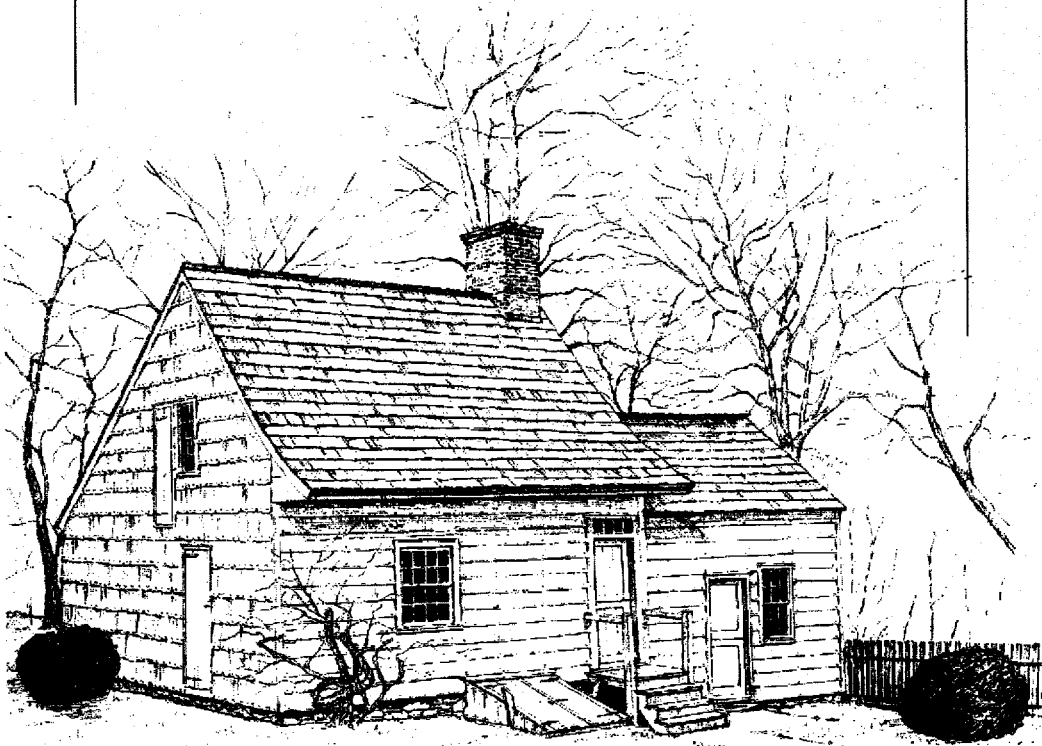


Roslyn Landmark Society Annual House Tour Guide



43rd Annual Tour

June 7, 2003

10:00 – 4:00

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43rd ANNUAL HOUSE TOUR HOUSES ON TOUR

VAN NOSTRAND - STARKINS HOUSE (ca.1680)

221 Main Street, Roslyn

Pages 22 to 41

MOTT-MAGEE-SKEWES HOUSE (ca.1825 and 1870)

51 East Broadway, Roslyn

Pages 42 to 51

SAMUEL DUGAN, JR. HOUSE (ca.1835)

157 East Broadway, Roslyn

Pages 52 to 65

JOHN CRAFT HOUSE (ca. 1858)

161 East Broadway, Roslyn

Pages 66 to 73

RAFFERTY-CRAFT HOUSE (ca.1890)

165 East Broadway, Roslyn

Pages 74 to 81

WILLIAM P. WILLETS HOUSE (ca.1949)

121 Edwards Street, Roslyn

Pages 82 to 85

SPRINGBANK (ca. 1835 and ca. 1900)

440 Bryant Avenue, Roslyn Harbor

Pages 86 to 91

STEPHEN & CHARLES SMITH HOUSE (ca.1860)

450 Bryant Avenue, Roslyn Harbor

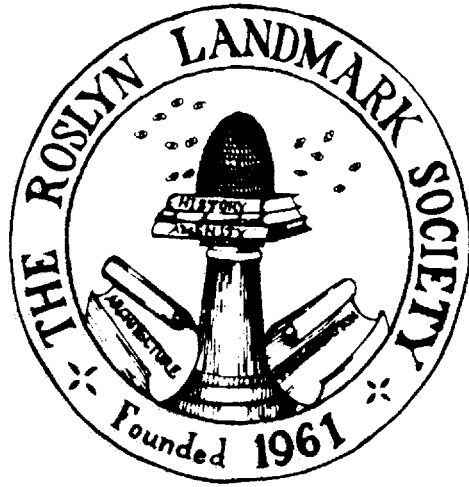
Pages 92 to 97

CEDARMERE (1787, ca. 1865 and 1903)

225 Bryant Avenue, Roslyn Harbor

Pages 98 to 112

**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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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. During a hurricane in 1955, 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 by the Roslyn Landmark Society ("RLS"), 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, RLS, together with the Incorporated Village of Roslyn Harbor, has sponsored the nomination of a number of buildings in Roslyn Harbor for admission to 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. Taller 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 of the Tour Guides as well as from stripping techniques used in the examination of the Van Nostrand-Starkins House Tour Guide ("TG") (TG 1976-77-89), the Valentine-Losee House (TG 1976), the Robeson-Williams Grist Mill (TG 1976-77-88-89), the George Allen Tenant House (TG 1978-82), the Warren Wilkey House (TG 1978-79-80), the Pine-Onderdonk-Bogart House, the

Teamster's House (TG 1980-81), the George Allen Residence (TG 1980-81-82), the Leonard Thorne House (TG 1965-66), the East Toll Gate House (TG 1976-77-82-83), the Captain Jacob Mott Kirby Storehouse (TG 1986-87), the John Rogers House (TG 1987-88), the John F. Remsen House (TG 1992-93-94), and in the demolition of the Arthur Duffett Building (TG 1987).

The 2003 Tour is the 43rd Tour of local buildings presented by RLS. 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, such as the study into the origins of the Van Nostrand-Starkins house by genealogist Rosalie Fellowes Bailey, revealed data concerning the histories of other houses. Careful review of early newspapers, i.e., *The Roslyn Plain Dealer*, published 1851-52, and *The Roslyn Tablet*, 1876-1877, 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 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.

BACKGROUND AND RECENT DEVELOPMENTS

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 Andries 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 this

house have been prepared by Alex Herrera, Former Director of the New York City Landmark Commission, working under the aegis of the RLS. 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 ("RPC") 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 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 unwilling 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 RPC 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 "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 was also 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 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's enlargement of "Montrose" (TG 1974-75-86) in 1869. The Van Nostrand-Starkins House (TG 1976-77-89), William Hicks's original "Montrose" and Richard Kirk's original "Cedarmere" all had kitchen dependencies which no longer survive. The kitchen dependencies of the Valentine-Losee House (TG 1976), the John Rogers House (TG 1976-77) and the 1869 alteration of "Montrose" are all 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 number 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 1976-77-82-83), in the Roslyn Cemetery, by Frank Welsh, a well-known paint analyst. In 1985, the discovery of another similarly painted building 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 these 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. 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, of which all buildings were in Suffolk County, established 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 an 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 1965-66-67-88-89, 2000-01), 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. .

Thomas Wood's diary for the year 1871 was donated to RLS 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 S. Wood, Warren Wilkey's brother-in-law, almost certainly was the designer and builder of his house. In 1983, it

was learned, 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. Another local carpenter-builder active during the second half of the 19th century was Stephen Speedling. Two houses built by him were exhibited in 1978-1979. These are the Presbyterian Parsonage (1887) and the Oscar Seaman House (1901). Speedling's carpentry shop still stands at 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 specific moulding style. Mouldings usually were stylish, probably because the presence of two lumber yards in the Village made it more convenient for carpenters to buy many mouldings ready-made. William Hicks started his sawmill in Roslyn Harbor in 1832 and may have operated another mill 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 is of Frederick Copley's design for the Jerusha Dewey house, built in 1862, by William Cullen Bryant and published in Woodward's Country Houses (published by the authors, George E. and F.W. Woodward, New York, 1865 Pg. 40). The Jerusha Dewey House belongs to the County of Nassau as part of the William Cullen Bryant Preserve, which is also the site of the Nassau County Museum of Art. Measured drawings of the Dewey Cottage were completed by the John Stevens in 1981. Since then, the cottage has been partially restored by the Town of North Hempstead Historical Society. Copley also published the design for "Clifton," still standing in Roslyn Harbor (TG 1987-88), in *The Horticulturist* vol. XX, 1865 Pg. 7 to Pg. 11 and reprinted in Woodward's Country Houses as design #30, p.139. In addition he may have designed the Gothic Mill at Cedarmere. Copley did not consider himself an architect but signed himself "artist." He is known to have painted at least one Roslyn landscape, dated 1857, which returned to Roslyn in 1980. The earliest major work by a prominent architect is Jacob Wrey Mould's design for the Thomas Clapham's "Stonehouse," now "Wenlo," in 1868. A contemporary newspaper clipping in the possession of the present owner identifies Mould as the architect. Plate #61 of Bicknell's Brick and Wood Architecture (1875) illustrates a house very similar to "Stonehouse" in facade design and floor plan. Bicknell credits the design to J. Wrey Mould and identifies the owner as Thomas Clapham of Roslyn (TG 1993-94). Mould designed many churches in New York, including the All

Souls 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. XX VII, #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 renovation of "Cedarmere" 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" (1862) and St. Mary's Church (1871-1876). Samuel Adams Warner (1822-1897) (TG 1961-62) 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 Morley and the Long Island Railroad in 1940. Copies of the original water-damaged drawings were donated to RLS in November 1982 by Robin H.H. Wilson, President of the Long Island Railroad. 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 relocated several hundred feet to the south in December 1988.

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 Olmsted, the landscape architect of Central Park, a project strongly supported by Bryant, has often been credited with the landscape design of "Cedarmere." However, today most writers feel that Bryant was his own landscape architect at "Cedarmere." Calvert Vaux was closely associated with Olmsted and both were officially charged with control of the designs for Central Park. Vaux is known to have planned the renovation of "Montrose" for Bryant's daughter Mrs. Parke Godwin. This connec-

tion may have been responsible for bringing Mould and Wisedell, both Vaux associates, commissions in the area. Further, in 1866, Bryant engaged New York landscape architect Ignaz Pilat to design a monument and circular plot for the poet's wife Fanny in Roslyn Cemetery.

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 was also the interior designer for the major rooms of the Henry Clay Frick mansion on Fifth Avenue. The grounds at "Clayton," during Frick's ownership, were even more important than the house. During the 1920s and 1930s, landscape architects such as Marian Coffin and Dorothy Nichols superimposed formal landscape designs upon the existing Bryce parkland. In an effort to stimulate the restoration of Clayton's planned landscape, in 1981 the RLS provided for the restoration of the Frick Rose Arbor by Robert Pape and the Jamaica Iron Works. In 1983, RLS 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. RLS 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 E. Ward Memorial Clock Tower (1895) (TG1971-72-95) can definitely be credited to Lamb & Rich, 265 Broadway, New York. Clarence Mackay's "Harbor Hill" was designed by McKim, Meade & White during 1902-1904, most of the design having been executed by Stanford White. Most of "Harbor Hill's" important buildings have been demolished, but the Stanford White gatehouse survives at the intersection of Harbor Hill and Roslyn Roads. The dairyman's house also survives as does the Water Tower (1899-1902) (TG 1994, 2000), now owned by the Roslyn Water District. The same architects did the designs for Trinity Church Parish House (ca. 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, the library for Pratt Institute, 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 Anne 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 in 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, 1859) and Eden Nesfield (Longton Hall, 1860). The style was internationally popularized by the work of Norman Shaw (Glen Andred, 1867).

Most 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. The style began as an expression of revolt against the pretentiousness of the Italianate and Renaissance Revival forms 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 Burges, 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 RLS 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, RLS 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 Guide.

New discoveries were not only based upon literary research. In the Tour Guide 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 boarded dado. The early framing included no studs but the plate, and roof framing above, were supported by heavy corner posts and intermediary center posts. Dove tail mortises for tie beams had been cut into the plate above each of the corner and center posts. Since the loft floorings 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 was probably 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 two storey Caleb Valentine House, complete with its east veranda at the end of a flight of stairs off Main Street, which survives to this day. The Caleb Valentine House, which stood between #36 and #60 Main Street, burned in February, 1887. It was described in the Tour Guides for 1977 and 1978 as "Hillside" because of its connection with 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. Remsen 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 now 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 centu-

ry 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, one 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 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 Collins' 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), was originally clapboarded, then was covered with shingles, (ca. 1900), then later synthetic siding was applied. The siding was removed in 1989 and the porches enclosed and rebuilt, more closely to their original design.

Nineteen eighty six (1986) was an unfortunate year for historic preservation in Roslyn. In April, the shingle style George T. Conklin House (ca. 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. The concrete block foundation dates from that relocation. It is possible that the present 1100 Old Northern Boulevard is the William J. Strong house which is shown on Francis Skillman's Map as being almost directly opposite on the south side of today's Old Northern Boulevard (TG 1994-95).

During 1986, it became definite that the course of Lincoln Avenue, in Roslyn Heights, was to be relocated to provide a direct connection between Warner Avenue and Round Hill Road. Six buildings stood in the path of this relocation, i.e., the Roslyn Railroad Station (ca. 1887) (TG 1982-83), the Northbound Passenger Shelter (ca. 1906-1922) (TG 1982-83), the Railway Express Office (ca. 1920) (TG 1982-83), the Arthur Duffett Building (ca. 1870), the Henry Duffett Residence and Country Store (ca. 1870) and the Henry Duffett Carriage Barn (ca. 1870). Plans had been made for the actual relocation of the Railroad Station about 1,000 feet south, several years earlier, and it was moved late in 1988 and 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 RPC contracted to relocate the Passenger Shelter to the South end of the Captain Jacob Mott Kirby Storehouse site (TG 1987) where it has been restored to serve as a picturesque garden house and will conceal north-bound traffic and headlights 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 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 RPC.

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 RPC 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. 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). 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, survived, 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, has been eliminated completely.

Near the end of 1986, Mr. Vincent A. Gentile advised the RPC that he planned to build new houses at the rear of the Jacob Sutton Mott House (constructed 1831-1837 at 800 Motts Cove Road, in Glenwood Landing) and that, it would be necessary to remove two small asphalt shingle covered accessory buildings. He offered to donate both buildings to the RPC 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 survived. Since it was imperative that the interior of the tiny granary survive, arrangements were made with Nassau County to relo-

cate the building to Old Bethpage Village. It was relocated and reconstructed in 1987. The other building was a garage, originally 16' x 24' , but which had been extended to the south to permit the storage of automobiles. However, much of the early south wall 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 RPC contracted with Robert and Janice Hansen to relocate the structure, in sections, to the west of their house, "Locust Hill" (TG 1983-84) where it has been reconstructed as an early 19th century barn, in accordance with the plans of John Stevens. Subsequently, Mr. Gentile decided that he required the land upon which the Jacob Sutton Mott House (1831-1837) stood. The house was purchased by Thomas and Patricia Loeb late in 1987 and relocated and reconstructed on a site at the corner of East Broadway and Davis Lane. 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 RPC for their exemplary preservation and reuse of The Roslyn House, Roslyn, (the John Warmuth Saloon) demonstrating 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 RLS for the quality of its Annual House Tour 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.

