

*Roslyn Landmark Society
Annual House Tour Guide*



40th Annual Tour

*June 3, 2000
10:00 - 4:00*

40th ANNUAL HOUSE TOUR

HOUSES ON TOUR



VAN NOSTRAND - STARKINS HOUSE/MUSEUM (ca. 1680)

221 Main Street, Roslyn

Pages 18 - 35

SAMUEL DUGAN, I. HOUSE (ca. 1855)

148 Main Street, Roslyn

Pages 36 - 43

CEDARMERE (ca. 1824)

225 Bryant Avenue, Roslyn

Pages 44 - 57

CLARENCE MACKAY ESTATE

“HARBOUR HILL” WATER TOWER (ca. 1899)

Redwood Drive, East Hills

Pages 58 - 61

WILLIAMS - WOOD HOUSE (1775-1827)

150 Main Street, Roslyn

Pages 62 - 71

H. W. EASTMAN HOUSE (ca. 1815, 1870, 1880)

75 Main Street, Roslyn

Pages 72 - 79

H. TERRY HOUSE (ca. 1900)

50 Bryant Avenue, Roslyn Harbor

Pages 80 - 84

CALEB KIRBY TOWNSEND TRAVERS HOUSE (ca. 1848)

1639 Northern Blvd, Roslyn

Pages 85 - 91

VALENTINE - WOOD HOUSE (ca. 1855)

145 E. Broadway, Roslyn

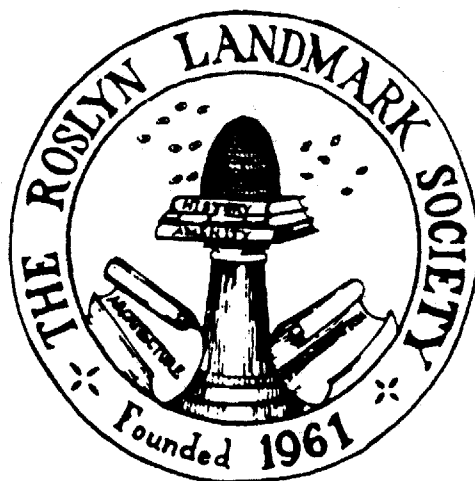
Pages 92 - 94

SINCLAIR MARTIN DRIVE WALKING TOUR

Sinclair Martin Drive

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



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Text Revision and Update

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Editing and Layout

Alexandra Modica, Mary Ann Brandl

Plates

Guy Ladd Frost
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Jack Hawkins, Craig Westergard

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

- Wilson, James G. & Fiske, John; Appleton's Cyclopaedia of American Biography, (D. Appleton & Co., New York, 1887).
- Darlington, Oscar C.: "Diary of Eliza Seaman Leggett, "written in the 1880s for her granddaughter, Ellarose A. Randall. Bryant Library Local History Department.
- Skillman, Francis: Letter to The Roslyn News in 1895. We have had access to typescript copies only and have never seen either the original manuscript or the original printed text. For this reason copy errors should be suspected, i.e., "east" for "west" and vice versa. The letter describes life in Roslyn between 1829 and 1879. Additional Skillman material, mostly referring to the present Village of Roslyn Harbor, is available in the Bryant Library.
- Chapman Publishing Co.: Portrait a& Biographical Records of Queens County. New York, (New York & Chicago, 1896).
- Hicks, Benjamin D.: Records of the Town of Hempstead and South Hempstead, Vol. 1 through 8 (Published by the Town Board of North Hempstead, New York, 1896). The Federal Census, published every decade, beginning in 1790.

NEWSPAPER ACCOUNTS:

The Plaindealer: Published in Roslyn by Leggett & Eastman, weekly, from July 12, 1850 through 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 October 12, 1876, the first Roslyn issue, and continued (Vol. III) through the issue for October 19, 1877, at which time publication was suspended. All issue published in Roslyn have been reviewed and the relevant items abstracted. The Roslyn News: Vol. I (1878) through Vol. XVIII (1896). Selected issues have been reviewed. "The Roslyn Sun," a weekly published by A.C. Marvin & Co. of Roslyn. Only four issues of Vol. I have been seen. The Roslyn Sun started publication with the issue for April 22, 1898. Possibly it remained in publication for only one or two years.

UNPUBLISHED HISTORIES:

- Brewer, Clifton H. (Rev.): The History of Trinity Church, Roslyn, 1785-1909 written circa 1910.
- Radigan, John J.: History of St. Mary's Church, Roslyn, 1943 and 1948.

RECENT PUBLICATIONS:

- Gerry, Peggy & Roger: Old Roslyn I (1953) and II (1954), published by Bryant Library, Roslyn.
- Moger, Roy W.: Roslyn—Then & Now published by the Roslyn Public Schools, 1964; Rev. 1990, published by the Bryant Library.
- Fahnestock, Catherine B.: The Story of Sycamore Lodge, published by C.B. Fahnestock, Port Washington, 1964.
- Gerry Roger: The Roslyn Historic District, The Nassau County Historical Society Quarterly, Vol. XXVIII, No. 1, Winter-Spring 1967.
- Withey, H.F. & R.: Biographical Dictionary of American Architects (deceased), Published by Hennessey & Ingalls, Los Angeles, 1970).

REFERENCES:

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

ARCHITECTURAL SOURCES:

- Benjamin, Asher: *The Practical House Carpenter*
(Boston 1830; Published by DeCapo Press, New York, 1972).
- Ranlett, William H.: *The Architect*, vols. I, II,
(DeWitt B. Davenport, New York 1849).
- Downing, Andrew J.: *The Architecture of Country Houses*,
(D. Appleton & Co., New York, 1854).
- Vaux, Calvert: *Villas & Cottages*
(Harper & Brothers, New York, 1857)
- Woodward, George E. & F.W.: "Woodward's Country Homes"
(*The Horticulturist*, New York, 1865)
- Woodward, George E. & F.W.: "Woodward's Architecture"
(*The Horticulturist*, New York, 1867)

MAPS:

- Bicknell, A.J. "Wooden & Brick Buildings with Details" A.J. Bicknell, New York, 1875
- Walling, H.F.: *Topographical Map of the Counties of Kings and Queens*, New York
(published by W.E. & A.A. Baker, New York, 1859).
Includes insert map of Village of Roslyn.
- Beers, Frederick W.: *Atlas of Long Island*, New York
(E. Belcher Hyde, Brooklyn, 1906 and 1914).
- Sanborn Map Publishing Co., 117 and 119 Broadway, New York City: *Sanborn's Atlas of Roslyn for 1886, 1893, 1902, 1908, 1920, 1931 and 1941.* Skillman, Francis: *Holographic map of Roslyn showing buildings. Probably 1895.* Wolverton, Chester: *Atlas of Queens County, Long Island, New York, New York, 1891 Plate 26.*

BIOGRAPHICAL ACCOUNTS:

Onderdonk, Benjamin Tredwell (Bishop): *Holographic letter to Mrs. Eliza Seaman Leggett written on February 3, 1851.* The original manuscript is on file in the Morton Pennypacker Collection of the East Hampton Free Library and describes life in Roslyn between 1796 and 1811. Bishop Onderdonk's letter was printed in *The Roslyn News* for July 3, 1903.

Valentine, T.W.: *The Valentines in America: 1644-1874*,
(Clark & Maynard, New York, 1874).

Wanzor, Leonard, Jr.: *Patiotsz of the North Shore*, published by the author, 1976.

Gerry, Roger: "The Roslyn Preservation Corporation-A Village Revolving Fund,"
Preservation Notes, Society for the Preservation of Long Island

Antiquities, October 1976 and June 1978.

Gerry, Roger: *Roslyn Saved*, published by the Roslyn Landmark Society, 1980 and 1989.

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 the a hurricane, the Henry Western Eastman Carriage House on Main Street, the major accessory building in Roslyn collapsed. Early in the 1960s, 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 the 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 for 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 MC. 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 1880s, 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 for 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. Valentine House (TG 1963), which almost certainly was standing in 1801 and possibly even three or four years earlier; the fire-damaged Francis Skillman House, later the Blue Spruce Inn, and the Federal part of the Valentine Robbins House (TG 1976-77) which can at present be dated only architecturally but which certainly was built within a few years of the other three. It seems reasonable at the time of writing to assume the Onderdonk House was built first, then the Robbins House followed by the Valentine House although future investigation may alter this tenta-

tive 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 has 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 6-panel, Federal interior door with its original Suffolk latch, a 2-panel shutter, a paneled cupboard front and a strip of door facing has 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 that 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-Gage House." Morgan Phillips, paint analyst for the Society for the Preservation of New England Antiquities, stated that he had seen battens treated as trim on only one occasion, in a late 19th century house in Connecticut. Similarly "picked-out" battens embellish the belt-course of the late 19th century "Charles B. Davenport House" at the Cold Spring Harbor Laboratories and probably were used in other buildings as well. Apart from these four examples of "Picked-out" battens, no others are known. It is obvious that more general use of paint analysis is needed to disclose the dramatic design practices of Victorian house painters. The SPLIA exhibit of the work of Edward Lange, 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 that 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 the town as Mr. Wood." Thomas 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 build 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 8, 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 genera, the more ambitious the house at the time of building, the more likely it was to have 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 clamshalls and horsehair continued into the late 1800s even though these techniques had been discontinued in the 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 brick

work 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 garden 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 lumberyards 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 years earlier. For the same reason mantels and doorframes 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 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 was designed by an architect but this proposal was not accepted by the congregation. The earliest known published work by Frederick Copley's design for the Jerusha Dewey house built in 1862 by William Cullen Bryan 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 had 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 designing 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 9161-1962) 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 has cast iron fronts. The present Roslyn Rail road 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 draw-

ings were donated to the Society by Robin H.H. Wilson, President to the Long Island Railroad in November 1982, and no signature could be found on the early set of drawings which have been redrawn by Bruce Gemmill 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 Vaus was closely associated with Olmstead and was officially charged, with him, with control of the designs for Central Park. Vaus is known to have worked for Mrs. Parke Godwin, a Bryant daughter, and possibly designed other local buildings. These local connections of Olmstead and Vaus 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 1989, 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 1920s and 1930s, landscape architects such as Marion 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) (TG1995-71-72) 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 diaryman'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 1886. 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 1889 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 plan and elevations. The completed restoration served as the office of Paul L. Geringer 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 Front, A.I.A.

During recent years there has been an increased interest in the Queen Anne Revival, an architectural style that 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 1870s 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 1895) 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, Connecticut.

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 1½ storey shed.

The description of the George Allen Tenant House (TG 1978-79-80-81-82) states that "the recently acquired Sanborn Atlas of Roslyn, published in 1886, established in Map #2 the dimensions of that house in 1886." Reference to the same map indicates the site of the 2½ --storey Caleb Valentine House, complete with its east veranda at the end of a flight of stairs off Main Street—which survives to this day. The Caleb Valentine House, which stood between #36 and #60 Main Street, burned in February, 1887. It was described in the Tour Guides for 1977 and 1978 as "Hillside" because of its connection with Augustus W. Leggett. At that time its precise location could not be established. The Sanborn Map establishes its location at the precise spot described in the Tour Guide, at the top of the surviving stone stairway. The John F. Remson House (ca. 1885) will relocate 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, has 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, 1½ storey, clapboarded building by Dr. Dohm, after World War I. The architect of the original front was Henry W. Johanson, of Roslyn, who also was the architect of the Roslyn Rescue Hook & Ladder Company and of the Lincoln Building Group all of which survive. On the basis of the foregoing, the most important architectural component of Dr. Dohm's building has survived intact. Space prevents a more detailed description of all three buildings here. However, a comprehensive account has been published on pages 7 and 20 of the Roslyn News for January 26, 1984 (Vol. 106, #41). All three buildings enrich the Village substantially. It is hoped they will stimulate equally qualitative efforts by the owners of other commercial buildings. It is strongly recommended that participants in the House Tour visit all three buildings for the visual gratification of so doing and to see for themselves how each of the three has improved its surroundings. In 1984 Albert Margaritas, builder of "Diane's

Desserts,” modified the remains of an old hen house. In 1989 Diane and Albert Margaritas 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 Margaritas group, was restored by Guy Ladd Frost’s design for Paul Brown. The Bell Hotel, in the Queen Anne Revival Style (ca. 1878) originally was clapboarded but was covered with shingles, ca. 1900. Later, synthetic siding was applied. The latter was removed in 1989 and the porches re-built more closely to their original design and enclosed.

1986 was an unfortunate year for historic preservation in Roslyn. In April, the shingle style George T. Conklin House (1912) at 198 East Broadway, burned to the ground without ever having been studied. Later in the year the Building Inspector required the reconstruction of the moribund front porch of the house at 1100 Old Northern Blvd. The house, because of its concrete block foundation and other architectural characteristics, had always been regarded as a “Colonial Revival” house which looked earlier. Reconstruction of the porch required exposure of the framing of portions of the principal (south) front. The exposed framing was constructed of heavy, riven timbers connected by means of massive pinned mortise-and-tenon joinery, which established that the house has 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” 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 Northbound Passenger Shelter (1906-1922) (T 1982-83), the Railway Express Office (ca. 1920) (TG 1982-83), the Arthur Duffett Building (ca. 1870), the Henry Duffett Residence and Country Store (ca. 1870) and the Henry Duffett Carriage Barn (ca. 1870). Plans had been made for the actual relocation of the Railroad Station about 1,000 feet south, several years earlier, and it actually was moved late in 1988 and was placed on its new foundation by Davis Brothers Engineering Company, early in 1989. For awhile the trustees of the Incorporated Village of Roslyn were interested in relocating the Passenger Shelter for use as a bus stop at Glen Avenue and Old Northern Boulevard, but decided it might be subjected to vandalism and withdrew. At this point the Roslyn Preservation Corporation contracted to relocate the Passenger Shelter to the South end of the Captain Jacob M. Kirby Storehouse site (TG 1987) where it has been restored to serve as a picturesque garden house and will conceal north-bound traffic and head lights on Main Street.

Considerable effort was made to accomplish the relocation of the Henry Duffett Country Store and Residence (#6 Lincoln Avenue) to Roslyn Village either as single or two

individual buildings. However, the scarcity of land and the very high cost of relocation prevented a successful outcome (TG 1987). The Arthur Duffett Building (#4 Lincoln Avenue) suffered the same fate (TG 1987). The Henry and Arthur Duffett buildings and the Railway Express Office all were demolished on Boxing Day, December 26, 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 build 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" (TH 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 and 1999 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 their 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 that is thorough, professional in its approach, and at the same time very readable. Visitors get complete information on the structures in a serious format that has become the basis for an on-going writing project that 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 and 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 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 was 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 relocate 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 was Guy Ladd Frost; the architectural historian was John R. Stevens and the contractors were 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 Claphan 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 Bicentennial 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 were also 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. and 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 Barberi, of Glen Cove. Residence "C" is recovering from being a slumhood neighborhood as 14 other structures are brought up to standard.

The Roslyn Sesquitercentenary 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 1930s, 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.

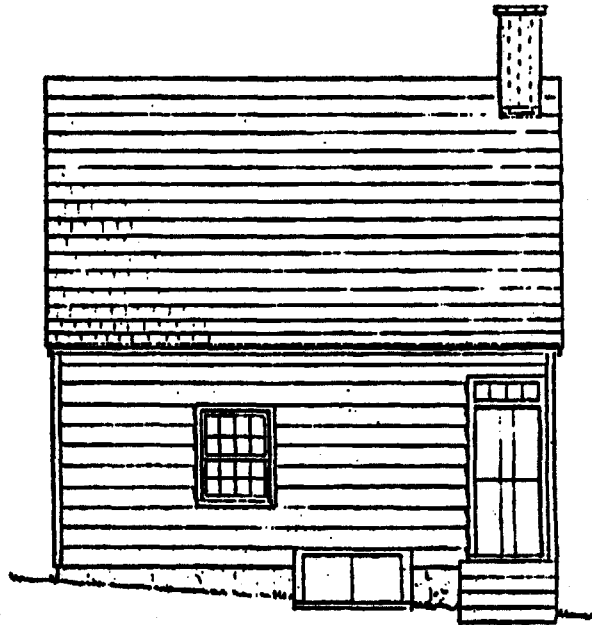
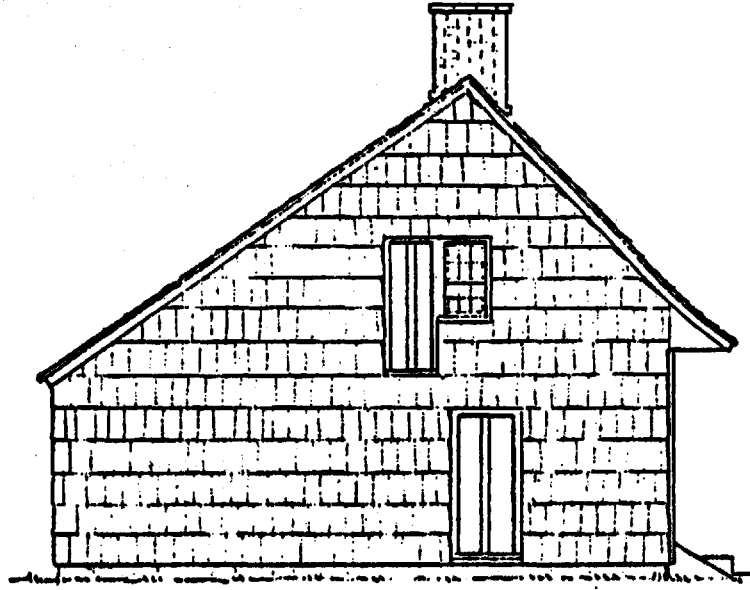
Dr. Roger Gerry's death in 1995 and the loss of his unbounded abilities, resulted in a pause in the documentation of Roslyn's architectural history. We hope to continue the upgrade in the annual Roslyn Landmark Society Tour Guide.

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 in 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, A.I.A. and John Stevens, Architectural Historian. A complete history and architectural description is contained in the 1996-1997 tour guide. In 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 1950s 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, New York. A complete description of the building may be found in the Tour Guide 1983-84 98, 99.

