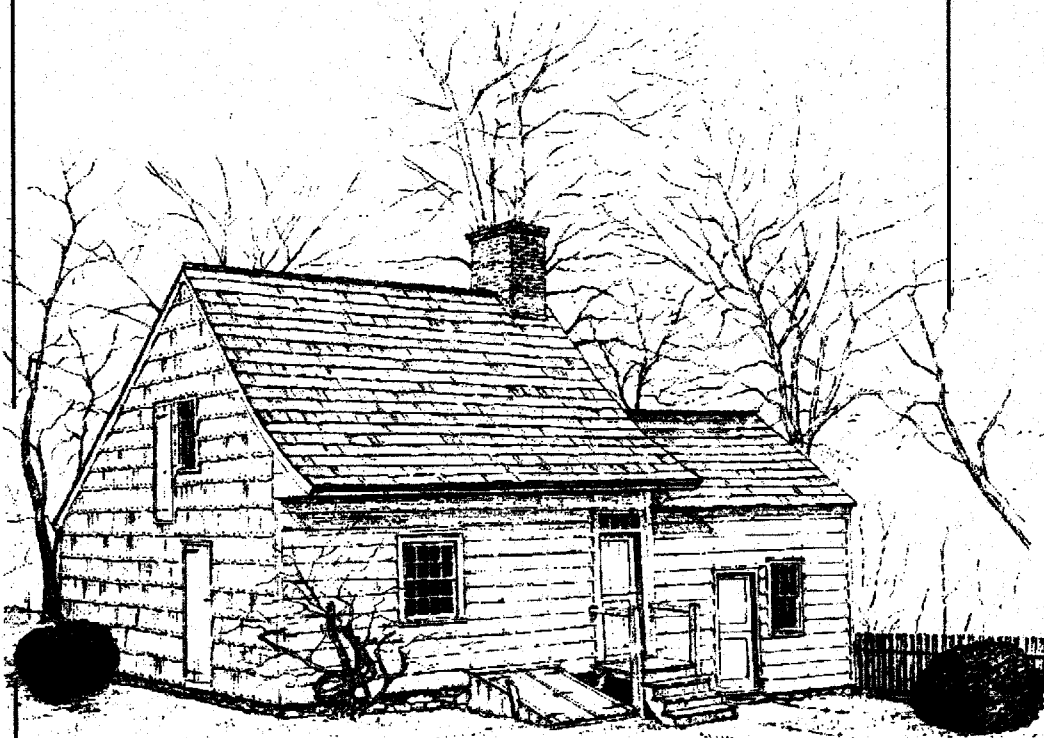


Roslyn Landmark Society  
Annual House Tour Guide.



41st Annual Tour

June 2, 2001

10:00 - 4:00

# **41st ANNUAL HOUSE TOUR**

## **HOUSES ON TOUR**

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

221 Main Street, Roslyn

Pages 22 to 41

**PRESBYTERIAN CHURCH (Ca.1851)**

33 East Broadway, Roslyn

Pages 42 to 53

**SMITH, VALENTINE, WOOD HOUSE (Ca.1855)**

145 East Broadway, Roslyn

Pages 54 to 57

**WILLIAMS-WOOD HOUSE (Ca.1770 and 1827)**

150 Main Street, Roslyn

Pages 58 to 67

**HENRY W. EASTMAN HOUSE (Ca.1815, 1870, 1890)**

75 Main Street, Roslyn

Pages 68 to 76

**OSCAR SEAMAN HOUSE (Ca.1901)**

72 Main Street, Roslyn

Pages 77 to 81

**SIMON AND MARTHA REPLOGLE HOUSE (Ca.1901)**

50 Bryant Avenue, Roslyn

Pages 82 to 87

**PETER AND MARY LYNCH HOUSE (Ca.1907)**

54 Bryant Avenue, Roslyn

Pages 88 to 93

**KIRBY, TOWNSEND, TRAVERS HOUSE (Ca.1850-60)**

1639 Northern Boulevard, Roslyn

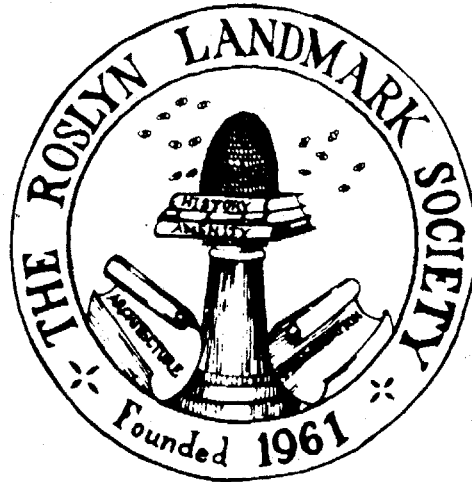
Pages 94 to 101

**WILLIAM VALENTINE STORES (Ca.1862)**

17-21 Main Street, Roslyn

Pages 102 to 105

**Please: No children under 12;  
no smoking when in houses; no interior photography allowed.**



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

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

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

*The Roslyn News*: Vol. I (1878) thru Vol. 18 (1896). Selected issues have been reviewed. "The Roslyn Sun," a weekly published by A.C. Marvin & Co. of Roslyn. Only four issues of Vol. 1 have been seen. The Roslyn Sun started publication with the issue for April 22, 1898. Possibly it remained in publication for only one or two years

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1980 and 1989.

*This publication is dedicated to  
the memory of Peggy Gerry  
who, together with her husband Roger  
founded the Roslyn Landmark Society in 1960.*

*Over the years she became much involved  
with preservation chiefly in Roslyn  
and is largely responsible for the charm  
and character of the Village today.*

*The highest architectural and historical standards  
were consistently applied to every restoration undertaken.*

*Peggy was a talented artist and an inspired gardener.*

*She made many generous donations, of which  
the last was for the restoration of the  
Marion Crugar Coffin Garden at the  
Nassau County Museum of Fine Arts.*

*This grant was given in memory  
of her late husband, Dr. Roger Gerry.*

*In memory of both who have given so much  
of themselves to a community,*

*Roslyn Park will be renamed in their honor . . .*

*" The Dr. Roger and Peggy Newbauer Gerry Pond Park"*

THE OFFICERS AND TRUSTEES OF THE ROSLYN LANDMARK SOCIETY DEDICATE THIS, THE 41ST EDITION OF THE ROSLYN TOUR GUIDE, TO THE MEMORY OF MILLARD PRISANT.

ROSLYN HAS FOR TWENTY FOUR YEARS ENJOYED THE BENEFIT OF HIS SELFLESS PURSUIT OF HISTORIC PRESERVATION. HIS PROFESSIONAL AND PERSONAL CONTRIBUTIONS AS PRESIDENT, TRUSTEE AND MEMBER OF THE ROSLYN LANDMARK SOCIETY AND THE ROSLYN PRESERVATION CORPORATION RESULTED IN THE RESTORATION OF MANY HISTORIC LANDMARKS INCLUDING THE ELLEN E. WARD MEMORIAL CLOCK TOWER, THE MYERS VALENTINE HOUSE, CLIFTON, THE MILLIKEN-BEVIN TRELLIS, THE JOHN F. REMSEN HOUSE, THE THOMAS CLAPHAM BARN, THE KIRBY STORE & THE PETER L. SNEDEKER HOUSE, EACH OF WHICH WILL STAND AS A SILENT MEMORIAL TO HIM.

HE LOVED ROSLYN AND WAS LOVED AND RESPECTED BY ALL WHO ENCOUNTERED HIM. HIS UNFAILING ENTHUSIASM, EFFORT AND GENEROSITY ON BEHALF OF THE ROSLYN COMMUNITY WILL NEVER BE FORGOTTEN.

IN THE PASSING OF A GOOD FRIEND AND VALUED CITIZEN, WE MOURN THE LOSS OF MILLARD PRISANT. HE WILL BE SORELY MISSED.





## 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. In 1955, during a hurricane, the Henry Western Eastman Carriage House on Main Street, a 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. Enough 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 the 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 admission in the National Register. These comprise the ten buildings in the "Summit Avenue Historic District," St. Mary's Church and its Rectory, and the Captain James Muttee House. The Roslyn Harbor National Register group contains a number of individual nominations including "Clifton," "Montrose," the "Thomas Pearsall House", the "Henry A. Tailer Estate," and the "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, the year in which the "George Washington Denton House," in Flower Hill, was admitted to the National Register of Historic Places. In 1990 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, 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. 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 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 2001 Tour was the 41st Tour of local buildings presented by the Society. More than 100 structures exhibited since 1961 have been examined carefully and useful architectural information has been gained. Some of this study has been conducted under the direction of professional architectural historians, Daniel M.C. Hopping, John R. Stevens and John Waite. 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. Prudent 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. 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 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. 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 inserted 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 number of early and mid-19th century houses, has 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 to assume the Onderdonk House was built first, then the Robbins House followed by the Valentine House although future investigation may alter this tentative sequence. In addition, the Richard Kirk farmhouse, later "Cedarmere," which was built in 1787, may be the earliest member of the group. However, three major alterations and a serious fire have obscured its original configuration. The gambrel-roofed Francis Skillman House seems to be the most recent of the group. Measured drawings of the Francis Skillman House have been prepared by Alex Herrera, Former Director of the New York City Landmark Commission, working under the aegis of the Roslyn 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 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 outstanding building for which all the facilities for restoration were available, should have met this end. 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 had survived in a tiny cottage on the site. These were donated to the Roslyn Preservation Corporation by the Carl Werner estate and it is assumed that all came from the Skillman House. Both shutter and door have applied mouldings in the Federal style which are identical in cross-section to those on the 6-panel Federal interior doors of the William M. Valentine House and it is assumed they were made with the same moulding plane. The attorney for the Werner estate also has donated the original front door and a number of early porch columns 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 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 Society for the Preservation of Long Island Antiquities 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, Ranblett, 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 100 Old Northern Boulevard. The 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, Warren Wilkey's brother-in-law, 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 (887) 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 general, the more ambitious the house at the time of building, the more likely it was to have been built in a contemporary style. Less important houses in which owners were more likely to be interested in shelter than flourishes, frequently reflected the designs of an earlier period. Even in the stylish houses, secondary rooms appear retarded stylistically. In some houses the upper story trim was added as much as 10 years after the main floor trim and obviously appears to be later work.

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

cific moulding style. Mouldings usually were stylish, probably because of the presence of two lumber yards in the Village made it more convenient for carpenters to buy many mouldings ready-made. William Hicks started his sawmill in Roslyn Harbor in 1832 and may have operated another mill years earlier. For the same reason mantels and door frames were usually in style and executed with contemporary detail. On the other hand, metal hardware frequently was retarded in style, a result of availability of out of date stock or re-use of earlier materials. "H" and "H-L" hinges and oval keyholes were used long after their use had been discontinued in metropolitan centers. Prior to about 1825 door locks were imported from England. After that date they were of local manufacture, some by A. Searing of Jamaica. Willowmere, a mid-18th century house, has locks installed circa 1830 made by Mackrell & Richardson of New York, and at least two more survive in the Williams-Wood house and the John Mott house. A searing lock in the O.W. Valentine House (TG 1985-86) also bears the stamp "A. Hill/Patent; N. ORLEANS.

The foregoing is only the briefest of resume. 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 of 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 façade design and floor plan. Bicknell credits the design to J. Wrey Mould and identifies the owner as Thomas Clapham of Roslyn (TG 1993-94). Mould designed many churches in New York, including the All Soul's Unitarian Church and

Parsonage (1853-1855). In 1859 he became Associate Architect of the New York City Department of Public Parks and in, 1870-1871, the Architect-in-chief. In these capacities he designed most of the buildings and other structures in Central Park including the bandstand (1862), the terrace (1858-1864) and the casino (1871). (See Van Zanten, David T.) "Jacob Wrey Mould" Echoes of Owen Jones and the High Victorian Styles in New York, 1853-1865," *Journal of the Society of Architectural Historians*, Vol. XXVII, #1, March 1969, (pgs. 41-57).

In 1869 Calvert Vaux, one of the most prominent architects of his day and the author of a number of books on architectural subjects, did the design for the enlargement of "Clovercroft" (now "Montrose") to the order of Mrs. Parke Godwin. The drawings and elevations for the Vaux design survive and bear the imprint of Vaux, Withers & Co., 110 Broadway, New York. In 1874 Thomas Wisedell, of New York, prepared drawings for the enlargement of "Cedar Mere" for William Cullen Bryant. Other buildings in Roslyn Harbor which must represent the work of competent professional architects are "Locust Knoll," now Maryknoll" (1854-1855), the Gothic Mill at "CedarMere" 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 Railroad Station was built in 1887 in the High Victorian Style. Its train sheds were retrimmed and the interior modernized in 1922 at which time the exterior brick work was stuccoed, stimulating a conflict between Christopher Morely and the Long Island Railroad in 1940. Copies of the original water-damaged drawings were donated to the Society by Robin H.H. Wilson, President of the Long Island Railroad in November 1982. No signature could be found on the early set of drawings which have been redrawn by Bruce Gemmell of the School of Architecture of the New York Institute of Technology under the Landmark Society's sponsorship. The original Railroad Station design was probably done by an unknown Long Island Railroad architect who designed a number of similar stations for the Line (TG 1982-1983). The station was re-located several hundred feet to the south in December 1988.

Actually the impact of William Cullen Bryant and his circle must be considered in developing the architectural attributions of the great mid-19th century houses in Roslyn Harbor. Frederick Law Olmstead, a close friend, is credited with the landscape design of "Cedarmere" and later was the landscape architect of Central Park, a project strongly supported by Bryant. However, today most writers feel that Bryant was his own landscape architect at "Cedarmere." Calvert Vaux was closely associated with Olmstead and was officially charged, with him, with control of the designs for Central



Park. Vaux is known to have worked for Mrs. Parke Godwin, a Bryant daughter, and possibly designed other local buildings. These local connections of Olmstead and Vaux may also have been responsible for bringing Mould, a Central Park associate, commissions in this area. Near the turn of the century architectural attributions may be made with stronger authority. In 1889, 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 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 Marina 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, in 1981 provided for the restoration of the Frick Rose Arbor by Robert Pape and the Jamaica Iron Works. 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 Lam & Rich, 265 Broadway, New York. Clarence Mackay's "Harbor Hill" was designed by McKim, Meade & White during 1902-1904, most of the design having been executed by Stanford White. Most of "Harbor Hill's" important buildings have been demolished, but the Stanford White gatehouse survives at the intersection of Harbor Hill and Roslyn Roads. The dairyman's house also survives as does the Water Tower (1899-1902) (TG 1994-2000), now owned by the Roslyn Water District. The same architects did the designs for Trinity Church Parish House (1905 and Trinity Church, Roslyn (1906) (TG 1969-70).

Architects of national reputation have continued to work in Roslyn. William Bunker Tubby, who was related to a prominent local family, did most of his important work in Brooklyn where he designed the Charles Pratt House, now known as the Bishop's House in 1893, Wallabout Market and Tower in 1896 and the library for Pratt Institute, also in 1896, and a group of five Brooklyn Carnegie Libraries in 1904. His activity was not limited to Brooklyn, as he was the architect of the Newark City Hall in 1901, the Nassau County Court House in 1899 and its addition in 1916. He designed three major buildings in Roslyn, all in the colonial Revival Style. These are the Roslyn Presbyterian Church, 1928, the Roslyn National Bank and Trust Co. 1931, and the Roslyn High School, 1926. Unfortunately the latter was recently demolished to make

way for the new high school. The Roslyn Presbyterian Church survives with some additions. The Roslyn National Bank and Trust Co., has recently been restored, using Tubby's original plan and elevations. The completed restoration served as the office of Paul L. Geriner Associates and was one of ten New York State restorations of commercial buildings described in "Preservation for Profit" which was published by the Preservation League of New York State, in 1979. The architect for the restoration was Guy Ladd Frost, A.I.A.

During recent years there has been an increased interest in the Queen Ann Revival, 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 August 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 board-ed 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 one 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 2 storey Caleb Valentine House, complete with its east veranda at the end of the 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 August 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) has been relocated to this site.