The Rallye Motors buildings designed by Ulrich Franzen of New York was completed in 1988. The showroom is constructed of polished pink granite. The site plan and landscape was designed by Zion & Breen, of Imlaystown, New Jersey. During the summer of 1989, the Daniel L. Mott House, built by Lars Larsen (ca. 1900) was relocated from Maple Street and Scudders Lane in Glenwood Landing, to the grounds of "Comfort Cottage" on Glenwood Road, in Roslyn Harbor. While the RLS 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 RPC 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 was 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 these 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.)

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

During the excavation for the John F. Remsen House sewer across Main Street in 1992, 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.

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

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

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

Hurricane force winds and rain on July 13, 1996 caused a large Ash tree to fall on the roof of the Kirby Store, located at the corner of Main Street and East Broadway. The Kirby privy, located at the site was demolished except for the doors. The roof of the Kirby Store was replaced during November 1996 and the Kirby Privy was restored in 1997 by John Mendoza Contracting, Inc. on behalf of Catherine T. Giliberti.

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

Nineteen ninety-six (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 TG 1996-97. In October, 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, focused on the Robeson-Williams Grist Mill. The successful passing of a \$2.6 million bond issue 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 Parks 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 extensive damage. Fortunately the front facade was virtually untouched. Restoration began in December 2000 and included the addition of a small wing. A restoration plan was developed and restoration is now complete.

The past year (2001) has been a productive one for both the RLS and its sister organization, the RPC. While the RLS' purpose is primarily educational, the RPC charter is more concrete: i.e., 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. Since the mid-1980s, a primary focus of the RPC's restoration efforts have 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 1930s 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, 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 1950s until at least the late 1980s, 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 RPC as well as private restoration efforts by two of our founders, Dr. Roger Gerry and Mr. Floyd Lyons. In the mid-1980s the RPC 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. The Mott Avenue-Layton Street 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 RPC felt it would have a better likelihood of recouping the costs of restoration on projects within this neighborhood.

Recently, the RLS 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 RPC 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 (ca. 1888), 15 Hicks Street, to undertake an appropriate restoration rather than the more limited renovation he had originally intended. Subsequently, the RPC developed a similar plan for the Civil War era Mott-Gallagher House, 1125 Old Northern Boulevard, the restoration of which was completed in 1991. 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 (ca. 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 RPC 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 RPC's stock of antique building parts. The restoration of these buildings has 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 revitalization 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 construction and increased traffic.

Known as Woodbury Cottage, 91 Remsen Avenue, 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. RPC 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 RPC.

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, A.I.A. 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 replacing 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 RPC, an appropriate and attractive picket fence and gate were built along the front of No. 1437.

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 RLS 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 deteriorating masonry work and to 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' 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 RLS, the Village succeeded in restoring the South and West facades in the summer of 1997. Work included repointing of the mortar joints and treating the deteriorating brownstone memorial tablet and door surround with an epoxy consolidant. That restoration went no farther due to a lack of funds.

In 2000, the RPC 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 April 2001, one window had been completely rebuilt to match the original design and has been reinstalled. In April of 2001, 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.

Thanks to a grant from the State of New York and the generosity of Mrs. Peggy Gerry, the Marian Cruger Coffin Garden at Clayton has now been restored to its former glory by the summer of 2001. Childs and Frances Frick moved to Clayton, the estate which is now the grounds of the Bryant Preserve and Nassau County 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. 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 1990s thanks to the generosity of Roger & Peggy Gerry and the RLS.

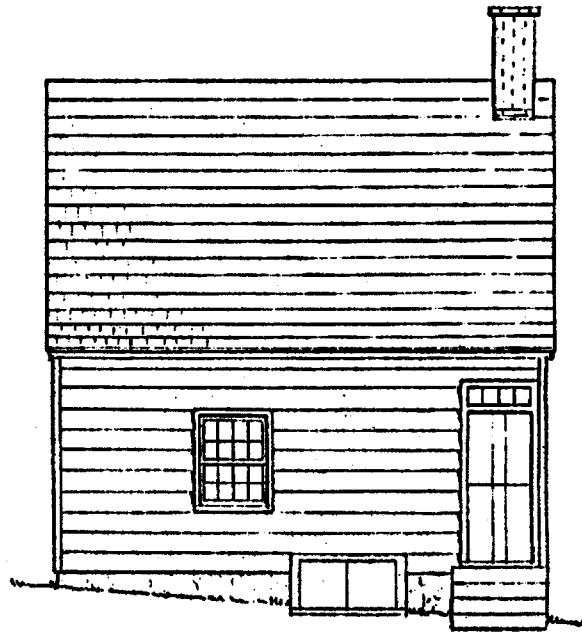
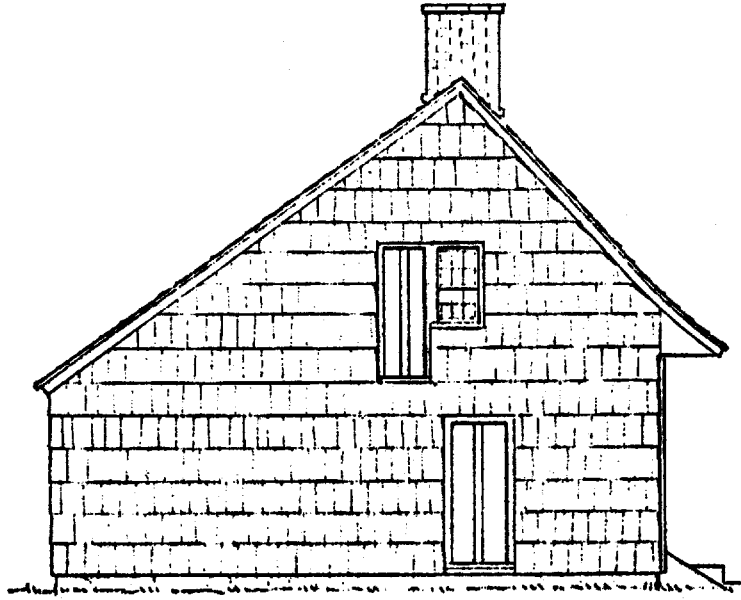
Marian Cruger Coffin's work at Clayton recalls the Old English garden style so favored by late Victorian architects. Coffin herself was particularly known for her classical design and the harmonious relationship of each part to the whole.

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, she was heavily involved in the design of Winterthur.

Three disastrous fires occurred in Roslyn during 2000-02. The major damage to the Valentine Block in July 1, 2000 has been previously documented. On October 8, 2001 the William Valentine Store (ca. 1862) was completely destroyed by fire. This building located at Main Street and Tower Place was constructed of brick and was purchased during the recession of 1862-63. Built by a local mason, James Davis, whose residence still stands on East Broadway, the Valentine Store was a well known site for residents and visitors. The third fire occurred on January 12, 2002 and caused extensive damage to the façade of a building constructed in 1908 by John Willis at 1376 Old Northern Boulevard.

The major preservation event of 2002 was moving a 19th century cottage from Remsen Ave. to a location behind Poco Loco Restaurant. It is currently being restored by John Santos. The Roslyn Preservation Corporation restored the porch at the Bedell House at 9 Layton Street and repainted the building in return for a preservation covenant. Other local preservation efforts centered on replacing the original cedar shingle roofs on three village buildings: the Henry Eastman House and Wilson Williams House on Main Street and the Montgomery House on East Broadway. This makes a total of eight buildings in the historic district which have had this important detail restored to its original appearance.

Notes



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

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

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, and 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 nor an early town record of a Van Nostrand land grant at Hempstead Harbour. Two early clues, though not yet clear in their references may someday lead to new knowledge. First, in 1755 a William Van Nostrand, blacksmith, and his wife Phoebe, 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 in 1686 as his wife's dower portion from her father, Timothy Halstead. It was adjacent to land on which Valentine lived. Richard Valentine 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, 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 was probably not standing at the time of the 1790 census.

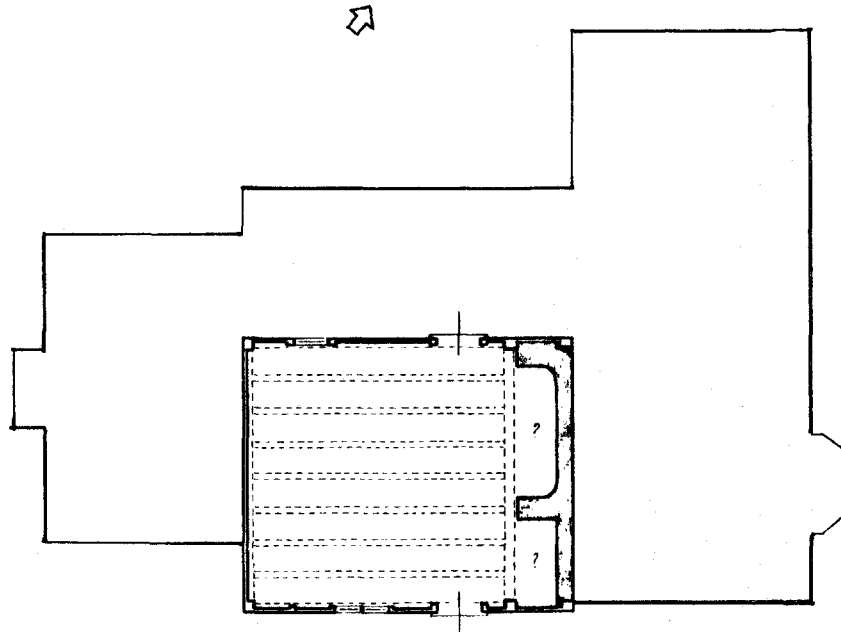
In 1847 Joseph Starkins, presumably the blacksmith's son, mortgaged the four-acre property, and in 1850 he and his wife, Ann Elizabeth, sold it to William Verity. (Queens County, Liber 85, Pg. 486). Two years later Verity sold it to merchant Jacob M. Kirby (Queens County, Liber 101, Pg. 142) who was acquiring the land all around the Main Street/East Broadway intersection, forming the locality then known, and still known today, as "Kirby's Corners." Kirby owned a fleet of ships, having sailed them himself early in his career. These market sloops 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 at 225 Main Street. (TG 1986-87).

Jacob M. 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 1973-74-90-91) 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 RLS. W.W. Kirby transferred title to Ernest and Henrietta Schuman on the first of November, 1887 (Queens County, 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 resided 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 RLS, 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
STAGE I**



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

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

At the east wall position, there are corner posts measuring about 6 inches that had no transverse timber connecting them. There had been horizontal timbers between them and the main posts measuring 3 inches by 4 inches. That in the front wall was located 2 feet 4 inches below the plate while that in the rear wall was 5 feet below the plate. The function of these timbers has not been determined. The plates measure 4 1/2 inches in thick-

ness and 6 _ 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 12-13 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 a 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 with only short pieces 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.

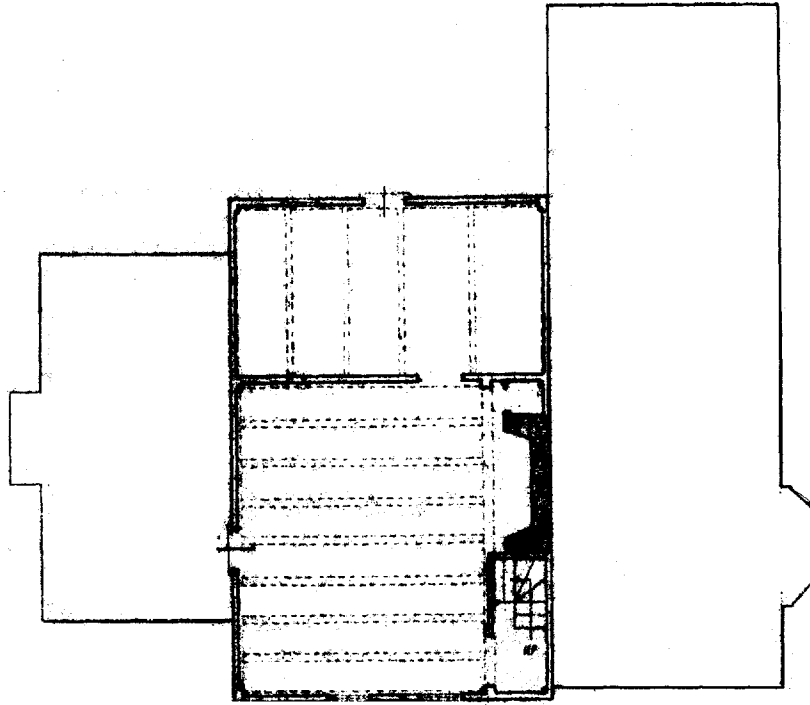
The east wall, as noted previously, was of masonry between the corner posts, and was at least as high as the plate. Whether the masonry was of brick or stone cannot now be determined, although stone is the most probable. Most of this wall was occupied by a fireplace. The stairway to the loft was probably 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, evidence of any other notches has been removed. 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 would date 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. As previously stated, 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 fire-place and hearth, 5 feet 6 inches wide, and along the north wall to the lean-to, that was added at this time, there are inner and outer foundation walls as mentioned above. An areaway is located on the south elevation, partly under the position of the Stage I door. This location of the areaway suggests that the foundation may date from Stage II.



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

Extensive changes were made to the structure of the house. The south sill was replaced along with two joists and the floor boards. The siding (clapboards or shingles?) was removed along with the vertical boarding to which it was applied. New studs were placed in the south elevation, two of them using original mortises in the girt. The others (3) were gained into the girt. The doorway was eliminated. A window, somewhat narrower than the original one, occupied the old location. One stud for it survives in place, on its east side. Gains in it indicate the size of the window frame. It was of 8 over 8 configuration with 7 inch by 9 inch glass. The other stud survives out of place and turned around so that its exterior face can be seen, with plain marks of weatherboard siding. In the south knee wall, four studs were placed, spaced more or less equidistant between the main posts. They were mortised into the front girt and gained into the plate. Their lower ends are numbered, from the east side.

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

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

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

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

tion 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 facade of the house was weatherboarded.

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

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.

