then being forced to recant in part. As the reputation of the Historic District Board matured, and after the Village Government removed two-family houses from the Zoning Code, reducing density and making speculation less profitable, owners became more cooperative, especially those who felt that the Board would provide sound, economical advice. Recent restorations, as #11 and #11b Layton Street (1875-1900), #13 Layton

Street (ca. 1890) and #1155 Old Northern Boulevard (1900-1910), as well as the new garage on Layton Street at the rear of #1101 Old Northern Boulevard, and the recently completed infill house just west of #1125 Old Northern Boulevard. All have achieved a much higher level of restoration standards. Even the correction of Building Code violations, as of the porch of the relocated 18th century house at #1100 Old Northern Boulevard, have been completed in compliance with the Historic District Board's requirements. These restored houses have added significantly to the quality of the district. However, several derelicts remain, as well as some unaltered, architecturally significant houses, as #12 Hicks Street.

More recently, the Roslyn Preservation Corporation, a not for profit revolving restoration fund, purchased and planned the restoration of the Eastman and Hicks-Marino Stable (ca. 1870) (TG 1986-87) which had been converted to a residence in the early 20th century. This, the most deteriorated and most unsightly house in the neighborhood, was sold under an architectural covenant and created a highly favorable impression when its restoration was completed. Subsequently, the Roslyn Preservation Corporation has developed a similar plan for the Civil War Period Mott-Gallagher House, at #1125 Old Northern Boulevard, working in cooperation with a private owner, who is building a complying house, next door. The presence of Roslyn Preservation personnel working in the district also have made them available for informal advice and guidance, often with qualitative results.

The restoration of the Estella Seaman House represents the chronicle of one of these. It was purchased in 1984 by a developer who had been involved in the building and renovation of a number of houses in the district. The original design called for the modernization of the house in the same manner as the earlier renovations. However, much of the original plan could not be executed because of the activity of the Historic District Board. In 1985, restoration of the Eastman and Hicks-Marino Stable (ca. 1870), next door, commenced with the owners working under the restoration plans which John Stevens had carefully prepared for the Roslyn Preservation Corporation. The highly impressive progress made in the Stable strongly influenced Anthony DiStefano, the architect-builder of the Estella Seaman house next door, with the result that he strove to achieve restoration of the house rather than the renovation he originally had intended. Of course, some procedures had gone too far and could not be undone.

## **HISTORICAL BACKGROUND**

Benjamin Hicks and Frederick M. Eastman purchased the property from the family of Silas Mott in 1869-70. In 1872 they, in turn, divided it into lots and sold a 50 foot square parcel to Estella Seaman on 6/21/1888 (Liber 797, Pg. 26-31). Estella Seaman probably built her cottage in the same year. She retained ownership until June 9, 1920, when she sold the house to Bernard Reilly (Liber 59, Pg. 146). Mr. and Mrs. Reilly conveyed ownership of the property to John McQueen and Sarah, his wife, on September 3, 1946 (Liber 3178, Pg. 338). On May 6, 1967, John McQueen and Gertrude, his wife, sold the property to Marion Chester (Liber 7157, Pg. 509), who, in turn, sold it to Antonio DiStefano and Gilda, his wife, on August 2, 1984. The latter owners refurbished the house and sold it to Gail K. Zwang, the present owner, on August 4, 1986 (Liber 9160, Pg. 784).

The house lot apparently has been fifty feet square since it first was subdivided. However, the highly dependable 1908 Sanborn Atlas shows the much larger Eastman and Hicks-Marino Stable as being the stable for the Estella Seaman house. This arrange-

ment probably was achieved on a rental basis and both buildings most likely were covered by the same insurance policy.

## ARCHITECTURAL HISTORY

Estella Seaman probably built her cottage in 1888, or shortly thereafter, and until recently, it had been subjected to few alterations. When built, the cottage was clap boarded with novelty siding, had a gable-ended roof, the ridge of which ran from east to west, and stood upon a brick foundation which enclosed a full cellar. Its single-flue brick chimney pierced the mid point of the ridge. The house was three bays wide by two bays deep and probably had some sort of lean-to on its west front which provided space for a kitchen. Its 2/2 windows were protected by simple drip caps and had plain, 4" wide facings. There was a single-storey porch having a shallow hipped roof, supported by four turned posts, probably bracketed, which extended across its principal (east) front. There was a paired, 2/2 window in the east gable field at the second storey level. The house, basically, was quite plain. Its principal exterior decorative elements were the novelty siding, the paired east window, the front porch with its turned, bracketed posts, and a glazed, panelled front door. Louvered shutters flanked all the windows. The original cedar roof shingles had an exposure of 5 inches to the weather.