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



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

THE VAN NOSTRAND-STARKINS HOUSE (Circa 1680)
221 Main Street
Operated as a house museum by the Roslyn Landmark Society

HISTORICAL BACKGROUND

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

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

Second, an Aaron Van Nostrand, turner, who was neighbor to Ephraim Valentine in 1747 along a road running north and south somewhere in this vicinity, died in Jamaica in 1764, leaving his estate to two of his sons, Aaron and Issac. He could have had additional sons who had been given their portions during his lifetime. One of these sons was 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 from

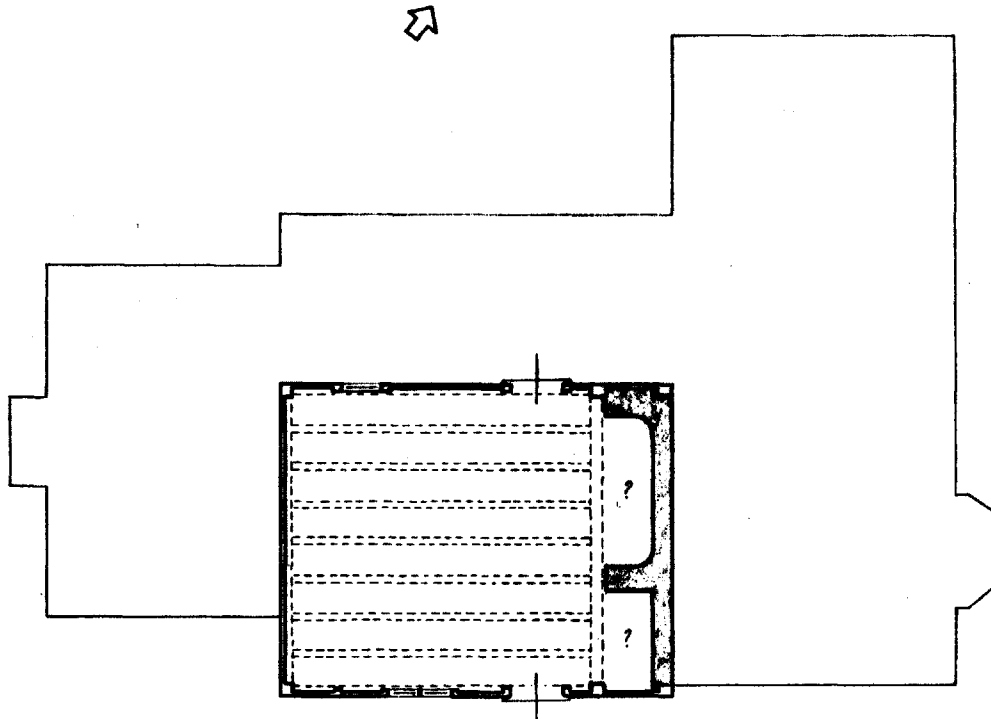
William Valentine. Starkins' own house and his blacksmith shop are both mentioned in 1824 highway records. (North and South Hempstead Records, Vol. 7 Pg. 43). Joseph Starkins was born around 1769 and he died in the Town of North Hempstead in 1814. Francis Skillman states "the next house south was Joseph Starkins, the blacksmith, at the fork in the road...South of this (going up the hill) and near the stone (R.R.) bridge stands the old house given by Richard Valentine to his son, William (ancestor of the present Valentine's in Roslyn)." Skillman implies there were no houses between the Valentine (Railroad Avenue) and the Starkins (Van Nostrand) houses. Yet the first census shows Lt. Col. Richard Manet (Maney), the senior Revolutionary War officer in Hempstead Harbour, as living in between them. He may have rented the separate east wing in the Van Nostrand House. The Walling Map (1859) shows a Kirby House between the two but this probably was not standing at the time of the 1790 census.

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

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

William Wallace Kirby served as pastor for the Roslyn Presbyterian Church (TG 1973-74, 1990, 1991) 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 floorboards. 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 mortises with a single wooden pin at each joint. Judging from the rabbet from their reception in the west sill, the floor boards were about 1 1/2 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 girt 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 44 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 indistinguishable. 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-

es 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 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 southside, 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.

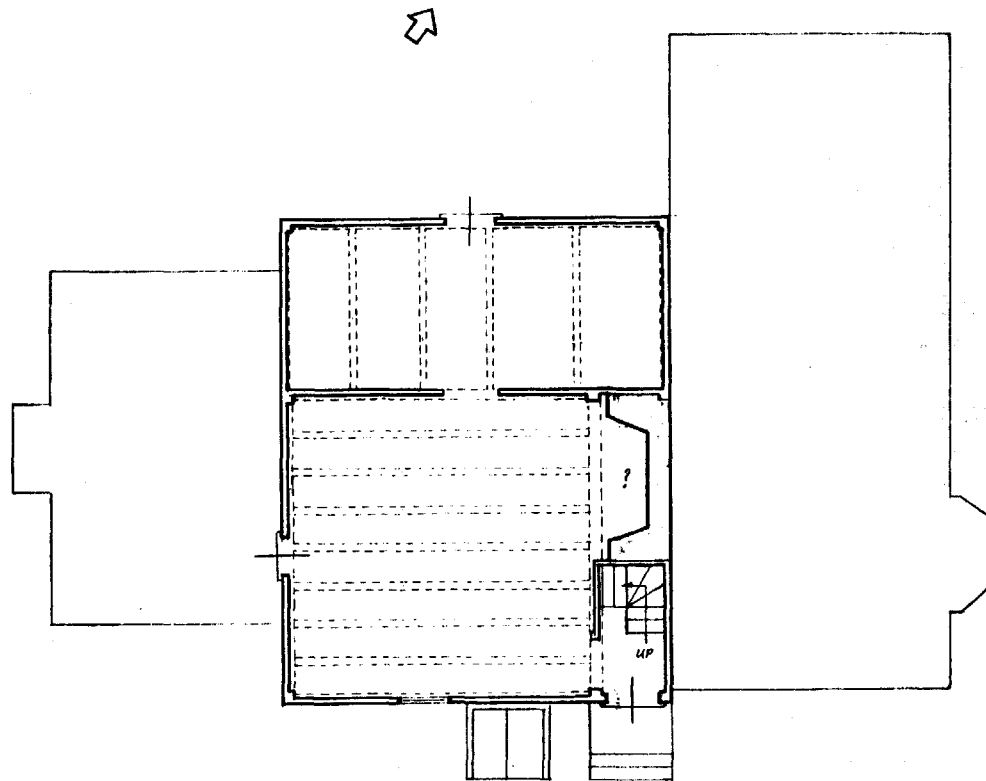
There is a possibility that a north lean-to of some kind existed into Stage I. The evidence for this is a notch in the rear plate, to the east of the central rafter that would seem to relate to a lean-to-rafter. As sections of this plate are missing, the evidence has been removed of any other notches. In addition, the present north cellar wall is about 18 inches inside (south) of the present (Stage I) 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.



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

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 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 equidistant 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 equidistantly 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.

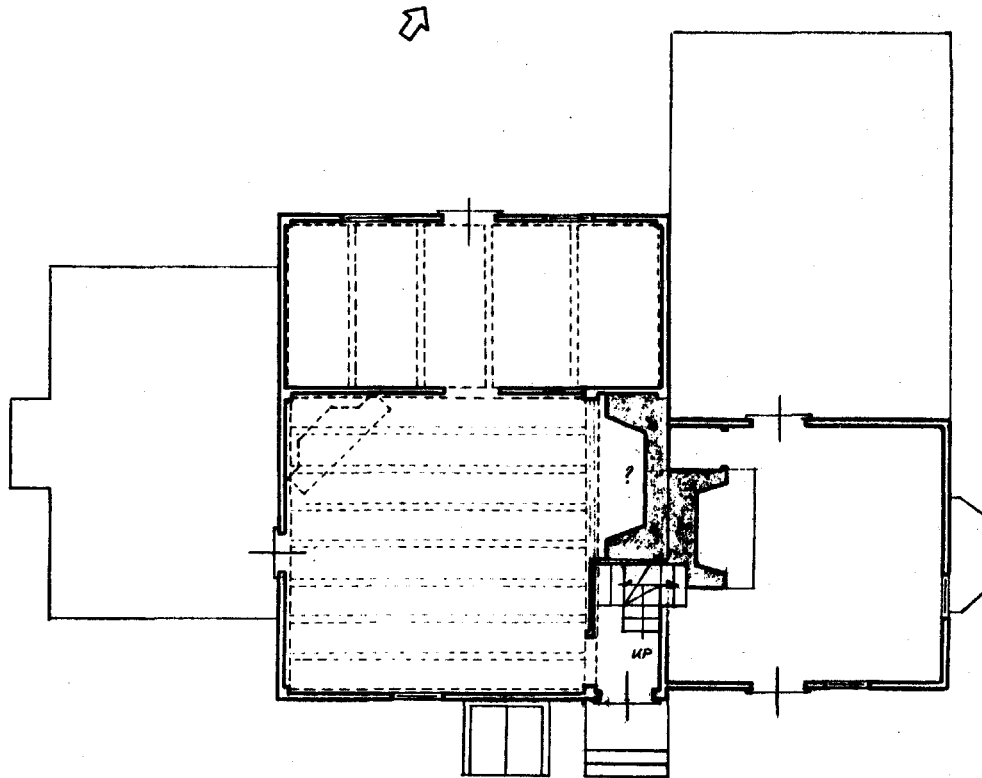
STAGE III

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 mouldings are 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 142 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 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.



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

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

There was a door and window in the south elevation. The existing window and its sash are possibly original, but had been taken out and 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 southside. Clear indications of its former presence were found when a bay window, added in Stage V, was removed. These two windows had 6/6 lights that were 8 inches by 10 inches in size. It was not possible to determine if there had been a window in the east gable originally.

There is an original door in the north wall, opposite that in the south wall. It is outward opening, and hung on strap hinges with driven pintles. This door is of batten construction with false applied stiles to make it appear as a two-panel door from the inside. The middle batten rail is in two parts, as if it had been intended to make a divided door. The door has its original cast iron-latch. The casing of the doorway originally had backbands on both sides, but only the exterior ones survived. It is of quirked ovolo with astragal 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 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 the beginning of Stage III, the main unit remained unaltered. A question that remains unanswered relates to the date of the corner fireplace in the main unit. It is quite definite that the east wall fireplace existed at the time that the wing was constructed. The scribed corner board confirms this, as also does the fact that the chimney flue of the wing fireplace was joined with that of the main unit within the roof of the wing, as can clearly be seen from the cut-out area of the weatherboards of the main unit's gable, where the wing flue had slanted through the wall. The construction of the fireplace

appears to be very old. The brick is laid up with clay. There is a wrought iron lintel bar suspended by means of a bolt from a wooden lintel, set in the brick work three courses above the opening. It is unlikely that the corner fireplace and the east end one co-existed. That it was built sometime in Stage III tends to be confirmed by the fact that the floor beams and the underside of the second floor boards in the main and lean-to rooms of the main unit were painted after the construction of the corner fireplace. Only one thin coat of paint is present, and there is no paint in the area covered by the fireplace.

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

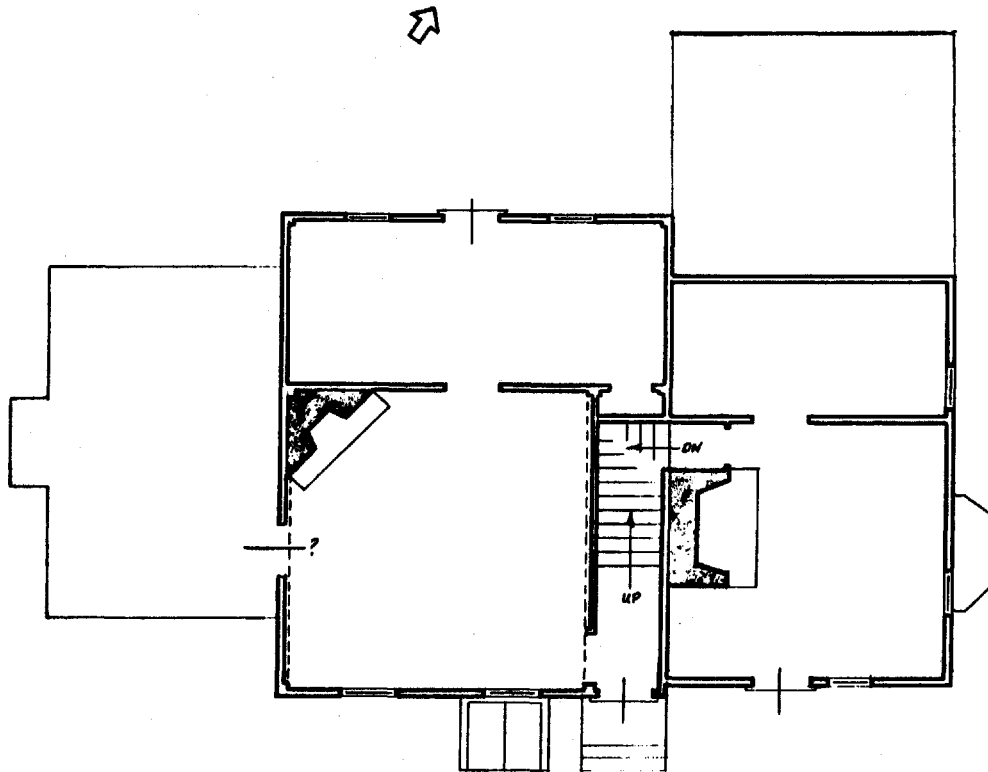
There is evidence of the existence of a transverse board partition in the loft that extended at least part of the way across this space, as can be seen from the absence of white-wash on the west face of the second rafter and collar beam from the west end. The loft had been whitewashed as high as the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

STAGE IV

The principal change made in this period was the remodeling of the façade 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 riven 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-paneled shutters.

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 the 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



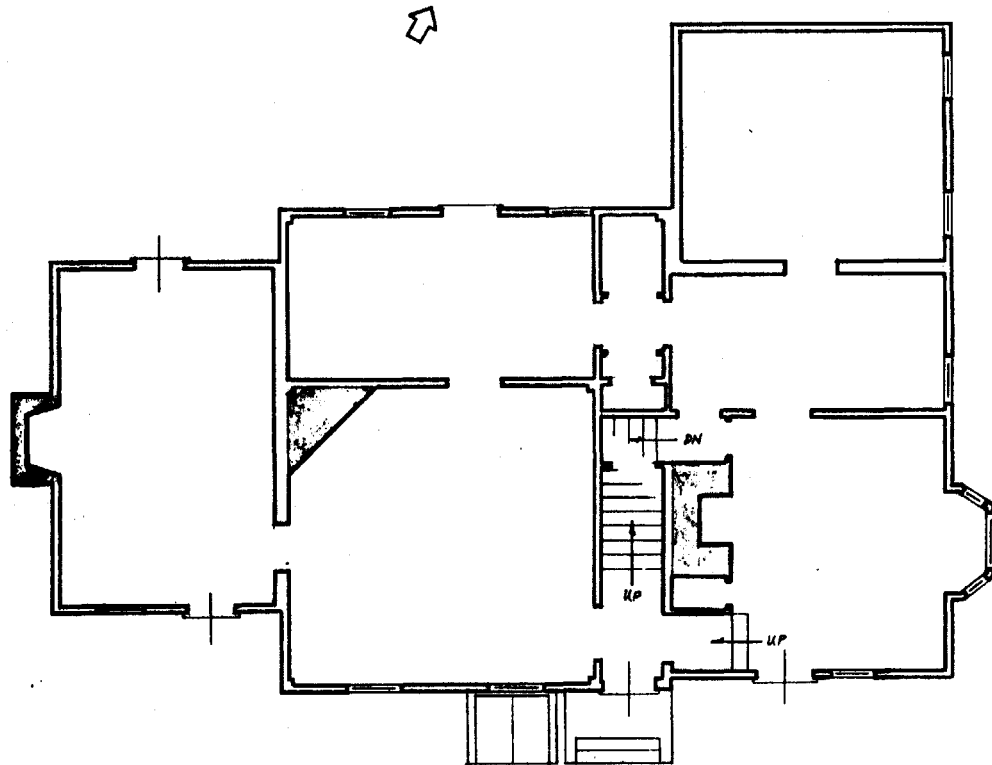
Van Nostrand - Starkins House
First Floor Plan
Stage IV, ca. 1840 - ca. 1875

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 1975-75-96-97), 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 1860s.

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.



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

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 the late Lt. Colonel Frederick N. Whitley, Jr., U.S. Army Engineers Ret., who had rendered similar service in connection with most Roslyn Restoration projects. Most of the carpentry was accomplished by Steve Tlockowisky and Edward Soukup who previously had worked on the Smith-Hegeman and James Sexton houses and subsequently worked on many other local restoration projects. Mr. Soukup continues (1997) to work on local restoration. 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 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 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.

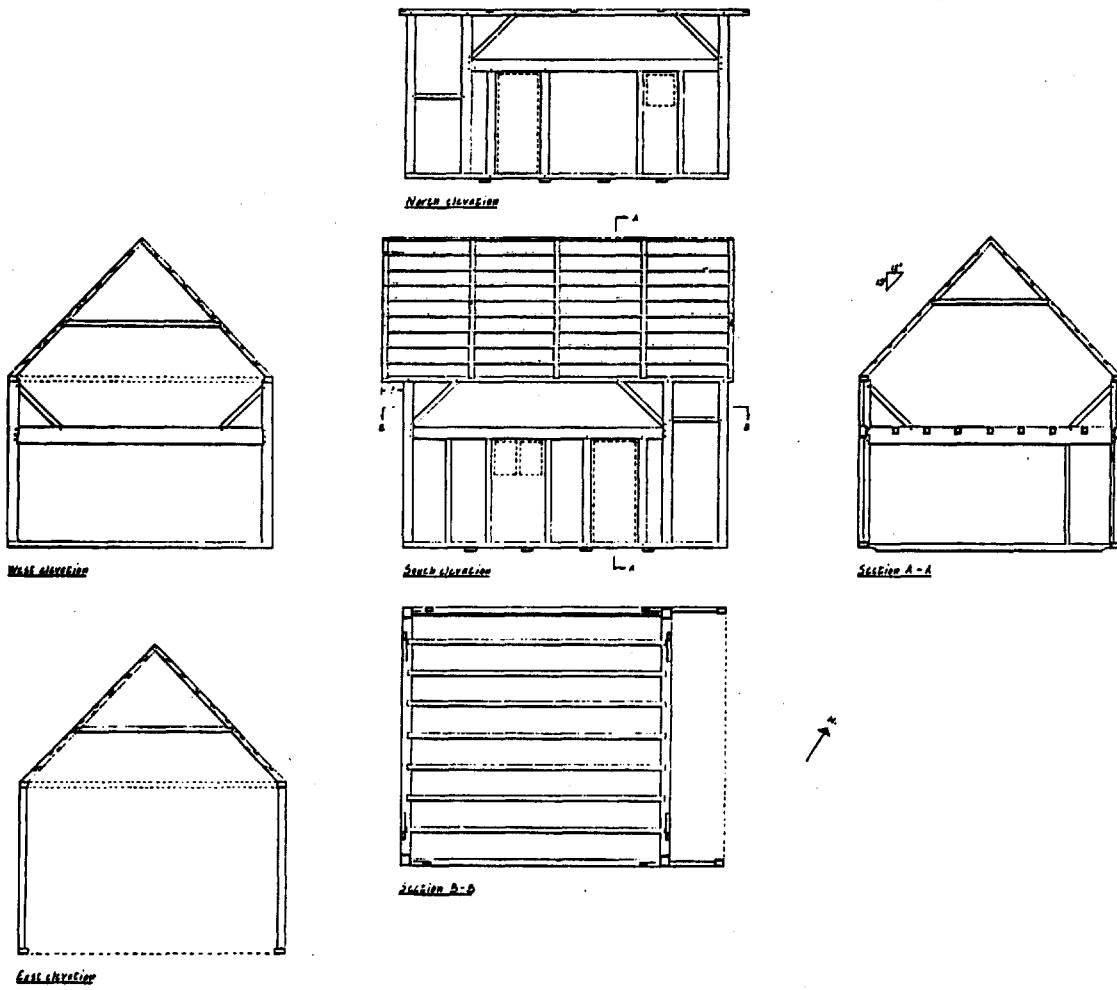
Similarly, all of the framing of the 17th and 18th century loft has been colorcoded so that chronological evaluation is easily possible. Local architectural fragments are exhibited here, including sections of the seven examples of 19th century fencing surviving in Roslyn as well as tool-boxes belonging 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.