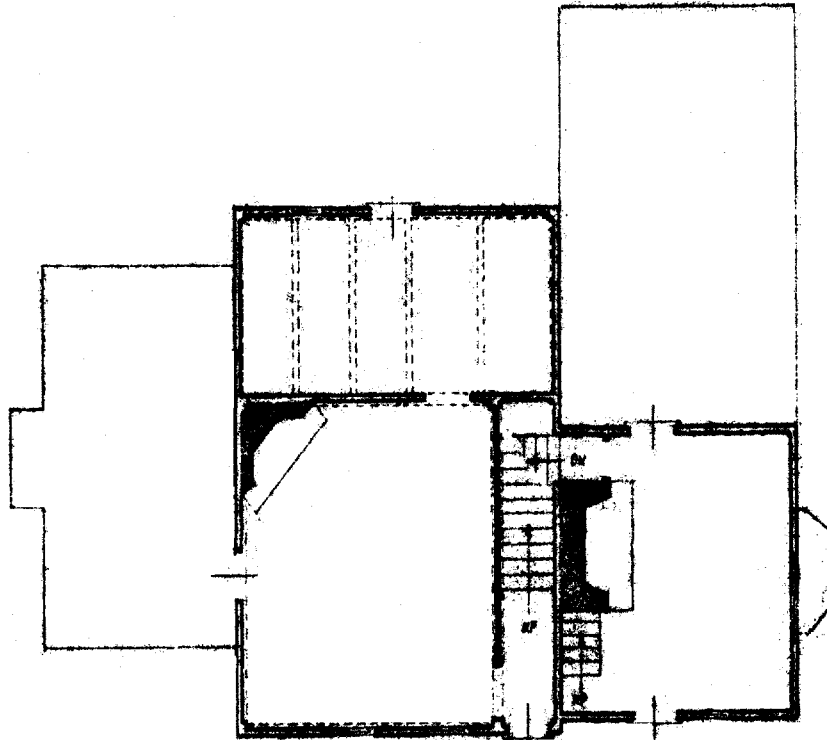
STAGE III

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 9 1/2 inches. Three pieces of this material survive at the top of the north wall, along with the corner board at its west end

which, as mentioned previously was scribed to fit against a stone wall. These pieces show almost no indication of weathering, and have their original red paint. This color was matched and the exterior painted in 1975 on the basis that this color represented the earliest exterior paint ever applied to the house.



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

The second floor boards have survived, and indicate that there was originally a staircase in the southwest corner, coming up over the side of the fireplace. The roof has a pitch of 11 _- 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 10 _ 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 over 6 ("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 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 one at the east end 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.

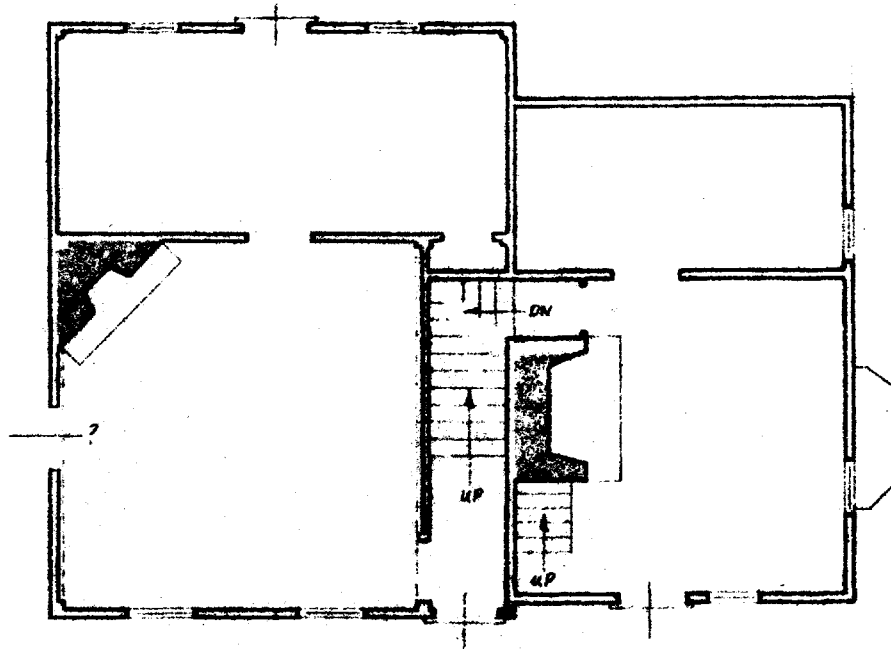
There is evidence of the existence of a transverse board partition in the loft that extended at least part of the way across this space, as can be seen from the absence of whitewash on the west face of the second rafter and collar beam from the west end. The loft had been whitewashed as high as the collar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

STAGE IV

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

The front wall was 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.

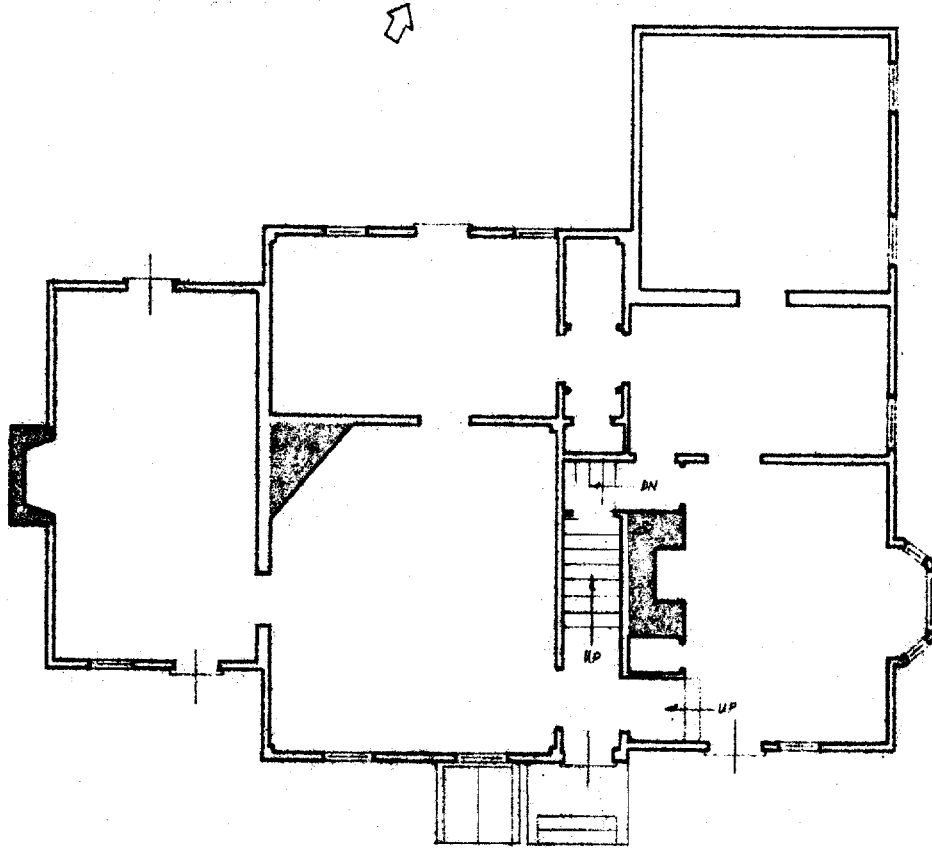
Owing to the height of the new windows and the lowness of the front girt, the window stools are very close to the floor. There are panels under the windows. It is difficult to determine internal changes made at this time, as further changes made in the Stage V obliterated most of the evidence. It would 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.



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

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

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.



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

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 was also 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 had previously worked on the Smith-Hegeman and James Sexton houses and subsequently worked on many other local restoration projects. Mr. Soukup continues 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 which was badly damaged and in poor repair, and whose chimney was missing. The reward for the loss of this corner fireplace was the exposure of a Stage II early 18th century plaster wall with its original baseboards. There was sufficient evidence to accomplish the contemplated restoration without conjecture, apart from the reconstruction of the Stage II fireplace and chimney. In this case, considerable information was available in the surviving chimney foundation Stage III scribed corner board, etc., all of which Mr. Stevens describes in his text.

The restoration of the Van Nostrand-Starkins House was completed in 1977 and the house exhibited in the RLS 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. RLS 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 the Society for the Preservation of Long Island Antiquities' ("S.P.L.I.A.") "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 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, along with comparable artifacts excavated near other local houses have been placed on permanent exhibit in the cellar, which was recently re-worked for this purpose. 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 together with tool-boxes belonging to local carpenters which date across 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.

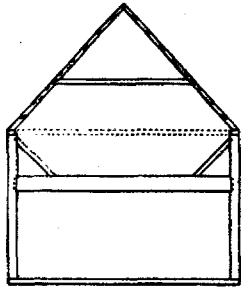
In addition to the foregoing, an appropriate garden plan has been developed for the Van Nostrand-Starkins House with the assistance of a grant from the Roslyn Heights Garden Club. The plan was prepared by Julia S. Berrall, author of "The Garden" and an authority on garden history. Mrs. Berrall's description 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 RLS has never developed the beds as it has not yet been possible to find some dedicated person who will agree to care for them. Hopefully the garden plan 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 could also 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-

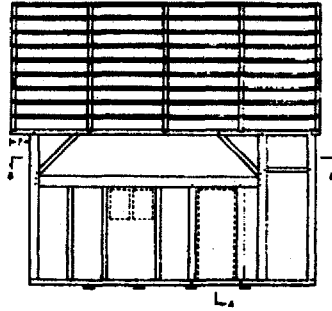
pointed as required. Overhead electric lines were concealed, improved lighting installed and the concrete floor was covered with plastic tiles. The new, east chimney wall was sheathed with wall panels from the second storey, west room of the demolished Arthur Duffett House (TG 1987). The utility panels, 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, 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.

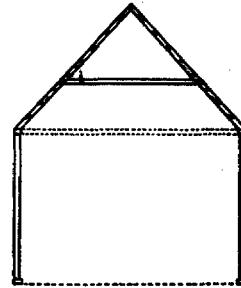
Notes



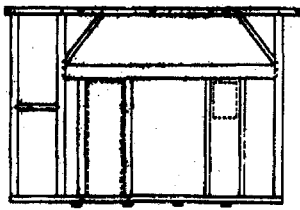
West Elevation



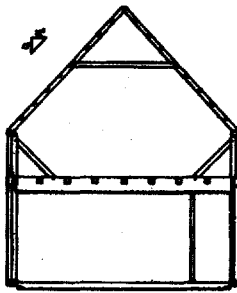
South Elevation



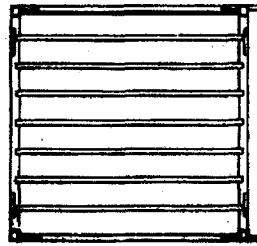
East Elevation



North Elevation

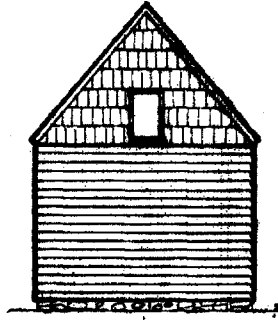


Section A - A

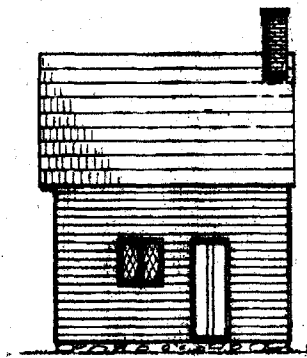


Section B - B

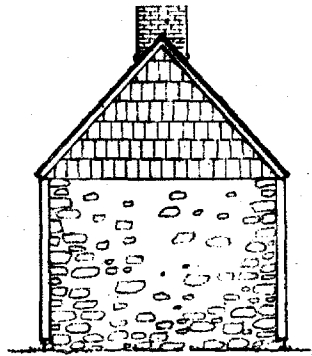
**Van Nostrand - Starkins House
Framing Details
Stage I, c. 1680 Plate 2**



West Elevation



South Elevation



East Elevation

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



Drawing by Guy Ladd Frost

MOTT-MAGEE-SKEWES HOUSE

MOTT-MAGEE-SKEWES HOUSE
51 East Broadway (Circa 1825 and Circa 1870)
Residence of Mr. and Mrs. Daniel Leo

HISTORICAL BACKGROUND

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

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

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

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

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

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

1. The adze-dressed joists were used only in the construction of the lower storey.
2. The upper storey was about four feet wider, from east to west, than the lower, because the upper east wall is based upon a rubble retaining wall while the lower is located about three feet to the west of the retaining wall. The primary, upper storey floor joists ran from east to west and extended from the west to the east framed walls. In addition, there were short floor joists which extended from the top of the present framed wall to the top of the retaining wall, to support that part of the upper storey which did

not rest upon the primary joists.

It is the writer's (R.G.G.) recollection that many, if not all, of the primary floor joists were adze-dressed, while all of the short, accessory joists were sawn. Both characteristics suggest strongly that the upper storey had been added, as, otherwise, the floor joists would have extended the entire width of the upper floor and would have been of the same material throughout.

3. The lower east wall, which was completely protected from the weather by the upper storey, nonetheless was clapboarded on what would have been its original exterior surface before the upper storey was added.

On the basis of these details, as well as others that will follow, it appears there are three possibilities concerning the architectural history of this house:

- (1)The entire house was built at one time during the second quarter of the 19th century, and structurally was one of the even earlier types, but included architectural details approaching the mid-century.

This combination often occurred in Roslyn. However, the structural characteristics noted in the previous paragraph established that the upper storey was built at a later date than the lower;

- (2)That the existing one-storey structure, either the James Mott Store or the Glenwood School, was rebuilt and enlarged employing new materials for the second storey and the lean-to.

This does not seem feasible either, as many of the architectural characteristics of the upper storey seem to suggest an 1840-1850 date. There is nothing about any part of the house which suggests that a major rebuilding took place circa 1870;

- (3)That an existing one-storey structure, either the James Mott Store or the Glenwood School, was rebuilt and enlarged employing materials from another building for the upper storey and lean-to.