On the interior, the ground floor was divided into a parlor (east) and a dining room (west) which were separated by a north-south oriented wall which included the chimney, which was plastered to match the walls. A low, "parlor" stove served the parlor and a taller, "pot-bellied" stove the dining room. Probably most family gatherings took place in the warm dining room, while the use of the parlor was reserved for special social functions. The dining room was further enclosed by a plaster wall across its south end, which created a narrow hallway between the dining room and the stairway. The stairway was narrow and steeply pitched. It had a stair-rail of unknown design. The area below the stairway was enclosed by a standard, wainscotted wall behind which descended the cellar stairs. There were three small bed-chambers upstairs. All the interior doorways and window facings were trimmed with symmetrically bi-lateral facings capped by rondel-turned blocks in their upper corners. All the interior doors were of the four-panel, ogee-moulded type.

As mentioned above, there was a lean-to kitchen at the west end of the house. This may have had a brick foundation but, more likely, was based upon locust posts. Prior to 1984, relatively few changes to the house took place. The most noticeable of these was the covering of the novelty siding with asbestos shingles, probably in the 1930's or 1940's. At the same time, possibly earlier, the cedar roof shingles which had a 5-inch exposure to the weather, were covered with asphalt strip shingles. In addition, at some point, the sash of the double, 2/2 window, in the east gable field, were removed and a single square of plate glass installed to fit the opening. The louvered shutters all were removed as were the porch post brackets. However, the porch railings were allowed to remain. The west lean-to was modified, or replaced, using a poorly laid concrete block foundation. This had a pent roof at its north end which probably represented the foot print of the original kitchen lean-to as it did not extend as far as the north-west corner of the house. At its south end, the kitchen lean-to was extended to the building corner by converting the kitchen roof to a hip. This was further extended to the south to provide a small vestibule for an east-facing kitchen doorway. Later on, after the asbestos shingles had been applied, a second storey was added above the kitchen roof. This had a gable-ended roof, the ridge of which ran east and west, and probably pro-

vided space for a second storey bathroom. On the interior, the wall at the south end of the dining room may have been removed. The parlor and dining room stoves were removed and replaced with a hot-air central heating unit which had a large grill in the floor at the bottom of the stairway.

During his renovation of 1984-86, Anthony DiStefano, the son of the owners and a registered architect, removed all the visible asbestos siding and restored the original novelty siding, as required. He installed new double-glazed sash and window cases, including the replacement of the later east gable field plate glass window to achieve its original appearance. The new, double-glazed windows had slightly smaller facings than the originals, 3 3/4" instead of 4" in width and were slightly shorter than the originals. These required filling in the spaces created with novelty siding. Also, the muntins in the new windows were of the plastic, "snap-in" type and there were no drip caps. Mr. DiStefano also stabilized and repaired the west kitchen wing and added a new east kitchen doorway. He also fitted appropriate brackets to the east porch posts. On the interior, he installed circulating hot water central heating and removed all the original interior doors and cases. These were replaced with conventional, modern, flush doors. The original moulded window and door facings were removed and replaced with standard modern facings. Mr. DiStefano also re-worked the second storey bath and installed a completely new bath at the south end of the kitchen wing.

After Gail Zwang purchased the house in 1986, she removed the wall between the parlor and dining room and laid new flooring on the first floor, using 9" wide pine boards. She also removed the original main staircase, its balustrade and the wainscotted wall beneath it, to eliminate the steep pitch of the original staircase. Subsequently, she was given 7 four-panel ogee moulded doors which matched the originals from the Arthur Duffett House (TG 1987) by the Roslyn Preservation Corporation. These were hung by Edward Soukup in 1988. She also plans to install an exterior door from the Arthur Duffett House (TG 1987) in the east kitchen doorway and to install appropriate interior door and window facings to replace the removed originals.