Apart from the recent 1984 restoration of John Warmuth's derelict saloon, perhaps the most exciting architectural event of all has been the construction, or reconstruction, of three Victorian commercial buildings in the Business District. First to be completed was the conversion of a small, mid-20th century, nondescript, concrete block

structure, on Bryant Avenue, into a much larger, architecturally convincing Victorian bakeshop named "Diane's Desserts." Next to be completed was the reconstruction of a mid-19th century harness shop, which had been enlarged and modernized at the turn of the century and, for many years, had 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 store 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 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 Ann Revival shopfront was added to the front of an unpretentious, 1 storey, clapboarded building by Dr. William 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 buildings 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" built his own board-and-batten architectural millwork shop to the rear of "Diane's Desserts," modifying the remains of an old hen house. In 1989 Diane and Albert Margaritas modified another 20th century building south of the bakery, in accordance with John Collin's plans for a bracketed Italianate building. In 1989, the Bell Hotel, across Bryant Avenue 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, then was covered with shingles, ca. 1900, then later synthetic siding was applied. The siding was removed in 1989 and the porches re-built more closely to their original design and enclosed.

1986 was an unfortunate year for historic preservation in Roslyn. In April, the shingle style George T. Conklin House (1912) at 198 East Broadway, burned to the ground without ever having been studied. Later in the year the Building Inspector required the reconstruction of the moribund front porch of the house at 1100 Old Northern Boulevard. The house, because of its concrete block foundation and other architectural characteristics, had always been regarded as a "Colonial Revival" house which looked earlier. Reconstruction of the porch required exposure of the framing of portions of the principal (south) front. The exposed framing was constructed of heavy, riven timbers connected by means of massive pinned mortise-and-tenon joinery, which established that the house had been built about 1800, or earlier. 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 the concrete block foundation dates from that reloca-

tion. It is possible that the present 1100 Old Northern Boulevard is the William J. Strong 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. 187) 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. 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, particularly since the most important structure, the Railroad Station, will survive, it should be recognized that all the survivors 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 leased and later bought 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 tours.

On April 30, 1988, Thomas Phelan, President of 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, (the John Warmuth Saloon) which demonstrates that the best way to protect New York's architectural heritage is to make valuable older buildings an integral party 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 Aware 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 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 Imbstown, 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. 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 of Sea Cliff Woodworks.

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. The Thomas Clapman Barn (ca. 1875-1876) was relocated to the Remsen site on Glen

Avenue in December 1991 to provide garage space. Restoration work was completed in 1993.

A General George Washington Roslyn Visit 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. 1988) (TG 1993-94) refurbishing was completed in September.)

1996 was an eventful year for historic preservation in Roslyn. Restoration of two privately owned buildings began. The Valentine-Losee House, 117 East Broadway was acquired by Peggy N. Gerry December 1995. The house was built by William Valentine ca. 1743-45. 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 property located at 161 Broadway was conveyed to Mr. and Mrs. Terry Morabito. The house ca. 1845-50 is attributed to John Craft, a local carpenter in the mid 19th Century. Renovation, primarily upgrading basic services was completed in 1999.

In 1998 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 focused on the Robeson-Williams Grist Mill. The successful passing of a bond issue for 2.6 million dollars by the Nassau County Legislature early in 1999 secured the funding. Exterior concrete cladding applied in 1917, was removed in 1998 by a contract company with Nassau County Park's Department Supervision. Plans are now in effect to continue with the next phase.

A major fire at the Valentine Block, 17, 19, 21 Main St., Roslyn struck on July 1, 2000. The roof and the interior sustained damage. Fortunately the front façade was virtually untouched. Restoration began in December of the addition of a wing to the rear. Currently the building is being studied by architectural students from New York Technological Institute under the guidance of Guy Ladd Frost and Craig Westergard. A restoration plan has been developed and restoration is underway.

### **ROSLYN PRESERVATION EFFORTS IN 2000-2001**

The past year has been a productive one for both the Roslyn Landmark Society and its sister organization, the Roslyn Preservation Corporation. While the Landmark Society's purpose is primarily educational, the Roslyn Preservation Corporation's charter is more concrete: to undertake the purchase, study and restoration of historic buildings in Roslyn, and ensure their future preservation through the creation and maintenance of architectural covenants.

### **THE MOTT AVENUE-LAYTON STREET NEIGHBORHOOD**



Since the mid-1980's, a primary focus of the Roslyn Preservation Corporation's restoration efforts has been directed at the Mott Avenue-Layton Street Neighborhood. This area, bounded to the north by Northern Boulevard (Route 25A), to the south by Old Northern Boulevard, to the west by Layton Street, and to the east by West Shore Road, consists of land which had once been the Mott Family farm.

In June of 1872, Silas Mott sold his holdings to Frederick M. Eastman and Benjamin D. Hicks, who soon filed a subdivision map for residential development. As Roslyn became more populated in the mid and late 19th Century, the family farmers of the 17th and 18th Century were gradually supplanted by craftsmen, laborers and shopkeepers. Eastman and Hicks obviously were aware of the resulting demand for housing and exploited it with this early subdivision. Their modestly priced lots attracted many working class people like Peter Snedeker, a house painter. It took over 20 years for most of the lots to be sold and then built upon. Over the next few decades and until at least the 1930's Depression years, the Mott Avenue-Layton Street area appears to have settled into a solid neighborhood of craftsmen and working class families.

The Mott Avenue-Layton Street Neighborhood suffered a significant decline during the three decades following the construction of the Roslyn Viaduct. There were a number of reasons for this. With the construction of the Northern Boulevard approach to the Viaduct in 1948, the size of the district was substantially reduced. Several families in the neighborhood were uprooted and historic homes demolished or moved to permit construction of the present Northern Boulevard approach to the Viaduct. Perhaps more significantly, the rerouting of Northern Boulevard carved this already diminutive neighborhood into an island surrounded on all sides by high traffic roadways. This narrow island is but one lot wide at West Shore Road, its narrowest, and just five or so lots wide at its widest along Layton Street. Bounded by the four lanes of Northern Boulevard on one side and Old Northern Boulevard's additional four lanes of traffic on the other side, the resulting traffic, noise, visual degradation and lack of accessibility made the area undesirable. The few remaining old-timers say that these considerations drove out all but the hardiest residents.

With the West Shore Road improvement project of 1961, the neighborhood was further reduced and several houses along Old Northern Boulevard and West Shore Road were also demolished.

As a result, from the 1950's until at least the late 1980's, the neighborhood fell on hard times. A number of homes became derelict, many homeowners moved away, sold out or began renting to transients, and some buildings were simply abandoned.

Recently, the Mott Avenue-Layton Street Neighborhood has seen a resurgence due, in part, to the efforts of the Roslyn Preservation Corporation as well as private restoration efforts by two of our founders, Dr. Roger Gerry and Mr. Floyd Lyons. It was in the mid-1980's that the Roslyn Preservation Corporation began to focus its attention on the neighborhood. Despite the deterioration, traffic stresses and unfortunate renovation practices over the years, the district retains a large part of its picturesque quality. It contains a concentration of late 19th Century homes, many of which remain in or

close to their original condition. Further, with the massive increase in the price of property in Roslyn, most local houses are now out of the reach of many who prefer to reside in a historic home. These houses are especially attractive because market prices in this area remained relatively modest in comparison with the rest of Roslyn. Finally, with demand for housing in Roslyn strong, the Roslyn Preservation Corporation felt it would have a better likelihood of recouping the costs of restoration on projects within this neighborhood.

The Roslyn Landmark Society secured the designation of the Henry W. Eastman Cottage (ca. 1860) at the east end of Mott Avenue to the National Register of Historic Places. The Roslyn Preservation Corporation purchased and planned the restoration of the much deteriorated and unsightly Eastman and Hicks-Marino Stable (ca. 1870). This was then sold with an architectural covenant and created a highly favorable impression when restoration was complete. The significant progress made with the Stable influenced the then owner of the Estella Seaman Cottage (1888) at 15 Hicks Street, to undertake an appropriate restoration rather than the more limited renovation he had originally intended. Subsequently, the Roslyn Preservation Corporation developed a similar plan for the Civil War era Mott-Gallagher House at 1125 Old Northern Boulevard, the restoration of which was completed in 1991. At this time a highly appropriate new house was constructed to the West of the Mott-Gallagher House designed by architect John Barbieri of Sea Cliff with the assistance of John M. Collins. In 1991, Dr. Roger Gerry and Mr. Floyd Lyons acquired the Estella Seaman House at 1155 Old Northern Boulevard and completed a partial restoration of the interior, the exterior of the house being largely original. This was followed by the 1992 restoration of the William J. Strong House (1830-1840) at 1100 Old Northern Boulevard, and the 1996-1998 restorations of the two early 20th Century Strong Bungalows on Mott Avenue.

In 1997 the Roslyn Preservation Corporation acquired the Peter L. Snedeker house located at 1149 Old Northern Boulevard. The plan for this much altered 1893 house was to restore the exterior and place covenants on the exterior and those few original details remaining in the interior. The purchaser would then consent to restore the interior with preservation guidance. The house and property were conveyed to Mrs. Randee Winick in November 1999 under this arrangement and the interior restoration was completed very effectively using a mantle, many doors, stair railing and balusters from the Roslyn Preservation Corporation's stock of antique building parts. The restoration of these buildings have recently encouraged private owners in the area to undertake restoration efforts of their own.

This neighborhood is gradually recovering as 14 other structures are brought up to standard and rentals are replaced by homes owned and occupied by families and individuals drawn to the area by its history and architecture as well as its affordability.

The New York State Department of Transportation's plans to rebuild and widen the Roslyn Viaduct threaten to create additional challenges to the revitalisation of the Mott Avenue-Layton Street Neighborhood. We are hopeful that the Department of Transportation will work with the Roslyn community to minimize the impact of the new

Viaduct on the neighborhood.

### **WOODBURY COTTAGE**

91 Remsen Avenue, known as Woodbury Cottage, was built in 1903 in the Colonial Revival style by Benj. Speedling for John Remsen. Remsen sold the property in the same year to Dr. Harvey Woodbury and Raymond Ingersall. It was sold to the Moger family a year later in 1904 and the Moger's owned it until 1997. At present, it is owned by Mr. and Mrs. Morgan Fischer.

This home has the open floor plan of a summer cottage and the interior is quite original to the 1903 construction. The Moger's interest in architecture and preservation prompted them to make few changes to the house. Original features include the windows, cast iron heating ducts on the first floor and original trim in the kitchen. A rear stairway was removed by the Mogers.

It is highly unusual that a house of this age has survived so entirely intact. The house sits on 2.3 acres and is now in the process of being moved to another site on the property so the land can be subdivided. Roslyn Preservation Corporation assisted Mr. and Mrs. Fischer in deciding on an appropriate site and the Fischers have pledged to perform a complete restoration of the house when the move is completed. The Fischers will then place preservation covenants on the Woodbury Cottage in the name of the Roslyn Preservation Corporation.

### **THE WILLET-TITUS HOUSE**

The Willet Titus House at 1437 and 1439 Old Northern Boulevard, formerly known as the Erickson building, was recently purchased by John Santos and John Derson. We believe that Francis and Sarah Ann Skillman built this house between 1844 and 1858. On the death of Sarah Ann, Francis sold the property to William Valentine who held it between 1872 and 1880. In 1889 it was sold to Willet Titus and held in the Titus family until 1961. The building actually consists of two buildings which were attached.

No. 1437 was in derelict condition at the time it was purchased by Messrs. Santos and Derson. Detailed measured drawings of the building were prepared by John M. Collins. Guy Ladd Frost designed the basement level rear addition. Mr. Santos initially stabilized it structurally by jacking it up and replacing the deteriorated east foundation wall along Old Northern Boulevard and replaced the rear exterior walls. He then replaced or restored the rotted clapboard and essentially gutted the interior. A rear wing on the lower level which was beyond saving was also replaced. The exterior has been attractively restored and painted in its original colors. With the assistance of the Roslyn Preservation Corporation, an appropriate and attractive picket fence and gate were built along the front of No. 1437.

### **ELLEN E. WARD MEMORIAL CLOCK TOWER**

The Ellen E. Ward Memorial Clock Tower, a Roslyn landmark since it was erected in 1895 as a memorial to Ellen Ward by her children, was designed by the architectural firm of Lamb & Rich in an eclectic Richardson Romanesque style. The construction consists of rustic blocks of granite and brownstone trim. The Clock Tower is the property of the Village of Roslyn.

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

Professor Weiss's report served as the basis for a comprehensive restoration program which was prepared by RLS' then Executive Director, John Collins. With the assistance of the Roslyn Landmark Society, the Village succeeded in restoring the South and West facades in the Summer of 1997. Work included repointing of the mortar joints. The deteriorating brownstone memorial tablet and door surround were treated with an epoxy consolidant. That restoration went no farther due to a lack of funds.

Last year, the Roslyn Preservation Corporation pledged a contribution toward the completion of the masonry restoration to the North and East facades. In the spring of 2001, Keyspan Energy awarded a grant of \$20,000 to restore the Clock Tower's badly deteriorated windows and Roman grilles. As of this writing (April 2001), one window has been completely rebuilt to match the original design and has been reinstalled. In April of this year, Governor Pataki announced that New York State had awarded a grant of \$32,000 toward the final restoration and we hope that with this grant and additional contributions from the community, the restoration will soon be completed.

#### **MARIAN CRUGER COFFIN GARDEN AT THE NASSAU COUNTY MUSEUM OF ART**

Childs and Frances Frick moved to Clayton, the estate which is now the grounds of the Bryant Preserve and Museum of Fine Art, in 1919. In 1926, Mrs. Frick invited Marian Cruger Coffin to create a formal garden. Miss Coffin retained the two central axes or corridors which divided the existing vegetable garden into four rectangular quarters. However, she further defined the axes by outlining the wide grass swards on either side with low boxwood hedges and narrow brick paths. At the center of the garden she placed a sizeable circular pool with a single jet fountain. The herbaceous borders were planted with annuals, perennials and flowering bulbs arranged in a specific color sequence as one moved away from the pool.

Work continued on the Garden in 1928 and 1929 with the four quadrants treated as hedged rooms, each with their own motif. The center of each quarter received a boxwood parterre with either a diamond or a circular scrollwork. She retained the existing privet hedges to define each of the four quarters.

Marian Cruger Coffin's work at Clayton recalls the Old English garden style so favored by late Victorian architects. Coffin herself was particularly known for her classical design and the harmonious relationship of each part to the whole.