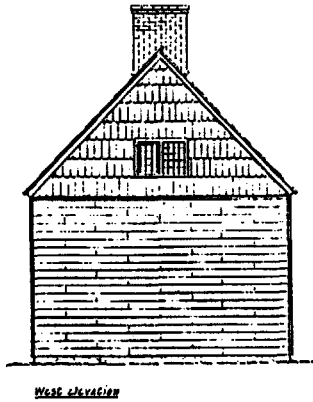
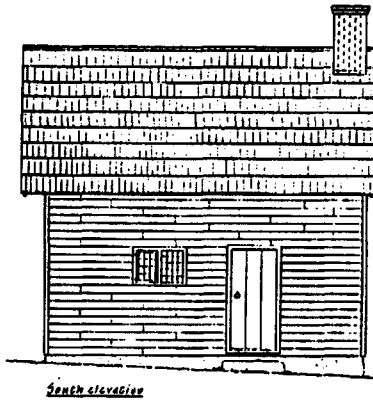
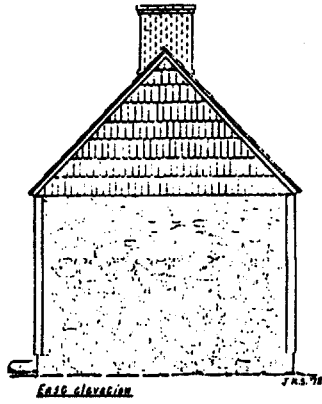
During 1989, the cellar of the Van Nostrand-Starkins House was improved so that it could be used as an exhibition area for archaeological artifacts collected on the site and, to a lesser extent, elsewhere in Roslyn. Because the cellar is heated, it also could be used as an all-year work area. No changes 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).

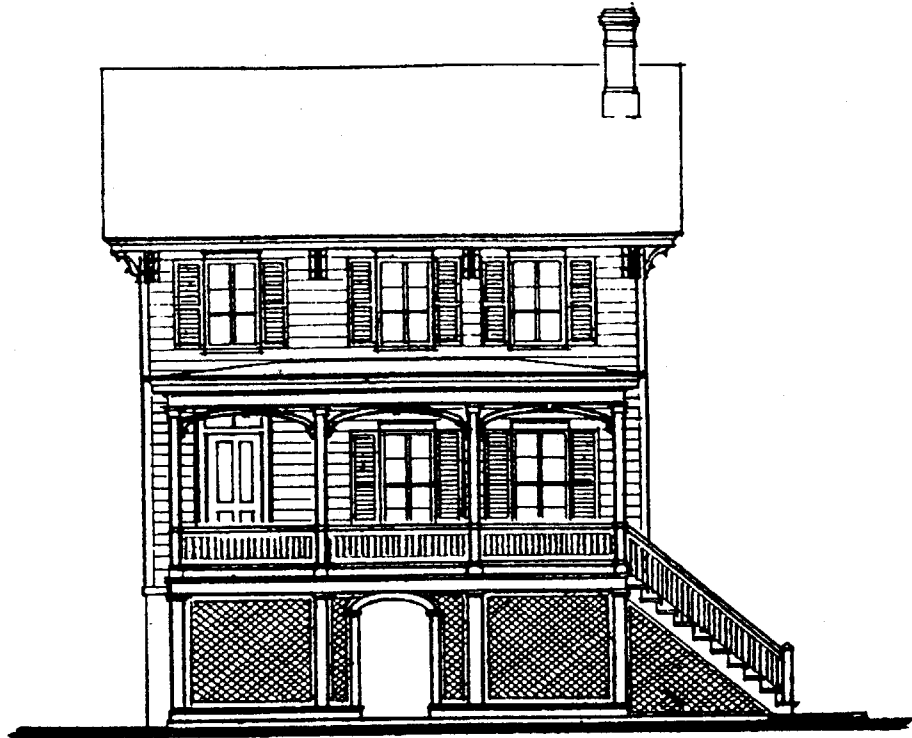
During the fall of 1990, the roof of the main structure was resingled by Edward Soukup and Noel Zubowsky using 32 inch long, split cedar shingles, having a 13 inch exposure to the weather. Shingles which were too irregular to lie flat were smoothed with draw knives. These replaced 24 inch, factory-made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



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



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



Samuel Dugan, I. House

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

INTRODUCTION-The Italianate Style

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

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

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

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

HISTORICAL BACKGROUND

Samuel Dugan, born in Belfast, Ireland in 1813, came to Roslyn with his wife Anngine, and their children, sometime after 1853. Anngine was born in Scotland, the children in Ireland. The Dugans were close friends of the Pollitz Family who were, at that time situated on Main Street in Roslyn. The United States Census of 1860 establishes that Samuel Dugan, a farmer, and his wife Anngine, and two small boys were in residence. A younger brother, John, was apprenticed to Daniel Hegeman, a carpenter, and lived in his household. In 1880, Samuel Dugan was listed in the Federal Census as a stone-mason. He was the master mason for the Long Island Railroad's tunnel-overpass at Roslyn (demol-

ished 1940's). The quality of street level retaining walls at 148 Main Street, with the stone finely cut and dressed on more than one surface suggests his construction methods. The house is located on the Beers-Comstock Map of 1873, and shown as belonging to S. Dugan. Despite the fact that the Dugan family feel the house was constructed by 1855, it is not recorded on the Walling Map of 1859. (Since the Walling Map failed to locate a most important house of the 18th century still extant, this in no way invalidates the family's statement).

The house was acquired by Mr. and Mrs. Henry Eastman, descendants of two prominent local families, early in the twentieth century and in turn was sold to Mr. and Mrs. Leonard Blum by the Eastman estate in 1964, which at that time included the Wilson Williams-Thomas Wood House at 150 Main Street. Mr. and Mrs. Leonard Blum, with the guidance of the late Gerald R.W. Watland, an architect of international reputation, have sympathetically refurbished the house. Mr. Watland, who specialized in the restoration of historic buildings, directed the work on the William M. Valentine House and the Wilson Williams House. The Blums sold the house to Mr. and Mrs. William Leo in November of 1986, who subsequently sold the house to Mrs. Elita Phillipa in 1997.

ARCHITECTURAL HISTORY-EXTERIOR

General Description-1855 Main Block

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

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

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

THE EAST FRONT

The eaves of the plainly designed pitched roof of the main house are supported by four paired acorn drop brackets attached directly to the upper clapboards of the underside of

the eaves, evenly spaced, and to the closed soffit of the roof behind the eaves trim, which consists of a small ogee moulding and beaded board. The single chimney rises through the roof on the northeast slope slightly below the ridge. It was rebuilt from the roof upward sometime in the 20th century.

The corner boards, possibly applied at the time of the 1890 addition, and located at the southeast and southwest corners, are moulded. The same design was used in Roslyn in the end building of the William M. Valentine block (#23 Main Street) applied over a plain 1840 cornerboard. Two other buildings have moulded cornerboards, the Thomas P. Howard House (1889) and the Oscar Seaman House (1901). The front entrance surround is faced with wide ogee moulded back-banded trim, with a bead set at the inner edge—a beaded flat transom division, and an overhead two-light transom. The door itself is a four panel ogee moulded door. The door furniture consists of porcelain knob and iron fittings of that period. The door knocker is Colonial Revival ca. 1900. The windows of the second storey and first storey have been described as “false casement” design, found also at the Warren Wilkey House ca. 1864, and the Willet-Titus House ca. 1858, an Italianate house of classical design. The two east front basement windows, mostly concealed by the lattice infill under the porch, are 6/6 light sash, broadly rectangular lights, with the very thin muntins which occur in Roslyn in the 1850-1860 period of the late Greek Revival style. Of the two basement doors, the one on the southeast corner is board-and-batten, not necessarily in the original location. The entrance door to the bay which faces south, under the porch, is glass topped with two ogee panels at the lower half, possibly original to the wing. The foundation is a full storey above grade at the east elevation and has been rendered. The basement doorway is recessed with fitted surrounds. The masonry foundation material is unknown as of now.

THE PORCH

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

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

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

The porch is supported by columns placed directly in line with the upper posts; they are decorated with chamfers terminating in lambs'-tongues, and capped with a square abacus, below which is a quirked transitional ogee moulding. The base is set on a rectangular plinth equal in measure to the abacus block, above which is a quirked Tuscan moulding. Between posts there is an infilling of lattice set on a diagonal to the flat board lattice enclosure. Smaller chamfered posts frame an opening between posts #2 and #3, with small rectangular panels of lattice between inner and outer posts. An elliptical arch, the keystone of which is buried in ivy and partially missing, springs from these inner posts. From the outer edge of the ellipse to the upper porch is lattice filled.

THE GATE

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

THE WING

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

INTERIOR ENTRANCE HALL

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

On the south wall of the front hall is a window inserted about 1900, a wood case-ment with diamond shaped lights. The window frame facings have contemporary trim consisting of a backband and a small ogee, with the inner edge beaded. The baseboard is plain and not capped. All doors to the hall have been rehung, their untrimmed panels to the

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

THE PARLOR

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

The same trim that exists in the dining room has been installed in the parlor by the present owner.

THE LIBRARY

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

DINING ROOM

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

THE KITCHEN

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

The hall at the back of the stair originally led to a door to the south, now replaced with a window by the former owners.

SECOND FLOOR THE UPSTAIRS HALL

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

THE FRONT BEDROOM

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

THE BACK BEDROOM

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

UPSTAIRS BATH

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

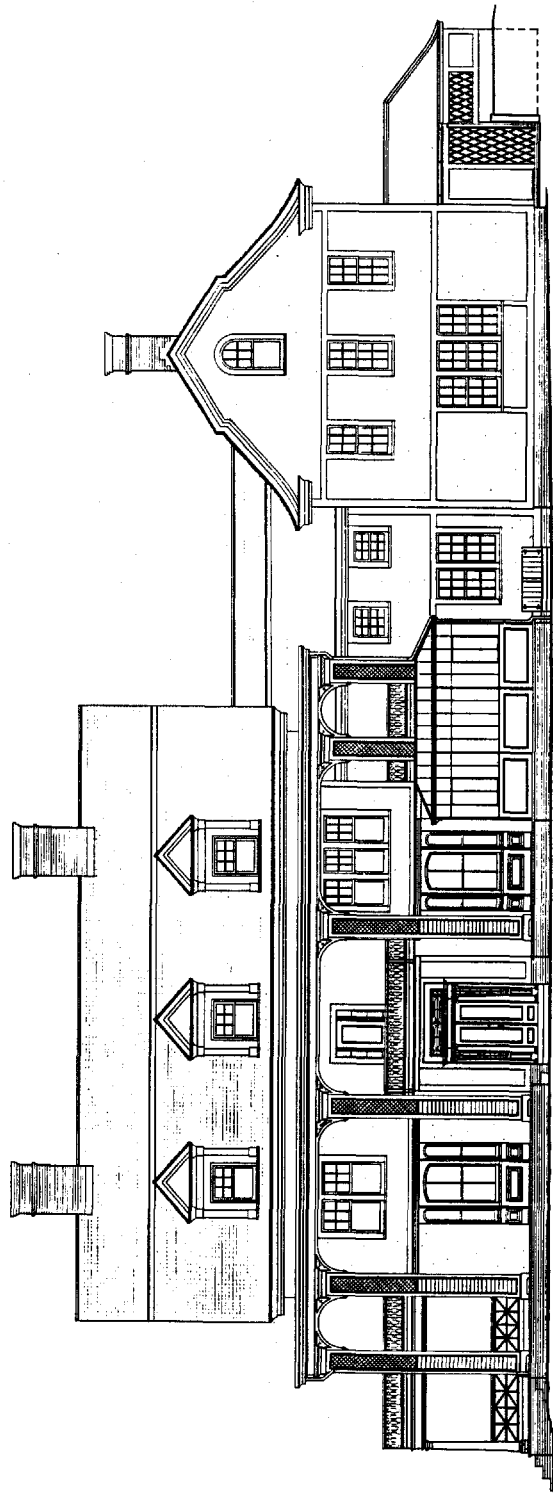
THE BASEMENT

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

THE NORTH WING

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

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



Cedarmere
South Front Elevation

Drawing by John Stevens

CEDARMERE
225 Bryant Avenue, Roslyn

HISTORICAL BACKGROUND

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

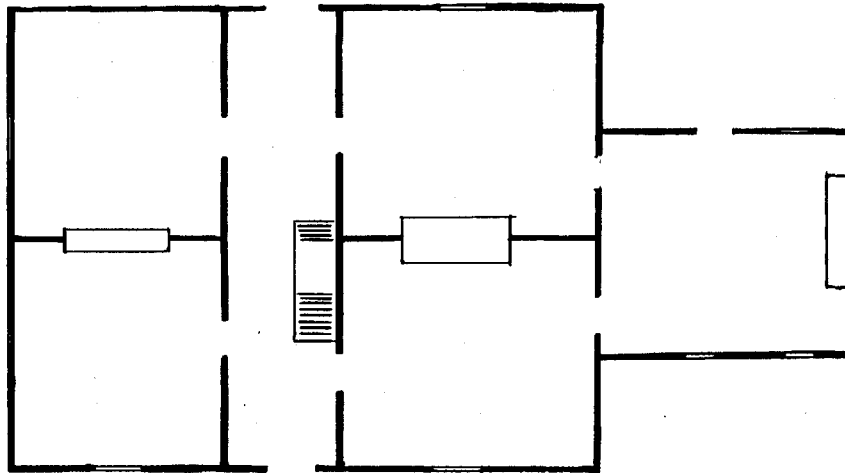
Several months later, a happenstance visit led William Hicks to sell the house to Joseph Moulton. Moulton, a New York City attorney and amateur historian, was traveling with his wife when they got lost and asked directions at William Hicks's house. As it was getting late, Mr. Hicks, in good Quaker fashion,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

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

Following William Cullen Bryant's death in 1878, Cedarmere passed to his younger daughter, Julia. Julia eventually moved to France and sold Cedarmere to her nephew Harold Godwin in 1891. He was renting the home to the yachtsman W. Butler Duncan, Jr., in

November 1902 when the house had a tremendous fire, burning almost to the ground. Only the basement and the first floor front facade, hallway, parlor and study remained from the original house. Mr. Godwin had the home rebuilt in a very similar style and floor plan, and moved into it with his wife and family in 1903. At his death in 1931 the house remained in trust until his widow, Elizabeth Marquand Godwin, died in 1951. Following her death, the house was purchased from the estate by their daughter Elizabeth Love Godwin. At her death in 1975, Elizabeth Love Godwin left Cedarmere to the County of Nassau to preserve as a memorial to William Cullen Bryant. The house and grounds were opened to the public as a museum facility of the Nassau County Department of Recreation and Parks in November 1994 in honor of Bryant's bicentennial.

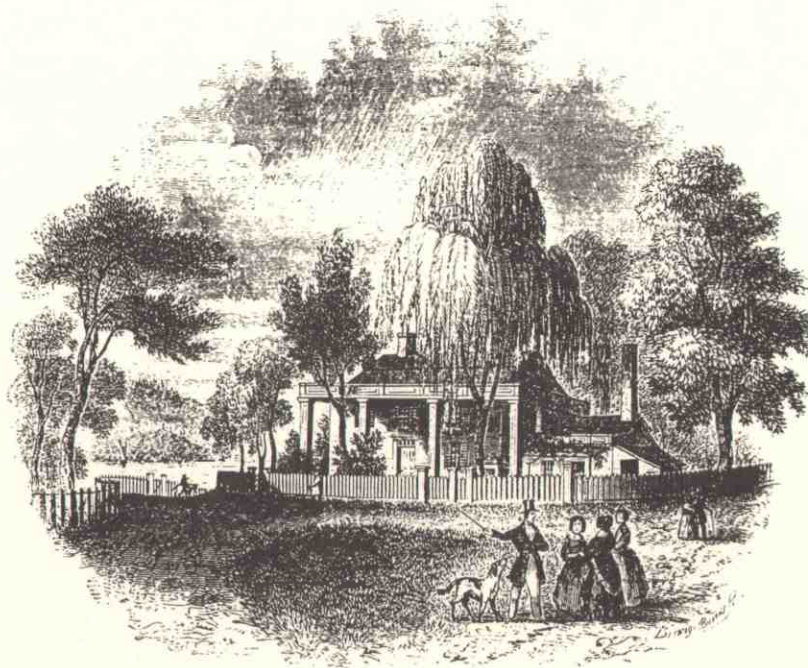
**EXTERIOR
STAGE I**



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

The house was particularly well-built. According to a memoir written by a descendant of Kirk's quoted in a letter from Harold Godwin to the Roslyn News on 2 January 1903, Kirk "was a Quaker of Quakers but appears to have loved his comfort and certainly built one of the most livable and substantial of houses. ... For two years previous [to 1787] Richard had been getting ready to build. Timbers four times the size considered necessary today were hewn and shaped on the land, while the nails and screws were being wrought out by hand, all the materials for the construction of the great home being under his keen supervision." Mr. Godwin himself noted that "in going over the ruins of the mansion [following the fire of November 1902] one is impressed with the thought and knowledge put into its construction. ... The oak framework is worthy of study by modern builders, if for no other reason than to see how carefully the question of strains was taken care of. The north and south faces of the building, where all the weight of the floors came, were of large oak timbers, while the east and west ends, which supported nothing, had no waste of material in them. I was surprised to see also the solidity of the chimneys and yet to find that on the north and south faces these are only the thickness of a single brick. Notwithstanding this there is not a crack apparent in them."