## **EXTERIOR**

The house, today, looks much the same as when it was built. It is three bays wide by two bays deep and is sheathed with novelty siding having a weather exposure of seven inches. The windows have 2/2 sash with plain facings, 3 3/4" in width, as compared with the missing 4" wide originals. The drip caps also are missing. There is a double, 2/2 window in the principal (east) gable field at the second storey level. Hopefully the windows will be flanked by louvered shutters by the day of the house tour. There are plain corner boards, 4" wide on each exposure and a plain water-table which is 5" in height. The ridge of the gable-ended roof runs from east to west. Its overhang soffits are open and the exposed rafters are a full 2 by 4 inches in cross-section and are set on 24-inch centers. There is no ridge member. The ridge rafter ends are simply "butted" in conformity to the joining technique of the period. The roof is sheathed with asphalt strip shingles today. The original cedar shingles having a five inch exposure to the weather remain beneath, nailed to the original shingle lath.

The foundation is brick laid in American bond from the sills to the floor of the full cellar. The north cellar wall has been replaced with a concrete block wall and the exposed foundation wall surfaces, interior as well as exterior, have been parged with concrete so that the characteristics of the surface beneath are not visible.

The original single-flue, brick chimney has survived and runs through the mid-point of the roof-ridge. It has lost its original cap.

The original single-storey front (east) porch survives. This has a shallow hipped roof and retains its original turned posts and balustrade which has a moulded railing and balusters which are square in cross section. The scrolled porch post brackets are recent insertions. The front (east) doorway is one of the few parts of the house in which an effort at decoration was made. The original plain, 4-inch wide doorway facings survive. The door is glazed above with clear glass. There are moulded projecting supports both above and below the window, the upper shelf being further embellished with turned drops. There is a horizontal raised panel beneath the window with four square raised panels, grouped in a square, beneath this. All have moulded trim which has been planed into the stiles. The horizontal panel is further embellished with symmetrically paired, stylized, chiselled foliage sprays. Similar doors are seen elsewhere in Roslyn. At least three were salvaged from the Arthur Duffett House, all of which also had clear glazing.

There is a single storey lean-to ranged along the west front of the house. This has a pent roof at its north end, which does not extend to the corner boards, and a hipped roof at its south end which extends beyond the south wall of the house, far enough to permit the inclusion of a new doorway in the east front of the extension. The wing rests upon a new pargetted concrete block foundation which encloses a crawl space.

Above the west wing there is a later, smaller, more recent second storey level. This has a pitched roof, the ridge of which extends from east to west. The second storey level was built after the house was sheathed with asbestos shingles, as these survive on the west wall of the house, within the attic storey of the wing.

There is a small clapboarded garage, of the World War I era, south of the house. Originally this had a cedar shingled roof. Subsequently the garage was extended to the rear (west) by means of a pent-roof addition.

## **INTERIOR**

The cellar originally was brick lined from the sills to the floor. The brick wall was recently replaced with concrete block on the north, and all four walls were pargetted with concrete to match. There are three 3-lite cellar windows on the north, two on the south. The first floor joists are 3 by 6 inches in cross section. These run from north to south and are set on 24-inch centers. They rest at the mid-point on summer beams which run east and west of the chimney. These rest on brick east and west chimney corbels. The east summer beam is 4 x 8 inches in cross section and the west is 3 x 6 inches. The floor joists east of the stair-well, except the most easterly all have early repairs to their south ends which vary between two and three feet in length. All these repairs have early batten supports ("sisterings") and probably represent early rot and its correction.

The first floor originally had two rooms, an "open plan" parlor immediately inside the front doorway and an enclosed dining room behind. These were divided at the chimney, which was plastered to match the walls. The dividing wall and the hall wall are missing today, but some plaster remains on the chimney. The closed stove pipe hole for the low parlor stove can be seen on the east side of the chimney as can the stove pipe hole for the taller, "pot-bellied" dining room stove on the west. The stair case and floor both are recent. The four-panel, ogee-moulded doors also were inserted recently to



replace modern flush doors. The four-panel doors all came from the demolished Arthur Duffett House (TG 1987).

There are two bedrooms and a small hallway on the second floor. The west chamber is unchanged. The larger east chamber probably was divided into two rooms, originally. The second floor bath is not in the original structure at all, but it is located in the upper storey of the west wing which probably was not built until the 1930's or 1940's.

The current owner is attempting to correct the damage caused by the recent interior "stripping" and already has installed four-panel doors contemporary with the house to replace modern flush doors. The next step will be to install appropriate interior door and window trim. The owner truly is to be commended for recognizing the quality of the Estella Seaman House and for trying to recapture it. Of course, these architectural features should not have been removed in the first place. It is hoped that future mishaps of this sort will not occur. In the present instance (Presently), the house would have been more saleable, could have been sold for less, and would not have required expensive restoration, if as much of its original fabric as possible had been allowed to remain.