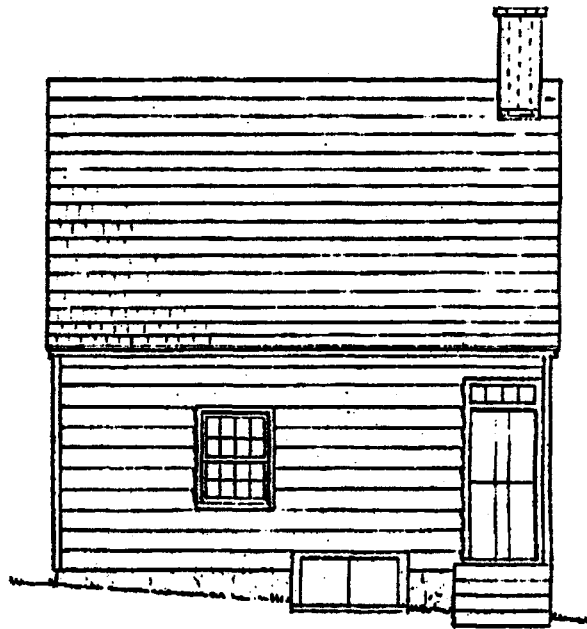
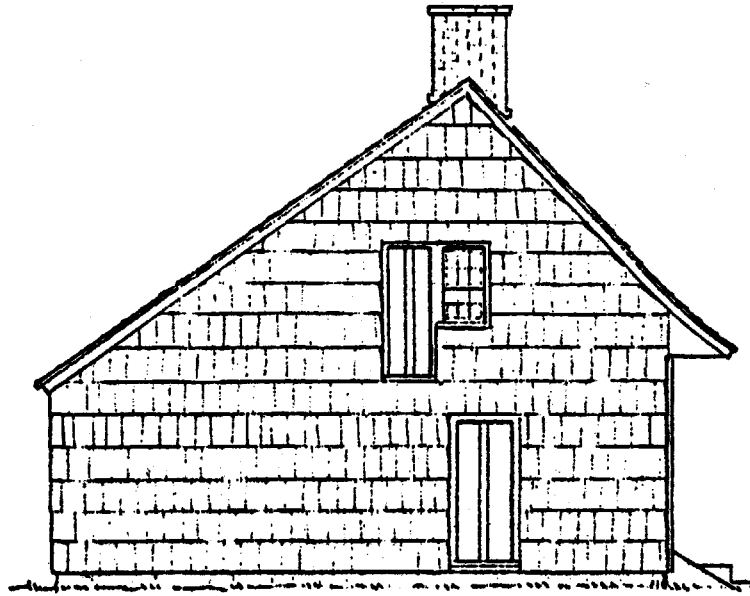
The southern terminus of the Garden culminates in an extravagant half-domed pavilion designed by the New York architects, Milliken & Bevin. This teak trellis, which was restored in the early 1990's thanks to the generosity of Roger & Peggy Gerry and the Roslyn Landmark Society,

Marian Cruger Coffin was one of the first and foremost women in landscape architecture and was rather a pioneer. She was born in New York City in 1876 to an Old New York patrician family which was descended from Philip Schuyler. Growing up in Geneva, New York, an affluent Victorian community, she received most of her education from private tutors. Her love of reading and exposure to the culture and learning of her circle prepared her for her later training at MIT in landscape architecture. She was strongly influenced by Gertrude Jekyll and by Guy Lowell, the head of landscape architecture at MIT. She was also inspired by Harry du Pont and as du Pont's landscape architect was heavily involved in the design of Winterthur.

Thanks to a grant from the State of New York and the generosity of Mrs. Peggy Gerry, the Marian Cruger Coffin Garden at Clayton will be restored to its former glory by the summer of 2001.

**THE VAN NOSTRAND-STARKINS HOUSE (Circa 1680)**  
**221 Main Street**

## Notes



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

**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. (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).

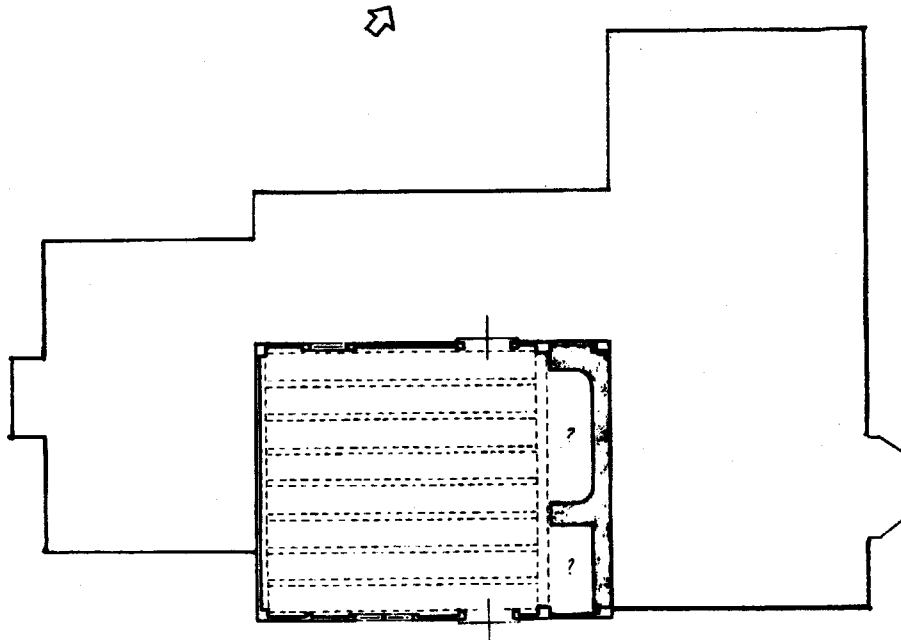
Jacob Kirby died in 1880, leaving his property (his temple-front house on the eastern side of the road south of the Corners; the store, houses (TG 1986-87) and barn within the Corners triangle; the Van Nostrand house and its neighbor to the north (TG 1979-80), with his little office in the back (TG 1978-79) 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 Harbor 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.

## ARCHITECTURAL ANALYSIS REPORT



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

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 mortices with a single wooden pin at each joint. Judging from the rabbet from their reception in the west sill, the floor boards were about 1½ 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 4½ 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 4½ inches in thickness and 5½ 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 4½ inches in thickness and 6½ inches in width. They once extended beyond the corner posts. There are 2 inch by 4 inches 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.

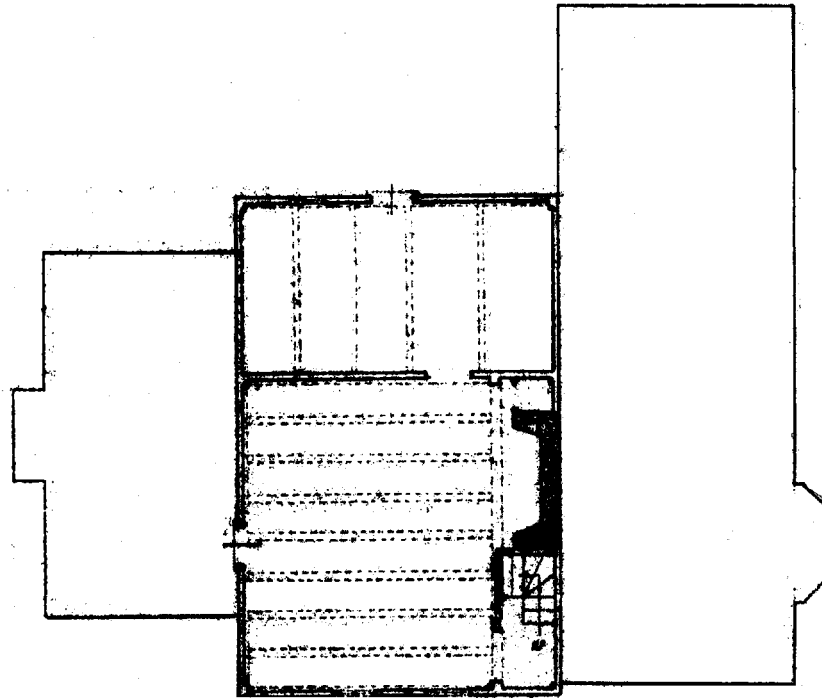
## **STAGE II**

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.

Extensive changes were made to the structure of the house. The south sill was



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

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.

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

A large part of the Stage II riven oak shingle lath, set on 16 inch centers, and a good-sized area of clipped-butt shingles as well, survive on the west end wall and on a portion of the east gable. This section, with its shingle lath, is on exhibit in the loft. While the shingles of the north wall (lean-to) are 19th century in date, they perpetuate the original arrangement, as there are scribe marks on the studs for the shingle lath positions. These have been replaced with new shingles, similarly applied.

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

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

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

### **STAGE III**

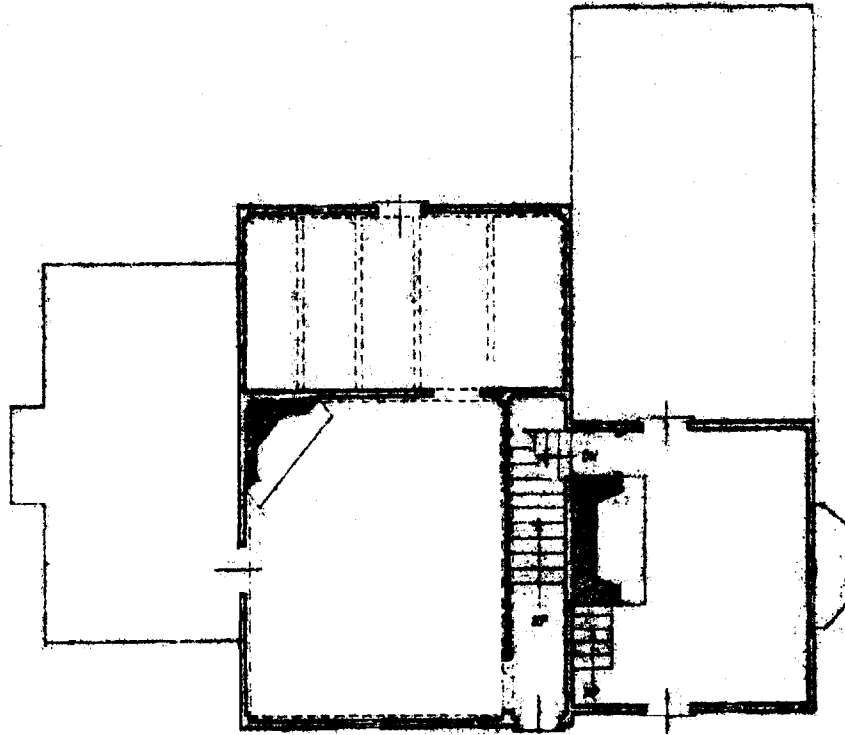
The construction of the east wing is conservatively dated at c. 1810, but it could date as early as 1800. This estimate is based on the use of forged nails in the interior woodwork, and an early form of cut lath nails. The only surviving interior trim mouldings are of quirked ovolo with astragal form 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 9½ inches. Three pieces of this material survive at the top of the north wall, along with the corner board at its west end which, as mentioned previously was scribed to fit against a stone wall. These pieces show almost no indication of weathering, and have their original red paint. This was matched and its entire exterior painted in 1975 on the basis it represented the earliest exterior paint ever applied to the house.

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



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

a pitch of 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 whitewash on the west face of the second rafter and collar beam from the west end. The loft had been whitewashed as high as the collar beams, and much of this survives.

#### **STAGE IV**

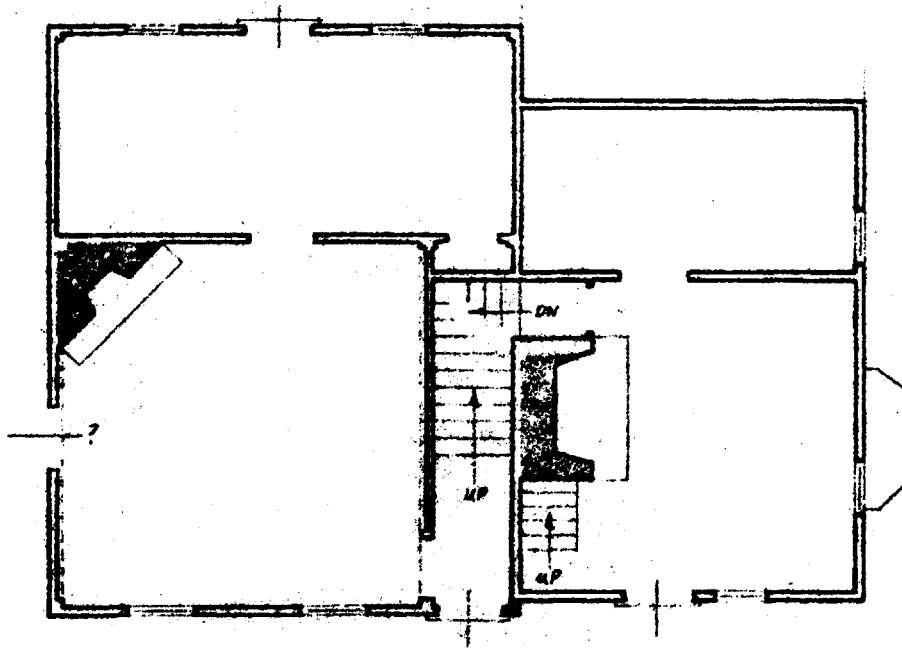
The principal change made in this period was the remodeling of the façade of the main unit in the Greek Revival style. To accommodate two large windows that had 6/6 lights of 10 inch by 12 inch glass, the studs of the front wall were shifted. Only two remain in their original locations. Additional sawn 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 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



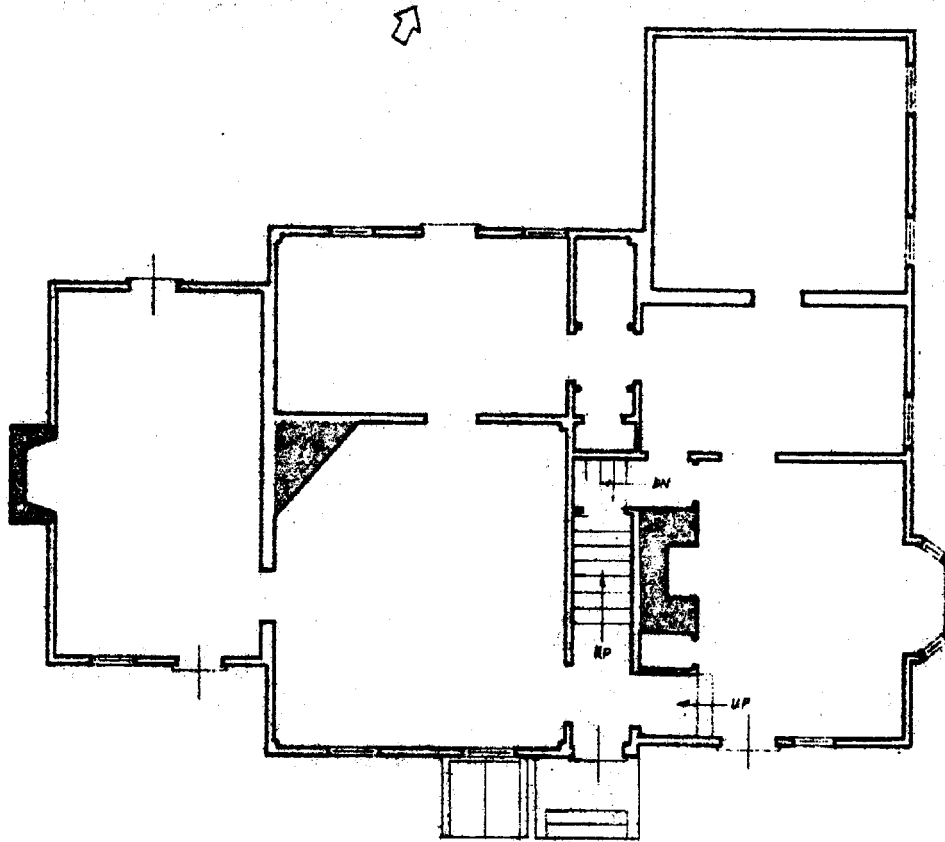
**Van Nostrand Starkins -House  
First Floor Plan  
Stage IV, c. 1840 - c. 1875**

Added at this time was a shed addition across the west end of the main unit, 12 feet, 4 inches wide. The lean-to of the wing, as it presently exists, was built, probably replacing earlier construction. A bay window was added on the east elevation of the wing, replacing an original window. A small dormer window was constructed in the front slope of the roof. Part of the middle rafter was cut out for it. The square-edged weatherboarding of the wing and the lean-to date from this time, as probably did the hipped porch roof that extended over the door and window of the south wall of the wing and which is known only from photographs. Following soon after this, a separate structure, the Kirby Cottage (TG 1974-75-96-97), was moved against the wing lean-to and joined to it. This building, 12 by 14 feet, one and a half storeys in height, which originally had raked eaves, appears to date to the 1860s.

Nearly all of the surviving interior finish dates from this time. Most wall sur-

faces were replastered on new lath, and new door and window trim applied. The openings of both fireplaces were reduced in size. The floor boards of the first floor of the wing were replaced, and additional joists inset.