Similarities between the eighteenth-century paneling in the Cedarmere parlor and a cupboard from the Hewlett-Hopkins House in Port Washington currently in the collection of the Society for the Preservation of Long Island Antiquities may indicate that both houses were constructed by the same housewright, North Hempstead Quaker John Willis.

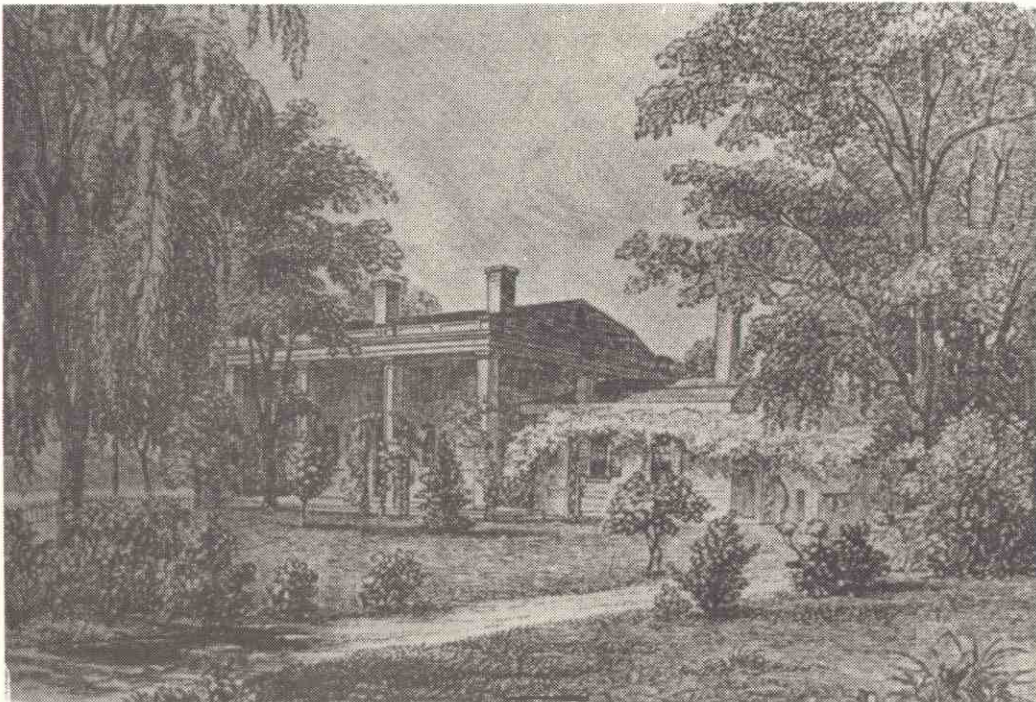


STAGE II

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

STAGE III

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



STAGE IV

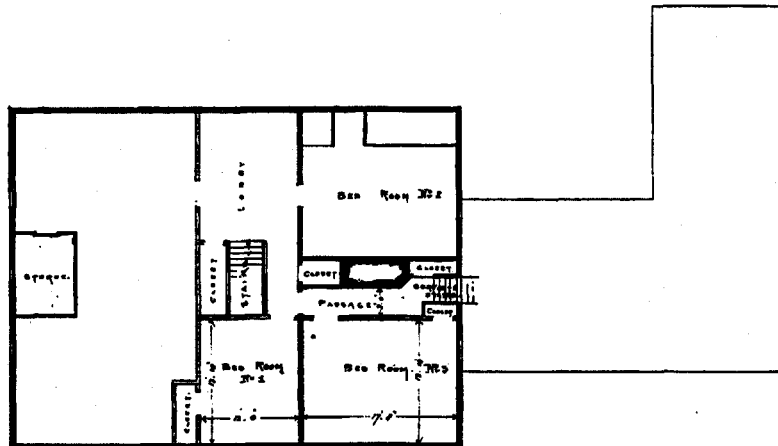
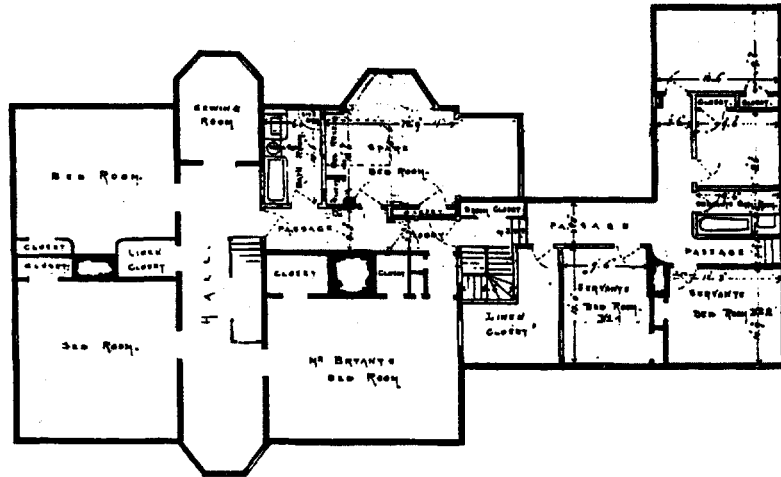
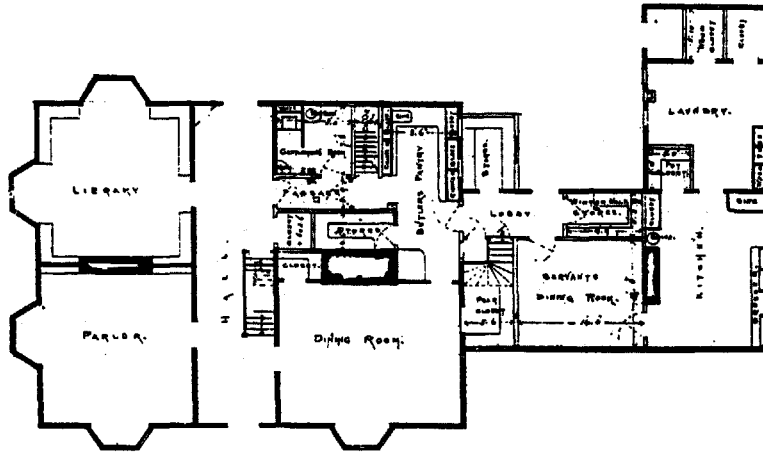
The author's most extensive changes to the house occurred in 1860-61, when he had "a troop of carpenters" working on the place for 14 months. During this time the house was totally remodeled: a third storey and attic were added to the main block of the house, and bay windows were installed in the first floor rooms on the south and west sides (dining room, parlor and study). At the completion of this stage, the main section of the house included the basement; a parlor, study, dining room and butler's pantry on the first floor; four bedrooms, and a sewing room on the second floor; three bedrooms and a storeroom on the third floor; and an attic. It also appears that a hot air central heating system utilizing "Leed's Water Furnace" was installed in the house during this renovation (Bryant, **Letters**, Vol. V, #1211).

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

To the east of the kitchen wing a two storey, one bay wide section was constructed with a carriageway running through it on the ground level and a store room on the second floor. This storeroom connected the house to its easternmost wing, a one bay wide, three storey tall, gambrel-roofed pear tower designed especially for ripening and storing pears from Bryant's extensive orchards. (It should be noted that Bryant Avenue was narrower and ran farther to the east in 1861 than it does today, affording enough room for all of these elements). The entire house was painted a cream tone with contrasting accents in brown. Unfortunately, there is no record of the architect of these major alterations. Roslyn resident Frederick Copley may have been involved in the project (see section below on Cedarmere mill), but there is no clear documentation.

Bryant further altered the exterior of the house in 1867. In June of that year, the author hired the house builder who had renovated Bryant's boyhood home in Cummington, Mr. Clark of Easthampton, Massachusetts, to perform similar alterations at Cedarmere (Bryant, unpublished letter, 6 June 1867). By October 26, Bryant wrote that "Mr. Clark ... changed the appearance of my house so that ... I hardly knew it" (Bryant, **Letters**, Vol. V, #1731). Clark's alterations most likely included the covered verandas supported by graceful latticework columns constructed around the south, west and north sides of the first and second storeys of the house, and a gambrel roof with three gambrel-roofed dormers on each side on the main block. This decorative roof appears to have been constructed above the existing roof of the house, accounting for Harold Godwin's description of Cedarmere having "two roofs, one 18 inches above the other" (Roslyn News, 21 November 1902).

Cedarmere underwent one final set of alterations during Bryant's ownership. In 1874, he engaged Thomas Wisedell, a talented English architect working for Calvert Vaux, to draft plans for an upgrade of Cedarmere's plumbing system. A first floor men's room and second floor bathroom with flush toilets, hot and cold running water and other



amenities were added to the main house, a bathroom added to the servants' quarters, and the older sanitary facilities removed. In addition, during this 1874 renovation the dormers on the third floor of the main house were made more ornate. Brackets and carved sunburst designs were added to their fronts, and bulbous turnings placed on either side of their gambrel roofs. The differences between the 1867 and 1874 dormers have helped greatly in dating photographs of the house.



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

STAGE V

On November 15, 1902, a fire broke out in the servants' wing of Cedarmere. According to the Roslyn News of 21 November 1902, "The fire was discovered at 1:30 p.m. in the laundry, which occupied the small wing adjoining the street, and is thought to have started from a defect in the chimney. The village fire department was at once notified by telephone and were quickly on the scene, yet upon their arrival the laundry was a sheet of flames and the fire had crept along the second story of the wing and was very near to the main building." Despite the best efforts of the fire companies of Roslyn, Port Washington, East Williston, Mineola and Sea Cliff, the fire was not put out until after dark, and most of the house lay in ruins. Only the front (south) facade of the main house, and the first floor parlor, study and hallway remained largely intact.

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

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

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

Cedarmere's appearance has remained essentially unchanged since its reconstruction in 1903. Around 1930, the center section of the western bay window in the parlor was replaced by French doors, and the wooden porch was expanded and bricked over. The bay window in the parlor was restored in 1998, and plans are being developed to have the porch returned to its 1903 appearance.

INTERIOR

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

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

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

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

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



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

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

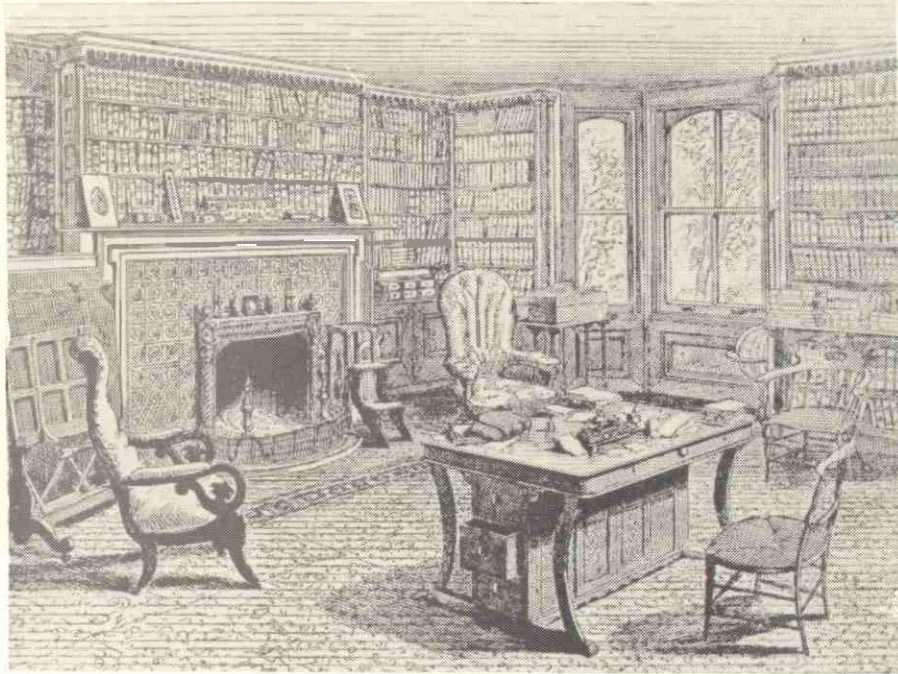
Essentially everything else in the house was constructed in 1903. Much of the detailing of the woodwork and mantles was designed or selected by Harold Godwin, as were the antique Hispano-Moresque tiles he used in most of the fireplaces.

OUTBUILDINGS

GARDENS AND GROUNDS

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

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



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

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

GARDEN TOOL SHED

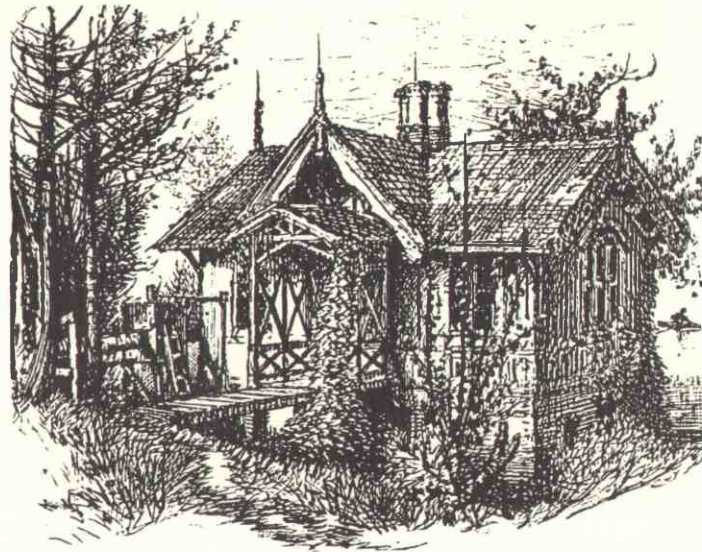
The small, rustic tool shed off the northwest corner of the Sunken Garden was constructed for Bryant by Roslyn carpenter Washington Losee in 1864. It is being restored through the generosity of Mr. Thomas Losee, Jr., the great-grandson of Washington Losee.

ICE HOUSE

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

GREENHOUSE

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



MILL

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

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

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

The mill was most likely designed by the architect Frederick Copley. Copley, who lived in Roslyn and Staten Island, is documented as the designer of Clifton (TG 1987), to the north of Cedarmere, and the Jerusha Dewey Cottage (TG 1983), which he built for Bryant in 1862 on the poet's property up the hill east of Cedarmere. Although there is no written documentation that Copley also designed the mill, the similarity of its paneling

with the Jerusha Dewey house is striking. In addition, on December 27, 1862, Bryant wrote a letter of recommendation for Copley stating that he "has made several architectural designs for me which I have caused to be executed at my place ... and which in my opinion do great credit to his taste and his invention" (Bryant, Letters, Vol. IV, #1316). Bryant's phrase "several designs" indicates that Copley designed more than just the Dewey House for him, strengthening the argument that Copley also planned the mill. It is also possible that Copley played a role in the 1860-61 renovation of Cedarmere, considering that the exterior trim on the pear tower is similar to that on the mill and the Dewey Cottage, but this is mere speculation.

BRIDGE

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

BOAT HOUSE

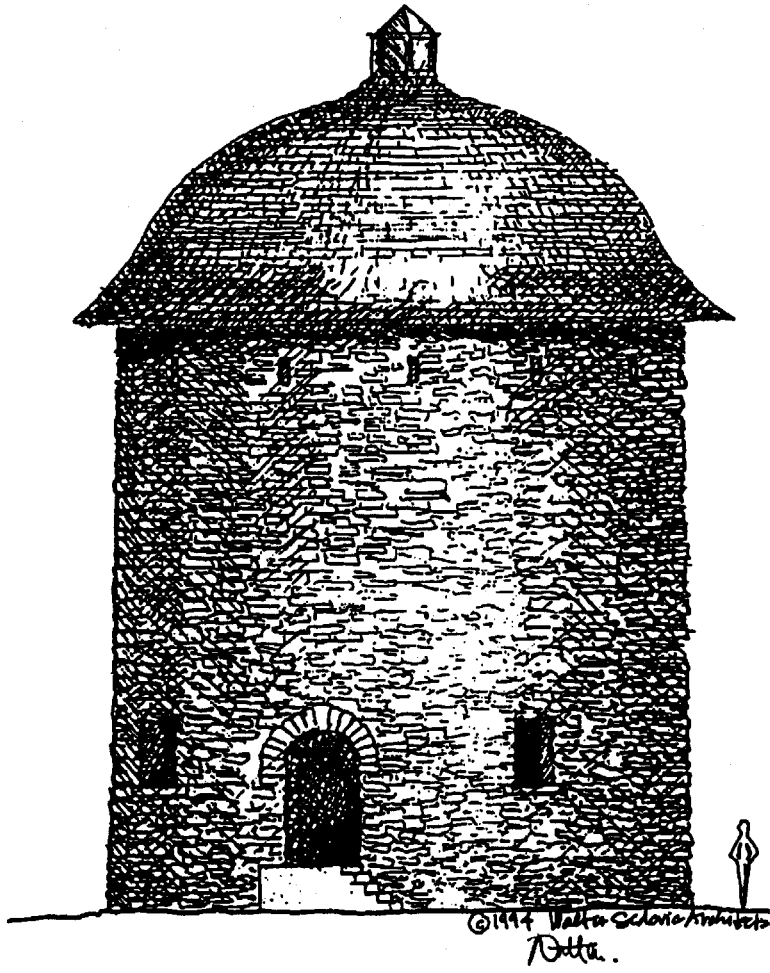
The boat house on the pond is a reconstruction of the original one, which was built by 1861 and collapsed ca. 1970. The replica was designed by John Stevens and built by the carpenters of the Museum Division of the Nassau County Department of Recreation and Parks. The Roslyn Landmark Society sponsored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

SOURCES

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Clarence Mackay Estate
"Harbour 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 (Adapted from the National Register of Historic Places)

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.