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

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

Samuel Miller Magee was born in North Ireland on January 20, 1847 and immigrated to the United States with his brothers, James, a minister, and Jonathan, a teacher. On April 3, 1871, he married Mary Ester Hutchings, who had been born on October 21, 1851. Their marriage license survives and established both as residents of Manhasset at the time of their wedding. Family history informs us that they moved into the house in 1874 and their descendants have resided there for over 100 years. At that time the house still belonged to James Mott and by that time, whether or not the house had been moved en bloc from Glenwood, the upper storey, or more properly "half-storey," had been added and the kitchen wing constructed, at the north end of the house. In connection with the kitchen wing, the inscription "1871-D.N." is carved into one of the clapboards just north of kitchen door. Family tradition credits these initials with being those of Daniel Noon, an early tenant, who actually may have built the wing. Daniel Noon is listed in the Roslyn directories for 1867-68 and 1868-69 as a wheelwright residing in Roslyn. He does not appear in the register for 1878-1879 but was replaced by his widow, Phoebe. Interestingly enough Samuel Magee is not listed in the 1878-1879 directory either. However, on March 27, 1883, he was appointed "Special Deputy Sheriff to assist in preserving the public peace" by Sheriff Garrit Forman. Deputy Magee was assigned duty on the night watch and his nightstick still survives in his old house. Samuel and Mary Magee raised ten children in the house and an interesting photograph survives, taken prior to the turn of the century when the house was white-washed beneath the porch roof. This shows Mr. and Mrs. Magee and some of their children and the house as it appeared during the period 1871 to 1935. Not all the children survived but the house must have been crowded even so. Ellen Mary Magee, the youngest, was born in the house in 1891 and resided there until her death on February 15, 1974. On January 30, 1909, she was married to Edgar Skewes who lived down the road in the 18th century John Rogers house (TG 1976-77). Edgar's father Harry Skewes, master mason, had moved to Roslyn from Poughkeepsie in 1894 to take charge of the construction of the Ellen E. Ward Memorial Clock Tower. Mrs. Skewes had maintained a deep interest in the house and its history and has been the source of most of the data concerning it. Mrs. Skewes was an extraordinarily competent gardener during most of her life and her home was well known all over Long Island. For many years it was Mrs. Skewes' boast that something was in blossom during every month of the year but January. Her son, Wilson, the former owner of the house and a member of the third generation to live in it, had inherited his mother's interest, as had his wife, Jacqueline Budd Skewes. The garden is still one of the most attractive small gardens on Long Island.

When Wilson Skewes was a young man in 1934, he added the two-storey wing to the south end of the house. The small, gambrel-roofed wing was carefully related to the scale and original period of the house and is, aesthetically, one of the most successful local additions. In 1968-1969, Mr. and Mrs. Skewes had the house completely renovated under the guidance of Gerald R. Watland. Mr. Watland, a prominent architectural his-

torian, now deceased, also supervised the restoration of the William M. Valentine House (TG 1963) and the Wilson Williams House (TG 1967-68-75-76, 2000-01)

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

Song For A Little House

I'm glad our house is a little house
Not too tall nor too wide.
I'm glad the hovering butterflies
Feel free to come inside
Our little house is a friendly house.
It is not shy or vain;
It gossips with the talking trees
And makes friends with the rain.
And quick leaves cast a shimmer of green
Against our whited walls,
And in the phlox, the courteous bees
Are paying duty calls.

Christopher Morley, 1918

EXTERIOR

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

It has been mentioned above that the original east wall, which probably dated back to the original one storey building, was also clapboarded on its exterior facing. This wall was removed during the renovation of 1968-1969. Two of the original 6/6 windows in the west façade retain early type single board-and-batten shutters which are wide enough to close completely across the window openings. These were present in the 19th century photograph and may date back to the James Mott store building. The window openings in the south wall are, for the most part, modern. The original profile of the single storey building, which stood upon the site before the upper storey and kitchen lean-to were added, can no longer be conjectured. As mentioned above, it is not really possible today to estimate with certainty whether the original structure was a small country store which had been built early in the 19th century, or a small schoolhouse moved there from Glenwood by James Mott, circa 1870. For various reasons already cited, the writer favors the former conjecture.

The original house was built upon a small plateau well above the grade of the road. Because of the steep hillside behind the house, a rubble retaining wall was constructed about four feet east of the rear wall of the house, which was clapboarded on its exterior aspect. This arrangement created a sort of passageway which served to keep the house dry and free of rot. When the upper storey was added, circa 1870, the sill of its east wall was placed atop the retaining wall. Short joists, already mentioned, were then laid from the plate of the original east wall to the new upper storey still on the retaining wall. Thus, when the upper storey was completed, it provided a roof over the passageway. When the lean-to kitchen was built, a door was let in at each end of the now covered passageway thus permitting access from the new kitchen to a woodshed, at the south end of the house where the gambrel-roofed wing now stands. Precisely the same technique of addition of an upper storey was employed by Samuel Dugan II in the enlargement of his carpentry shop about 1900 (see TG 1968-69-98). Construction of the east upper storey in this manner created an overhang which could not have continuous corner-posts. The upper corner posts rest on the retaining wall and are supported by diagonal bracing. Fortunately, photographs of this structural detail were taken during the 1968-69 renovation when all the interior plaster had been removed.

The "eyebrow" windows in the Mott-Magee-Skewes House are triple-glazed and open on hinges. Originally they slid laterally, into wall pockets, and the partially opened windows may be seen in the late 19th century photograph previously mentioned. Since windows of this type could not have been found in an 1878 structure, the year in which the upper storey was added, it may be assumed that the "eyebrow" windows were re-used from the Glenwood schoolhouse. Actually, a one-room single storey schoolhouse would not have had "eyebrow" windows, either, but local tradition, as described in "Old Roslyn" in 1953, mentions that originally it was a home which later became "Glenwood's first one-room schoolhouse". If the "home" had been built 1840-1850, it certainly could have had "eyebrow" windows of this type.

INTERIOR

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

During the 1968-1969 renovation the principal alteration was the removal of the deteriorating east framed lower storey wall and its replacement with a moisture-proof concrete block wall applied directly against the early rubble retaining wall. This modification eliminated the enclosed passageway and increased the width of the living room by almost two feet. Even so, the upper storey of the house still is almost two feet wider than the lower, as its east sill rests on top of the original retaining wall. This increase in the width of the living room required the use of longer joists to bridge the new dimension and the original beams were replaced with modern timbers. It should be recalled that the original adze-trimmed joists extended to the east framed wall only and that the enclosed passageway incorporated separate, short, sawn joists. However, the early, upper storey flooring may still be seen between the new joists. In addition to the aforementioned alterations, the living room fireplace was rebricked and its chimney rebuilt. In this connection, the original fireplace in the kitchen was closed so that the space could be utilized to provide an adequately fire-resistant back wall for the living room fireplace. The early "step ladder" stairway, which occupied the space between the chimney structure and the east framed wall also has been removed. This probably dated from the 1870 enlargement. Other than the foregoing, the house has been replastered throughout.

Apart from the added 1934 gambrel-roofed wing, the house today looks very much as it did in the late 19th century photograph and, probably, very much as it did a century ago. In all likelihood it bears a very strong resemblance to the demolished Glenwood schoolhouse, which provided so much of its fabric. It has already been mentioned that

the doors, "eyebrow" windows and mantel from the Glenwood house have been re-used in the Mott-Magee-Skewes House. Probably, the Glenwood clapboards were also re-used and their lengths, together with the use of the clapboarded dwelling with a large lean-to at one end. It is this resemblance to the original Glenwood house which probably prompted Jonathon Conklin's nostalgic attachment to a structure so deeply related to his early career.

Notes



Samuel Dugan, Jr. House, ca. 1835, as it appeared when built.
Guy Ladd Frost, Artist.

SAMUEL DUGAN, JR. HOUSE

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

INTRODUCTION

The Samuel Dugan, Jr. (II) House was exhibited in the Roslyn Landmark Society's ("RLS") House Tours in 1968 and 1969. In preparation for those tours, descendants of Samuel Dugan, Jr., Mr. and Mrs. Roderick Dugan, of East Williston, were interviewed and provided a remarkable corpus of information about the house and the Dugan Family. Roderick Dugan (born March 13, 1891) was Samuel Dugan Jr.'s younger son and, following his death on May 28, 1970, Mrs. Dugan donated a large number of Dugan family documents and records to the RLS. This included Samuel Dugan, I's family Bible and marriage license and Samuel Dugan, Jr.'s ledgers encompassing almost his entire career as a carpenter and builder. The four ledgers cover the period 1879 to 1920. Mrs. Dugan's gift also included a number of Samuel Dugan, Jr.'s diaries, which have not yet been carefully studied. Late in 1985, Mrs. Dugan donated 35 additional 18th and 19th century books connected with various members of the Dugan family as well as two sets of draftsman's instruments which belonged to Samuel Dugan, Jr. Samuel Dugan I's Bible was especially useful as it included a genealogy of many members of the Dugan family. In addition, Mrs. Dugan's list included copies of the obituaries of many members of the Dugan family. These have proved to be especially useful in the preparation of the following historical notes. In assembling this material, Mr. and Mrs. Roderick Dugan's oral comments; Samuel Dugan, Jr.'s account books the biographical data in Samuel Dugan I's Bible and the several Dugan obituaries were used as source material. In the following historical account, all data derived from the genealogy in Samuel Dugan I's Bible, Samuel Dugan, Jr.'s account books and the Dugan obituaries will be identified. All other entries are derived from the Dugan oral interviews or represent the opinions of the writer, Roger G. Gerry (RGG). In the Tour Guide (1968-69), the name "Samuel Dugan II" was used consistently. In the current article, the name Samuel Dugan, Jr." has been substituted, as this is the name used by other members of the Dugan family and this is how Samuel Dugan, Jr. referred to himself. In no instance was the name "Samuel Dugan II" encountered in the Dugan family records. However, after his father's death (in 1881), Samuel Dugan, Jr. referred to himself as "Samuel Dugan". In addition to the historical notes to follow, additional Dugan family history may be found in the articles on the Samuel Dugan I House in the Tour Guides for 1966-67 and 1978-79.

HISTORICAL BACKGROUND

Samuel Dugan, Jr. was born in Belfast, Northern Ireland, September 4, 1849. He died in Roslyn, January 24, 1921, and is buried in the Roslyn Cemetery (obit., Roslyn News January 27, 1921). He was brought to Roslyn when he was 1-1/2 years old and spent his early years in his father's house at 148 Main Street. This house, the Samuel Dugan I house, was exhibited on the RLS' Tours in 1966-67 and 1978-79. In his mid-twenties, he married Cornelia Bond, who had been born in 1857 in the early part of the Kirby-

Sammis House (TG 1986). Three sons were born of this marriage; Arthur, Rudolph, (born January 8, 1879, who died about 1960), and Roderick (born March 13, 1891-died May 28, 1970) who has been mentioned above. Shortly after his marriage, Samuel Dugan, Jr. built a small house on Roslyn Road, near the present Roslyn High School. He sold this house, which still stands, to a man named Hickson, on March 31, 1888. No mention of this house appears in Samuel Dugan, Jr.'s ledgers, which are described below. In view of his usual meticulous accounting, the omission seems highly unusual and may be an error. In any event, on March 7, 1888, he bought the house which is the subject of this article from Squire Washington Losee, who lived in the Valentine-Losee House (TG 1976). Squire Losee and his father, James Losee, before him, were extensive landholders in Roslyn and owned considerable property along the east side of East Broadway. The house Samuel Dugan, Jr. bought is shown on the Walling Map (1859) as belonging to "J. Losee" and on the Beers-Comstock Map (1873) as belonging to "W Losee". Young Sam Dugan was trained as a carpenter and builder and went into business for himself in 1879, when he was 30 years old.

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

In Ledger 2 (1884-1890) he continued to work for Lieutenant Ward, William H. Smith, John D. Hicks and Samuel Adams Warner. However, he acquired a number of locally prominent new customers, as Parke Godwin, Henry M. W. Eastman, Jonathan Conklin, Julia Bryant and the Methodist Episcopal Church on Main Street. The church building was demolished by fire but the much altered Parsonage, which had been built by Thomas Wood in 1845, still stands at 180 Main Street. On December 20, 1885, he was employed by the Queens County Agricultural Society's "Fair Ground" beginning a relationship which lasted for many years. While few of the entries indicate what he did,

it was noted, on May 25th, 1889, that he received \$11.00 for four days' work on the "Grand Stand". In April and May, 1885, he had a crew of 11 men, himself included, working for Lieutenant Aaron Ward. They may have been employed on the "Victorianization" of "Willowmere", most of which was removed by James Curtis in 1924 (TG 1964-65/1975-76). In February and March, 1886, he worked a number of days for Isaac Hicks and was paid in merchandise valued at \$115.92. These included such items as a rubber coat, rubber shoes, note paper, mustard, candy, crackers, tea and prunes. Of particular importance at this time, he itemizes the purchase of his own house, the subject of this article, as "Bought of Losee" on March 7th, 1888, for \$775.00. In addition to his own work, he employed J. Warmuth, J.C. Titus, P. Skidmore, Andrew Dugan, John Dugan, John Craft and E. Van Wicklen, on the completion of his first alteration which was finished on March 16th, 1889, at a total cost of \$1,563.50 including the purchase price. The tin for the "roof and gutters" cost \$17.27. This must have referred to tin for flashing, gutters and downspouts as the roof is shingled in a contemporary photograph and survives inside a later attic. Labor for digging the base for a retaining wall, and for the privy, cost \$5.63. In September and October, 1889, he built a carriage house for William Post, of East Williston, for a total of \$407.00.

In Ledger 3 (1890-1892) he started doing work for Thomas Hitchcock, Jr., beginning a relationship which lasted for the remainder of his working career. He also did considerable work for the Rescue Hook & Ladder Company #1, which began on December 12, 1880. A large crew was employed on this job which continued through January 31st, 1891. Between February 7, 1881 and October 3, 1881, in addition to other work, he built a new "stoop and Piazza Front" for Squire Francis Skillman. The piazza was 8 feet wide by 28 feet long, took 23 days labor and cost \$63.25 for labor alone.

In Ledger 4 (1893-1920) he acquired such new customers as the Roslyn Light & Power Company, Silas Albertson, Mrs. Baltazzi (S.A. Warner's daughter, who lived in the Swiss Chalet), the Roslyn Estates Corporation, Henry H. Hogins ("Locust Knoll" in Roslyn Harbor - TG 1969-70) and Dr. Valentine Mott ("Valentine-Robbins House"- TG 1976-77). Throughout 1896, there are a number of entries on page 268 titled "Farm". These almost certainly relate to the operating costs of yield of the Dugan farm. In September, October and November, 1902, he remodeled his own house and "Raised Roof a Storey above Kitchen", at a cost of \$4,458.25. On August 3-6, 1908, he charged William Warnock \$10.00 for three days work on a "toilet". This work generally was sub-contracted to J.C. Titus and is the earliest specific reference to "indoor" plumbing. Apparently he did not bring water to his own house until September, 1916. This work cost \$264.22, including the construction of a cesspool. After this time his working contracts became less frequent. The last entry is to "Latham, Mineola" and is dated January, 1920. Beginning in 1900, his second son, Rudolph was employed on some of his father's projects, and continued in his father's employ until 1903. However, Rudolph did not follow in his father's footsteps and eventually became a lawyer. His younger son, Roderick, mentioned above, completed the five year program of the Damrosch Institute of Musical Art and became a professional organist and choir director. Almost nothing is known of a third son, Arthur, apart from his presence in a photograph taken July 23, 1889 referred to below. In the photograph he appears to be older than Rudolph. He may be the "S. Arthur Dugan" referred to in Ledger 4, pages 125 and 202.