The board partition for the stairway in the main unit was replaced by studded framing lath an plaster being applied on the room side, and the old boarding with the



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

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 the late 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 with-

out 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 two afternoons weekly, from June 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 the John Rogers and Arthur Duffett Houses has been installed here for exhibit and to preserve them.

Similarly, all of the framing of the 17th and 18th century loft has been color-coded so that 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

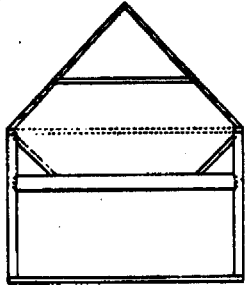
small gardens planned for the Van Nostrand-Starkins House fall into two categories. Close by will be the housewife's bed of medicinal and culinary herbs and, at the far end of the garden space, will be rows of root vegetables and other food crops." Unfortunately, the Landmark Society has never developed the beds as it has not yet been possible to find some dedicated person who will agree to care for them. Perhaps the garden plan hopefully will be implemented in the near future.

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

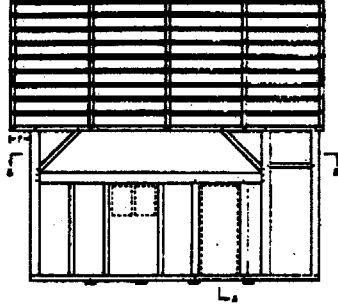
During the fall of 1990, the roof of the main structure was reshingled by Edward Soukup and Noel Zuhowsky using 32 inch long, split cedar shingles, having a 13 inch exposure to the weather. Shingles which were too irregular to lie flat were smoothed with draw knives. These replaced 24 inch, factory-made shingles installed in 1974. Also during the fall of 1990, all the exterior solid-color stain was removed and was replaced with a penetrating oil stain of the same color. During 1990-1991, the 85 year old American elm at the 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.

## Notes

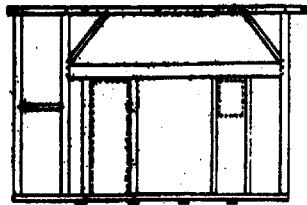




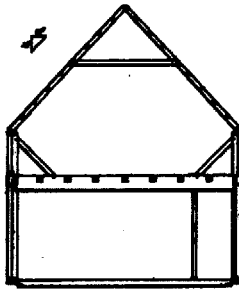
West Elevation



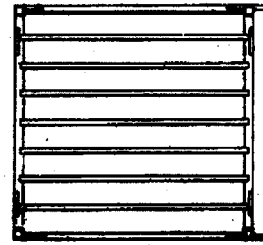
East Elevation



North Elevation

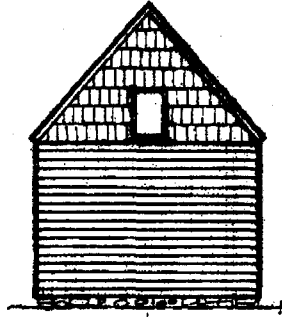


Section A - A

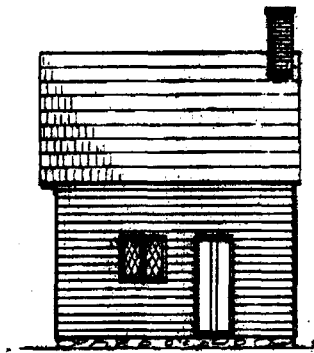


Section B - B

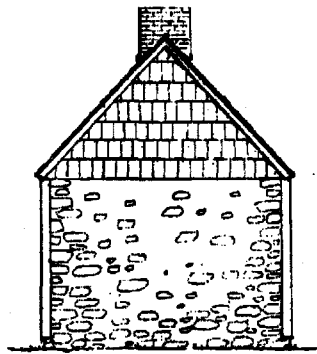
**Van Nostrand - Starkins House  
Framing Details  
Stage I, c. 1680 Plate 2**



West Elevation



South Elevation



East Elevation

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



**THE ORIGINAL ROSLYN PRESBYTERIAN CHURCH (1851)**  
**33 East Broadway, Roslyn, New York**  
**Residence of Mr. and Mrs. Merrill Dorsky**

**HISTORICAL BACKGROUND**

The Roslyn Presbyterian Church is indicated on the Walling Map (1859) and the Beers Comstock Map (1873). It was previously exhibited on the Landmark Society's House Tours in 1990,1991, 1993-1994.

There was no Presbyterian congregation in Roslyn until 1849, when, at the instigation of Mrs. James W. Losee, steps were taken to form one. On October 26, 1849, the Reverend Franklin Merrill, who was in charge of a Presbyterian church in a town about ten miles distant, gave the first sermon at the Roslyn Academy (TG 1988-89), lent for the purpose by Henry W. Eastman, who was then conducting a school there. Reverend Graves, the Congregational minister from Hempstead, shared the ministerial responsibilities until 1850, when Merrill became the sole pastor.

There was no formal organization until January 24, 1850, when, at a Thursday evening service, the gathering formed itself into the Roslyn Presbyterian Association and elected its first trustees: James Losee (TG 1976), Stephen A. Ketcham, James W. Smith (James & William Smith House, TG 1973-74, 1984-85), Joseph J. Hegeman and Franklin Merrill. On August 2, 1850, Daniel Bogart, who later owned the Epenetus Oakley House (Oakley-Field-Bogart, TG 1973-74) and the Pine Onderdonk-Bogart House (the George Washington Manor), was appointed Clerk of the Association (Roslyn Plain Dealer, 9 August 1850).

The small Association continued to meet at the Academy and elsewhere, but plans for building their own church were already being formulated. Subscriptions were taken up for the purpose of building, but they were resolved not to begin actual procedures until \$1000 had been collected. The mark was reached in July of 1850 (Manuscript Records, Roslyn Presbyterian Church. Made available by the Rev. Stark Jones, Pastor)

On August 2, a committee consisting of Daniel Hegeman (TG 1986-87), James Losee (TG 1976) and Franklin Merrill was appointed to consider the building of the church (Roslyn Plain Dealer, 9 August 1850). They recommended a structure 34 feet in width and 40 feet long, 18 feet from the sills to the top of the inner walls. The cost of framing and enclosing the building, installing the doors and window sash, laying the floors and painting, was estimated between \$950 and \$1000 (Report of the Building Committee, 10 August 1850).

About this time, during the summer of 1850, a serious disagreement arose within the Association over the specifics of building operations. One side was reflected in a letter to the Editor of the Roslyn Plain Dealer, printed on August 1850 in which the writer, who signed himself "One of the Contributors," expressed a decided wish to have the specifications advertised in village, county and New York City newspapers, and to

invite prospective architects or contractors to make the proposals for carrying out the construction. "I take it for granted," he wrote that the, "usual and, I might say, almost invariable mode of erecting public buildings-whether they are for religious or civil purposes-will certainly not be departed from in this case . . ."

The church records themselves offer some explanation of the problem, which is recorded as the "disaffection" of several of the first families involved with the church organization during the summer of 1850. Apparently the trustees had refused to accede to the ultimatum of "one domineering rich man" (unidentified) who wanted to award the building contract to a professional architect who would design and supervise the project, providing the materials and the craftsman himself. The others thought it would be wiser (especially economically) to employ "a trustworthy carpenter" (probably Thomas Wood, Williams-Wood House (TG 1967-68, 1988-89, 2000-2001) who is known to have built the Methodist parsonage, 180 Main Street in 1843, and to whom a number of Roslyn buildings of this period have been attributed on stylistic grounds). The carpenter would work by the day, with the aid of volunteer labor by the members of the Association, neighbors and friends. According to this method, materials would be provided by the Association.

Because of the firmness of the trustees on the issue, the protester, along with several of his family, withdrew from the Association, thereby creating still another difficulty. One of the members of his family had promised to donate the land for the church building "which later had to be bought and graded for two hundred dollars." (Manuscript Records, Roslyn Presbyterian Church). The church was located on a sixty by one hundred foot lot of land on the east side of East Broadway, purchased from John R. Schenck. The transfer of land, although settled long before, was recorded 17th October 1853. (Recorded in Queens County Liber of Deeds, Page 77, 22 December 1853.)

The matter of the building contract settled, work was begun during the fall with the digging of the foundation, but once again trouble intervened. The timber which had been ordered for the framing was delayed in shipment and was not received until winter had begun. Disappointment for the Presbyterians soon became annoyance for the community, expressed by the Roslyn Plain Dealers editorial on September 13. "We are frequently asked what is doing about the Presbyterian Church. Will somebody please inform us what is the matter, and why the work is not proceeded with? Delay is worse than useless."

Late in January of 1851, the Association, presumably to be closer to the building site, removed their meeting place from the Academy to a room offered them by Mr. Pinkney in "Pinkney Hall" on the West side of East Broadway, south of the church site. (Munsell, W.W. & Co., History of Queens Country, N. Y. 1882 pg. 427; Van Zanten, the Rev. J.W., "The One Hundredth Anniversary of the Roslyn Presbyterian Church" 1951).

On March 12, 1851, with appropriate ceremony, the cornerstone was laid. A box of papers was sealed with the cornerstone, among which was a copy of the Roslyn Plain Dealer. By this time it was certainly known to the building committee that the

enterprise was not going to be completed with the funds estimated and collected before work had begun. During the cornerstone ceremony, a considerable amount was collected for the continuing of construction which then began in earnest. The location of the cornerstone is not known today. It probably is concealed beneath the later board-and-batten enclosed porch. The building was framed and closed quickly, then there was a delay of a few weeks for lack of funds (Manuscript Records, Roslyn Presbyterian Church) but afterwards the work proceeded regularly. One dour note in the Roslyn Plain Dealer on September 9th illuminates a further fiscal problem: "Presbyterian Church two thirds finished. No Funds." The winter affording some necessary abatement of building activity, it is probable that final monies were gathered, the remaining work finished, and on the 16th of March 1852, the dedicatory exercises were held, with a visiting minister, the Rev. Dr. Goldsmith, giving the sermon.

At the final calculation, the entire cost of the building and the lot was \$1,900, about twice the original estimate. In addition to the thousand dollars subscribed in Roslyn and vicinity and the collection made at the cornerstone ceremony, donations were received from the Presbyteries of New York and Long Island, the churches at Newtown, Jamaica, Hempstead, Babylon, Huntington, Sag Harbor, East Hampton and Southampton. (Munsell, pg. 427). After the building was finished a service organization formed of Roslyn women, raised an additional \$170 for the purchase of a bell.

On May 18, 1851, a committee of Presbytery of Long Island met at Roslyn for the purpose of creating a Presbyterian Church with formal ecclesiastical organization. Because of stormy weather the business was put forward to the 25th, at which time the Reverend Merrill proceeded to complete the organization. There were four members received that day: James W. Smith, Maria Losee, Elizabeth Ketcham and Elizabeth Losee. The new trustees were: James Losee, Daniel Brinckerhoff, Stephen A. Ketcham, Joseph J. Hegeman, Henry W. Eastman (TG 1977-78, 2001-2001) and Caleb Kirby (TG 1984 Memorial). James Smith was elected and ordained ruling Elder, a responsibility he retained until his death in January 1879.

Reverend Franklin Merrill continued as pastor until June of 1853, after which time the pulpit was filled by visiting ministers until May of 1854, when the Reverend Samuel Rose Ely became stated supply, holding the office without salary until 1870. Ely was one of the most distinguished residents of Roslyn during the 19th century. He was born in Springfield, Mass., in 1803, and died in Roslyn in 1873. He was educated at Williams and Princeton, receiving the Doctor of Divinity degree from Columbia in 1865, while serving in Roslyn. (Appleton's Cyclopaedia of American Biography, New York 1889). In 1859 he owned "Locust Hill (TG 1983-84) and during his residence there it became one of the most attractive and socially active houses in the village. Before coming to Roslyn, Ely had served large congregations in New York, East Hampton and Brooklyn. (Van Zanten, "One Hundredth Anniversary . . .") and his broad experience is reflected in the course of this distinguished period in the history of the Presbyterian Church.

It was during his pastorate that William Cullen Bryant became associated with the church, where he was a "trustee, constant attendant and one of the larger contribu-

tors to its maintenance" (John Bigelow: "Bryant, William Cullen": American Men of Letters, 1890). Although brought up as a Presbyterian, Bryant may not have become a church member in Roslyn, for although his wife was baptized in August of 1858, it is not known that Bryant received the sacrament. (In fact, a Boston minister claimed to have baptized him later). Membership in the congregation is not required for trusteeship (The Rev. Stark Jones). Bryant's daughter wrote ". . . he communed there because Dr. Ely was a liberal man and always invited all members of other churches and denominations who might be present to join in the communion service." Bryant himself was responsible for the occasional visits to the congregation of his friend, the Reverend Dr. Orville Dewey, to whom he wrote of Roslyn and the church on July 9, 1860, ". . . The church has been got ready for you-renovated, as the Italians say: the ceiling, as the country newspaper described it the other day, "painted in water colors"- that is to say, imbued with a fresh coat of whitewash-the walls neatly painted and floors neatly carpeted. ". . . Have no apprehensions concerning the second sermon (the congregation) tolerates but one on a Sunday . . . Here in Roslyn we cannot all of us read and yet we wear beards as long as anybody . . ."

In 1870, after Ely's retirement, the pulpit was supplied for a little over a year by the Reverend William Wallace Kirby, a Roslyn resident who was an attorney in addition to his ministerial duties, and who continued as trustee after he was replaced by other ministers. From 1871, a series of installed pastors have served the Roslyn Presbyterian Church. In 1881 the Roslyn News (April 23) announced the forthcoming publication of a history of the Roslyn Presbyterian Church written by J. Browne, Jr., of which, unfortunately, no copies are known. In 1887 a parsonage was built (TG 1978-79) by carpenter Stephen Speedling, and in December, 1892, a new pipe organ was installed in the church building.

By the end of World War I the increasing congregation began to outgrow the small building which had to serve as church and Sunday School. Franklin P. Noble, a civil engineer from Roslyn Heights, in a report dated October 29th, 1919, recommended substantial changes. These included removal of the steeple, which leaned slightly to the east and which he considered unsafe; removal of the front porch, which he notes retained its original tin roof; removal of the north bay of the carriage shed; removal of most of the east wall of the church building; excavation of the site under the building to a depth of six feet, so that the building could be dropped down four feet; construction of a new tower; construction of a new east wing; probable construction of a new south wing; stuccoing of entire exterior, old and new; plasterboard interior; new porch and new windows. Fortunately Mr. Noble's plan was not implemented.

While he advocated the preservation of old materials, these were to be used to avoid buying new. No effort was made to preserve any of the visual qualities of the building. The proposed building would not have resembled the original in any way. A report dated March 5, 1922, prepared as required by the Presbytery of Brooklyn-Nassau, discussed the deplorable condition of the building and stated that a new edifice had been considered for "many years." There existed a "strong sentiment and desire" for such a new church building, and those feelings had "caused an indifference to upkeep and a consequent neglect of the present structure and its interior furnishings . . . The condition

of the building is a constant source of discomfort and shame to ourselves and our would-be friends . . ." The most substantial complaints, however, were not structural at all, but dealt with "faded, stained and peeling wall paper," incessant dust arising from worn-out carpets too fragile for cleaning, and general disrepair resulting from overuse. This appeal must have had its effect, for in November, 1922, the church bought the site of their present building, on the west side of East Broadway, from the Roslyn Neighborhood Association (Records Roslyn Presbyterian Church). Plans were drawn in 1924 by William Bunker Tubby and after a hiatus of four years, the cornerstone was laid in May, 1928, and the building completed in July.

On November 27, 1928, the Presbyterian Church deeded the old building to the Roslyn Council No. 38, Junior Order of United American Mechanics, who were the first nonecclesiastic occupants. (Recorded November 27th, 1928, Liber 1405, p. 93). On 11/25/1939, after a period of vacancy, the Junior Order of United American Mechanics conveyed the church building probably by foreclosure to the Roslyn National Bank & Trust Co. (Recorded 12/8/1939, Liber 2166, pg. 443). The bank at first rented the building to two Sea Cliff artists, Robert Archer and Charles Lundgren, who repaired the walls, replaced numerous broken windows and repainted, prior to opening the Roslyn Studios, which operated as an art gallery and held evening classes. Another art group, "The Church Mice," used the building simultaneously. This use was not without precedent in the building's history, as a news item of 1882 informed the Village there was an "Art Gallery at the Presbyterian Church and a Festival at the Hall," probably in reference to a summer social or fund raising event (Roslyn News, 6/17/1882).