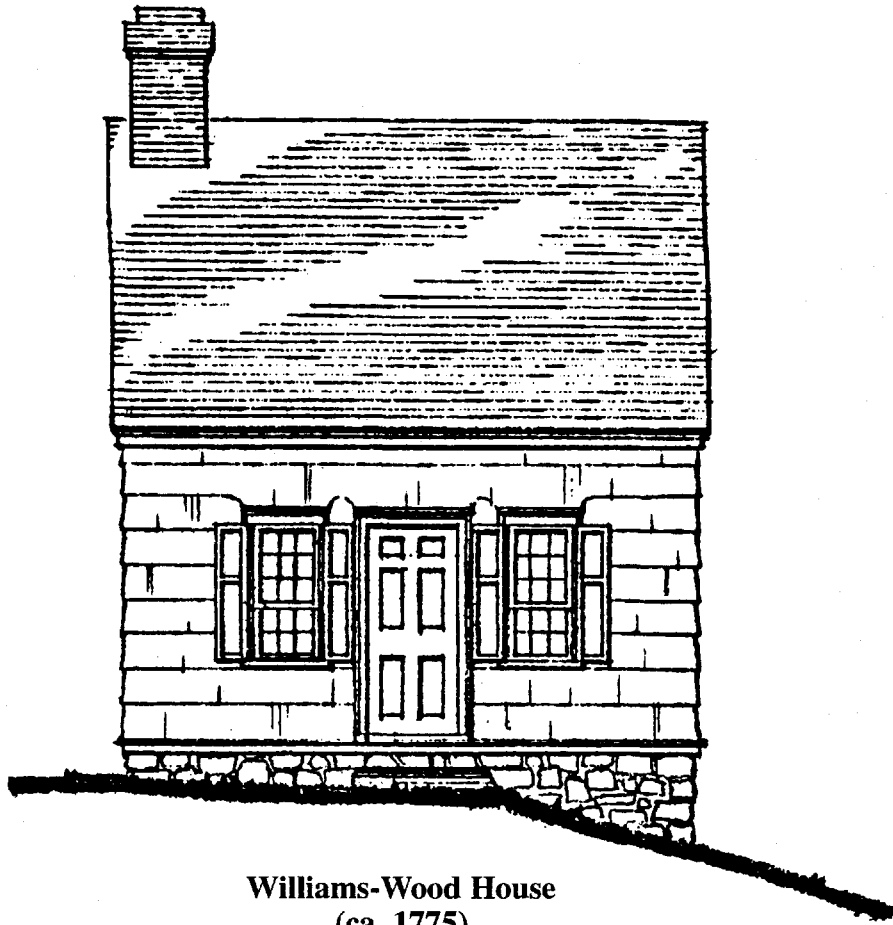
CONSTRUCTION, CONDITION AND PRESERVATION PLANNING

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.

The preservation of the water tower's slate roof has been the recent focus of a project funded by the Roslyn Water District. Under the direction of Walter Sedovic, A.I.A. the condition of the roof was surveyed, and, subsequently, the slate roof was restored and repaired.



Williams-Wood House
(ca. 1775)

WILLIAMS-WOOD HOUSE (circa 1770 and 1827)
150 Main Street
Residence of Catherine T. Giliberti

HISTORICAL BACKGROUND

Roslyn's V-shaped village began to take shape along its major roads during the 18th century, with the early, far apart houses characteristically sited with their broad fronts facing south and north. Wilson Williams, a cooper by trade, born in North Hempstead in 1754, appears to have built his hillside house on Main Street circa 1773-75, the period in which he built a vat for Hendrick Onderdonk's Hempstead Harbor paper mill. Onderdonk, according to Francis Skillman's recollections, gave Williams a bit of land on the east side of Main Street, "in the mill swamp," where he may have built his cooperage. The Williams-Wood House was exhibited on the Society's tours in 1965-66 and 1975-76.

Wilson Williams, a patriot, trained for service against the British at the beginning of the Revolution and was listed as living in Hempstead Harbour by the Federal Census of 1790 and 1800.

"In my earliest recollections of Hempstead Harbour," wrote Benjamin Treadwell Onderdonk to Eliza Leggett, describing the years between 1796 and 1811, "there was no stage. The first one was established by a Mr. Wilson Williams. It was a covered wagon...and it...ran (crept) once or twice a week...I remember well hearing Wilson Williams' horn at about eight o'clock in the evening announcing the approach of the stage..."

In 1806 Williams moved to South Hempstead and presumably sold his house, though no deed has been found to document the sale. On March 24, 1815 he gave testimony in the lawsuit between the towns of Hempstead and North Hempstead over the Hempstead salt marshes.

On the first of May (a traditional date for real estate transfers, known as "Moving Day" in New York) 1827, Thomas Wood bought the former Wilson Williams house from Townsend Rushmore of Oyster Bay (Queens Co. Liber V of Deeds, Pg. 488). Uncharacteristically, the Rushmore-Wood conveyance does not refer to an earlier deed, nor does it mention the name of the house's residents, although it does name neighbors.

Along with the main house, Wood bought the piece of land in the mill swamp, north of the present 179 Main Street, on which he had his carpentry shop, and also claimed right-of-way over two extremely interesting back roads leading between the house, the highway (Main Street) and "the old Cider Mill hollow," a stream-bisected vale above and behind "Locust Hill." "The said Thomas Wood," runs the colorful language of the deed, "In fetching or driving his creatures is not to let them run out of the road whereby they may injure or damage the owners unreasonable."

Thomas Wood was a carpenter-builder of considerable style and skill. He arrived in the Village just before the great upbuilding period that began with John Willis' Main Street land sales in 1835, and he is probably largely responsible for much of the character

istic appearance of Roslyn's late Federal and Greek Revival houses. He was certainly the designer-builder for the big 1827 extension on his own house, and his responsibility for the neighboring Methodist Parsonage, built in 1843, is documented. Time and again certain details and treatments appear in local houses, strongly suggesting Wood's involvement in their construction.

Throughout most of the rest of the 19th century the house descended in the Wood family, belonging to W. Wood in 1873, according to the Beers Comstock Map, published in that year. Early in the 20th century, Henry M.W. Eastman, having retired and moved from the Oakley-Eastman House (TG 1977-78), purchased the Williams-Wood House together with the nearby Samuel Dugan House (148 Main Street), (TG 1966-67). Using the new Dugan House as their residence, the Eastmans inserted broad swinging doors in the pre-Revolutionary west wall of the Williams-Wood House and used this space as a 3 -car garage. They also extended the eaves to protect the original shingles. The balance of the building served for general storage and provided space for a small unheated study. Because of this use, the Williams-Wood House stood nearly as the Woods left it, virtually untouched by the 20th century, until bought for restoration by the Roslyn Preservation Corporation in 1964.

Immediately after taking title, the Roslyn Preservation Corporation retained the late Gerald R.W. Watland to study the house and prepare drawings for the restoration of those portions of the original house, which had been altered or were missing. They included restoration of the east chimney (built in 1827); reconstruction of the missing west chimney (built ca. 1775); "clipping" of the east and west eaves of the early 20th century overhangs; reconstruction of the west wall (ca. 1775) at the ground floor level; and reconstruction of the west fireplace, paneled wall and stairway behind it. Reconstruction of the north and south pent-roofed porches (built ca. 1827) also was planned. These latter were totally missing but their dimensions could be calculated from the survival of a rubble foundation wall on the north side and the existence of clapboards, having an exposure of 5", rather than shingles, on those portions of the north and south walls of the 1827 addition which had been covered by the porch roofs. The north porch was to be reconstructed to its original dimensions. The depth of the south porch allowed it to be slightly extended in rebuilding. The details of both porches were in period and appropriate but otherwise entirely conjectural as no additional evidence of the actual porches survived except for a photograph of the altered north porch in the Brooklyn Daily Eagle for August 17, 1913. After the drawings were completed the house was offered for sale.

In September 1966 the house was sold to the late Donald Burkhard and Mrs. Ethel Burkhard (at the time of this writing, Mrs. Van Curry), of Roslyn with covenants in the deed providing for the implementation of Mr. Watland's drawings, covering the restoration procedures and assuring the open quality of the property. Actually, so much of the original fabric of the house remained that little architectural guidance was necessary. Thomas Wood, who enlarged the house in 1827, would have little difficulty in finding his way around it today. The carpenter in charge of the 1966-68 restoration was the late Adam Brandt, of Greenvale. A major part of the finishing was done by Mr. and Mrs. Burkhard who spent so many weekends sanding and removing paint they almost forgot what weekends were really for. Their craftsmanship is evident in many an old floorboard, baseboard and baluster and the reward for their hard work was having this superb house to live in and the satisfaction

of knowing they virtually brought it back to life and assured its future. Mrs. Van Curry died May 21, 1994 and in December, 1998 the parcel at 150 Main Street was conveyed to Catherine Giliberti (Liber 11024, Page 0133), and the hillside to the west of the house was conveyed to Mrs. Peggy Geary who donated the entire site to the Roslyn Preservation Corporation with protective covenants.

The house had no 20th century amenities until its 1966-68 restoration. It had never had central heating of any sort and the only plumbing and electrical service was in the rather small area, which was used as a garage. As a result, except for the alteration in connection with the garage doors, the house stood, in 1966, and stands today, much as it did at the time each part was built. It still retains almost all its original architectural features, even down to flooring, shutters, shutter fasteners, door hardware and plastered walls. Since the house includes many features of Federal period architecture, from the very early to the very late, it is indeed an important key in the evaluation of almost every house in Roslyn built prior to the introduction of the Greek Revival style, ca. 1835. The house was exhibited in the Landmark Society tours before and during its restoration—in 1966, 1967, 1968 and in 1975-76.

It should be noted that the Williams-Wood House is outstandingly worthy of preservation because of the extremely high survival of its late 18th and early 19th century characteristics. The ingenious techniques used in enlarging the house, more than 150 years ago, provide a flexibility which adjusts itself well to 20th century needs. Most important of all, the preservation of this early house, along with two acres of wooded hillside overlooking Roslyn Park, has provided substantial impetus to the entire preservation effort in Roslyn.

EXTERIOR AND FLOOR PLAN

The original house (the western section of the present structure) was built ca. 1775 and consisted of a large room or hall, at grade, with a smaller rectangular chamber at its north end. Above the two rooms is a very large, very high attic, and beneath them an L-shaped room (possibly originally an open shed) with a root cellar which was once, and is now again, used as a kitchen. The exterior of this part of the house retains most of the original shingles, which are butt-nailed with rose-headed nails and have a 12" exposure to the weather.

In 1827 Thomas Wood doubled the length of the house by extending its roofline toward the east. Further unity was achieved by the use of shingles on both parts of the house, and by the use of symmetrical gables and chimneys at the east and west ends of the extended structure. The shingles were not precisely identical in both parts of the house, as the 1827 addition utilized shingles having a 12½" exposure nailed at the butts with cut nails. Most of these appear to be the original.

Since the house was built into a hillside, it has three separate and distinct "ground" levels, i.e., the hall at the west end; the kitchen partially beneath grade with the 1827 dining room and a chamber; and, at present street level, the 1827 kitchen cold cellar, and larder. All levels of the house were built on rubble retaining walls which extended up to the sills. The floors of each of the levels were laid on locust beams placed directly on the earth. In most instances the beams survived, but in some areas the pine flooring had rotted badly.

Originally, both the early (ca. 1775) house and the 1827 addition had “clipped” eaves. These were all extended, probably by the Eastmans, early in the 20th century to protect the original shingles from rain drip. During the 1966-68 restoration the architect clipped the east and west eaves but retained the overhangs on the north and south to provide drip protection in the most susceptible areas.

With the exception of the dining room, most of the rooms in the 1827 addition employ door and window surround mouldings which are S-shaped in cross-section with a square fillet on one side and a bead on the other—planed from the same strip of wood. This actually is a late Federal, somewhat coarse, modification of the more delicate Federal mouldings which trim the door and window surrounds in the 18th century Hall and chamber. The 4-panel door between the latter two rooms and the surviving panels in the 18th century fireplace wall include the same S-shaped mouldings which are characteristic of the first half of the 18th century. An early 18th century board-and-batten door found in use in the 1827 root cellar included the same mouldings. Since the original location in the Williams-Wood House could not be established, this door has been used between the hall and north chamber in the restoration of the Van Nostrand-Starkins House.

STAIRWAYS

All the surviving stairways in the house date from the 1827 enlargement. All but one are completely boxed in. The single exception is in the hallway outside the 1827 East Chamber, part of which has a railing. For many years this railing had been relocated to another part of the house. Happily most of it survived for replacement in its original location. A few of the balusters had to be copied and about two feet of stair rail had to be replaced. The original newel was missing and its replacement has been copied from the one in the Federal hallway of the William M. Valentine House (TG 1963). The rails and balusters were identical in both houses and it was considered the Valentine House newel would be appropriate in the restoration.

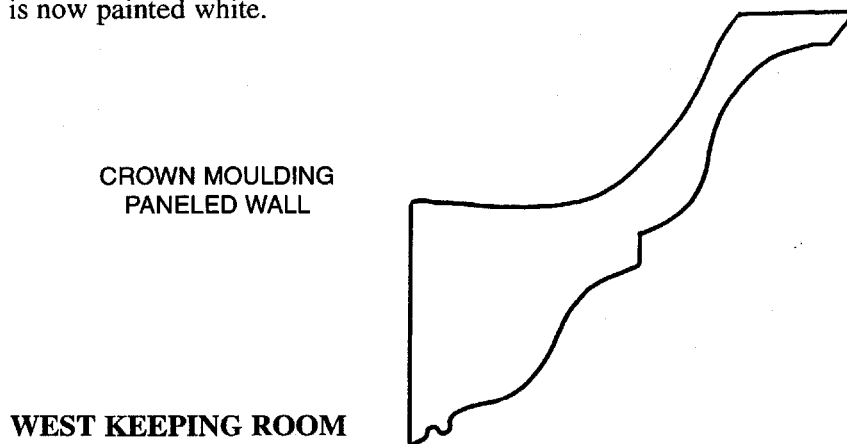
WEST HALL (circa 1775)

The large chamber in the 18th century part of the house is approximately 18 feet square. This room, or hall was a true “living room” in the full sense of the word. All family activities were carried on here, as cooking, eating and probably even sleeping. It has the original flooring and its walls are intact on three sides. All three retain their original chair rails with horizontal pine sheathing below and have been plastered on early hand-riven lathing above. The south wall still preserves its original exterior doorway, with interesting side windows of a type not seen elsewhere in Roslyn. These windows date from the 1827 enlargement and replace the original 9/6 windows in the same locations. Until the recent restoration an original S-shaped shutter catch for the window to the west of the doorway remained in its 18th century location and indicated the position of the early 9/6 window. During the restoration the course of shingles below the window was replaced and the shutter catch used elsewhere. As a result the original position of the catch has been lost. However, a simple curved shaping of the butt of a shingle above this window indicates the original location of the outside of its facing. Probably there was a similar 9/6 window to the east of the door, as the 1827 one in this location today. However, without stripping the frame it is impossible to confirm this. The door itself matches others in the house but was

obtained from another local house. The 18th century door probably was of the board-and-batten type with a moulded center strip. The original door may be one found in use in the 1827 root cellar and which is now in use as an interior door in the "hall" of the Van Nostrand-Starkins House.

The west wall, the location for the original chimney and fireplace (possibly with a bake oven) and a steep enclosed stairway leading to the attic, had been removed as mentioned heretofore, to make space for paired garage doors. Its removal effected a serious blow to the architectural integrity of the house. The wall originally was paneled with flat panels surrounded by simple "S" mouldings planed directly into the stiles. However, a number of clues to the original structure remained. These included the rubble foundation for the chimney and hearth, about one-half of the original crown, or cornice moulding, two small doors from the paneled wall, and one of the original panels, with the marks of stair treads on its reverse surface. This evidence made it possible for the architect to establish a plan for the reconstructed wall which utilized the remaining original material and which "works" with the remainder of the structure. Unfortunately, the original hearth, much larger than the conjectured reconstruction, was not uncovered until after the working drawings had been prepared. On this basis, the original opening was much larger than it now appears and the panel over it would have been differently arranged. In all other respects the reconstructed fireplace wall appears to be accurate.

The board ceiling is remarkable for Long Island because the beams, which extend from the north to the south, are boxed in. The casings themselves have delicately beaded lower corners. The beam-casings are 8 1/4" square. The three interior beams are set on 44" centers. At the time of the restoration this room retained its original light gray paint, but it is now painted white.



This small chamber, to the north of the West Hall is approximately half as large, i.e. 9' x 18', and survives in almost original condition. It may originally have served as the bedchamber of Wilson Williams and his wife. The original pine flooring remains as do three of the original walls. The west wall was part of the section removed for the garage space. The walls have horizontal pine sheathing below the chair rail. The north wall retains the only 9/6 18th century window remaining in the house. All others are 6/6 and date from the 1827 enlargement. The missing west wall has been reconstructed to match the other walls of the house. Its missing window has been replaced with one similar to the early 19th century windows

used in the rest of the house—to follow the practice employed at the time of the 1827 enlargement, and because it was possible to find matching windows of the period for this location, and for its mate which opens on the reconstructed enclosed stairway, at the south end of the west wall. The door which connects the two rooms dates from 1775, has its original H-L hinges, and is identical in detail to the remains of the paneled wall in the larger chamber. Its wrought iron “Suffolk” latch, of the “bean” type, is contemporary with the door and matches markings on it both in size and contour. It is one of the period locks given to the restoration of the house by the Landmark Society. The keyhole-shaped spring latch, on the North exterior door, is part of the same gift.

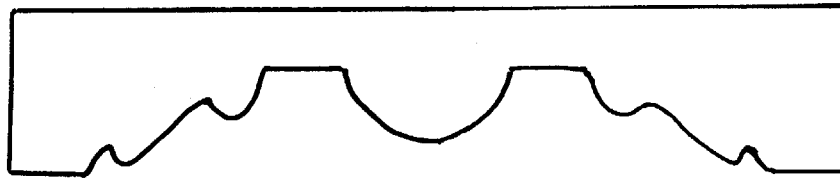
WEST LOFT

The large loft, 18' by 27', covers both lower rooms and is included in the original, circa 1770, house. It originally was reached by a steep enclosed stairway behind the fireplace wall. The staircase was reconstructed when the wall was reconstructed, in 1966, and conforms to the “paint ghost” on the back of a surviving panel, which shows the original “tread-riser” pattern. The stair rail at the stair wall opening is new and is unrelated to the building. Originally, the west loft was lined with pine boards which extended all the way to the ridge. Today, this sheathing survives only in the form of a dado on the west, south and east walls. New closets conceal the north wall, and a bath has been installed at the north end of the east wall at the expense of the adjacent, 1827 loft. All of the original framing of the west loft survives. The south plate and the upper parts of the south studs are visible, as are all the 4” by 4” rafters, which are set on 44” centers. All the framing is adze-dressed. There never have been tie-beams or a ridge member. All the space above the dado and between the rafters has been papered.