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

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

Since Samuel Dugan, Jr. was a carpenter, it is not remarkable to find he made a number of changes in the house. His alterations, however, differ considerably from those affecting other local houses as, in most other cases, the alterations consisted of simple enlargement, usually with an effort toward exterior unity, but without alteration to the original interior. The Wilson William's House (TG 1965-66-67-68-75-76), William M. Valentine House (TG 1965), and Myers Valentine House (TG 1963-64-79-80-85-86) are all examples of this type of alteration. Samuel Dugan, Jr. on the other hand, seemed to wish to remove every trace of the early years from his residence. He altered it three times within a period of fifteen years and, by the end of his efforts, it had become almost impossible to recognize the age of the original house. Photographs were taken at the completion of each alteration which have helped considerably in establishing an architectural history of the house. The original house was a small clapboarded cottage, three bays in width. Its entrance was located in the center of the East Broadway façade and its gable ends were at right angles to the street. It was built upon a rubble foundation to the sills, which included a small root cellar, in the manner of the second quarter of the 19th century. The second storey was a mere loft with three small "eyebrow" windows on the street façade (and probably on the rear façade as well). The window sashes were all 6/6 and the house had a simple, early, large central chimney which had a single course of projecting bricks for its cap. There was a single storey, shedroofed, east wing which served as the kitchen.

The first known photograph is dated "July 23rd, 1889, at about 11:00 am." It shows Mr. and Mrs. Samuel Dugan, Jr. and their two oldest boys, Rudolph and Arthur, standing in front of the house. By this date the 6/6 sash had been replaced with the larger, more stylish 2/2 and the "eyebrow" window had been replaced with two dormer windows, each surmounted by an elaborate scroll-sawn pinnacle. The simple box cornice, in the Greek revival style, probably dates from the original house. There was a similar

cornice on the kitchen wing. Neither pinnacle survives today. The dormer window openings extend down to the sills of the removed clerestory windows, so that the dormer window sash are the same size as the 2/2 first floor sash. The bay window at the north end of the house has chamfered butt shingles. The bay window was added by Samuel Dungan, Jr. and survives today. The small hipped-roof stoep has plain columns, probably 2x4's, having moulded capitals. The four-panel "front door" appears to have conventional ogee mouldings with the mouldings picked out in the trim color. This door probably dates from the first Dungan alteration. The doorway, like the new windows, has plan facings in the style of the late 19th century. The windows have plain drip caps. There is a four-light over-door window in the front doorway. The large, plain central chimney survives untouched. The early single-storied form of Samuel Dungan, Jr.'s carpentry shop is visible at the extreme right of the photograph. This was constructed at the same time as his 1888-1889 alteration of his house. Apparently the 6/6 windows removed from the house were installed in the new shop. The date "1888" is painted inside a north barn door but does not show in the photograph. The low rubble retaining wall, which separates the Dungan property from the road, exists today. A low picket fence present in 1998 was rebuilt by the present owners in 1989. The walks and breezeway were built in 1988.

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

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

inserted into the south gable-field. Apart from the alteration for the 1902 porch railing, the house appears today almost exactly as it did in the 1902 photographs.

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

ARCHITECTURE

EXTERIOR

Most of the exterior of the house has been described above. In addition, a separate, doubled-doored entry was constructed for the newly created dining room. This included a small porch whose roof had to be integrated into the roof of the bay window developed as part of the first alteration. Even though this roof was adequately supported, a large shaped bracket of the period, serving no purpose other than decoration was provided. The entire house, old and new, was then sheathed with the short-lap shingles of the period. Those used on the bay window included chamfered butts in the then current "Queen Anne" style. Paired 2/2 pseudo-casement windows to conform to existing fenestration were installed by the present owners to provide more light to the kitchen. Prior to the insertion of the two 25-light sash, the rotted east sills and stud ends were replaced by the present owners.

INTERIOR

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

the sheathing boards are placed vertically and nailed at the floor, the ceiling and to the stair-stringer. In the Tour Guide description for 1968-69, the board-and-batten door for this stairway was described as "missing". It was found by the present owners, still fitted with its original Suffolk latch, in Samuel Dugan, Jr.'s carpentry shop and has been re-hung in its original location.

South Parlor

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

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

North Parlor

As stated in the Tour Guide 1968-69: "Leaving the early parlor, there is a narrow double window on the left which is the site of the early entry removed by Samuel Dugan, Jr. in his second alteration. It is possible that a narrow, steep, enclosed stairway was located opposite the entry, originally. Immediately beyond is the present north parlor. Not including the bay window on its north wall, this room is precisely the same measurement as the south parlor. However, unlike the latter, no vestige of the original room may be seen. With the exception of the fireplace and mantel, which have been very much re-worked, the entire impression suggests the time of Samuel Dugan, Jr.'s first alteration of 1888-89. The bay window dates from that effort, as do the ogee mouldings of the window and door surrounds, and the 2/2 window sash. The walls are completely plastered and some of this, at least, dates from the first alteration..." The Iselins were unable to carry out these plans. However, the present owners have removed the later strip floor-

ing, exposing the original pine flooring, and have removed Samuel Dugan, Jr.'s alteration for the mantel. The original mantel is now exposed as an unpretentious version of a Greek Revival mantel having a plain, square edge shelf with rounded corners, and a typical protruding breast which supports the shelf. This shelf was originally supported by simple piers, now missing. The present piers were designed from surviving "paint ghosts." The Myersons also stripped the later paint from the mantel, stopping when they reached a layer of oak-graining, which may have been applied by Samuel Dugan, Jr. in his first alteration but which, probably, is earlier. The original paint, beneath the oak-graining, is buff-colored, a common color in Roslyn during the second quarter of the 19th century. The North Parlor floor was marbled Italianate in black and white squares. It was discovered on point stripping that the cornice present in the North Parlor had been gilded at some time and is preserved under later paint. The fireplace, itself, like that of the south parlor, has sharply diverging cheeks and is constructed of brick, with a brick hearth. In this case, there is no doubt that the brickwork, originally, was covered with a layer of lime mortar as some of this has survived

Dining Room

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

Kitchen

The kitchen remains in its original location although almost nothing of the early kitchen remains. Originally this space was a simple "lean-to" with a shed roof. In the 1902 alteration it was included within the new gambrel roof, to provide second story space above. An early board-and-batten door in the pantry leads to the whitewashed, rubble-walled roof cellar, via an early staircase. The entire base structure has been described above. At the south end of the kitchen there is a small room which provides an eastern terminus to the porch. This seems to have been present in the second photograph and served as a larder, or "ice box" area, originally. Until recently it was entered from the kitchen through a doorway which has been removed by the present owners so that this space is now an alcove off the kitchen. The diamond pane window in the west wall of the alcove was inserted when this small wing was built. The exterior door, at the south end of the larder, is recent. However, there was probably an exterior doorway there originally so the ice-man could enter without having access to the kitchen.

Stairway

The lower part of the enclosed stairway has been described earlier. At present there is sufficient headroom. The original roof line and the trace of a dormer window at the head of the stairs no longer survive. The impressively turned black walnut newel post, at the

top of the stairway, (an unusual feature), and the short moulded stair-rail with its two turned balusters of the same wood date from the 1888-89 alterations. A small trapdoor in this stair has been removed and a small stairway now serves for access to the attic. In the attic may be seen the east slope of the original roof with its cedar shingles having an exposure of 6" to the weather, which is just about right for the late 19th century. The roof slope of the later 19th century shed-dormer, which has been mentioned above, may also be seen. This also has a shingle exposure of 6" to the weather. In addition, the brick chimney may be seen in the attic as it projects through the early ridge of the original roof. Its dimensions at this point are 21" (north to south) by 38". Above the early ridge its size is reduced to 16" x 36" as it passes through the gambrel roof.

Second Storey

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

Southwest Chamber

One relatively intact bedroom remains in the early part of the house. However, even in it, the 2/2 windows date from Samuel Dugan, Jr.'s alteration of 1888-89. The 10" wide yellow pine flooring, the board-and-batten doors and the entire vertically boarded east wall with its original closet and early paint, (green over an even earlier blue), date from the original house. This latter wall was stripped of lath and plaster by the present owners. The original rafters in the southwest chamber exposed by the present owners during 1986 have subsequently been covered with sheet rock. These are American white oak, adze-dressed, and vary in width from 3" to 4". The rafter height cannot be measured because of the intervening plaster-board. The rafters are set on centers which vary from 33 inches to 37 inches. The rafters are joined at the ridge by means of modified mortise-and tenon joints. Because of the massive chimney oak framing and early joining, it is tempting to assign an 18th century date to this house. However, because of its horizontal relationship to the road (most 18th century local houses were built at right angles to the road) and because of the use of a root-cellar (most 18th century houses had full cellars or no cellars) an early 19th century date must be accepted. Prior to about 1835, there were no local lumber mills and sawn lumber must have been difficult and expensive to obtain. Early timbers could be re-used less expensively and hand-wrought timbers fabricated as required.

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

East Bedrooms

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

Carpentry Shop

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

The former east storage area no longer exists in its original form. The retaining wall which supports the east wall of the carpentry shop is concrete block stone faced with Pennsylvania river rock today. Originally it was rubble and seems, from the 1902 photograph, to have been screened behind a lattice which extended from the kitchen to the carpentry shop. The rubble wall had deteriorated badly by 1968 and continued to deteriorate, causing substantial sagging of the carpentry shop. This was corrected by the present owners in 1984 and was probably responsible for saving what was an interesting, but semi-derelict utilitarian building. A diagonal wind brace survives at the south end.

The north end wind brace has been interrupted by the insertion of the doorway. One of the doors has the date "1888," the year in which the carpentry shop was originally built painted in black, now covered with whitewash pine. The present owners also have found a large fragment of Samuel Dugan, Jr.'s shop sign, lettered "Carpenter & B," for "Carpenter & Builder," in black letters. This originally hung along the west front of the carpentry shop.

The second storey rests upon 3" x 6" vertically sawn floor joists, set on 3' centers, which are laid from east to west and which are "toe-nailed" to the "roof-plates" and across the storage area to rest upon a plate above the east retaining walls. The trap door to the upper storey of the carpentry shop no longer survives and the wooden ladder used for access was donated to the RPC.

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

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

Some twenty years later, the present owners also felt that it would be desirable to have a pleasant direct connection from the house to the Carpentry Shop. After considering a number of alterations, a modified Paxton Wall connector appeared to be the only feasible solution, primarily because a greenhouse type of structure against an old stone wall would tend to recede into the landscape and, would not intrude upon the view of the house and Carpentry Shop. In this instance, the Paxton Wall differs from the conventional type in that, for reasons of practicality, it has a solid rather than a glazed roof. The Paxton Wall was designed by Guy Ladd Frost, A.I.A. and connects the doorway of the kitchen lean-to with the north doorway of the east "storage area" of the Carpentry Shop. Construction commenced in 1987. The west wall is 28 feet long and the east wall 26 feet

long. The depth of the wing measures 7 feet 4 inches. The west wall incorporates the entrance door and windows with matching glazing patterns. The east wall incorporates a plain vertical plank entrance door, with a rounded top at the south end and four 4-light square windows at the north end. A section of roof was cut out to allow for opening of the attic loft door to the carpentry shop; behind this door a recessed window was installed. The existing exterior door at the west end of north wall was secured in place and preserved. Approximately 10" was added to the base of the door to accommodate the red slate flooring.

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

THE JOHN CRAFT HOUSE
161 East Broadway
Residence of Ellie Feldman

HISTORICAL BACKGROUND

The land upon which this interesting mid-nineteenth century cottage stands was acquired by John Craft and his wife, Sarah Craft of North Hempstead, from George and Elizabeth McPherson of New York City on August 17th, 1843. The lot was a five acre parcel. The sale price was \$300.00.

In the 1850 census, Elizabeth McPherson was listed as a neighbor of the Crafts. The sale of this land in 1843 was by a quit claim deed which typically is used when the seller does not want to represent her/himself as being the fully entitled owner. It is possible that the ownership of the property was in dispute at this time.

It is also interesting to note that Sarah Craft was about eighteen years old in 1843 and could only make her mark on the deed, indicating that she was probably illiterate.

On August 14th, 1858, the five acre parcel was sold at public auction at John Charlicks Hotel in Roslyn. This action was initiated by John and Sarah Craft against other members of the Craft family—who must have felt that they also had a claim against the property. John and Sarah Craft were the successful bidders, paying \$850.00 for the land.

The lot had a frontage of 116 feet along East Broadway and extended back to the Long Island Railroad

On the same day as the auction, John and Sarah encumbered the property with a mortgage of \$580.00 held by Ebenezer Close of North Salem, Westchester.

It is interesting to note that the terms of this mortgage included a provision that fire insurance was required to be paid on any structures, indicating that by 1858 John Craft had apparently improved the property. The structure standing at 161 East Broadway appears to date from this period and it is reasonable to assume that it was built shortly before this 1858 auction. The mortgage held by Ebenezer Close was sold a month later to Hicks Albertson of Jerusalem, Queens. At some point during the years Hicks Albertson held the mortgage to the property. An easement to dig and take away earth from the lot on a level with the highway (East Broadway) was included in the deed.

On June 19th, 1866, John Craft had paid the mortgage in full and took back full title to the property.

Three days after satisfying the mortgage held by Hicks Albertson, John Craft sold the property to William M. Valentine of Roslyn with the easement to dig and take away earth from said lot on a level with the highway. The amount of this sale was \$300.00.

Three months later, on September 14th, 1866, William Valentine sub-divided the lot and sold a 25 foot by 30 foot plot (later to be known as lot #25) with the cottage on it, to Michael O'Connor for \$100.00. The deed included an easement to enter and cart away earth at the rear of the premises, which is above the level of the highway.

Michael O'Connor owned the property until his death sometime before April 19th, 1886, when his heir-in-law, Elizabeth Josephine O'Connor, sold the property to Honora Dolly and her husband, Michael Dolly. The parcel of land was still 25 feet by 30 feet. The sale price was \$100.00. No easement is mentioned in this deed.

Michael and Honora Dolly were both Irish immigrants; both were born in 1840. On March 24th, 1900, Michael and Honora Dolly transferred the property as a gift to their son, James B. Dolly (born in New York in 1872; his wife Katherine was born in Ireland and is seven years older). It is requested in this deed that he retain title to the property during the term of his natural life and then leave it to his son James (born 1898). It is also requested that the property not be mortgaged. The deed explains, "this property represents to us the savings of many years and we hope and trust that our son, as a recognition of that fact, will take care and retain that which has taken us a lifetime to save."

James B. Dolly apparently allowed his parents to live in the cottage for the balance of their natural lives. His mother passed way on July 27th, 1913 leaving James as the only surviving child. Both her husband and her daughter, Elizabeth, predeceased her.