On 4/25/46 the Roslyn National Bank & Trust Company sold the church building to Charles J. Lundgren and Robert P. Archer (Recorded 4/29/46, Liber 3074, pg. 48). On 7/29/55, Charles J. Lundgren sold his share of the building to Robert R. Archer (Recorded 8/12/55, Liber 5852, pg. 92), who converted the church interior into a combined residence and studio. On 10/9/64 Dorothy and Robert Archer sold the property to Morris and Evelyn Cutler (Liber 7325, pg. 491, 10/13/64). The Cutlers resided in the former church until they sold the building to Gerald and Ruth Mermer on 6/25/71 (Liber 8010 pg. 25, 6/25/69). The Mermers manufactured evening dresses there until the church was sold to, Rheta W. Ponemon, on 6/30/71 (Recorded Liber 8263, page 113, 7/7/71). Rheta and Richard Ponemon resided here until the church was conveyed to Merrill and Lenore Dorsky in October 1996. The Ponemons involved themselves in a restoration which is based on the creation of a dramatically open living space within, and a careful restoration of the exterior features of the house.

## **EXTERIOR**

The original Roslyn Presbyterian Church was designed in Greek Revival style and is the earliest surviving church edifice in Roslyn. The building has a rubble foundation to the sills and originally had no cellar of any sort. The rubble foundation has been patched extensively with concrete all around and is exposed only along its north face. The main block is sheathed on all four sides with shingles having twelve inch exposures. Originally there was a plain water-table, having a chamfered upper edge, on all four faces of the building, but this has been lost on the south and west aspects a result



of the raising of the grade.

The originally shingled gable-ended roof has its ridge at right angles to the road and preserves its original overhanging eaves, except on least consequential east façade over which the eaves have always been "clipped." On the other three sides there is a moulded cornice beneath the eaves and, below this, a broad stepped frieze along the north and south facades. The north and south eave cornices and friezes both turn their respective west corners and return against the west front. There is a stepped gable fascia which matches the north and south friezes and which extends beneath the eaves of the west gable field. The north and south friezes and the west gable fascia all are trimmed with a large Tuscan moulding beneath the eaves. The friezes, but not the gable fascia, have a smaller Tuscan moulding which runs above the step and parallel to it. In addition a thumb-nail moulding surmounted by a fillet extends immediately beneath the roof shingles and returns with the eave cornices. The entire entablature composition resembles the work of Thomas Wood who probably was the carpenter-builder of the edifice.

There are three very large 6/6 windows in the north and south walls which are the most striking architectural feature of the building today, although the steeple originally dominated the composition. These are trimmed with narrow, bead edged surrounds capped by projecting dripboards. The windows had louvered shutters divided into equal upper and lower sections. The shutters are now missing.

The east (rear) façade of the church was very plain and is trimmed only with a narrow stepped fascia beneath the clipped gable eaves. There is a small 6/6 window in the east gable field which is located above the interior ceiling line. All other windows in the east front are new (1972), or later. The north and south friezes terminate just short of the east corners and the eave cornices return at each of the east corners. The church originally had two interior chimneys midway between the ridge and corners of the east façade which provided flues for a pair of large interior stoves. Both chimneys were removed in 1972. A small single-storey pent-roofed east wing, which extends completely across the building was designed by Guy Ladd Frost and constructed by Wooden Bridge in 1985-86, to provide space for a small sitting room and additional storage.

The ground floor of the principal (west) façade is now concealed behind a later (ca. 1870) single-storey, enclosed porch. Two small windows appear at the second storey (choir) level above the original exterior doorway. These originally had 12/12 glazing although the lower sash has been converted to a single pane. Their surrounds are the same as those of the larger north and south windows except for the wider cross-setted top facings which are trimmed with Tuscan mouldings. These mouldings are, in turn, surmounted by projecting hood-moulds, trimmed with Tuscan ogee transitional mouldings, which may have been added at the time the enclosed porch was built.

The early exterior paired doorways are now concealed inside the enclosed porch. These are flanked by plain pilasters having stepped and transitionally moulded capitals in the Greek Revival manner. The simple pilaster bases are chamfered along their upper edges in the manner of the water-table. The plain doorway entablatures are

capped by prominent Tuscan mouldings and projecting hood-moulds. The original large, six-panel, double-faced doors both survive. These are trimmed with standard Tuscan mouldings on both faces and retain their original butt hinges and porcelain and silver-plated fittings.

Originally the church had a typical country Greek Revival steeple. According to photographs the steeple was built in three diminishing sections, all of which were square in cross-section and which were separated from each other by mouldings. The lowest section projected only slightly above the ridge and provided a platform for the upper sections. Both lower sections were shingled; the lowest with square-butt shingles and the middle (according to the earliest available photograph, ca. 1910) with round-butt shingles. The latter may represent re-shingling in the Queen Anne Revival style of the early 20th century. The upper steeple segment was the tallest and most elaborate and served as the belfry. Each face of the upper segment was filled almost completely with a large rectangular louvered panel, and its four faces divided from each other by corner-boards, possibly in the shape of pilasters. The upper segment was capped by a projecting cornice, a low hipped roof, and a simple shaped parapet, the corners of which were in the form of stylized anthemions.

The steeple was taken down, circa 1930, by the Junior Order of United American Mechanics, the first secular occupants of the building, under the impression that it was unsound, as suggested in Franklin P. Noble's report. During the dismantling procedure it was established that the steeple was structurally intact-although by that time it was too late to stop the demolition (Pio Teolis/oral communication). The enclosed, single storey, board-and-batten, shallow, shed-roofed porch along the principal (west) front of the church is a later addition. However, it was built only shortly after the church was completed as it is present in a photograph of Roslyn taken prior to the publication of the Beers-Comstock Map (1873).

So far as is known there is no record of how the original church steps looked. There could have been an open platform which extended across the west front or, more likely, a simple platform outside each doorway, approached by open tread steps. The existing enclosed porch originally had a rubble foundation to the sills, but this had deteriorated badly and was extensively repaired with concrete in 1972. The present water-table matches that of the main block of the church. However, this form is only conjectural as the entire porch siding had been sheathed over with asbestos shingles requiring the removal of the original projecting battens and water-table to achieve a smooth surface.

When this later sheathing was removed in 1972, the water-table was matched to that surviving on the edifice and the battens reconstructed from the paint outlines along the lower edge of the surviving two board high, stepped roof fascia. Early photographs indicate there originally was a third horizontal member, above the roof line, which formed a low parapet, and all three horizontal members were moulded to form an architecturally appropriate cornice. Originally the porch roof was sheathed with tin. Much of the porch restoration was guided by the study of early 20th c. photographs. The principal porch doorway obviously was strongly influenced by the original exterior door-

ways. Like them, the porch doorway is strongly classic in concept and has a prominent entablature, projecting cornice and plain pilasters. The latter have simple stepped and vigorous ogee-moulded capitals and bases compatible with the water-table. The original paired porch doors were discarded by Gerald Mermer in 1970, shortly before the Ponemons purchased the church and were replaced with multi-panel doors of Spanish influence. These were discarded in 1972 when the present pair of three-panel ogee-moulded doors were installed, in the same style as the original doors and with appropriate porcelain knobs. The interior stairway leading up to the edifice floor level has been removed and the present doors cannot be opened.

The principal porch doorway is flanked by a pair of tall, narrow, 8/6 windows which were considered appropriate to a church. Their surrounds are simplifications of the earlier, 12/12 second-storey windows in the same façade, and like them, have simple, crosssetted surrounds. These windows are capped by projecting hood moulds which are identical to those of the earlier 12/12 windows. The west front windows are now flanked by new, louvered shutters. Originally there were similar windows at the north and south ends of the porch, both of which utilized plain drip-boards instead of crosssetted caps. During the 1972 program, the south window, later made a doorway with glazed door, was moved into the position of the north window. The present 4-panel south door with projecting ogee-mouldings comes from the Willet Titus House (TG 1972-73) where it led to a second storey porch which was demolished in 1969.

## **GARAGE**

The entire garage was designed in 1972 by Guy Ladd Frost, AIA, and stands upon the site of the northern half of the early carriage shed which was removed in the 1930's. The southern half survives in modified form and serves as the garage for the Mott-Magee-Skewes House next door (TG 1970-71, 1983-84, 1999). The present broad-and batten structure has a façade gable parallel to the road and was constructed in 1972. It is sympathetic in concept to the church porch and provides space for a workshop and roof-top terrace as well as a garage. The workshop is entered through a small, four-panel, round-headed, ogee-moulded door, circa 1870, from the Roslyn Preservation Corporation's architectural stockpile.

## **INTERIOR**

The original church had a two aisle hall plan and included neither transept nor apse. The side pews butted directly into the north and south walls. Two original church benches survive. One remains in the church. The other was in the William M. Valentine House (TG 1963). Presently this church bench is in storage at Walton-Davis Locust Valley. Both, when found, had only a single end, i.e., flat, sawn leg and arm. The other end originally had been inserted into the dado for support. New ends have been added to both benches so they may be free standing.

The original door and window surrounds in the hall are typically Greek Revival in design and have stepped, crosssetted surrounds trimmed with standard Tuscan mouldings. The original 12/12 gallery window surrounds are finished in the same manner as

the large hall windows except they are not crosssetted. These now are 12/1, as the result of removal of the original mullions prior to the Ponemon ownership. The hall windows have small, wooden, spear-pointed devices on each side of the frames which serve as window latches. Similar comma-shaped devices having fish-tail ends, serve to lock the gallery windows in the open position.. During the early 20th century, and perhaps earlier, artificial lighting was supplied by three oil lamps set in an iron bracket, placed between each of the large hall windows (Dorothea C. Ramsauer, personal communication).

There is a horizontally-boarded dado of window-sill height which surrounds the hall on three (originally on four) sides. This is capped by a square-edged projecting lip which forms the window sills. The dado presumably has been much altered as no scars remain of the side-aisle bench insertions. Much of the dado boarding was replaced in 1972. However, in a closet of about the same period as the enclosed porch, located beneath the choir stairway, a section of the original, intact, artificially-grained dado remains. Except for the artificial graining this is identical to the exposed portion of the dado in the hall. This closet also contains a few fragments of mid-19th century, painted grisaille, architectural wallpaper which presumably dates from the original church. This is executed in a pattern of 18th century-type raised panels and originally covered the entire plaster wall of the hall. A similar, but larger, closet under the opposite end of the gallery, was installed in 1972 and houses the new cellar stairway.

The interior of the church is enhanced by a Greek Revival gesso cornice on three sides. The north and south sections are original. The west end of the ceiling, partially concealed by the choir loft, never had a cornice. The cornice at the east end of the room was installed in 1972. Originally, there was a similar cornice, further east, over the sanctuary. This broke in and out around the paired chimneys mentioned earlier and formed an impressive setting for the reredos. When the building was in use as a church there was an 8" high platform at its east end, upon which the lectern was placed (Dorothea C. Ramsauer, personal communication). Originally, also, there was a large gesso central chandelier medallion which matched the cornice mouldings. This fell down and shattered during the 1972 restoration. A segment has been salvaged and preserved. Much of the early yellow pine flooring has survived, although damaged sections were replaced in 1972.

The choir also survives although it may have had a different configuration originally. The present choir is supported by two iron tie-rods which extend down from the roof framing. According to Wilson Skewes, who grew up next door (Mott-Magee-Skewes House, (TG 1970-71, 1983-84, 1999), these were inserted by the Junior Order of United American Mechanics about 1930. Prior to that time the gallery was supported by a pair of cast-iron fluted columns, the bases of which were decorated with acanthus leaves. The original column capitals have long disappeared, but the shafts and bases survive as cellar lolly columns in the Mott-Magee-Skewes House. Square wooden patches in the floor, directly beneath the tie-rod ends, indicated the original locations of the columns. A pair of identical square wooden patches, about four feet to the east of the set just described, apparently indicated the locations of another pair of columns. If this conjecture is correct, these was another, earlier gallery, which projected, further to the east and

which extended across the west pair of hall windows. Both pairs of patches, incidentally, were removed when the floor was repaired in 1972.

The present choir projects forward and is enclosed behind a three section, paneled railing, which consists of two short angled side panels and a longer central panel, all framed with rudimentary Tuscan mouldings. The projecting, square-edged railing cap rests upon a standard Tuscan mouldings. The projecting choir floor-nosing is based upon a fascia reminiscent of an inverted, stepped baseboard capped by a massive Tuscan ogee transitional moulding which probably is contemporary with the enclosed porch and suggests the present gallery dates from the same period. The south one-third of the choir railing was removed by Robert Archer in order to construct an east-west dividing wall. This was replaced by the Ponemons in 1972.

The choir stairway is sheathed with plain vertical boarding and reverses upon itself before attaining the choir floor. The newel is San Domingo mahogany and is the standard late Sheraton turned type found in Roslyn during the second quarter of the 19th century, but is somewhat larger in diameter than those usually encountered. The San Domingo mahogany stair-rail is circular in cross section. The original balusters all were missing and have been replaced with conventional, period, urn-turned mahogany balusters from the Roslyn Preservation Corporation's stock-pile. The closet beneath the stairway is faced with beaded vertical sheathing and is contemporary with the enclosed porch. This is the closet, which retains the original section of early dado and the fragment of early wallpaper.

All this suggests that the choir stairway once was free-standing. However, its under surface has never been finished and it is unlikely it would have been exposed to public view in this condition. The outside wall of the stairway is sheathed with 9" wide horizontal boarding which, at the choir level, continues on to form a dado which matches that in the hall. Much of this dado was replaced in 1972. As in the case of the hall dado, the square-edged projecting cap of the choir dado forms the window-sills. The choir floor originally was stepped and included an organ pit. The organ was of the "hand-pumped" variety. Mortimer Conklin provided the "muscle power" during the early 20th century (Dorothea C. Ramsauer, personal communication). The original top step remains but the lower steps have been raised (1972) to form a level floor. The iron railing was installed at that time.

The Presbyterian Church never had a "choir of voices," at least during the early 20th century, and the choir area was used for the pre-schoolers Sunday School classes, taught by Miss Myra Valentine. The new (1972) east wall and balcony is two storeys in height and divides off approximately one-third of the original hall. It obviously reflects the choir design and provides space for bedrooms and other residential requirements.