WEST KITCHEN

Beneath the hall and the West Chamber there is a long kitchen, made narrow by the broad rubble chimney base. This room has windows set in deep reveals let into the plastered rubble walls of its north and south ends. However, these windows were later changed. There was sufficient space remaining, at the north end of the chimney foundation, to permit the inclusion of a root cellar. This space is now used as a laundry. The original purpose of this long, narrow space is unknown. It could not have been used as a kitchen as there is no evidence of an early fireplace. Originally, the construction of its east wall was much lighter than the others and consisted only of a footing of small stones with a board wall above. Gerald Watland, the restoration architect, felt that the east wall was open, originally, and that the space beneath served as a shelter for farm equipment and animals. The presence of large, wrought spikes driven into the massive beams may confirm this. However, if this should have been the original use of this space, it is the only known Roslyn example. Prior to restoration, it was obvious that this room had been used as a kitchen. However this use did not start until the mid-19th century or later. Most likely it was recognized that a kitchen on the same floor level as the 1827 dining room was preferable to the 1827 kitchen beneath the dining room. When the “new” kitchen was created, windows were let into the heavy stone walls at the north and south ends. These weakened the stone walls producing almost complete collapse at the north end. This process had been going on for many years as, prior to restoration, the interior sheathing of the north wall was designed to be “wedge-shaped” in cross-section so that the interior wall surface would be “plumb.” During restoration the north wall was reconstructed and the south wall re-pointed.

This mid-19th century kitchen originally had an “open” ceiling which was covered with stamped tin sheathing of about 1880. The mid-19th century double window at the south end is the original. The north wall had included a single window, but during the 1966-68 restoration a new double window, to match the south window, was installed to admit more light. During the period in which the rooms above were used as a three-car garage, the floor sagged badly and the floor joists became arched. During restoration, these massive 10” x 6” north and south oriented beams, set on 33” centers, were supported by collateral assembled beams “distressed” to resemble old work. The board ceiling between the beams was covered with plasterboard to prevent seepage of dust from the rooms above.



DINING ROOM
WINDOW FRAME

1827 ADDITION (DINING ROOM)

The dining room, on the same level as the West Kitchen, is the most pretentious room in the house. It is finished in the local late Federal style, using undecorated, square corner blocks together with applied slender Tuscan mouldings which introduced the Greek Revival style. The panels beneath the windows are similarly trimmed. The impressive mantel has free-standing Doric columns and an original cast-iron lining ornamented with sunburst and palmetto leaf motifs. Its black marble facings are the most elegant in Roslyn. They were cracked and had been painted over, but were removed, repaired and polished in April 1968. All the original stone survives. This mantel was the source for the restoration of some of the missing details of the front parlor mantel of the James and William Smith House (TG 1973-74 and 1984-85). The south dining room door is fitted with its original English Carpenter lock.

1827 ADDITION (NORTH CHAMBER)

There is a small late Federal chamber to the north of the dining room. This room retains an exterior doorway which leads to a small porch which has been almost completely rebuilt on its original foundation. The exterior door is fitted with a period keyhole spring latch. Part of this room has been fitted as a bathroom.

1827 ADDITION (EAST CHAMBER)

Above the 1827 Dining Room is a room of similar size. It is finished in late Federal detail, including the panels beneath the windows, although not so elaborate as in the dining room. It includes an unusual small mantel which has never surrounded a fireplace, but which utilized some type of early cast-iron stove which stood in front of the mantel to prod, in 1966, and conforms to the “paint ghost” on the back of a surviving panel, which shows

the original "tread-riser" pattern. The stair rail at the stair wall opening is new and is unrelated to the building. Originally, the west loft was lined with pine boards which extended all the way to the ridge. Today, this sheathing survives only in the form of a dado on the west, south and east walls. New closets conceal the north wall, and a bath has been installed at the north end of the east wall at the expense of the adjacent, 1827 loft. All of the original framing of the west loft survives. The south plate and the upper parts of the south studs are visible, as are all the 4" by 4" rafters, which are set on 44" centers. All the framing is adze-dressed. There never have been tie-beams or a ridge member. All the space above the dado and between the rafters has been papered.

WEST KITCHEN

Beneath the hall and the West Chamber there is a long kitchen, made narrow by the broad rubble chimney base. This room has windows set in deep reveals let into the plastered rubble walls of its north and south ends. However, these windows were later changed. There was sufficient space remaining, at the north end of the chimney foundation, to permit the inclusion of a root cellar. This space is now used as a laundry. The original purpose of this long, narrow space is unknown. It could not have been used as a kitchen as there is no evidence of an early fireplace. Originally, the construction of its east wall was much lighter than the others and consisted only of a footing of small stones with a board wall above. Gerald Watland, the restoration architect, felt that the east wall was open, originally, and that the space beneath served as a shelter for farm equipment and animals. The presence of large, wrought spikes driven into the massive beams may confirm this. However, if this should have been the original use of this space, it is the only known Roslyn example. Prior to restoration, it was obvious that this room had been used as a kitchen. However this use did not start until the mid-19th century or later. Most likely it was recognized that a kitchen on the same floor level as the 1827 dining room was preferable to the 1827 kitchen beneath the dining room. When the "new" kitchen was created, windows were let into the heavy stone walls at the north and south ends. These weakened the stone walls producing almost complete collapse at the north end. This process had been going on for many years as, prior to restoration, the interior sheathing of the north wall was designed to be "wedge-shaped" in cross-section so that the interior wall surface would be "plumb." During restoration the north wall was reconstructed and the south wall re-pointed. The stovepipe itself entered the chimney through the fireplace facing. This room was built to be the "master" bedroom. The small chamber at its northern end, a floor plan characteristic which appears four times in this house, may originally have been a nursery. The latter room has been divided in the recent restoration to provide for a closet and bath, in addition to small bedroom.

1827 ADDITION (EAST ATTIC)

The 1827 attic, on the east side of the house, is large and commodious. However, unlike the 18th century West Attic, it was sheathed only along a part of the east wall. In all probability its sole function was for storage. Vestiges of floor battens survive which may delineate the location of board walls creating one or two chambers near the windows in the east gable field. It is reached by its original staircase and is used for storage.

1827 ADDITION (KITCHEN)

Beneath the 1827 Dining Room and the chamber at its north end, is a large, simply finished room, with rubble walls on three sides and a very large fireplace. Originally there was a non-bearing wall across the space immediately to the north of the fireplace. This wall was relocated slightly to the north during the recent restoration. The small chamber at the north originally was divided further into halves, the rear one for a cold cellar, and the front, which had a window and opened to the street, as a larder. This space now serves as a workshop. The large room with the fireplace (and a door to the street) was designed to be the kitchen of the 1827 addition. Originally the ceiling beams were exposed and the rubble walls were whitewashed. The beams all bear saw marks, although some of them have adze marks on one surface, suggesting that the log was squared off with an adze prior to being placed on the sawmill carriage. The beams vary from 2½" to 4" in width and are set on 18" centers.

Some time after it was built, the 1827 kitchen was lathed and plastered. It is conjectured that this modification was done after the room had been abandoned as a kitchen and was used for some other purpose. During restoration the lathe and badly decayed plaster were removed. The south rubble wall, which was leaky was lined with concrete and the rubble portion of the north wall was similarly treated. Most of the north wall, i.e., the part above grade, had no foundation but was cantilevered out from the end of the rubble wall. The open space, beneath a porch, was then closed in simple board sheathing. This space has now been filled in with a modern concrete block foundation. The long rubble wall along the west side of the room remains in its original state. Since the 1966-68 restoration the 1827 kitchen beams have been almost completely covered to conserve heat. However, the lower surface of the beams remain exposed. Beneath the original kitchen stairway there is a small closet having a simple board-and-batten door, which is part of the original structure.

The survival of this early 18th century building seems assured presently. The current and fifth owner of this parcel has placed covenants on the interior and exterior of the house and is committed to preserving the integrity of the house.



The Henry Eastman House
(ca. 1815, 1870, 1890)

Drawing by Guy Ladd Frost

THE HENRY W. EASTMAN HOUSE
(Circa 1815, 1870, 1890)
75 Main Street
Residence of Mr. and Mrs. Gerard Binder

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

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

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

During the 1930s the place was sold and the property divided. The northerly half passed through the hands of a number of owners, and became the subject of condemnation proceedings by which the Town of North Hempstead planned to incorporate it into Roslyn

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

The earliest part of the house was a conventional side-hall cottage, in the Federal style, which was two rooms deep, three bays wide, and three storeys in height. The ground floor, in the manner of many Roslyn houses, is below grade on the west side and, therefore, not visible from the street. The three other sides are all above grade. The gables were at the north and south ends of the house, at right angles to the street. Originally the eaves were short in the manner of the early 19th Century. The rubble foundation walls extended to the sills although, unlike other local houses of the period, the north and south walls did not extend upward to the level of the lowest storey which was completely above grade. The large, square brick chimney, characteristic of very early 19th Century work, still survives. The original window-sash were all 6-over-6, but the original sash survives only, in part, on the east facade. The original clapboarding has almost all survived. The builder of the house is not known but, based on architectural characteristics, it may be assumed to have been built about 1815. This part of the house and the adjoining "office" are both indicated on the Walling Map (1859), as belonging to Henry W. Eastman. However, the Eastmans did not appear on the local scene until well after the early part of the house had been built.

Shortly after the Civil War, two additional bays were added to the north side of the now central hall. This addition appears to be indicated on the Beers-Comstock Map (1873), as is the small Gothic cottage to the rear. The foundation of this addition is an unusual one for its period, at first comparison with other local houses. The entire street (west) wall is of rubble construction to the sills, while the north wall, which is all above grade, is brick, as are the interior "bearing" walls. The east, or garden wall, is wood from the grade up. Actually, this type of foundation construction is merely a variant of the 1835-1875 practice of building the buried parts of the foundation of rubble while the above-grade components were of brick. The structure of rubble wall construction may still be seen in the surviving retaining wall at the north end of the house. Unlike similar local enlargements of the same period, i.e., the William M. Valentine house and the Myers Valentine house, next door, no effort was made to achieve a symmetrical relationship between the original house and its addition. The street floor windows of the enlargement, while also 6-over-6, are much larger than those of the early part of the house. Conversely, the third storey west windows are much smaller than those of the early part of the house, as their dimensions are constricted by the lower roof of the newer (1870) end. Incidentally, these smaller windows originally

were fitted with sash which, somewhere along the line, were replaced with the present casements. All this asymmetry appears to be the result of a conscious effort to achieve the characteristically "Gothic" effect of the period of the enlargement. This effect was enhanced significantly by the fabrication of a large facade gable on the garden (east) wall of the 1870 enlargement, which was enriched at its apex by an interesting, diamond-shaped grill, which served as an attic ventilator. At this time, a gallery was built across the garden side of the house, although a two-storey porch may have existed at the earlier end. These were reached from inside through a range of French windows which extended across the rear of the new addition, and which replaced the earlier sash windows of the 1815 end. This alteration probably included the construction of the present small street entry with its elegant arched gable-ended roof. At this time also, the early paneled front door was modified to provide a window in its upper part, which was covered with an elaborate cast-iron grill of the period. It may be assumed that Henry W. Eastman was responsible for the entire 1870 alteration.

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

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

During 1966, the fire escape was removed from the north end of the house as was the earlier rotting gallery which it supported. In addition, the three-storey porch on the east wall of the 1815 house was demolished down to its foundation level and converted into a sundeck. By so doing, the east facade of the two upper storeys was once again exposed. In doing this revision it became necessary to remove the 1870 French windows opening to the sun-deck, to provide additional interior wall space. The most significant change, however, was the removal of the asbestos shingles from the two upper storeys, to expose the original

clapboards of each of the three parts of the house. Subsequently, the exterior was re-painted, and the house even at this early stage in its restoration, regained something of its dignity and elegance of 75 years ago.

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

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

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

The entrance hall, at street level, retains its original flooring and front door, although the three upper panels of the door have been replaced with a window and cast-iron grill of the Second (circa 1870) Period, in order to admit more light than that provided by the original five-light over-door window which still survives. The two remaining panels are moulded on both surfaces with the Federal mouldings found throughout the house. The exterior panels are of the “raised” type and use mildly concave surfaces for the bevels. The doorway to the front parlor includes five horizontal, flat panels which are symmetrically moulded on both sides, employing the characteristic Federal moulding. All the surviving Federal doors remaining are of this type. The one to the front parlor retains its original lock hardware. The doorway to the rear parlor in the like manner is original, although the door itself has not survived. The doorways on the north side of the entrance hall communicate with the Second Period (circa 1870) part of the house and utilize the characteristic ogee mouldings on both doors and doorways. The stair-rail, also, dates from the Second Period and uses a turned mahogany newel and oval-moulded rail. The balusters are mahogany and are a variant of the slender, urn-turned type seen in local houses from about 1830 to about

1870. The stairway itself probably is the original. Because the stairway is not paneled underneath, at street floor level, a horizontal run of stair-rail was required. To accommodate this, it was necessary to raise the flat cap of the heavy stock mahogany newel, and interpose a turned section of a non-matching wood. The horizontal run of railing has been removed during the nursing home period and replaced with a glass brick wall. The latter has been removed and an appropriate rail and collateral newel were supplied by the Landmark Society. The balusters are modern, but resemble those of the principal railing.

The Front Parlor (Present Dining Room) (Federal: First Period – circa 1815) is located on the street floor, off the entrance hall. It has been mentioned that the door and doorway are the original (First Period). The simple mantle also is the original and utilizes the characteristic moulding found throughout the early part of the house. Heavy, projecting, paneled pilasters are finished with matching mouldings and support the mantle shelf. The chimney –breast, beneath the shelf, consists of a central projecting panel, flanked by a pair of recessed panels. The mantle obviously is Federal in concept and has a pleasant provincial flavor. However, it is awkward and lacks the delicacy usually seen in this period. Actually it is much coarser than the mantle of the chamber directly overhead, a circumstance hard to explain. The fireplace opening was reduced to accommodate a Victorian coal grate of the Second Period (circa 1870) while the bay window and its arch date from the Third Period (1890).

The Back Parlor, probably the early dining room (Federal: First Period – circa 1815) retains little of its original detail except for its doorway. During the former ownership the room was re-designed to serve as a kitchen, the third room in the house to be used for this purpose. It is an unusually characterful room with a large bay window of the Third Period (1890) and an attractive brick fireplace. The latter dates from the original house (First Period, circa 1815), but was plastered over and has been closed up for many years. As a result, the original mantle has been lost. The fireplace was discovered and re-opened during the 1966 refurbishment of the room. The original nailing strip for the missing mantle remains, as do the iron fittings for the early crane. The unsupported brick arch which supports the roof of the fireplace opening is an interesting structural feature. Because of the presence of equipment for warming food, i.e., the fireplace crane; the absence of a dining room on the ground floor; and the proximity of this room to the short stairway leading to the early kitchen directly below, it may be assumed that the Back Parlor originally served as the dining room of the house, at least on formal occasions when guests were present. The paneled ceiling in this room is one of the few survivals of the nursing home period.

The Upstairs Hall (Federal: First Period – circa 1815) is a continuation of the entrance hall and continues its characteristics. Like it, it retains its original flooring, but continues the stair-rails of the Second Period (1870). The five –panel doors on the south wall are Federal (First Period, 1815) and are moulded on both surfaces. Those of the north wall are ogee-moulded and date from the Second Period (circa 1870). The rear window-frame is one of the few which retains its original (First Period) 6-over-6 sash.

The Back Chamber (Federal: First Period – circa 1815) retains its early First Period, 1815, 6-over-6 sash, flooring, and a simple mantle with the characteristic Federal moulding of the house. However, the doorway to the front chamber dates from the Third Period (1890).

The Front Chamber (Federal: First Period - circa 1815) survives as the most ambitious of the Federal rooms in the house. The early 6-over-6 sash have been lost, but small, elegantly moulded panels survive under each moulded window-frame. The mantle is similar in design to the one in the front parlor, immediately beneath, but is more delicate and pleasing. The chimney breast is composed of three panels, of which the central one projects. The pilasters are elegantly conceived and utilize the characteristic Federal moulding of the house, separated by a projected "V" shaped rib. The fireplace opening was reduced in size during the Second Period (circa 1870 to accommodate a Victorian iron coal grate. The cupboard alongside the mantle is ogee-moulded and probably dates from the same period. The bay window, with its small arched entrance, dates from the Third Period (circa 1890) and probably was meant to be used as a small conservatory.

The Victorian House (circa 1870 – Second Period)

The Drawing Room (Second Period: circa 1870) is located on the street floor and is the most elegant room in the house. The original flooring survives and was originally carpeted. Each corner of the room has been chamfered by means of an ogee-moulded closet door, in a manner reminiscent of the entrance hall and dining room of the George W. Denton House, although the architectural solution "works" better in the latter house—probably because of the greater design problem involved in adding to an existing structure. Like the doorways, the window-frames in the drawing room are finished with ogee mouldings, and also have ogee-moulded panels beneath. The mouldings in these panels are of the standard "ogee" type, as are all the ogee door mouldings. In the latter case, this merely implies that the doors were bought "made-up" from the lumberyard, as might be expected during this period. The mouldings of the door surrounds, however, while of the "ogee" type is richer and heavier, as they were selected and applied by the carpenter. This practice has been followed throughout the Second and Third Periods of the house. All the doors in the Second Period (circa 1870) part of the house originally had white porcelain hardware, some of which survives. During the nursing home period, the ceiling was "dropped" and covered with colored acoustic tiles. These have been removed and most of the gesso cornice is now, once again, exposed to view. The fireplace was rebuilt, during the nursing home period, and projects further into the room than originally. The mantle is a replacement of the same period. There are symmetrically-placed, ogee-moulded doors on each side of the fireplace, which provide access to the conservatory in the rear.

The Conservatory (Second Period: circa 1870) is as long as the drawing room and originally was almost as wide. It always has had access to both the entrance hall and the drawing room through ogee-moulded doors. Similarly moulded French doors provide access to the gallery and date from the period of the room. There are in addition two symmetrically placed projecting closets, also with ogee-moulded doorways. These are balanced by the centrally-located, projecting chimney, which is deep enough to suggest it once contained a fireplace, now covered over. A low-covered-over, flu-opening for a small parlor stove remains. During the nursing home period, the conservatory was divided into several small compartments. All of these have been removed except for a bath and two closets. The plastered arch at the north end of the room dates from the Third Period (circa 1890) and represents the original end of the conservatory.

The Victorian Kitchen (Second Period: circa 1870) in the basement, and a large open room on the third floor, over the drawing room and the conservatory, both remain. Both were much altered during the nursing home period and will not be shown on the Tour. Enough remains of the kitchen to permit restoration.