James Dolly retained ownership of the property for only fourteen years after his mother's death. On August 20th, 1927, he sold the house to Daisy Orr Miller. The sale price is unrecorded. The deed included two parcels – lots #25 and #26 as well as an easement which permitted William M. Valentine and his heirs the right to dig out and remove the earth from the bank in the rear of the lot.

It is to be noted that the third lot (#27) along with additional property that was part of the original five acre lot owned by John Craft was purchased by Daisy Orr Miller on July 6th, 1927.

Daisy Orr Miller had a mortgage on the property that was recorded on September 22nd, 1927. She subsequently lost the property to foreclosure by the Roslyn Savings Bank on January 22nd, 1937. The Bank bought back the property for \$1,000.00. The action included lots 25, 26 and 27.

The Roslyn Savings Bank retained ownership of the lots for almost eight years, apparently renting out the house. On January 31st, 1945, the Bank sold all three lots to Margaret Mayorga Hewlett who had been the tenant.

In 1948, Margaret Hewlett reconfigured the lots. She sold lots #26 and #27 to Arnold and Anna Carla Craft. In a land swap with Arnold Craft, Margaret Hewlett acquired the back part of the present lot. In exchange she deeded to the Crafts what appears to be part of the Southern portion of lot #26 and all of lot #27. The new lot comprised of lot #25

in its entirety (25' x 30') and 19' of lot #26 and some of lot #42 to form a rear lot for #25. It was renamed by Nassau County as Lot #326 on May 7th, 1948.

Margaret Mayorga Hewlett sold her home at 161 East Broadway on April 3rd, 1951 to George H. Bretscher. The sale price was unrecorded.

Mr. Bretscher lived in the house until it was sold to Mr. and Mrs. Terry Morabito on September 23rd, 1996. The Morabitos renovated the house retaining all original details and conveyed house and property to the current owner in November 1997.

EXTERIOR

This small wood frame residence is 1-1/2 storeys high and sits upon a raised brick foundation. It has a simple gable roof with extended eaves. The ridge runs parallel to the road. The foot print of the house measures a mere 17'3" by 22'4". The exterior siding is clapboards having an exposure of 9" on all four elevations. There are 2-1/2" wide corner boards at each corner.

The house is two bays wide and one bay deep. There is a simple six foot wide one storey porch at the front (west) elevation which spans the full width of the house and is divided into three bays. It is supported on four square columns which are decorated with simple scroll work brackets. The porch roof has a low pitch with hipped return slopes at each end. The original roofing material was a flat seam tern metal installed over sheathing boards laid 90 degrees to the front wall of the house. During the current restoration sufficient documentation for the details of the original porch railing could not be found. The present porch railing reproduces the early 20th century railing that existed on the porch at the time the Morabitos purchased the house.

The window in the house are all double hung wood sash. The main floor and second floor gable end windows are 6/6 with 9" x 11" glass. All the main and second floor windows have adjustable louver shutters, hung on forged steel blind hinges. The hinges have plate mounted pintles with "D" ends mounted on the 3" flat exterior casings and "L" shaped strap hinges on the shutters. The louvers are 1-7/8" wide.

The front door opens onto the front porch just to the right of the middle of the house. It has simple, flat 3" wide casings and a three light wide transom window above. The door itself is a recent replacement.

There is a basement areaway below the front porch. The exposed brick foundation has two 6/6 windows with 8" x 10" glass and a four panel door having Tuscan mouldings at the panels. The door is a replacement and was donated to the Morabitos by the Roslyn Preservation Corporation. The windows at the basement level do not align with the windows at the main and second floors.

The brick foundation is laid in the common bond with a row of all headers at each sixth course. The brickwork is laid on a rubble stone base that rises about 2 ? feet above the cellar floor on the north, south and east sides of the house.

The extended eaves of the roof are finished with sheathing boards on their soffits both at the eaves and the rakes. There are no moulded profiles at any of the roof edges. The original roofing material was wood shingles laid on lath with an exposure of about 7".

A simple shed roof open porch was built at the rear of the house by Margaret Hewlett, ca. 1946. It measures about 10'10" deep by 20' long.

INTERIOR

The house is only one room deep and has two rooms per floor. There is a small 16" square brick chimney, with a single flue that rises through the center of the house. Originally, cast iron stoves from the various rooms shared this common chimney stack. In later years, a warm air furnace located in the basement provided heat that was allowed to rise into the house through cast iron grilles installed in the main and second floors. Although there is a modern heating system in the house today, the cast iron grilles were preserved.

On the main floor, the room to the South is the kitchen and the room to the North is the living room. The kitchen retains its original vertical beaded wainscoting and a corner cabinet in the southeast corner of the room. It has board and batten doors of matching beaded wainscot boards and period cast iron butt hinges. The interior of the cabinet retains its original shelving.

The kitchen has a 5-1/2" wide pine tongue and groove floor laid over the original 9-1/2" wide red pine floor. This original floor may be seen at the lower section of the corner cabinet.

The rear door in the kitchen leading to the back porch is of the four panel type having Tuscan mouldings. It is a replacement and was donated by the Roslyn Preservation Corporation.

The board and batten door to the cellar used beaded 4-1/2" wide boards. It retains its original 3" cast iron butt hinges and a Blake patent latch.

The stairs to the second floor are located behind the center chimney stack and have very steep 10" risers to fit within the small space.

The original vestibule at the front entry was modified by having the wall cut to 3'0" in height to give more openness to the kitchen space.

Two girders were added to the kitchen ceiling to help strengthen the original 3" x 6-1/2" ceiling joists that were set on 25" centers.

The living room, like the kitchen, has a new floor installed over the original, in this case, a 3-1/2" wide yellow pine, tongue and groove strip floor. Note the 30" square cast iron floor grill from the earlier warm air heating system. The original plaster ceiling was removed to expose the sawn pine framing of the second floor beams.

On the interior wall of the living room survive two original board and batten doors with beaded wainscot boards; original 3" cast iron butt hinges and an interesting cast iron spring latch with a brass knob. One door serves a curious shallow closet and the other gives a second access to the staircase.

The windows have a simple 3-1/2" wide flat casing and a 1/2" wide beaded stop moulding at all four sides of the window.

The second floor has two bedrooms and a bath. The stairs lead to a small hall which gives access to each room. The largest bedroom is to the north and is the same size as the living room below. The door to the north bedroom is a reproduction but the closet door is original including its hardware. The decorative circular grille remaining in the floor from the early warm air heating system is notable.

The bedroom to the south is a little smaller allowing for the bathroom at the west side. The 6/6 window in the south gable wall has a replacement sash and was probably removed frequently to allow the entry and exit of larger pieces of furniture to the second floor as the stairs are very narrow.

All the flooring at the second floor is original and is of 9-1/2" wide tongue and groove red pine.

The door to the south bedroom is original and like the others in the house is of the board and batten type. It retains its original cast iron butt hinges but has a reproduction latch.

The bathroom is in its original location but has been given all new fixtures by the present owners. The original tub had claw and ball feet but was too badly stained to retain. An interesting old wall cabinet was preserved over the sink.

The basement contains two rooms: a laundry area and a sitting room. The raised foundation and open areaway permit a great deal of west light. The stairs leading from the kitchen to the basement are original. The risers measure 9-1/2". They descend five treads and then wind to the South another four treads until they reach the basement floor. Although now opened up, it can be observed how these stairs were once enclosed in order to contain the heat provided by small cast iron stoves.

The majority of the finishes in the basement are new but follow the character and detail seen in the other parts of the house.

In November 1997, Jeffrey Kamen, architect, submitted plans for an addition to the east enlarging the east/west dimension to 28'4". The kitchen stairs to the second floor

were eliminated and kitchen cupboards constructed in that area. The rear kitchen doors leading to a former porch were eliminated in the course of constructing the new enclosed addition. The second floor of the addition is now the master bedroom. Fireplaces were installed on the north side of the first and second floor of the addition. The cellar area remains principally unchanged from original restoration. A small brick patio has been installed to the east and a rubble stone wall constructed as a retaining wall against the steep hillside. All construction was done by Nelson and Carlos of Architectural Details located in Port Washington.

Notes



Rafferty-Craft House (Ca. 1890) As it appeared Ca. 1915.

THE RAFFERTY-CRAFT HOUSE

THE RAFFERTY-CRAFT HOUSE
165 East Broadway (Circa 1890)
Residence of Mr. and Mrs. Edward Pourshalchi (nee Marta Genovese)

HISTORICAL BACKGROUND

Widow Rafferty's house on East Broadway is not shown on the Walling Map (1859), the Beers-Comstock Map (1873) or the Wolverton Map (1891). It could have been built as early as 1888-1889 as most real estate atlases took two or three years to prepare and publish. It is located on a part of East Broadway which is not shown on the very detailed Sanborn Maps. According to Arnold Craft (born 1891), who owned the house from 1944 until 1981, and was interviewed by a team from the Bryant Library on June 14, 1972, Rudolph Dugan, who lived in the Samuel Dugan II house (T.G. 1998-2000) nearby, told him of the origins of the house. According to Mr. Dugan, a man named Rafferty was shot and killed by a constable on "Bunker Hill," the area around the Roslyn Railroad Station. Apparently the villagers felt very badly about this and built Widow Rafferty (Ann) a tiny house at 165 East Broadway on a lot barely larger than the house. The reason for the small site was the very steep hillside at the rear of the house, which no longer survives. As the land south and east of the Rafferty cottage was "mined" for sand and gravel, it became flat enough to build a large blacksmith shop immediately to the south. The gravel mining operation was probably just one more burden added to the many Widow Rafferty was forced to bear.

Mrs. Arnold Craft, in a taped interview, quotes Grace Charlick Noble, who was born in the William A. Craft house at 199 East Broadway in January 1880. Mrs. Noble described how Mrs. Rafferty and a Mary McCormick lived together in the Rafferty house when Mrs. Noble was a little girl. They took in laundry which they washed in the basement. Since the house had no central heating, running water or other conveniences, they carried the water from springs in today's Roslyn Park, which they heated on an iron stove in the basement. The same stove served for heat, cooking and to heat the irons.

Mrs. Rafferty's daughter, Jennie, married Frank Connolly, who owned the blacksmith shop immediately south of the Rafferty residence. In 1925, Arnold Craft, an automobile and aviation mechanic, whose ancestors had lived in Roslyn since the 18th century, bought the blacksmith shop from Frank and Jennie Connolly and established Craft Motors, an automobile repair shop and Chevrolet sales agency in the building. In 1944, he bought the Rafferty house from a man named Krukowski because his (former Connolly) land surrounded it on two sides. He described the house as a "mere shell" of no use to anyone but to him. He improved the house by installing central heating, plumbing, new flooring, windows and insulation (asbestos shingles) and rented it to a variety of tenants, the most permanent of whom was Arthur Speedling, who lived there from March 1946 to November 1955, the time of his death. Subsequently, Mr. Craft completed additional improvements to the house and he and Mrs. Craft resided there until his death on September 12, 1974. Mrs. Craft continued to live in the house until it was sold to Mary Ann and Barry Wolf in September 1981. In November of that year it was sold

to Thomas and Patricia Loeb and in March of 1989, the house was sold to Edward and Marta Pourshalchi.

Little is known of Mrs. Rafferty and daughter, Jennie. A review of John Radigan's "History of St. Mary's, Roslyn" (1943) does not mention either a Rafferty or a Connolly among the original St. Mary's parishioners (1871) or among the Catholics living on Bunker Hill (1873), although both could have come to Roslyn after these dates. A "Miss Jennie Rafferty (sic)" contributed \$200 toward the purchase of the Stations of the Cross for St. Mary's in 1902. This may be a typographical error and "Jennie Rafferty" may be the "Jennie Rafferty" who married Frank Connolly, the blacksmith. Finally, there is an entry, in a list of burials between 1901 and 1929, that Mary Rafferty died on August 2, 1901 at the age of 72. Probably she was too old to have been the Widow Rafferty for whom the house at 165 East Broadway was built. So far as Mary McCormick is concerned, Radigan lists a "Patrick McCormack" among St. Mary's original parishioners. He may have been a relative. In any event he died on October 8, 1901 at the age of 75.

Five generations of Crafts have resided in Roslyn beginning with Robert Craft, Arnold's great grandfather, who was employed in the pre-Revolutionary Onderdonk-Remsen-Gaine Paper Mill (ca. 1773). The family included Arnold's older brother, Charles, who was mayor of Roslyn during the mid-1950s. John Langley Craft, Arnold's grandfather, was a carpenter who built the John L. Craft house at 199 East Broadway and the Evangeline Craft Charlick house at 207 East Broadway. John Langley Craft was one of the founders of the Roslyn Hook and Ladder Company in 1852. John's son, William A., was Arnold's father. He and his son operated the local butcher shop from 1863 to 1947. After William's death, his son John reopened the shop in 1948. Arnold's mother, Abbe Anne Verity, grew up in a large house at the beginning of West Shore Road on the site of the present Roslyn Art Center. Abbe Anne attended school in the small building which originally was Rev. Wallace Kirby's study (T.G. 1979-80). Her mother, Jane Verity, owned most of the land which is now the Roslyn Pines. Jane Verity also operated the West Toll-Gate from her home. Abbe Anne's father, Joseph, was a shipbuilder in Seaford. He walked home to Roslyn on weekends.

Arnold Craft was born in 1891 in the Verity homestead on West Shore Road. In 1912, he worked as a machinist for the New York Motor Car Company on West 40th Street. He left there in 1914 to work for the Brewster Company in Long Island City, an organization which did special coach-work for early motor cars. During the following year, he opened his own garage in Staffordville, New York. He enlisted in 1917 and was assigned to aviation mechanics. In 1918, he was assigned to Bolling Field in Washington, D.C. and remained there as a civilian after the war ended. He left there to work for the Nebraska Aircraft Corp. in Lincoln where he met Charles A. Lindbergh. After his return to Long Island to work at Roosevelt Field, he checked out Lindbergh's plane, "The Spirit of St. Louis", before its transatlantic flight. He left Mitchell Field to return to automotive repairs and sales, first at the Sagamore Garage in Oyster Bay and, subsequently, at his own shop on East Broadway. While working on East Broadway he formed a connection with Anton E. ("Tony") Walbridge, a broker on Wall Street, who was mayor of Roslyn from 1935 to 1937. Mr. Walbridge was seriously interested in yachting and Craft gave up his business to become Walbridge's captain, motor mechanic and general com-

panion, a relationship which survived until "Tony" Walbridge's death twenty-one years later.