## Notes



**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" long 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 whose 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 its 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)**

## 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 6 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 preexisting fire

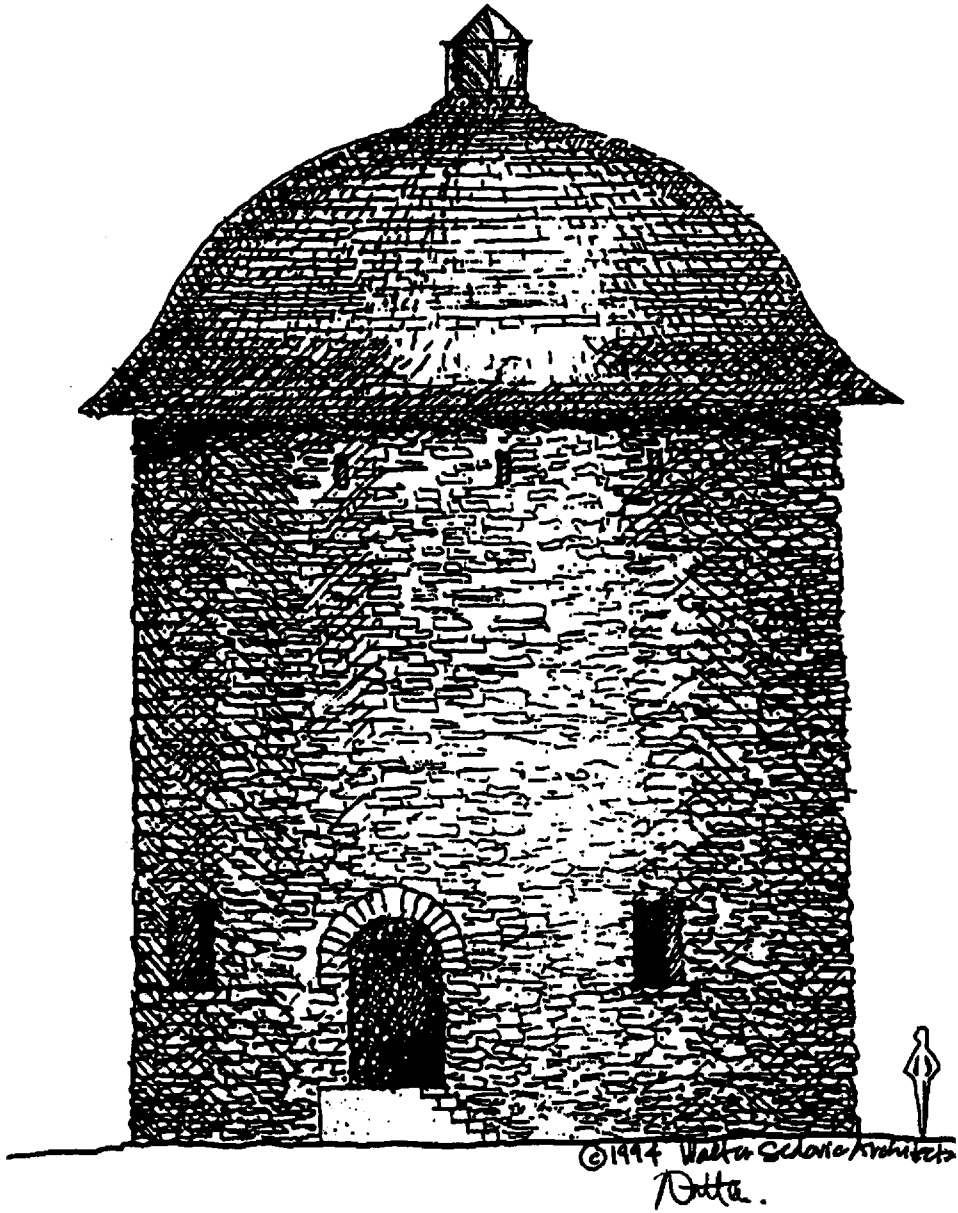
place. The kitchen is located to the south with a bathroom off the kitchen to the east entrance of the kitchen. Baseboards in each room are 7.5" with moulded caps. Picture moulding has been reproduced in each room from traces found on the wall. The flooring runs from north to south and is 3.5" wide. 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.