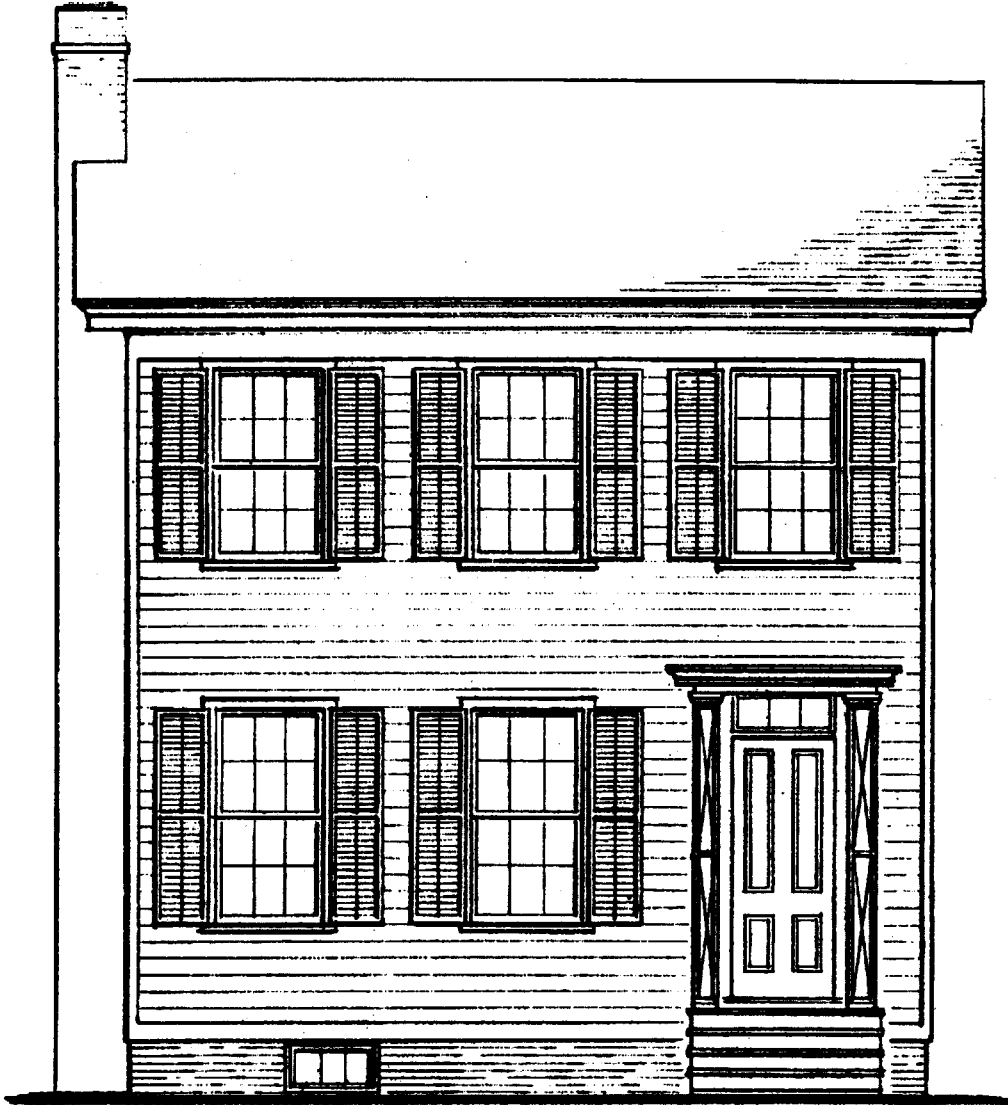
The original enclosed porch probably was intended to provide space for convenience and protection from weather. Apparently the positions of the interior walls have been changed at least twice. The window surrounds, trimmed with double-beaded ogee mouldings used locally 1855-1875, are original as is part of the beaded-edge board ceiling and interior sheathing in the foyer (the porch is now divided into a kitchen and small

foyer). All of the interior door surrounds have been matched to those of the surviving windows. The doors are the four-panel ogee-moulded type of the period and came from the Roslyn Preservation Corporations architectural stockpile.

## **EPILOGUE**

Little is known of the structural architectural history of the early Roslyn Presbyterian Church. No drawings or photographs have been found which show the appearance of the church prior to the construction of the enclosed porch, circa 1870. It is likely that the present choir was inserted at that time, replacing an earlier one. While there is considerable newspaper data concerning the building of the church and the minutes of the congregation establish that no architect was retained, no statement has been found which indicates who the carpenter-builder was although in all likelihood he was Thomas Wood. A significant effort has been made to find interior photographs of the church, but none have come to light prior to those taken in connection with the 1972 restoration project.

The conversion of the mid-19th century Roslyn Presbyterian Church to a comfortable, yet elegant, residence was completed almost thirty years ago. It is nationally known as an outstanding example of the adaptive use of a village church into a modern house. So far as possible no undecayed early fabric was removed. All of the original architectural features of the hall were retained, or replaced where missing. Everything was carefully worked out, apparently successfully as none of the original project plan has been altered over the years. The recent addition at the east end simply represents an alteration in the life style of the owners and in no way indicates a failure of the restoration plan. This unusually fortunate result was, of course, based upon the understanding and harmonious relationship among the owners, Rheta and Richard Ponemon, the interior designer, Phyllis Hoffzimer, AID, and the architect, Guy Ladd Frost, AIA, and the respect and understanding that each of these had for the building itself. Mr. Frost was awarded the 1974 Award for Excellence in the restoration of the church and the design of its garage by the Long Island Chapter of the American Institute of Architects.



**East and West Elevations  
Smith, Valentine, Wood House  
(c. 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 façade 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.



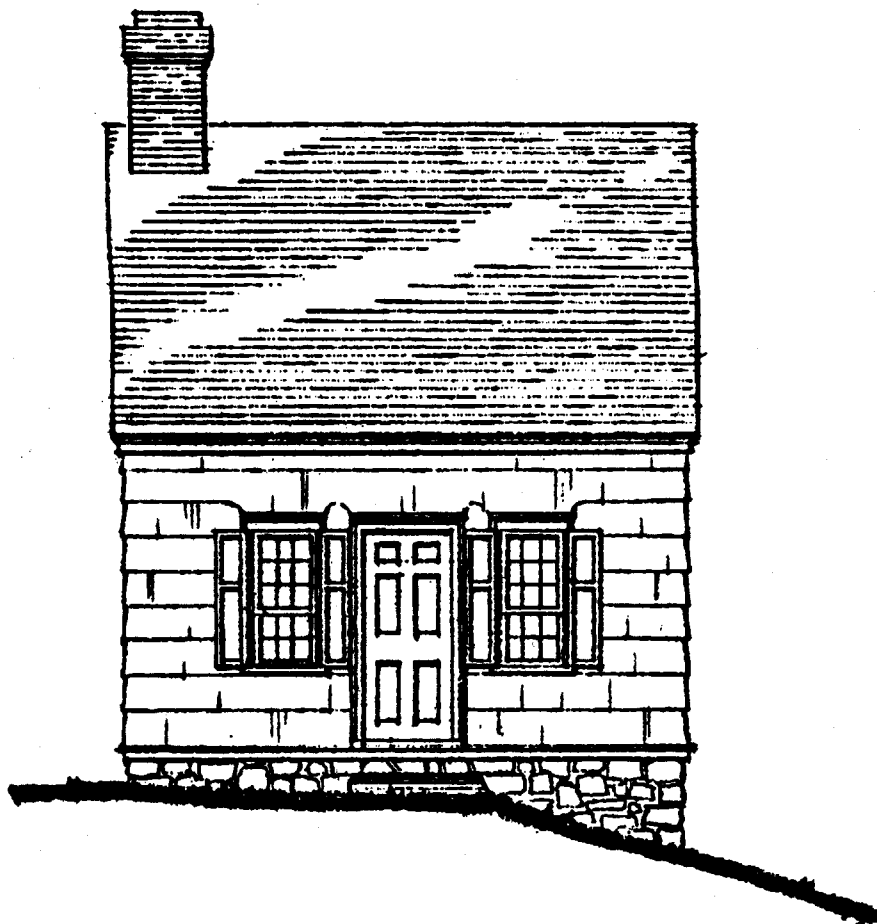
The front doorway is simply framed and includes a simple, triple spanned over-door window, an unusual holdover for a house of its period, as by this time, one would have expected to find side-lights as well. However, the relatively small hallway may have precluded their use. The original four panel front 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 the 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 mantel 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 mantel 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.

## Notes



**Williams-Wood House**  
(c. 1775)

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

**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 Harbor 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 characteristic 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, 1999, 2000). Using the newer 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. These 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 within 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 were 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 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 Gerry who donated the hillside 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 corners, a sophisticated feature in a country village. The beam-casings are 8<sup>1</sup>/<sub>2</sub>" 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.

#### **WEST KEEPING ROOM**

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 ATTIC**

The large attic, 18' by 27', covers both lower rooms and originally was reached by a steep enclosed stairway behind the now reconstructed paneled wall. The staircase was reconstructed when the wall was reconstructed in 1966, and conforms to the tread markings on the back of an original 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 form 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 West Keeping Room there is a long kitchen, made narrow by the broad, rubble chimney base. This room has windows in deep reveals let into the plastered rubble walls of its north and south ends. However, there was sufficient space remaining at the north end of the chimney base to permit the inclusion of a root cellar. This root cellar area has been redesigned to serve as a laundry. During the period in which the rooms above were used as a 3-car garage, additional bracing had been installed to support the weight of the cars. It has been conjectured that this room originally served no domestic purpose but was open on its east side and used as a shelter for animals and for the storage of farm and cooperage equipment. This impression was confirmed during the restoration when it could be observed there was not a true rubble foundation under the east wall but only a shallow "footing" constructed of small stones to support the construction of an inside wall, after the house was enlarged. Further

information was obtained from the presence of large wrought nails, designed to serve as hooks, in the large ceiling beams which originally were exposed. The beams had sagged from the weight of the automobiles above, and required "doubling". The introduction of new wood was the basis for the installation of a new plastered ceiling. Prior to reconstruction, it was evident that this room had been used as a kitchen. However, it probably did not become a kitchen until the mid-19th century when it became obvious that a kitchen on the same floor as the dining room would be more convenient than the one provided through the 1827 addition and located one level below the dining room. If it is correct that the present kitchen originally was an open shed, it may be also assumed that the windows of the north and south ends of the room were let into the original rubble foundation walls when the room was converted into a kitchen during the mid-19th century. This may explain the poor condition of both walls prior to restoration. The south wall was salvageable with repointing and lining, but the north wall required complete rebuilding. Prior to reconstruction, it was obvious that the process of collapse had been going on for many years, as the interior sheathing of this wall was wedge shaped in cross section in an effort to correct the sag. Since this sheathing could not have been installed much after 1880, it becomes obvious that the partial collapse was of long standing.

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 in the 1966-68 restoration a new double window, to match the one at the south ends, was installed for the simple purpose of admitting more light. This window is the only "new" window in the house.

#### **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 typical 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. 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 provide greater heat. 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 a 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 smaller 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 lath 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 with simple board sheathing. This space has now been filled in with a modern concrete block foundation. The long rubble wall along the west side of the room remains in its original state. Since the 1966-68 restoration the 1827 kitchen beams have been almost completely covered to conserve heat. However, the lower surfaces 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.



**Henry W. Eastman House**  
**(c. 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 façade. 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 façade 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 fitted 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.

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 façade 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 in 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 fire-place 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, flue 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.

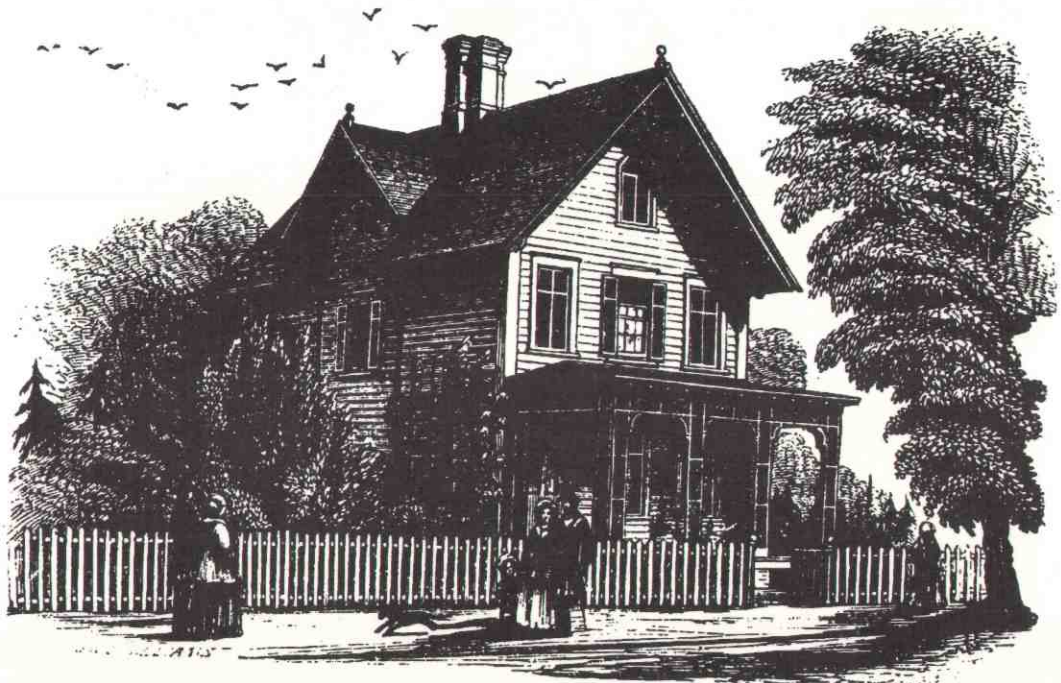
### **THE "FINAL" HOUSE (THIRD PERIOD – CIRCA 1890)**

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.



PERSPECTIVE VIEW.

**Oscar Seaman House**



**Oscar Seaman House**  
(c.1901)

**THE OSCAR SEAMAN HOUSE**  
**72 Main Street (1901)**  
**Residence of Mr. and Mrs. Joseph Durso**

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

### **HISTORY**

Number 72 Main Street is the very last gasp of the Vaux fundamental design to have been built in Roslyn, although other "American Basic" designs had been built here since about 1815. The site was a part of that of the Epenetus Oakley House (TG 1973, 1974), which was sold by the estate of Daniel Bogart to Oscar Seaman in August 1899. In December of that year, Seaman sold the southerly portion of the property, including the Epenetus Oakley House, to Walter F. Weeks, but reserved the northern portion of the site, including the stable, for his own use. (Unregistered handwritten agreement, Donaldson Collection on Local History, the Bryant Library.) According to the journals of Stephen Speedling (Local History Department, Bryant Library), he started work on building the house for Oscar Seaman during 1900-1901. A photograph in the Society's collection taken in 1888 shows Speedling's carpentry shop, which still stands at 1374 Old Northern Boulevard. According to his entry in the "Portrait and Biographical Records of Queens County, NY. (see reference list), which probably was largely autobiographical, Oscar J. Seaman was born in 1848 near Jericho. As a boy he lived on the farm of his maternal grandfather, Benjamin Starkins. He married Carrie Cony, daughter of William Cony, a New York businessman, in 1871 and moved to Roslyn in 1875, where he worked in Nostrand's store. He moved to Glenwood Landing in 1881 and opened a general store there. Carrie Seaman died in 1918 and Oscar in 1924. Both are buried in the Brookville Cemetery. According to Stewart Donaldson, compiler of the "Donaldson (Roslyn Reference) Collection" in the Bryant Library, Seaman was also the owner of the Roslyn Hotel. Since "Portrait and Biographical Records" was published in 1896, he must have bought the hotel and moved back to Roslyn after that date.

### **EXTERIOR**

The house, more or less in accordance with the Vaux design, was built in the



"Queen Anne Revival" style (see introduction) and is two storeys high, three bays wide and rests upon a full brick foundation laid up in American bond, which is protected by a simple board water-table. The gable-ended, pitched roof has overhanging eaves with true projecting rafter ends. "False" rafter ends have not been employed for decorative effect. Except for the east gable end, which is parallel to the road, the house is sheathed with moulded, or novelty siding, a type of clapboard introduced into Roslyn in the 1860's. There are moulded corner-boards to enrich the effect. The east gable field is decorated with bands or shingles consisting of three courses of round-butt alternating with two rows of square-butt. The square-butt shingles have alternating long and short exposures to enhance the chiaroscuro effect. The east gable field is further enriched by a system of bracketed decorative angular cross-bracing at the gable peak and by a pointed "Pine Tree" attic window. The west gable field was never shingled but is decorated with a simplified form of exposed bracing. All of the windows are of the 2/2 type common to the late 19th Century and all are flanked by their original louvered shutters. The "L" shaped porch survives with its original railings and turned bracketed porch posts. The porch roof originally had a bracketed wooden gutter, however this produced rot and was removed. The porch is terminated by an ell on the south side of the house, the shed-roofed upper storey of which was added by Mrs. Theodore Gould, the former owner, in 1965. At the same time the doorway at the west end of the porch was removed. On the north side of the house, at the end of the original dining room, there is a large rectangular bay window. Beneath its sash the bay window is sheathed with roundbutt shingles in the Queen Anne Revival manner. The shingled portion of the bay window flares outward following a concave curve which serves in place of a water-table. The front door is laid out with paired, ogee-moulded vertical panels at the bottom, which are topped by an ogee-moulded horizontal panel. The upper part of the door is glass and preserves its original glazing. A dentillated projecting shelf divides the upper and lower parts of the door. The front door probably was grained in oak, originally. It retains its original hardware including a "clock-work" doorbell.