ARCHITECTURE

EXTERIOR

The house is a small cottage, having a gable-ended roof, the ridge of which extends from east to west, at right angles to the road. The eave soffits are closed and the house is trimmed with plain corner-boards, which completely cover the corners, a plain water table and plain door and window facings and drip caps. The door and window facings are relatively wide, 3 _ inches, in a manner of the late 19th century. The house is three bays wide by two bays deep. The original sash was larger than the existing sash, and was 2/2 or 4/4. The present, mid-20th Century horizontally glazed sash were introduced by Arnold Craft who fitted them to the original openings by means of wooden inserts, thus preserving the dimensions and trim of the original openings. The original windows were, of course, fitted with louvered shutters. There are 2 upper storey sash in each of the east and west gable fields. These are slightly indented to accommodate the more confined space. There are no upper storey sash in the north and south walls. The original first floor sash at the east ends of these walls were replaced with double windows of the mid-20th Century by Mr. Craft. However, the filled in outlines of the original openings are easily seen in the clapboards. The ogee moulded 4 panel front door was provided by the RPC to replace a flush door installed by Mr. Craft. The present original clapboards survive. These have exposures of 4 _ inches on the east and west fronts and 4 inches on the north and south. In all likelihood this difference was unintended. All the clapboarding was covered with asbestos shingles by Arnold Craft. These were removed by Thomas and Patricia Loeb in 1982. The west and south wall clapboards have been carefully cleaned, repaired and painted. Some of the original medium gray paint survives on the wall.

The brick foundation is laid in American bond all the way down to the basement floor, with the exception of a small area in the southeast corner at which the lower part of the foundation is constructed of rubble. It is not known why this was done. Because of the slope of this site, much more of the west foundation wall was visible above grade than of the east. Originally, there were two basement windows in each of the walls except on the east. The basement windows were located immediately beneath the first floor window openings. The west openings have been bricked in. The original sash, having two vertical panes, survive in their openings in the north and south basement walls. These appear to be smaller than the sash in the now closed west openings. The original chimney at the center of the ridge is missing. The exterior chimney at the east end of the house is a Craft innovation. The original rubble cellar bulkhead survives at the west end of the south wall, but has been extensively reworked.

A photograph of the Rafferty-Craft house survives in the Bryant Library archives. It shows the west and south facades. While it appears to be very early, it probably dates from some time after Arnold Craft bought the house in 1944. By the time it was the original central chimney had been removed and the present exterior chimney built at the east

end. The rubble cellar bulkhead, which had not yet been stuccoed, was in its present position; however, its stonework is so coarse it is assumed to have been reconstructed after the house was built. Early 2/2 sash were in position in the original window openings except for the east opening in the south wall where the original window had been replaced with smaller, paired 6/1 sash. However, the patch over the original, larger opening is clearly visible. Presumably, the same situation prevailed on the north side of the house. No shutters are in evidence although a few shutter pintles can be seen. Overhead electric and telephone connections are clearly visible in the photograph. Since Mr. Craft stated in his taped interview that the house had no electricity when he bought it in 1944, obviously, the photograph must have been taken after that date. Finally, there is a single storey, pent-roof porch in the photograph which extended across the entire west front of the house. The porch roof is supported by three solid, square wooden piers which have simple bases and capitals. The pipe railing had no balusters. There is no porch stairway in the photograph. This stairway was located opposite the front door where there is no railing. It is not known whether or not this front porch is original to the house. During the restoration of the west front in 1982 there were no evident porch framing members extending through either the water table or the clapboards. However, the west water table has been replaced and clapboard repairs to the west front also have been made. It is unlikely that a determination can be made as to the original existence of a front porch unless an earlier photograph is found or the appropriate stud and sill area actually exposed. In any event, Mr. Craft removed this porch and replaced it with a small concrete stoop having a small gable-ended roof. During the summer of 1982, the concrete steps and platform were removed and replaced with architecturally more appropriate wooden steps and platform. The pitched roof was retained, and a pair of large Eastlake-style brackets, circa 1890, were added to provide decoration and support.

INTERIOR

The original house originally probably had a side-hall plan, although this division is missing today. The original 7-inch yellow pine flooring survives on the first floor and marks in the flooring suggest there once was an interior wall which extended from west to east about 5 feet from the south wall of the house. At present, there are only two rooms on the first floor, a parlor and a kitchen-dining room. A heating grill dating from the early 20th century, but probably installed by Mr. Craft after 1944, also survives. Mr. Craft almost certainly installed the 5 _inch beam which extends from east to west across the house to support the second storey floor joists. Most of the early trim in the parlor and kitchen was removed by Mr. Craft. Much of this was replaced in 1982 using simple, beaded facings appropriate to the house. The 4 panel ogee-moulded doors leading to the basement, and in the east kitchen wall were inserted in 1982 but are stylistically appropriate to the house.

The stairway to the second floor is the most interesting architectural feature of the interior. The staircase is original to the house and retains its original stringer which is 7 inches high and beaded. The fine San Domingo mahogany stair rail dates from the second quarter of the 19th century. The stair rail features a finely turned newel, a railing which is circular in cross-section and slender urn-turned balusters. Six of the balusters

do not match the others and are probably replacements. The railing passes across the stairwell fascia and terminates with the second storey flooring, which also terminates the upper balusters. While it is obvious that the stair-rail dates from the original construction of the house, it also is obvious that it was re-used at the time of building. The railing is slightly too long and, as a result, the newel tilts very slightly toward the west. There are filled-in baluster drill holes on the lower side of the railing which have no relationship to the present stairway. It is tempting to think that the stair-rail might have been re-used from the Caleb Valentine house on Main Street (T.G. 1977-78) which burned in 1887. However, according to Francis Skillman, the Caleb Valentine house was built 1800-1810 and could not have had a stair rail of this style.

The second floor retains its original flooring over which mid-20th century hardwood flooring was laid by Mr. Craft. The door and window facings also date from the mid-20th century. The plain, unmoulded baseboards may be original but could date from the mid-20th century. The original tie beams remain exposed. These bear no evidence of plaster lath, a finding which strongly suggests that originally the second storey was not plastered.

The basement was originally intended for use as a working and living area and has substantial windows above grade on three sides. It has already been mentioned that the larger west windows have been bricked in. The walls are entirely brick except for a small area of rubble near the floor at the east end of the south wall. Originally the walls were plastered directly on the brick. It is not known why the projection at the grade level of the west and a part of the north wall were laid in the original brickwork. It may have been added for support as more of the foundation was above grade in these areas. The 2inch X 8 inch first floor joists are now exposed and run from north to south on 23 centers. Marks of plaster lath on their lower surfaces are clearly visible. Originally, the entire basement was plastered which substantiates the belief that it was the principally used space in the house. The original doorway to the cellar bulkhead survives. It includes a fine, circa 1830 board-and-batten door made up of 10 inch wide boards having 1/2 inch beads. It has been added to on both sides so that it would fit the door case. Like the stair-rail, it is an earlier architectural feature which has been re-used from another building and it may have been in its present location since the house was built.

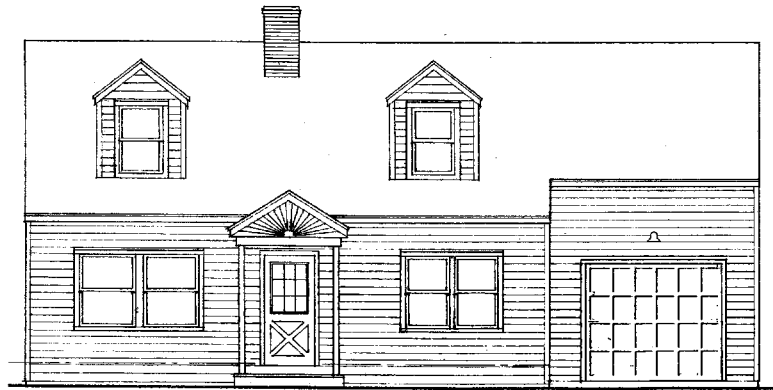
RESTORATION

The house was acquired by Thomas and Patricia Loeb in November 1981. Almost immediately they embarked upon a program to restore the house to its original appearance. John Stevens, an architectural historian who has worked extensively in Roslyn, was retained to plan the restoration which primarily consisted of removing alterations made by Arnold Craft. The asbestos shingles were removed and rotted clapboards repaired or replaced. Mr. Craft's concrete stoop was removed and an appropriate wooden replacement fabricated. Late 19th Century decorative brackets were added to support the gable-ended porch roof. On the interior, later flooring was removed from the first floor and inappropriate trim was removed and replaced with suitable substitutes. Paul

Czarnecki was the carpenter who completed this project. It also should be noted that much of the work was accomplished by Dr. and Mrs. Loeb.

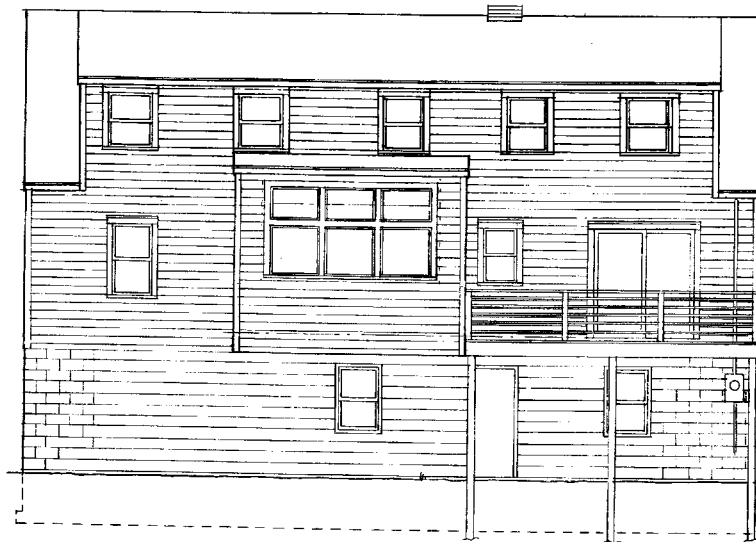
Mr. and Mrs. Pourshalchi purchased the house from the Loeb's in March 1989 together with the disassembled Book Hop Barn from Bristol, Vermont, circa 1840 which the Loeb's had intended to erect as an addition. The barn has been in storage and presently is being erected as the long contemplated addition to the original house. Guy Ladd Frost designed the 2 storey, 24 foot by 30 foot addition, which is being constructed on the east side to connect the original structure and a new one storey addition which will serve as a dining area. French doors on the north and south sides of the dining area lead out to a brick courtyard on the north side. Undoubtedly, Mrs. Rafferty would approve of the changes to her residence and the use being made of the gravel mining site she was forced to endure.

Notes



FRONT SOUTH

Craig Westergard



REAR NORTH

WILLIAM P. WILLETS HOUSE(c. 1949)

WILLIAM P. WILLETS HOUSE(c. 1949)
121 Edwards Street
Property of Mr. and Mrs. Craig Westergard

HISTORY

William P. Willetts of 175 Warner Avenue, Roslyn Heights, purchased the property located at what is now 121 Edwards Street, Roslyn from the Warner Avenue Roslyn Construction Corporation on February 28, 1948 and filed for a building permit on August 2, 1949 to erect a one storey dwelling. Within three years Mr. Willetts sold the house and property to Ishan and Sumru Gunaltay on October 29, 1951 and on February 4, 1954 it was transferred to Sumru Gunaltay. Mr. Willetts purchased the premises back from Ms. Gunaltay on July 13, 1955 and sold it to Clara Henning on September 21 of the same year. Ms. Henning sold the house and property to Joseph and Dorothy Einhorn on September 1, 1958, who in turn sold it to Herbert and Audry Greene on July 23, 1961. The property remained under Greene ownership until transferred to their only child Barry Greene, on November 27, 1992. Herbert had died years earlier succumbing to a heart attack during a snowstorm when his car could not make the steep incline on Edwards Street.

The current owners, Craig and Florence Westergard, purchased the home and property from Barry Greene on March 7, 1997.

This Neocolonial or "Cape Cod" style house, popular during the post World War II era, was relatively intact and original at the time it was purchased by the current owners. There is some question with regard to the two full bathrooms upstairs being original since they have aluminum baseboard radiators and the remaining heating in the house is recessed cast iron.

It is also not known if the windows are original material. The current owners restored several front windows in the first year and discovered through the winter that the jamb design was thermally very poor. They chose replacements with a 1/1 configuration to better blend with the adjacent garden apartments.

EXTERIOR

The roof was stripped of 2 layers of asphalt shingles in 1997. The original layer was black and the gray second layer was matched for the new color. The roof is pierced by 2 small gable dormers and a simple brick chimney.

In 1998 the front, south facing façade received new windows and siding. As stated, the 6/1 windows were replaced with a 1/1 sash arrangement. The original windows still exist on the east and west sides. The deteriorated cedar shingles were replaced with like material with an exposure of 5-1/2". The transition between the remaining original shin-

gles on the east and west sides with a 10" exposure, and the new shingles are separated by new corner boards.

There is a small open porch which protects the entrance. It has a pedimented front which faces south with a starburst pattern within the gable field. The porch roof rests on simple 3-1/2" square wooden posts.

The rear façade was altered in 1999. The kitchen was enlarged and cantilevered northward 2'-4". Like the front, the cedar shingles and windows were replaced. A simple moulding, which visually separated the shed dormer from the house, was removed. A sliding door was installed where windows existed in anticipation of a future deck.

A new wooden deck on steel posts was erected in 2001. 5/4"X 5-1/2" mahogany decking rests on a wolmanized wooden structure. There is a lattice screen on the west side and horizontal 2"X 4" cedar rails on the north and east.

The east and west facades remain as original.

INTERIOR

There is a small foyer where one accesses the living room, dining room or the stairs to the second floor. The living room to the west is 12'-6" wide and runs the full length of the house. Typical for the period are 3-1/2" colonial one-piece window and door casings and a simple base moulding consisting of 3 sections; 4" high flat with an ogee top and quarter round at the floor. These are typical throughout the house. There is a brick fireplace on the east wall of the living room surrounded by original natural finish pine paneling that was later painted.

The dining room to the east of the foyer is 10'-9" wide by 14'-1" long. Oddly there are exterior doors towards the front of the house in both the living and dining rooms. The expanded kitchen is adjacent to the dining room and one should take special note of the antique ceramic backsplash tiles which were a gift to Mr. and Mrs. Westergard from Ian Zwerdling.

The kitchen is connected to the living room by a small hall, through which one can access a powder room and stair to the cellar.

The cellar runs the full width and length of the house. The perimeter walls are 8"X 16"X 12" thick concrete block construction and the chimney base lies in the center of the cellar. The exposed structure consists of 2"X 8" floor joists spaced at 16" o.c., the bottoms measuring 7'-5" from the concrete floor slab making this a useable space. The room is used for storage, laundry and exercise and accommodates a workbench. Due to the sloping site, the rear north-facing wall is fully exposed to the exterior and has 2 double hung windows and an original hinged door.