The "Final" House (Third Period – Circa 1890)

The Playroom Third Period: Circa 1890 is located beyond the arch at the north end of the conservatory, of which it was designed to be an extension. The wide, open arch was intended to create a feeling of continuity between the two rooms. Every reasonable effort was made to duplicate the design and detail of the conservatory – by the employment of matching mouldings and symmetrical wall planning. A closet, flanked by a recessed door, projects into the room in the same manner as in the conservatory and represents an effort to achieve an undulating interior wall plan in which all closets and chimneys project and all entrance doorways are recessed. In a similar manner, the French windows which open to the gallery were carefully matched to those of the conservatory. This room is the first to be described in which there has been no provision made for fireplace or parlor stove. Obviously it was built when central heating facilities had reached a stage of development which made these old-fashioned appurtenances no longer a necessity.

The Library Third Period: Circa 1890 occupies the remainder of the ground floor. Its doors, door surrounds and ogee-moulded trim was carefully matched to those of the Victorian House. The original flooring survives in the library, (and probably does in other rooms in which this feature has not been mentioned because of the survival of cemented, concealed floor coverings of the nursing home period.) The west end of the library is completely filled by a large bay window which faces Main Street. The paired windows on the north wall are narrower than those of the Second Period and employ 4-over-4 sash. There is an eccentrically placed angular doorway in one corner which appears to open to a closet, but which actually enters a small hallway which provides access to a closet and the playroom and collateral access to the drawing room. It must have provided much rainy day joy to generations of children playing hide-and-seek. As in the "playroom," the library includes no provision for heating other than of the central variety.

In closing, some mention must be made of the remarkable progress in the refurbishment of this house by Mr. and Mrs. Holtzschue. When they bought the house almost no surface remained which had not been covered or altered during the nursing home period. Many of the rooms, such as the drawing room and the present kitchen, are attractive and inviting, and bright with fresh paint. It has been many years since this house and, because of it, this end of Main Street have looked as pleasant as they now do, as the result of the Holtzschue's efforts.

The Henry W. Eastman House was conveyed to Mr. and Mrs. Gerard Binder in April 1974. Mr. and Mrs. Binder during their 25 years of ownership have continued a restoration and maintenance program which certainly enhanced and ensured the future for this building.



Front Elevation
Harriet A. Terry House
(ca. 1900)
Drawing by Guy Ladd Frost

HARRIET A. TERRY HOUSE
50 Bryant Avenue (Circa 1900)
Residence of Todd Schaffhauser and Erica Rubrum

HISTORICAL BACKGROUND

The residence is currently located at 50 Bryant Avenue, Section 20, block 28 on lots 107A and 107B. Its owners, Todd Schaffhauser and Erica Rubrum currently reside in this house that they purchased in 1997.

The 50' wide by 125' deep lot was sold to Catherine O. Miller, wife of Edwin N. Miller of Millers Place, from Harriet A. Terry of Roslyn in May of 1868. The transfer included a large parcel, which included lots 1-7 and 14 for the consideration of \$2,000.00. The subject lot is indicated as lot #7 on the Terry Map of 1872 as well as on the Beers Comstock map of 1873. No structures were shown on these maps.

Ellen M. Davis of Port Jefferson and Luetta J. Miller of Millers Place sold a 100' wide by 125' deep parcel (lots #6 and 7) to Simon D. Replogle of Nassau County in November of 1900 for \$550.00. Subsequently in May of 1923 Edward C. Harwood acquired the subject 50' by 125' lot from Simon and Martha Replogle for an unknown consideration. The Deed of this transaction indicated "land with the buildings" which would indicate the construction of the residence some time earlier.

Since not enough investigatory work is complete at this time, a date of construction cannot be determined. However, for the purpose of estimating, we would assume circa 1875 considering the building characteristics.

The property was deeded to Edna Harwood, daughter of Edward C. and she lived at the premises for approximately 30 years. It was during her occupancy that the garage building was constructed according to the assessor's records.

Emily Baurenfeind of Manhasset acquired the property from Edna Harwood in April 1951. Emily Baurenfeind apparently never lived in the house, as her address remains unchanged from purchase to sale. This was apparently a rental property for her. She owned the house for 3 years.

Frank W. and Ellen Russell acquired the property from Emily Baurenfeind in March of 1954 and lived at the property for 8 years.

The property was subsequently transferred from Frank and Ellen Russell to Alan E. and Patricia M. Marks of 424 East 52nd Street in New York City. The consideration is unknown and took place in July of 1962.

At the time of the Deed of June 1975, Allan Marks' address is 1 Harris Court in Great Neck while Patricia Marks remains at 50 Bryant Avenue. Based on the two separate addresses, it appears as if this property was transferred as the result of a divorce. They lived as a couple in the house for 13 years and then Ms. Marks lived there for an additional 22

years for a total of 35 years. In November of 1997, Patricia M. Marks of 4606 Park Lane Terrace, Bradenton, Florida, sold the house to the current owners.

EXTERIOR – FRONT/WEST

Tall and narrow windows, gable end facing front, full veranda, clapboarding and scallop shingles will reinforce the style as Queen Anne vernacular. Again, since a minimum of investigatory work has been completed at this time, we will assume that the building was originally constructed at its current size and style.

The building measures 30 feet wide by 29 feet deep with a bay area 3 feet deep by 15 feet long on the south side. This bay is larger on the first floor inasmuch as the east end diagonal portion is eliminated in the second floor.

This 2-1/2-storey building is perched on a plateau with the first floor approximately 25 feet above the level of Bryant Avenue. There is a concrete garage structure along the property line at this street level which accommodates 2 cars. To the south of the garage are 2 piers constructed of 8" by 16" concrete blocks capped by ball finials. These 7 feet high piers frame an entrance to the concrete stairway that leads one to the veranda.

The veranda runs the full length of the front plus 7'-2" further to the north for a total length of 37'-3". It returns 10'-8" eastward on the north side from the building wall for a total dimension of 18'-8". It measures an even 8 feet wide on the front or west side and the deck to ceiling dimension is 8'-7". The veranda roof is supported along the front by 6 turned wooden columns which delineate 5 equally sized bays. The main entrance stair is through the center bay and leads down 5 wooden risers to a platform. From this platform are two runs of steps, 7 risers each, placed symmetrically, one looking north and one south. The otherwise open area beneath the veranda, steps and platform is screened by 1'-1/2" wooden lattice work with a 1-7/8" gap on a 45(diagonal pattern. The lattice panels are framed in the same bay spacing above.

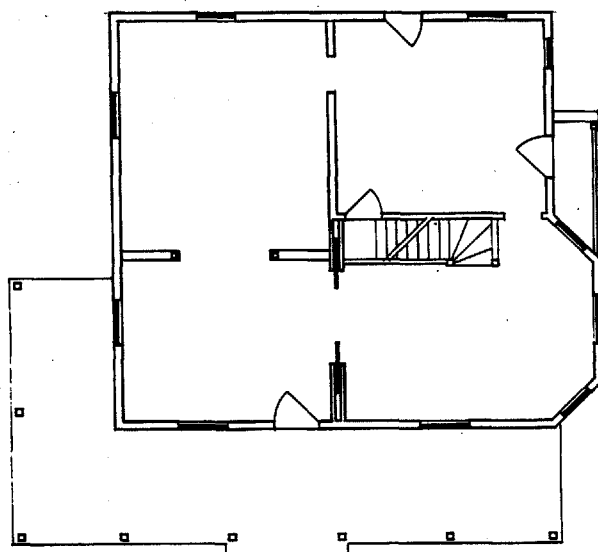
The clapboard exposure on the house varies between 4-5/8" to 4-3/4" and the corner boards measure 3-3/4" on the flat side with a rounded edge on the outside corners. The two first floor windows are double hung, one over one with rounded top sash. The overall width is 39-3/4" with a height from sill to top of arch frame of 6'-5". The window casings, heads and sills are 2" wide and there are no drip caps.

The shutters rest on original hardware however, since their 14" width would not entirely cover the opening, they are not original to this location.

The main entrance door measures 3' wide by 7' high. There are 4" wide casings on either side with an arched head trim with a radius similar to the windows. The same clapboard and corner board configuration exist on the second floor exterior. There are two double hung, one over one windows, one in each chamber, and measure 30" wide by 5'-9" high. The upper sash are flat at the head and do not curve to match the first floor windows.

A gable end faces west towards Bryant Avenue and forms the attic space which is currently utilized as the main chamber. This gable end is pierced by one square awning window. There is a siding change within the gable end which begins at the head of the second floor windows. From that point upward are cedar shingles with the same exposure as the clapboards below. The shingles are flat cut for the first 6 courses and end at the base of the awning window sill. The remaining 17 courses are scalloped shaped to the peak of the gable.

The house is currently a light shade of pink with white trim. The roof shingles and shutters are black. The current owners did extensive restoration to the house in 1997 and the exterior color scheme was the owners desire and not determined as original by paint analysis.



INTERIOR – FIRST/MAIN LEVEL

One enters the building from the veranda directly into the main living room. This 14'-2" wide by 28 foot deep room is separated by 2 square wooden columns which rest on two low walls. These low walls are 8" wide and 48" long on both sides which frame a 6 foot opening in the center which in turn creates a 14'-2" wide by 11 foot deep entry space. The two windows in this area view the veranda and there is a 6'-6" wide opening that separates this room from what is currently used as a dining room. These rooms can be isolated from one another via 2 pocket doors that recess into widened walls on both sides. The dining room incorporates the aforementioned bay area and takes advantage of the southern exposure through three windows. The room dimensions are 14'-1" wide by 16'-9" long and through this room is where vertical circulation takes place to the second story by a staircase. There are five winding and ten straight run risers to accommodate the 8'-10" high ceilings throughout the first floor.

The wood paneling on the stair wall is broken into 9" squares by 2" wide flat wooden moldings. The squares are further accentuated with trim having mytred corners. Base moldings are 8" high by 1" thick capped with a 1" wide by 1-3/4" high wooden molding. Window frames are 5-1/2" wide.

Separating the kitchen from the dining room is a Dutch door that appears to be original. The kitchen has modern appliances but maintains some original paneling and there are two original doors; one that leads to the basement and one that connects to a small porch on the south side. A 20th century door has been installed on the east side, rear entrance and two windows are not original. While the south facing window maintains the original casings with a modern combination fixed/awning sash, there is an east-facing window that is not original and there was probably never a window in this location. This window is a double hung, one over one configuration but bears no relationship regarding proportion or casing dimensions to the original building. The kitchen is connected to the living room through an arched opening towards the rear of the building.

INTERIOR - BASEMENT

The basement is entered by a tiny winding wooden stair from the kitchen. It is approximately 28' by 14' and covers about one half of the first floor area to the west side. There is a brick foundation bearing on concrete on the exterior walls and there are two locust post columns which support a wooden structure. Only part of the structure can be observed since it has been concealed by the ceiling.

There is one main 3'-1/2" by 6" main beam running north to south which support 2" by 8" joists which run perpendicular.

INTERIOR – SECOND FLOOR

It appears that there were four chambers on the second floor originally. During the 1997 restoration, the current owners reconfigured the chamber in the southeast corner. The existing bathroom was enlarged, a laundry room added and the remaining hall accommodates a stair climber. The northeast chamber measures 12'-6" by 10'-1" and there is an unusual closet configuration between this room and the larger chamber on the northwest. This northwest chamber has a 7'-7" high ceiling typical of this floor and has an interior closet with a mismatched door. The closet is most likely not original. Like the dining room below, the southwest chamber utilizes the bay area and sunlight exposure. The door between this room and the northwest chamber has been removed and the current owners use these as one contiguous space. All chambers are connected by a centrally located hall and staircase to the dining room below.

INTERIOR – ATTIC

The attic is used by the current owners as a master bedroom. It is accessed by a wooden stairway from the southwest chamber on the second floor.

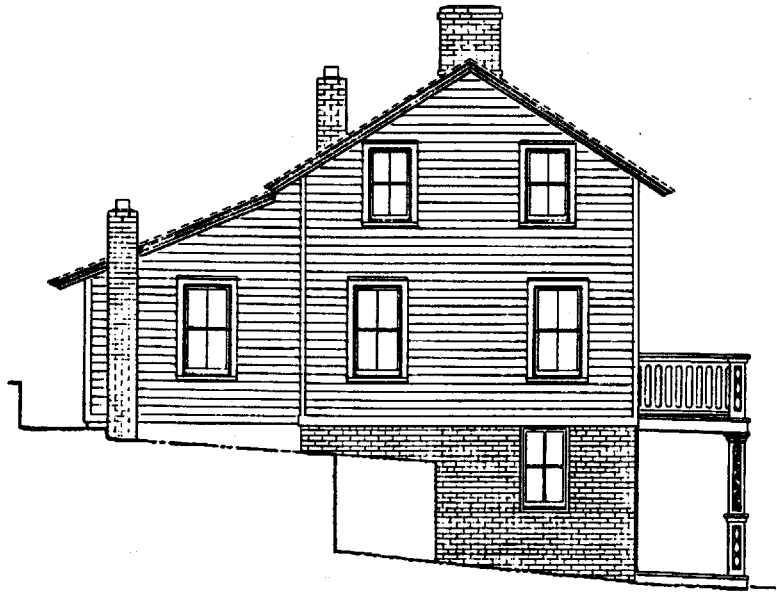
This stair is directly above the stairway below. With gable ends facing north, south and west and an interior dimension of 11'-2" from floor to ridge, this is an ample volume for its use. There is one window in each gable end and the west facing affords the owners a scenic vista of Hempstead harbor



South elevation

**Front Elevation
Caleb Kirby Townsend House
(ca. 1848)**

Drawing by John P. Stevens



West elevation



East elevation

**East and West Elevations
Caleb Kirby Townsend House
(ca. 1848)**

Drawing by John P. Stevens

KIRBY, TOWNSEND, TRAVERS HOUSE (ca. 1850 – 1860)
1639 Northern Boulevard, Roslyn, New York
Property of Mrs. Peggy Gerry

Armenia Carhart purchased a piece of vacant land from John and Rachel Tatterson, local Roslyn property owners on October 3, 1843 for \$80.00 (Liber 60 page 314). This property was located in what was then known as the Village of Hempstead Harbor. It apparently was held for speculation for five years and then sold to Erastus and Amy Webster on March 24, 1848 (Unrecorded Deed). On May 1, 1848, roughly two months after the purchase, the property was mortgaged for \$300 and presumably a house was built shortly thereafter. It appears as if this mortgage may have been a building loan from George Wanser.

The Websters lived there for eight years and then sold the property to Caleb Kirby a local Roslyn merchant (Liber 147, page 440). The property was sold for \$650.00. This included the \$300 mortgage and Kirby assumed all payments as part of the consideration. The deed now states that it is a "lot of land with dwelling thereon." It is assumed that during the Kirby period of occupancy either it was a tenant house or used for a family member. Caleb Kirby sold/transferred the property presumably to a Rebecca Townsend or a Townsend family member. Rebecca could also have been a Kirby relative who married a Townsend.

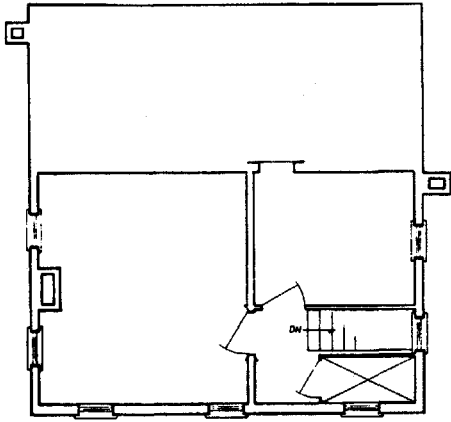
This deed was either never written (common for interfamily transfers) or lost/misfiled. There is a second transaction, which was referenced, in a latter deed (Liber 446, page 394), which was misfiled by the Queens County. This transferred the house from Townsend to George Wanser on March 1, 1862. George Wanser supplied the original building loan/mortgage back in 1848.

George Wanser of the Township of Oyster Bay sold the property in August of 1874 for \$700.00 to James Travers of Roslyn (Liber 446, page 394). This family held the property from 1874 till 1999 or 125 years. Throughout the 125 years there has been interfamily transfers and during the 1970s and early 1980s it appears that this property was rented. During the time span of 1977-78 there were two deeds filed which permanently established the boundaries of this lot with the neighboring lots.

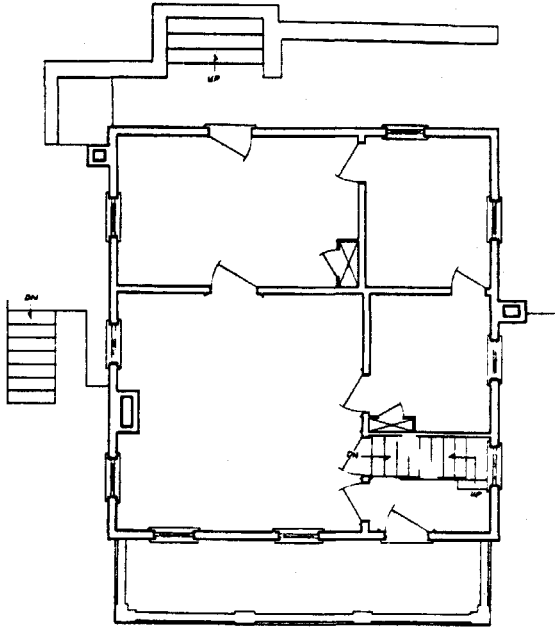
In 1979, the lot was transferred to the final Travers family member. And it is from the Estate of James Travers that the house was finally sold to Peggy Gerry of Roslyn on January 15, 1999 (Liber 11023, page 433). The house is currently under restoration.

KIRBY, TOWNSEND, TRAVERS HOUSE (ca. 1850 – 1860)
1639 Northern Boulevard, Roslyn, New York

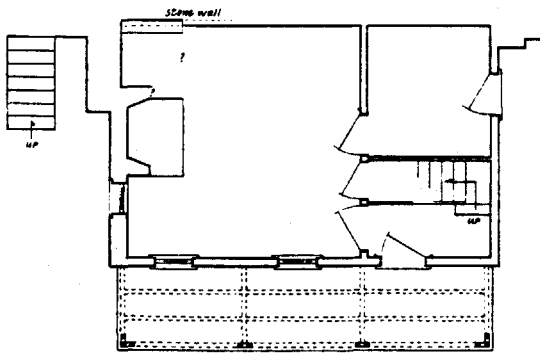
This house, which appears to have been built ca. 1850 – 1860, is located on the north side of Northern Boulevard (Route 25A) and like its neighbors is built into sloping ground with the consequence that it is a "hillside house" being 2½ storeys at the front (south elevation) and only 1½ storeys at the rear (north side).