The house was exhibited in the Landmark Society tours of 1967 and 1968. The former owner re-modeled the house extensively. This project included the installation of a modern heating system to replace the original hot-air system; the construction of the shed-roofed second storey over the ell; and the modernization of the kitchen and bathrooms. Actually, little was done to alter the interior design or finish of the house although the kitchen was enlarged. In addition, the small west lean-to was demolished and re-built to form a kitchen vestibule leading to the garden. This work was done by Price W. Sebring of Flower Hill.

Mr. and Mrs. Durso, the present owners, bought the house in 1995. Apart from necessary repairs and re-decoration they have made only very minor architectural changes to date. They have engaged the services of Architect, Craig Westergard, who resides and practices in Roslyn, to design a two storey addition to the west end. The addition will add a parlor and mudroom on the first floor and an additional chamber and small office on the second storey. Part of the plan includes the rebuilding of the former south end addition, west of the porch. This addition is out of character proportionally and will be corrected. The plans have been received favorably by the Village's Historic District Board and the construction is scheduled to be complete by the 2002 house tour.

## **INTERIOR**

The wall dividing the stair-hall from the original parlor is missing and, since no construction evidence remains, may never have been present. Actually, this "open" aspect may have been considered a component of the "Queen Anne Revival Style". The interior door and window facings are vigorously moulded with corner blocks decorated with turned medallions, which are unrelated to the facing mouldings. All the four-panel interior doors and baseboards are trimmed with standard ogee mouldings. All the original five inch wide, yellow pine flooring survives. The stairway has a turned newel post, which is capped by a "block-and-ball" characteristic of the period. The corners of the "block" are "lamb's tongued" and there is a turned medallion on each of its four faces. The balusters are a variant of the standard "urn-turned" variety, which first appeared in Roslyn in the 1830's.

The parlor mantel was moved from the dining room to replace a later brick mantel. It utilizes turned colonettes and incised meandering decoration on the chimneybreast after the designs of George Eastlake. These leafy patterns are now picked out in gold. The fireplace opening is fitted with a cast-iron decorative surround and retains its original "summer cover."

The dining room retains its original door and window facings and baseboards, which have already been described. It also retains its original five-inch wide yellow pine flooring. A rectangular bay-window is located at the north end of the room.

The upper storey, as below, retains all its original doors, windows, baseboards, flooring and trim. The original floor plan, which includes three bedrooms, has been preserved. Two of the closets were modified but trim and mouldings to match the original were employed.

## **STABLE**

The stable to the west is much earlier than the house and probably was built by Dr. Furman Field, who lived next door to the south. Dr. Field bought the Epenetus-Oakley house (TG 1973 and 1974) in 1855 and the stable probably dates from that period. The stable was constructed in two sections, probably simultaneously, both of which are sheathed with board-and-batten siding. The battens are not moulded and are rectangular in cross-section. The taller, west section is built into the hillside and retains its original rubble retaining wall at its west end. The section is bracketed beneath its eaves and was designed to be used as the stable. It retains its two original box stalls with a divider between, the top profile of which appears to have been executed by its occupants rather than by its owners. Some interesting early hardware survives in this part of the stable. These include a pair of blacksmith-wrought hinges on one of the south entry doors and an over-size Norfolk latch, circa 1835, on a board-and-batten door in the wall dividing the two parts of the stable. The smaller east section of the stable was intended to serve as a carriage or buggy house. It has been re-oriented by closing in the original south opening and utilizing this area as a garden porch. The buggy house is now used as a garage to which access has been provided by inserting an overhead door at its east-end. These modifications were implemented by Mrs. Gould in 1965.



**Front Elevation**  
**Simon and Martha Replogle House**  
**(1901)**

Drawing by Craig Westergard

**SIMON AND MARTHA REPLOGLE HOUSE**  
**50 Bryant Avenue ( 1901)**  
**Residence of Todd Schaffhauser and Erica Rubrum**

**HISTORICAL BACKGROUND**

Harriet Terry owned a subdivision behind her residence of approximately 27 lots along Church Street, Steamboat Landing (no longer extant) Summit Avenue and around St. Mary's Church. In 1868, Ms. Terry, a land speculator sold (Liber 276 page 423) the property to Catherine O. Miller of Miller Place along with seven other lots. Miller in turn held the property for 32 years or until her death circa 1900. It was not uncommon for middle class woman to speculate in real estate as a means of income and investment.

This property was included in Catherine Miller's probate and sold by her estate on November 24, 1900 (Liber 12 page 554) for \$550.00 for a 100 x 125 lot. A recent arrival to Roslyn from Pennsylvania, Simon D. Replogle purchased the property and began construction the following spring or summer. This house is clearly shown on the 1902 Sanborn maps although the lot was sold at the end of 1900 as vacant property. The house was clearly built in 1901 by Mr Simon D. Replogle, the principal of the Roslyn High School from 1890 to 1902. Mr. Replogle married a local girl, Miss Martha (Mattie) B. Germaine, in 1891, she was 18 and he was 32. At first they lived on a house on "East Turnpike which was recently vacated by a Mr. Victor Robbins and family" ( Roslyn Library, Bryant Room Clipping File). He and his bride built this house in 1901 and then only a year later , he retired from his position at the Roslyn High School. Mr. Replogle then took off five years and probably enjoyed his boat that he often slept on. He was also an avid fisherman. He rejoined the work force by becoming the Roslyn Postmaster until March of 1915 (Roslyn Library, Bryant Room clipping file). In 1923, (Liber 781, page 348) Simon and Martha Replogle sold their home on Bryant Avenue after 23 years.

The next owner was Edward C Harwood. After a year it was transferred to his wife and she lived at the premises for roughly 30 years. It was during her ownership that the garage was built. Ms. Harwood sold the house in 1951(Liber 4499, page 256) to Emily Baurenfeind who apparently rented out the property for three years. It was then sold to Frank and Ellen Russell in 1954 (Liber 5555 page 367) who occupied the premises until 1962.

It was then sold to Alan E. Marks and his wife Patricia and apparently then transferred in 1975 (Liber 8831 page 48), to Patricia alone. She lived there an additional 22 years until it was sold to Todd Schaffhauser and Erica Rubrum in 1997 (Liber 10850, page 396). The house at the time of purchase required a significant amount of restoration work. These two dedicated preservationists, successfully undertook an interior restoration in sympathy with the original fabric of the house.

## **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. Since a minimum of investigatory work has been completed at this time, we will assume that the building was originally constructed at 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 the 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.

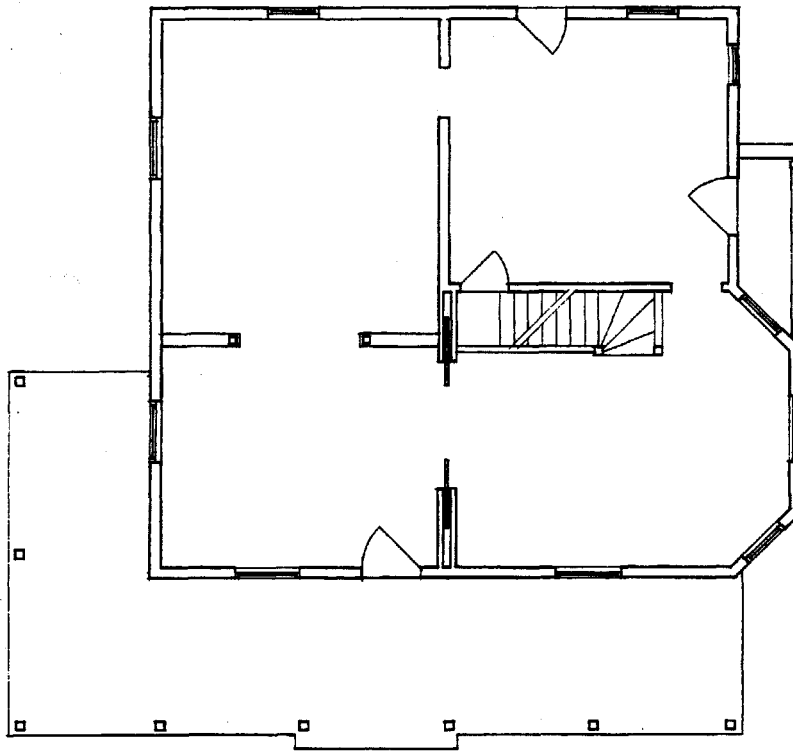
The shutters rest on original hardware however, since their 14" width would not entirely cover the opening, they are not original to this location.

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 scallop 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 creating a 14'-2" wide by 11' 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 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 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 mouldings. The squares are further accentuated with trim having mitred 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 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 supports 2" by 8" joists which run perpendicular.

#### **INTERIOR - SECOND FLOOR**

It appears that there were four chambers on the second floor. 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 a second floor. An interior closet with a mismatched door, 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 the chambers are connected by a centrally located hall and staircase to the dining room below.

## **INTERIOR – ATTIC**

The attic is used 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





**West Elevation**  
**Peter and Mary Lynch House**  
**(c. 1905)**

Drawing by Craig Westergard

**THE PETER AND MARY LYNCH HOUSE (ca. 1907)**  
**54 BRYANT AVENUE**  
**ROSLYN HARBOR, NEW YORK**  
Residence of Mr. and Mrs. Cecil K. Tinder, Jr.

**HISTORY**

This house was part of the Harriet Terry subdivision of land that composed numerous lots purchased in the middle of the 19th Century. It was transferred to George W. Eastman who sold it to Mary McGovern Lynch, the wife of Peter Lynch in 1880. She held the parcel as vacant land until 1895, and then transferred the land to her son, Peter for \$550.00. He was only 23 at the time and held the land for speculation until circa 1907, when he finally built the current house.

Peter Lynch was initially employed as a foreman by John F. Remsen in the road construction business. On the death of his father-in-law, he took over the management of the Nassau House, a hotel located on School Street between Willow and Bryant. In 1901, the family lived on East Broadway in a two family home. It is here that his one child, Peter Elmer Lynch was born.

The property remained vacant until 1902 as shown on the Sanborn Insurance map. It was not shown on the Belcher Hyde map 1906 but appears on the 1908 Sanborn map. It was probably built in 1907 and initially rented to the Firth family. It was only after the fire and destruction of the Nassau Hotel, that the family decided to move into the residence. " I do not remember too much of my early boyhood except that being an only child and living in a hotel was a lonely time" (P.E.Lynch's recollections on file at the Roslyn Library, Bryant Room Clipping File). It was not until the Hotel burned (circa 1912), that the family occupied the Bryant Avenue home. But first the family lived in a house next to Pickard's drugstore, until their tenants vacated the Bryant Avenue house.

The father, Peter Lynch died in 1914, while Postmaster at the Roslyn Post Office. Upon the death of her husband, Mary Lynch a former bookkeeper to William Witte who operated a general store on the northwest corner of Bryant Ave and Skillman Street, purchased a typewriter and became the social secretary to the local gentry. Mrs. Lynch worked for the Godwins, the Fricks and Mrs. Thomas Hastings of Old Westbury. She later became the first librarian of the Bryant Library.

Her son, Peter, worked as a carpenter on several local estates. He not only renovated the main houses but also built garages, cottages, greenhouses and a variety of outbuildings. He probably had access to discarded decorative architectural features that he may have salvaged for the house on Bryant Avenue.

The mother and son together supported not only themselves but also Mary Lynch's mother, Kate Pearsall, who also resided at the Bryant Avenue home (based on 1920 census records and conversations with the granddaughter Helen Lynch Becker).

In the later years, Mary Lynch developed multiple sclerosis and was moved first

to her son's home in Glenwood Landing, and then to a Huntington, New York nursing home in 1936. It is hypothesized that as her disease progressed and she was no longer able to climb the stairs to her bedroom, a porch off the rear was either enclosed or a room built to serve her on the first floor. A door was created from an existing window and a child's block was embedded in the moulding. This was probably from one of Mary Lynch's grandchildren, either Peter or Helen, who visited her quite frequently.

While Mary Lynch was in a nursing home, the house either remained vacant or was rented until it was sold upon her death according to the granddaughter, Helen Lynch Becker. The house was sold by the son, Peter Lynch in 1944 to Velma Margam Anavi of New York City. It was then sold to Albert and Ruth Hendrickson of Roslyn in 1947. After only three years of living there it was then again sold to Robert and Bettie Lee Carpenter of New York City in 1950. The current owner, Cecil K. Tinder Jr. purchased the property in 1963. There have been few significant changes to the structure since 1963.

The property at 54 Bryant Avenue is entered from the street level on the West Side via concrete steps flanked by two 2 1/2" square concrete columns that terminate with concrete urns on top. At the top of the flight of stairs is a white picket fence with open 1" square balusters and plain square gateposts.

The Mary and Peter Lynch house circa 1907, built in the Queen Anne Revival style, is a 3 bay wide, 2 bay deep, 2 storey house and an attic, with a pitched roof, the ridge west to east at right angles to the road. An oak tree 2/2 window is centered at each gable field. The house stands on a partial brick foundation 28 courses deep, laid in American bond, permitting use of the foundation enclosure as a basement. The present kitchen and part of the dining room rest on grade. It is unknown at the present time why a full basement was not excavated.

The present house is 30' long and 20' wide. An enclosed porch or room at the east end no longer exists but is recorded on a 1934 assessment record. Currently, what remains of this room is the south and east concrete foundation walls as well as a plugged heating duct in the exterior wall. The existence of this room also was remembered during a telephone conversation by the granddaughter, Helen Lynch Becker. A bulkhead door permitting exterior entrance to the basement is located on the south side approximately at center.

The entire house is sheathed with chamfered butt shingles now painted white having a 6 1/2" exposure. The bottom course of shingles flares at grade level. A belt course of shingles at the second storey creates the illusion of a tiled structure. The application of flared shingles at the second storey level over a flat moulding was a popular building feature around World War I. A shallow pagetted course of bricks completes the foundation perimeter at the kitchen and dining room locations. An original porch extends from the west main entrance around to the north bay window. The hipped porch roof is supported by six turned columns with acorn motif paired brackets. The porch railing consists of a curved hand rail, 1 1/2" balusters, beaded on one side and a 4' turned column at a short north flight of stairs to the garden area. Wood lattice grilles beneath

the porch platform enclose a well-ventilated storage area.

The original wood shingle roof, visible in the attic, had a substantial overhang with closed soffit and moulded eaves trim. There were no eave brackets except for those previously mentioned on the front porch. Central and east end chimneys perforate the roof. All the windows, including, the 2 storey bay window are 1/1 have plain drip caps and retain their original louver shutters.

The basement is 30' long and 20' wide. There is no subfloor and the first floor pine flooring is visible from below. There is a 3 light window, 37" x 22" on the south and east walls. The east sill extends 14' from south to north, or at the point where the first floor kitchen begins. The entire space has a concrete floor.

## **FIRST FLOOR**

The front door is original, having recessed panels on both sides and an over door 3-light window. The entry being small precluded the use of sidelights that stylistically were outdated by the time this house was built. There is a cast iron radiator to the left of the front door and a single radiator of the same design is located in each room. A cornice has been added at the angle created by ceiling and walls. Opposite the front door and close on, the stairway begins to the second floor. There are fifteen stairs with 9<sup>1</sup>/<sub>2</sub>" treads 9" risers and a bullnose shaped exterior edge. The oak turned newel posts rest on a rectangular plinth located at the firsts and second floor levels. The elliptical railing is also oak. The balusters are the same design as the newel posts but are painted white so the wood cannot be determined. Baseboards throughout the first floor except for the kitchen, are 7<sup>1</sup>/<sub>2</sub>" capped with ogee moulding. The original 3<sup>1</sup>/<sub>2</sub>" pine flooring survives throughout the house, installed from west to east. Cove moulding has been installed at the floor junction with walls possibly to conserve heat. The door to the parlor is to the right of the entry, with recessed vertical panels and porcelain knobs as do most the doors in the house. Door dimensions vary by approximately a 1/2" difference in each location. All the doorframes have vertical beading and turned rondels in the upper corners. The ceiling height on the first floor is 10'. On the north parlor wall is located a contemporary mantel which possibly was the location of a parlor stove. There is no evidence of a flue.