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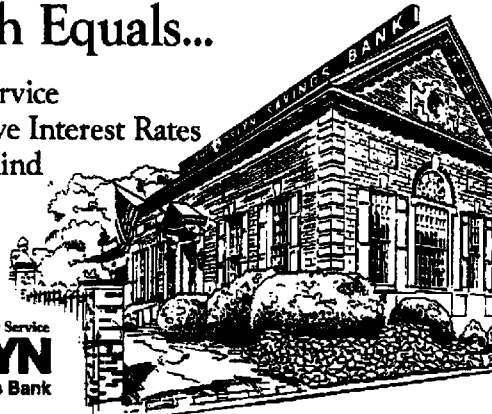
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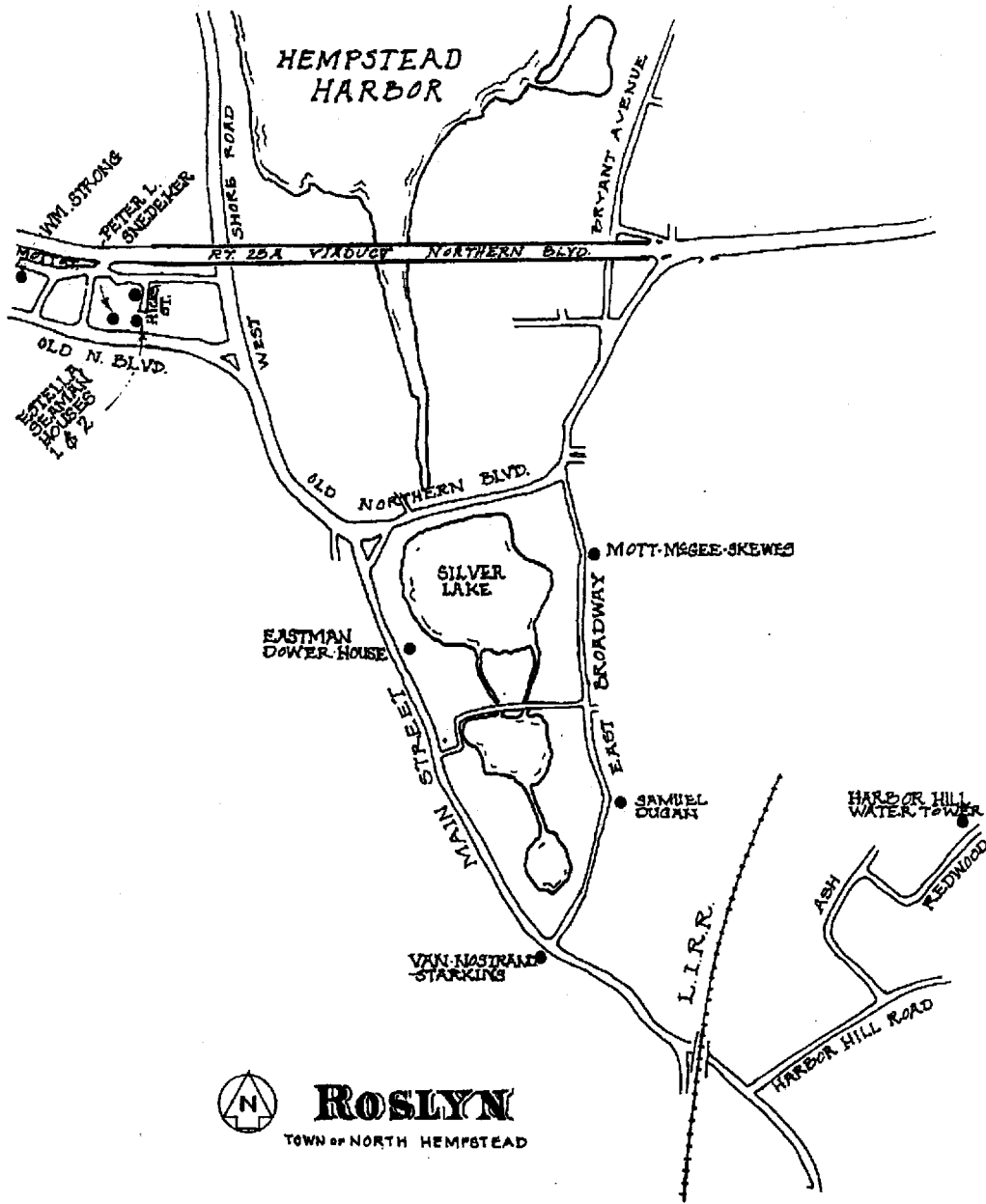
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