Third floor



Second floor



First floor

It measures 24' 6" in length and 16' 2" in width. The front wall is about 19' 10" in height from the first floor level to the top of the wall plate. The house has a moderately pitched roof with extended, raking eaves. It is of three bays, there being two windows and a door on the first and second floor levels, the doors being on the east side of the house. There are three shallow windows in the flush-boarded frieze, the middle and west windows being in alignment with the ones below them.

The house has several features a bit old-fashioned for its time of construction. The flush-boarded frieze broken by the three shallow windows previously mentioned, is a reference to the Greek Revival style that was already passe. Another "archaic" feature is the presence of a cooking fireplace on the west end wall of the first floor.

Technologically up-to-date is the siding which, while it looks like weatherboarding is actually a form of "novelty siding," mechanically milled, but in single widths rather than in double widths which became more common (see section). It is ship-lapped and shows an exposure of $4\frac{3}{4}$ ". It is applied directly on the frame with the interposition of heavy, pinkish-colored building paper. The frame had been covered with this paper before the installation of door and window frames; corner boards-and the siding.

The windows also represent an up-to-date feature. Rather than the not-much-earlier multipaned window sash, these double-hung windows have two lights of glass per sash. The windows below the third floor have lights 12" by 24"; in the gable ends on the third floor the lights are 10½" by 18." The frieze windows have two lights each, 10¼" high by 10¾" wide.

The framing of the house is all mill-sawn softwood timber. All of it appears to be vertically sawn, i.e., produced by an up-and-down, water-powered sawmill. The main joints in the frame are mortice-and-tenon with treenail-pins. Braces are installed with lap-dove-tail joints. The framing systems uses a modified form of Dutch "H" bent construction. There are three bents, allowing that the rear bent-posts are shorter by a storey on account of the hillside. The intermediate bent is not centered, but its centerline is about 13' 7½" from the west end of the house, and 10' 10½" from the east end. At the second and third floor levels, girts are framed between the bent posts that carry intermediate joists. On the second floor level at the rear, a sill substitutes for the girts. The bent posts measure 4" by 7"; the girts are 3½" by 6½." Wall and partition studs are 2" by 4," on 16" centers, allowing that in the outside walls they are spaced to accommodate the door and window frames. The floor joists (and anchor beams at the bents) are 3" by 7." The joists are let into the wall girts, 1½."

The height from the first to the second floor is 7' 9"; from the second to third floor, 7' 7." The knee walls measure 4' 3½" from the third floor to the top of the wall plate, which is 3½" by 7." The pine flooring is about 1½" in thickness, tongue-and-grooved. The floorboards are mostly a uniform width of 8", but there are some that are 6" and others 10" wide.

The rafters are 2½" by 4," 24" on centers. The shingle lath is about 1" by 3"—there is considerable variation in the width of these pieces. On the front slope of the roof, they are spaced on 7" centers; on the rear slope, 6." This difference in shingle exposure is hard to understand, but it was done deliberately so the builder must have had some reason for doing this, but the rationale for doing so is lost to us now.

The first floor construction could not be examined as there is no basement. The foundations of the east and south walls, while not visible probably are of brick. The west wall, incorporating the cooking fireplace was of brick. While part of it survives, to the north of the fireplace, most of it was replaced at an unknown date with concrete, probably because of settlement problems. The interior of the brick to the north of the fireplace is plastered (this space was within a closet) and it is probable that this treatment was also used to the south of the fireplace. The north wall is of rubble masonry with mortared joints. Most of this wall was furred out and finished with lath and plaster. However, at the west end within a closet, the stonework was visible.

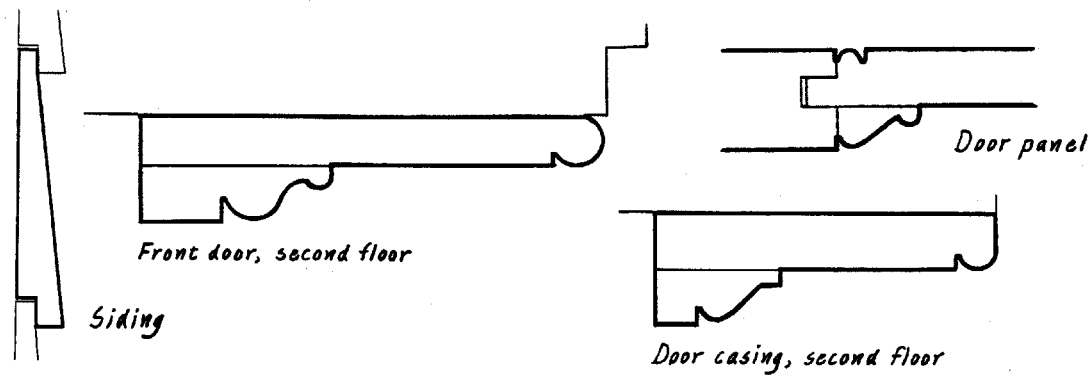
There had been an open porch, 5' 3" wide with a deck at the second floor level. The structure of the deck survives in reasonably good condition, but the porch columns were lost when the first floor space was enclosed some time in the 20th century. One inadequate photograph exists, taken of a woman but showing behind her part of one of the porch columns. The elevation drawings show a reconstruction of the trellage columns as best as can be ascertained from this source.

Both front doors of the house survive, of four panel configuration, with applied panel mouldings on both sides. The first floor door retains its cast-iron butt hinges. The windows had all be equipped with louvered shutters, a number of which survive, stored in the first floor porch room. The frieze windows have their shutters still in place. Curiously, because of the slope of the soffit of the roof overhang, they can only be opened a few inches before coming into contact with the soffit. The possibility is that they were almost never opened, which may explain their survival in situ.

Probably early in the 20th century, an addition 10' 3" wide was constructed across the back of the house with its floor level in common with the second floor of the original part. It has a shed roof which comes below the bed moulding of the rear slope of the main roof, a rather clumsy joint. The addition was made to conform in appearance with the original part, matching the exposure of the weather board siding. The rear wall of the original part of the house was stripped of its siding when the addition was constructed and on the second floor level became an internal partition. The doorway from the west room into the addition appears to be the original exterior doorway.

Each floor of the house has a large room on its west side. At the east side, on the first and second floor levels there is a narrow hallway parallel to which there are stairways enclosed within vertical tongue-and-groove boarding. On the second floor level much of this boarding has been cut away, presumably to get more light into the hallway, and into the stairway itself. On the north side of the stair enclosure on each floor there is a small room. The one on the first floor has an exterior doorway in the east wall. On the second floor, a doorway was made into the addition when it was added. On the third floor there is an opening in the north knee wall into the space under the lean-to roof of the addition.

The first and third floor door and window casings are without backbands. Backbands are used on the second floor (see sections of typical trim). Four-panel doors were used on the first and second floors. They had applied panel mouldings one side, and were flush beaded on the other. These doors were hung on cast-iron hinges. Most of these



doors are missing. One surviving example retains its Blake patent thumb latch. Batten doors were used on the third floor. 7" wide baseboards were used. Walls and ceilings were plastered on circular-sawn lath.

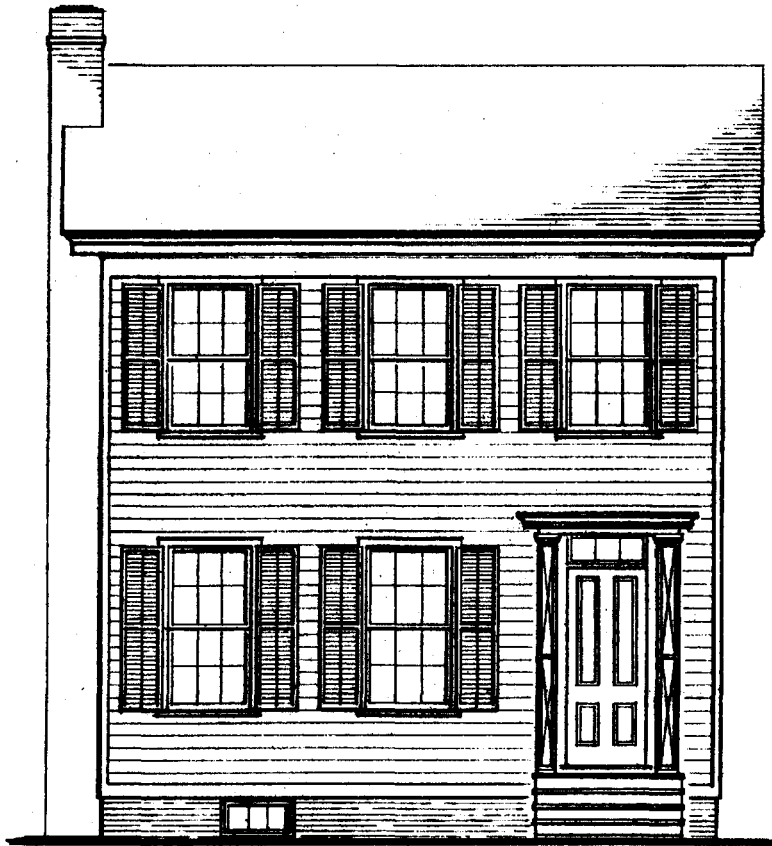
On the first floor in the main room there is a dado of narrow tongue-and-groove matchboarding, apparently added after the rebuilding of the west wall. The cooking fireplace had a mantel, but this was removed in the recent past. The plastered flue extending through the room above is graced by a surprisingly elegant mantel of rather narrow proportions. This room had been heated by a stove, the metal stove pipe which had gone into the flue.

Alterations to the house

As mentioned, an addition was made to the back of the house at an unknown date—late 19th or early 20th century. Two chimneys were added, one at the north west corner of the addition to serve a kitchen stove; another at the north east corner of the main unit for a furnace flue. Both of these chimneys were built on the outside of the walls.

At an unknown point in time, the house was shingled. As the front wall within the porch was shingled, it would seem that the enclosure of the porch was accomplished subsequently, and its exterior also shingled. On the second floor level, at the east end of the porch deck a small room was constructed to accommodate a bathroom. Its door had been the exterior doorway.

The house had been lived in until the recent past, and was equipped with adequate heating and plumbing facilities. Unfortunately, since it has been empty and the roof not being maintained, serious leaks developed on the south slope of the roof near the bottom. The consequence has been the front wall has been particularly badly damaged. The rafters' ends are badly damaged and the framing of the front wall is almost completely destroyed. The joist ends are rotted where they lay on the front wall girts, and the floor boards correspondingly heavily damaged. Serious leaks also developed in the lean-to roof of the addition with consequence that much of its interior is destroyed. This is not of great consequence as it is planned to replace the addition with new construction, narrower than what presently exists, but extending into the hillside. It will be 1½ storeys with its ridge at right angles to the main ridge. The architect for the new addition and for the restoration of the original part of the house is Mr. Guy Ladd Frost, A.I.A., John Stevens, Architectural Historian, contractor for the restoration is John Sclafani, Form Contracting, Inc., East Northport, New York.



**East and West Elevations
Smith, Valentine, Wood House House
(ca. 1855)**

Drawing by Guy Ladd Frost

SMITH, VALENTINE, WOOD HOUSE (circa 1855)
145 East Broadway
Residence of Janet Insardi

The land on which the Smith, Valentine, Wood House was built in the mid-19th century was carved out of the general Losee holdings along East Broadway, where Losee had a house which is still extant. This house was built prior to 1800, but the original deed is not on file at the Nassau County Clerk's office. James and Elizabeth Losee transferred the plot which is the topic of this article, to John W. and Ann Smith on January 16, 1855. A further plot was also transferred by the Losees to the Smiths on March 27, 1860 creating a 50' x 110' lot.

The Smith, Valentine, Wood house was placed on the National Register of Historic Places in 1984 through the efforts of Dr. Roger G. Gerry.

The house is shown on the Walling Map (1859) as having belonged to J. Smith and on the Beers-Comstock Map (1873) as having belonged to J.W. Smith. The deed to the premises as stated above shows that part of the property was conveyed in 1855 by James and Elizabeth Losee (who lived in the house which is now 117 East Broadway) to Ann Dillingham Smith, the wife of James W. Smith. The remainder of the present premises was sold by the Losees to Mrs. Smith in 1860. Ann Dillingham Smith was the grandmother of Anna Clark Valentine, wife of Theodore S. Valentine, who died in 1915. Myra Clark Valentine (b. 2-17-1874) inherited the house from her mother, Anna Clark Valentine; by whose will lifetime tenancy was provided for Phoebe Louis (Louise) Valentine, who died in 1932 at the age of 85, and for Mary Amelia (Mame) Valentine, who died in 1934 at the age of 82. Louise and Mame Valentine were the maiden sisters of Theodore S. Valentine. Theodore Searing Valentine, born 1844, was the oldest son of Myers Valentine, a younger brother of William M. Valentine. The house was acquired by Mr. & Mrs. Herbert Wood from the estate of Myra Clark Valentine, who died December 1971. In 1940 Herbert Wood was an insurance agent, conducting his business in Roslyn and died in November 1955. Alice and Herbert were active in the Presbyterian Church across the street from their home and Alice assumed administration of the Losee Flower Fund. Subsequently Alice married Vincent Ellis a realtor of local repute. Vincent assumed title to the site in 1998 and April 27, 1999 the house and property were conveyed to Janet Insardi.

The Smith, Valentine, Wood House is a small 3-bay, side hall Cape Cod cottage of the second quarter of the 19th century probably circa 1855, built possibly by Thomas Wood who was 68 years old at the time the house was built and the principal carpenter-builder of many Roslyn houses, or his son John. The original house consisted of the present facade block, probably with a small ell at the rear. A larger ell was then added next to the original, and subsequently the original ell was extended to conform to the newer additions. There is a small root cellar under the early part of the house, which utilizes the usual system of construction seen in Roslyn Houses, built between 1830 – 1860, that is rubble below grade and brick above it. The chimney has been re-built and is larger than the original.

The front doorway is simply framed and includes a simple, triple spanned overdoor window, an unusual holdover for a house of its period, as by this time, one would have

expected to find side-lights as well. However, the relatively small hallway may have precluded their use. The original four panel front door utilizes typically vigorous mouldings of the mid-19th century, which project beyond the stiles. Most of the remaining mouldings in the early part of the house, are the typical Victorian ogee mouldings which appear in a number of Roslyn houses. The single exception to this is the use of Classic Revival mouldings of the Tuscan type as the cap mouldings for the baseboards. The hall stairway is paneled beneath the stairs with five inch vertical sheathing with delicately reeded edges. The stair rail rises from a turned mahogany newel, typical of those used in Roslyn during the second quarter of the 19th century, and is related to those in the Hendrickson-Ely-Brower, O.W. Washington and Thorne houses, but is more delicate because of the smaller hall and stairway. The urn –turned balusters are also frequently encountered in Roslyn houses of this period. Since they are painted white, the wood cannot be identified. In most of the other local houses, balusters of this sort have been turned from mahogany, but the use of paint suggests that in this instance they were turned from pine or tulip poplar.

The interior doors throughout the house are of the four panel type and utilize standard ogee mouldings, a combination frequently encountered in local houses during the middle of the 19th century. The floors throughout the house are original. The living room has a simple Victorian Gothic mantle and contains a number of examples of Victorian furniture. Some on loan from the Roslyn Landmark Society's collection of decorative arts. One of the windows in the living room had the name "T. S. (Theodore Searing) Valentine" scratched in a pane of glass. The name "Mame" for Mary Amelia Valentine was also scratched into a nearby pane. Both were former owners of the house. These glass panes no longer survive, but the initials A. L. E. are presently scratched in a glass pane.

Architecturally, the remaining rooms in the house follow the details of the living room, but were considered to be less important, and are, therefore, simpler in concept. The master bedroom contains a Victorian Gothic mantle of the rural type which is similar to the one seen in the living room. A stairway curves up to this room from the kitchen below with a board and batten door and the original door latch.

The exterior of the premises is well worth seeing. There is an exquisite small garden which provides an extremely high level of privacy for so small a space. One of the early, vertically sheathed out-buildings has also survived, and is used as a sort of summer house.

SINCLAIR MARTIN DRIVE

HISTORY

Architect: possibly Henry Johanson

Builder: Terranova, Coulling & Gentile

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

The tract was acquired by developer Terranova, Coullis and Gentile in July of 1938 (except for #21, a double lot which was deeded to Louis Hirschorn at the same time). The subdivision was known as Roslyn Hills and the street was named Roslyn Court. The architect for most of the houses was William Sambur of 160-16 Jamaica Avenue beginning in 1938 and he eventually completed plans for Mr. Hirschorn in 1942, though the specifications for Hirschorn's construction agreement with Terranova were completed in June of 1938 by J.J. Gloster of 303 W 42 St. NYC and the architect for #17 was Benjamin Brindley which was completed in November of 1939.

Shortly after World War II ended, Emanuel Glassman, who purchased his house at #3 in 1939, urged the Village of Roslyn to dedicate Roslyn Court in the name of Sinclair Martin Jr., a war casualty who lived directly across the street on the north side of Northern Blvd. Sinclair Martin Sr. was employed by Childs Frick as a gardener.

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

SIGNIFICANCE

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

obtaining subsequent approval. Statement of significance should refer to the importance of the site in terms of American history, architecture, archeology, engineering or culture; and relate specifically to the property's integrity of location, design, setting, materials and workmanship.

The residences located on Sinclair Martin Drive are a coherent group, designed to complement one another and their site, other than to stand alone as individual buildings. Originally, they were conceived as part of a much larger group, which would have necessitated large-scale alterations to the hillside site. The resulting, more modest development, proved even more beneficial to the steep site, allowing the architect/designer the creative opportunity to sculpt vehicle and pedestrian approaches to the houses, harmonious with the contours of the hillside. Mainly, the design of the group is well executed.

Though the expanding development of Long Island following the depression is visible in a number of communities in the Roslyn area, the incorporated village was relatively untouched by subdivision and new construction until after World War II. The site development difficulties, which prevented the completion of Roslyn Court, explain the lack of development of the steep slopes of the east and west areas of the village, due to the prohibited cost-effective development on a large scale. Thus, Sinclair Martin becomes the sole example of this period of development and should be preserved for its uniqueness.

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

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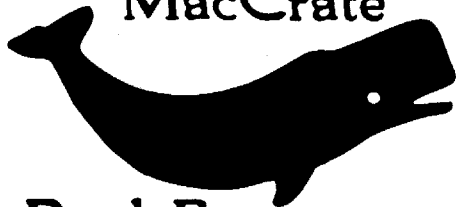


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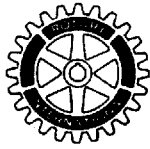


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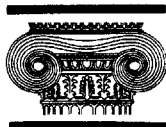
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