Flanking the mantel are a pair of open cupboards with a 45 degree angle hinged roof. A similar smaller cupboard is located to the left of the parlor door. The original picture moulding survives in this room. Peter Lynch, the builder was employed as a contractor by John Remsen and many of the large estate owners in the area employed him. It is possible that the interior decorative baseboards, picture moulding and the parlor cupboards were added after construction of the original house as these items were replaced at other structures.

At the east end of the parlor, a 10 light door replaces an original window, removed after 1934, to provide access to a patio. A former room in this location was also demolished. The door framing throughout the house is vertical beaded, but in this location, the door framing is Tuscan moulded on the left, lower half delineated by a child's

block with a cat or fox-like motif.

## **DINING ROOM**

The dining room is to the left of the parlor on the north east side of the house. There are five doors leading off this 10' by 10' room including a door between the parlor and the dining room. Two doors located on the west wall provide interior access to the basement and to the porch. This exterior porch door is original and retains the original doorbell. The fourth door leads to the front hall and the fifth door to the kitchen. The ceiling in this room has been reworked with the addition of plain moulding strips to match the originals on the walls. The chair rail is also a contemporary addition. The first storey bay window in this room faces north and retains the original carved arch. Baseboards in this room are 6<sup>1</sup>/<sub>2</sub>" plain with cove moulding at the floor/wall right angle.

## **KITCHEN**

The present kitchen appears much the same as when it was originally built. The chimney embrasure is located in this room adjacent to a powder room. The original clamshell and horsehair plaster present throughout the house is supported on the kitchen ceiling with moulding strips. The single cast iron radiator found in each room, is located on the west wall. An original exterior door located on the south wall exits to the patio, retaining single glazing on top and vertical recessed panels on the bottom.

## **SECOND STOREY**

The second storey floor design is similar to the first floor. Trim and flooring is the same as the first floor and the second storey bay window, located in a sitting room, repeats the design on the first floor. A bathroom has been installed at the west end of the hall from the space which originally provided access to the attic. Framing for the attic door is still present behind the bathroom tile. Presently access to the attic is through a new door approximately at the midpoint of the hall. This renovation creates five doors leading off a rather short hallway.

## **ATTIC**

The attic is spacious enough to stand erect comfortably. There is a 2/2 window on the west, south and north sides. Original wood shingles are visible in the ceiling area and the attic floor is finished with 8" pine flooring. Rafters are circular sawn 2' x 8' set on 14" centers.

## Notes



South elevation

**Front Elevation**  
**Kirby, Townsend, Travers House**  
**(c. 1850-60)**

Drawing by John P. Stevens0

**KIRBY, TOWNSEND, TRAVERS HOUSE (circa 1850 – 1860)**  
**1639 Northern Boulevard**  
**The Estate of Mrs. Peggy Gerry**

**HISTORICAL BACKGROUND**

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.

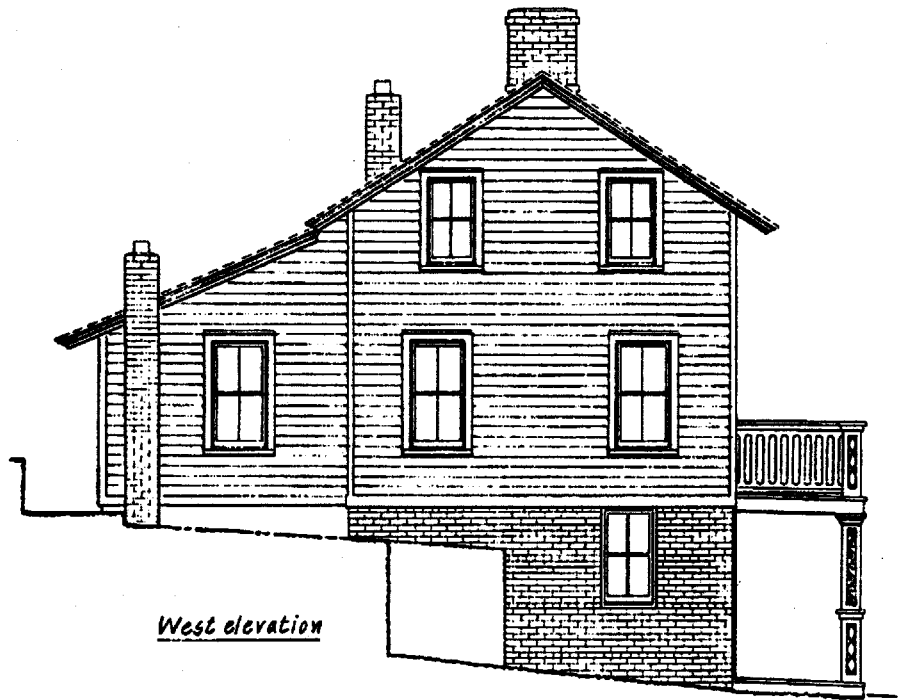
The Websters lived there for eight years and then sold the property to Caleb Kirby a local Roslyn merchant (Liber 147, page 440). The property was sold for \$650.00. This included the \$300 mortgage and Kirby assumed all payments as part of the consideration. The deed now states that it is a "lot of 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 supposedly 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 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 for 125 years from 1874 till 1999. Throughout the 125 years there have been interfamily transfers and during the 1970s and early 1980s it appears that this property was rented. During 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.





**East and West Elevations  
Kirby, Townsend, Travers House  
(c. 1850-60)**

Drawing by John P. Stevens

## ARCHITECTURAL HISTORY

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

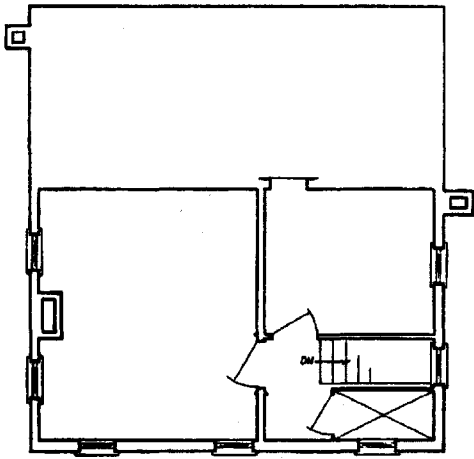
It measures 24' 6" in length and 16' 2" in width. The front wall is about 19' 10" in height from the first floor level to the top of the wall plate. The house has a moderately pitched roof with extended, raking eaves. It is of three bays, there being two windows and a door on the first and second floor 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 align 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 which was already passe. Another "archaic" feature is the presence of a cooking fireplace on the west end wall of the first floor.

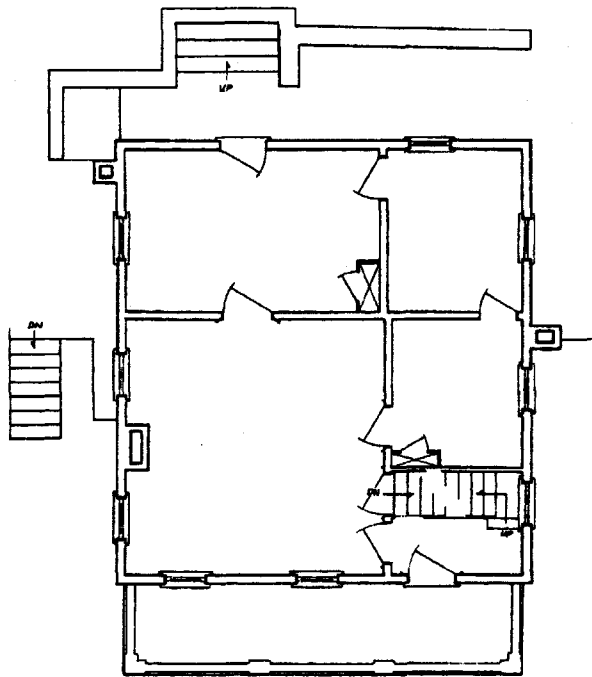
Technologically up-to-date is the siding which, while it looks like weatherboarding is actually a form of "novelty siding," mechanically milled, in single widths rather than in double widths which became more common (see section). It is ship-lapped and shows an exposure of 4½" and is applied directly 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, 10½" high by 10½" wide.

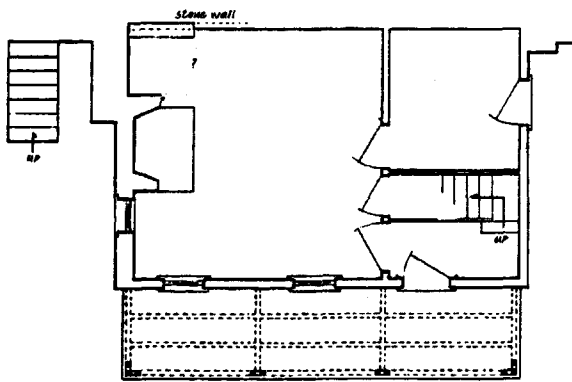
The framing of the house is all mill-sawn softwood timber. All of it appears to be vertically sawn, i.e., produced by an up-and-down, water-powered sawmill. The main joints in the frame are mortise-and-tenon with treenail-pins. Braces are installed with lap-dovetail joints. The framing systems uses a 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 center-line 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."



*Third floor*



*Second floor*



*First floor*

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 3½" 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. Also within this area, there appeared to be on the interior of the closet, what had been a bakeoven.

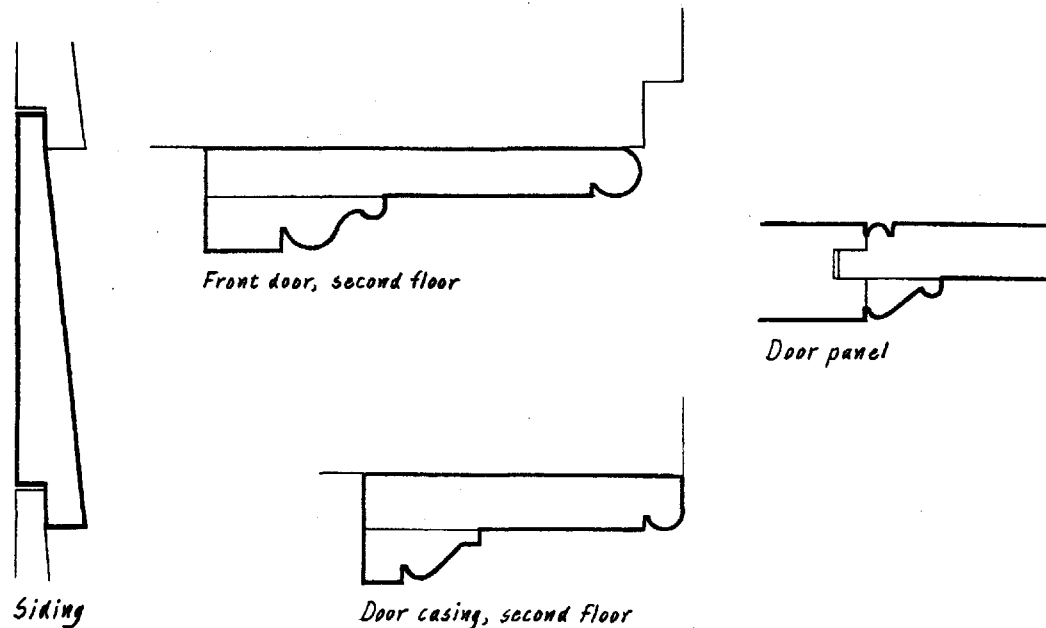
There had been an open porch, 5' 3" wide with a deck at the second floor level. The structure of the deck survives in reasonably good condition, but the porch columns were lost when the first floor space was enclosed some time in the 20th century. One inadequate photograph exists, taken of a woman but 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 having four panel configuration, with applied panel mouldings on both sides survive. The first floor door retains its cast-iron butt hinges. The windows had all been 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, 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 that 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 additional 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 Guy Ladd Frost, A.I.A., contractor is John Sclafani, Form Contracting, Inc., East Northport, New York. John Stevens is the architectural historian for the original part of the house.



**WILLIAM VALENTINE STORES (c. 1862)**  
**17-21 Main Street**  
**Property of Mrs. Dorothy Medina**

William M. Valentine was born in New York in 1809, and married Mary Almy Seaman September 12, 1836. This union produced one son, James E, born November 7, 1837. William Valentine was considered to have been "a prosperous and successful merchant in Roslyn"(The Valentines in America by T.W. Valentine, published 1874). His grand residence (circa 1800, enlarged in 1865) still stands opposite the Roslyn Library on Papermill Road.

Based on the limited architectural analysis, both buildings, at 1 Tower Street and 17-21 Main Street, appear to have been built circa 1862. William M. Valentine operated a general store in the brick building and the upstairs probably housed his offices. The immediately adjacent frame building was probably leased to tenants for commercial or retail use.

It appears by the deeds that the land for 1 Tower Street and 17-21 Main Street was purchased in stages from numerous sellers. This was common for the transfer of non-residential properties and actually reveals the early commercialization of this portion of Main Street. Residential properties including farms and house lot sites were often larger and included acreage.

The first transfer to William M. Valentine was from John and Phebe Willis in 1838 for \$75.00. The second parcel acquired was from Conklin and Susanna Leek, in 1839 for \$50.00. This was for only a quarter of an acre (10,000 square feet) by quit claim deed. A pre-existing barn was apparently part of the premises and was transferred along with the land. Then in 1859, Sarah Kirby sold about one eighth of an acre, and the 20th Century one storey addition to the south was built here. This last deed also includes a stretch of land that ran behind the stores as well as a corridor to the millpond. For the most part these deeds cover only the land upon which this frame building rests.

The adjacent brick building site was transferred in 1841 by James Valentine and was a quarter of an acre. The store was not to be built until the early 1860's.

At the turn of the century (1902), the Sanborn Insurance maps show the frame buildings (the William M. Valentine Block) housing a bicycle shop, a dwelling and a confectionery store. The "William M. Valentine Store" was a dry goods or general store.

According to the Sanborn map of 1908, the building was used as an upholstery shop and a "country sporting goods etc." retail shop. To the south is a brick oven no longer in use. The oven was part of a bakery (Kirkpatrick's) which was in operation in the late 1890's. The Sanborn map of the late 1890's also show a jewelry store in the northern section of the frame building

The brick store (the William M. Valentine Store) was a country store and printing office. In 1920, the William M. Valentine Store is a confectionery which probably



also functioned as a general store. The adjacent frame buildings were used as an upholstery shop and two dwellings.

Although William Valentine died in the second half of the nineteenth century (apparently without a will) the estate was not completely settled until 1913. There were various claims to the property from potential heirs and apparently there was extensive litigation before the matter was settled. Finally, the property was transferred from all interested parties to a Mary Valentine and William M. Valentine, presumably heirs to the builder and owner of 17-21 Main Street. In 1913 it was transferred to Henry M.W. Eastman who held it for a year and then sold it to Charles and Ella Pearsall. Since that transaction, there have been five owners, the most current being Ms. Dorothy Medina. The building partially burned on July 1, 2000, and currently is being restored.

## Notes

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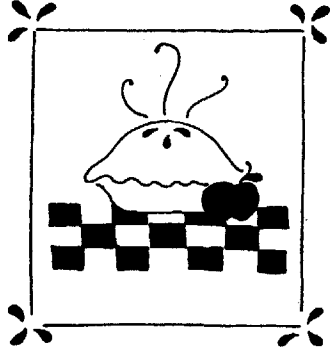
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