SPRINGBANK
circa 1835 and circa 1885
440 Bryant Avenue, Roslyn Harbor
Residence of Dr. and Mrs. Daniel Farcasiu

HISTORICAL BACKGROUND

The property on which “Springbank” is located has a similar early history of ownership as “Montrose” (TG 1990) and the Stephen and Charles Smith House (TG 1991). The land is part of the grant given Nathaniel Pearsall (1649-1703), and eventually deeded to Obadiah Jackson and his wife Sarah Boerum. Their daughter Ruth married Hempstead Harbor postmaster William Hicks in 1827 (Wm. Hicks family Bible), and the couple bought the Jackson land in two installments; in 1828 (Queens Co. Liber X of Deeds, p. 185) and in 1834 (Queens Co. Liber F. F. of Deeds, p. 142). The parcel where “Springbank” is located is part of the second installment acquired.

According to Henry Western Eastman’s history of Roslyn which appeared in the Roslyn News during 1879, prior to William Hicks’s ownership the only dwelling houses along the east side of the harbor in this vicinity were the Kirk-Jackson farmhouse (Cedarmere), the Pearsall house (Willowmere), the Mudge farmhouse, and a small tenant house for a laborer. A circa 1838 sketch of Willowmere shows a house on the western side of the road in a location which approximates the former location of Springbank, 100 yards south of its present location. The sketch shows a five bay, two storey house with a gabled roof and a small wood stoop. (Thompson, Benj. F., “History of Long Island” 2 Ed., 1843, Vol. II p. 58). It is possible that material from this small house may be incorporated into the current Springbank, and that this house is the “small tenant house” referred to by H. W. Eastman.

The Walling map of 1859 shows an “S. Smith” in the approximate location of Springbank. In 1868, Stephen Smith sold both pieces of property; the northerly lot to Charles Smith and the Springbank lot to William Cullen Bryant (Queens Liber 277, p. 367). Bryant had already acquired the “Montrose” house for his daughter Fanny and her husband Parke Godwin in 1852, and so it is not surprising that the Springbank property was transferred to Fanny Bryant Godwin in 1875, probably either as housing for staff or for rental purposes (Queens Liber 469, p. 19). There is a possibility that Bryant referred to this property in his letter to Mrs. Joseph Moulton in 1862, when he proposed that “razing Capt. Smith’s ‘hut’ and building a new house for the Moultons would ‘wonderfully’ improve the place” (Goddard, p. 70). The Beers-Comstock map of 1873 shows a building in the vicinity of Springbank, but does not name an owner, perhaps because the building was already considered part of the Parke Godwin estate.

A planting plan for the Godwin property at “Montrose” was drawn in 1876. The building most likely to be Springbank is located in the southwest corner of the lot, close to the highway, and appears to have a front porch extending across the entire façade of the house. Goddard tells us that the house was moved to the northwest corner of the “Montrose” lot sometime during the life of his father, William Bryant Godwin (1850–1894). If the house was moved between the time the site plan was drawn and

W.B. Godwin's death, it would have been moved between 1876 and 1894. An undated photograph of "Springbank or Swiss Cottage" (Goddard, p. 96) is labeled "after removal to present site". The house had already acquired its deep porch roof and curved brackets from which the "Swiss Cottage" name evolved. It is likely these alterations occurred between 1876 and 1894 at the time of the move.

Goddard also tells us that "in its original conversion, this cottage had been given no plumbing except for a kitchen sink; the other facilities were in an outhouse". The remodeling to add plumbing may have been work done by Goddard during his residence at "Montrose" (1894-1955). The house was named "Springbank" by Goddard for the numerous fresh water springs located on the hillside.

Fanny Bryant Godwin died in 1893, and her estate, along with Parke, Harold, Elisabeth and Nora Godwin and Fanny Godwin White, transferred the property to Minna Godwin Goddard (William Cullen Bryant's granddaughter and Conrad Goddard's adoptive mother) in 1898 (Queens Liber 1182, p. 460). Parke Godwin also deeded "Montrose" to Minna in 1898. The properties remained in the family until they were both sold to Lionel Builders in 1955, who built the modern houses surrounding "Montrose". In 1956 the former owners, Mr. and Mrs. Gerald Firth, Jr., acquired the property. In 1959 a 2-storey extension approximately 21' by 21' was added to the east; Henry Aspinwall was the architect. The house and property were conveyed to the present owners in May 1997.

ARCHITECTURAL HISTORY

Springbank exhibits building construction and stylistic details from a number of periods. Reviewing the historical background, it is possible that the building has elements that may date from 1830's and the Greek revival, but the house has been reworked, added on to, and most probably moved at least once. The house's form in its first phase was likely quite small – 32' wide by 20' deep, with three rooms on each of the first and second floors, and a narrow central stairhall. In this early form it exhibited the architectural characteristics of the local late Federal style, many of which it still retains. The first renovation was probably the conversion of this simple dwelling to the more decorated "Swiss Cottage", with a full front porch, overhanging roof, front dormer, and an additional 7' of building added on to the rear, or east. This addition was detailed similarly to the front porch, with curved brackets applied to the face of the addition. The building achieved its final form with the addition of a two story ell to the rear added in 1959.

BASEMENT

The foundation of the main block of Springbank is composed of both brick and stone. There is 3'0" of stone foundation on the north, east, south and west walls. Approximately 2'6" of brickwork exists between the stone and building sills. Interestingly, the brick is flush with the interior face of stone on the west and east walls, but set back from the stone face 16" on the south and 12" on the north. It is possible that

the stone part of the foundation existed from a previous building, and the brickwork relates to the move of a house onto a basement that “didn’t quite fit”. (Further evidence of the building having been moved exists in the floor joists – see below). The east addition has an entirely new foundation and framing.

There are two chimney bases—the north chimney is supported by reused timbers which are quite old (hewn, mortised, peg holes); the south chimney was once supported in the same manner, but has been replaced by concrete block. This matches Conrad Goddard’s account of the chimneys while he oversaw the care of the house: “When Harold Godwin first remodeled Springbank its fireplace hearth was made of a single thickness of brick and supported by heavy cellar beams built into the chimney”. Goddard continues by describing a tenant’s “chimney fire”: “...we found the beams in the cellar smoldering and half burned away; they had to be replaced by concrete blocks”. (Goddard, p. 93). In fact, the joists and floorboards in the southwest corner of the basement are still charred.

Floor joists run east/west, and are 2-1/2”-3-1/2” by 8-1/2”-9-1/2”. In the northern half of the house they are 30”-31” o.c., and in the southern half of the house they are 25”-26” o.c.. All floor joists are mortised into a north/south beam located 19’ east of the front sill, indicating the rear of the original house. All the floor joists are cut back at both ends – 14”-16” on the west ends and approximately 23” on the east ends- in a notch 1-1/2”-2-1/2” deep. These cuts may relate to the building’s previous location and foundation; they serve no purpose in the house’s current location.

East of the north/south beam denoting the end of the original house there are a series of short (6’9”) joists to another north/south beam. These short joists are 3” by 7”, irregularly spaced, and tenoned into mortises in both beams. This small addition across the back of the house may relate to the creation of the “Swiss Cottage” and may have been an attempt to make an existing building fit onto an existing foundation. All framing members have vertical saw marks. The flooring visible is 8-1/2”-11” wide tongue-and-groove pine.

FIRST FLOOR

The original entry to the house is through a central front door, a “dutch” door having diagonally boarded top and bottom halves, a feature most likely associated with the “Swiss Cottage”. The front hall and stair are lit by a transom over the front door. The stair ascends in a diagonally boarded stairhall, which is an unusual finish for an interior wall. The hall and north room door and window architraves are stepped with an ogee molded backband, which are typical of the Greek revival period; the south room has similar architraves, except that the backband is beveled instead of molded. All three spaces have a contemporary dentil cornice added at the ceiling line. Original 6/6 windows are located in the front (west) wall and one each on the north and south walls. The windows have flat panels with ogee mouldings below. The north room has original wide pine boards; the fireplace has been blocked in and walled over. The south room has later hardwood strip flooring; the original fireplace has carved ornament added by the present

owners. On the north wall of the south room there is a jog which indicates the depth of the original house. The kitchen, remodeled by the previous owners in 1989, is located in spaces both original to the house and the first extension of 6'9". The library and back entrances are located in the addition of 1959, and contain details from a house demolished in Roslyn .

SECOND FLOOR

The configuration of rooms on the second floor of the main block of the house is likely original, with the addition of the bathroom under the dormer. The stairwell is surrounded by a simple balustrade of tapered turned balusters and a turned newel. There is evidence that a second newel existed at one time. Originally, this stairwell probably was enclosed and remained so until the late 19th century enlargement. The stairwell and north rooms have wide pine board floors, while the south room has later hardwood strip flooring. The front (west) windows are paired outward swinging casement windows which have replaced earlier single inward swinging casements. West windows also have a flat panel with moulding below. Windows on the north and south are 6/6, located each side of the chimneys. Doors to each of the three rooms are plank doors with battens. Both baseboards and door casings are flat board with a single bead. Closets have been added throughout the second floor, and additional storage space has also been added under the eaves in the east walls. One curious feature of the second floor is the south hall wall, which is not located above a first floor partition. When combined with the puzzling cuts in floorboards, an unsupported hall post, and evidence of an old stud at the east end of the stair, there emerges some question about the arrangement of partitions of the second floor. Unfortunately, the evidence is too sketchy to develop a definite picture at this time.

The room under the dormer was added at the "Swiss Cottage" phase, but must not have been a bathroom, as Goddard tells us there was no water in the house save the kitchen sink. The rest of the second floor, bathroom and bedrooms, date to the 1959 addition.

ATTIC

The shallow pitch of the roof creates a very small and inaccessible attic space. The roof was altered to create the large overhanging eaves and porch, and may have been reframed entirely at that time. Rafters are 3" by 3-1/2", 22" o.c., and lapped and nailed at the ridge. A major timber beam supports the ridge from beneath this joint. The roof was formerly wood shingled. Valley rafters were added with the construction of the east ell.

STEPHEN AND CHARLES SMITH HOUSE, ca. 1860
450 Bryant Ave., Roslyn Harbor
Residence of Mr. and Mrs. Theodore Reyling.

HISTORICAL BACKGROUND

The tract of land of which the Charles and Stephen Smith House stands was originally part of Nathaniel Pearsall's 17th century land grant, which eventually passed to Obadiah Jackson and his wife Sarah Boerum. Their daughter Ruth married Hempstead Harbor postmaster

William Hicks in 1827 (Wm. Hicks family Bible), and the couple bought the Jackson land in two installments, in 1828 (Queens Co. Liber X of Deeds, p. 185) and in 1834 (Queens Co. Liber F.F. of Deeds, p. 142). This tract was part of the 1834 acquisition. According to Henry Western Eastman's history of Roslyn, which appeared in the Roslyn News 1879, the east side of the harbor was relatively underdeveloped at this time. The only dwelling houses in the vicinity were the Kirk-Jackson farmhouse (Cedarmere), the Pearsall house (Willowmere), the Mudge farmhouse and a small tenant house built for a laborer. (For further information on the enterprises of William Hicks and his neighbor Joseph W. Moulton, see TG 1990 Montrose and TG 2000 Cedarmere).

The parcel passed from William and Ruth T. Hicks to Stephen Smith in 1850 (Queens Co. Liber 277, p. 151). It was during the ownership of Stephen Smith and his wife Marinda that the house was probably constructed. Although this Stephen Smith has not been conclusively identified, there was a Capt. Stephen Smith who, with his ship Garland "sailed every Monday from the grist mill in Roslyn, sometimes going as far as Albany to get lumber for William Hicks' lumber yard" (Goddard, p. 24). The 1859 Walling map identifies two houses, close together, as "S. Smith" and "Capt. Smith," both in close proximity to this lot.

The property was conveyed by Stephen and Marinda Smith to Charles Smith in 1868 (Queens Co. Liber 277, p. 151). A "C. Smith" is noted on the 1873 Beers-Comstock map. A planting plan of the Parke Godwin Estate dated 1876 also notes Charles Smith as an abutter on the northwest corner of the estate. Goddard tells of a Charles Smith who was captain of the sloop Ruth T. Hicks, and a Captain Charles P. Smith piloted the ill-fated steamboat, Seawanhaka, which burned with 300 passengers aboard in 1880 on her way to Glen Cove. This captain Charles P. Smith was honored at a memorial service in nearby Sea Cliff in 1881. Again, the exact identity of the Charles Smith of this property has not been conclusively ascertained, but a number of ships' captains did live on the east side of the harbor, and the size and style of this house would certainly have been suitable for a man of such social stature.

Mary E. Smith, heir-in-law of Charles Smith, conveyed the property to Julia A. Smith in 1884 (Queens Liber 647, p. 211), and the property changed hands over the next years with regularity: Julia Smith to Thomas Butler in 1889 (Queens Liber 809, p. 473); Thomas and Elizabeth Butler to Sarah E. Butler in 1890 (Queens Liber 810, p. 73); Sarah E. Butler to Hannah C. Somers in 1891 (Queens Liber 876, p. 336); and Hannah

C. Somers to Nora Godwin in 1892 (Queens Liber 923, p. 443). Nora Godwin was the granddaughter of William Cullen Bryant, and had grown up in the nearby "Montrose" house. It was during Nora Godwin's ownership that the Stephen and Charles Smith house was enlarged and remodeled. Nora Godwin died intestate on March 16, 1914, leaving Minna G. Goddard, Fanny Godwin White, Natalie DeCastro and Harold Godwin as heirs-in-law.

They conveyed the property to Marie Rosecrans in 1917 (Liber 466, p. 498), and the property was again bought and sold with regularity: Marie Rosecrans to James and Georgina E. Taylor in 1919 (Liber 522, p. 325); Taylor to Lucille D. Brion in 1922 (Liber 713, p. 139); Brion to James F. Curtis in 1940 (Liber 2216, p. 595); Curtis to Lina W. Doye in 1940 (Liber 2216, p. 598); Doye to George M. and Alice Wiles in 1948 (Liber 3565, p. 230); Wiles (widower) to Hermina Doye in 1952 (Liber 5083, p. 147); and Doye to Theodore and Shirley Reyling in 1954 (Liber 5656, p. 582).

ARCHITECTURAL BACKGROUND

The Stephen and Charles Smith house was likely built during the ownership of Stephen Smith (1850-1868). Although there were the last three previous owners of the property, and notations of buildings on the east side of the harbor, the architectural style and building technology of the building dates from this period. The house is a two and one half storey, five bay timber frame structure, with a two and one half storey ell extending to the rear (east). The overhanging eaves with scrollwork brackets are typical of the period, as are the etched glass windows in the paired front doors. Window locks with a patent stamp of 1863 used throughout the house are additional evidence of a construction date of the 1850-1868 period. One sizable renovation project seems to have occurred c. 1911, during the ownership of Nora Godwin. Changes included the addition of a first floor porch on the north side of the house, with additional living space above; the raising of the ell from one and one half storeys to two and one half storeys; the addition of a dormer in the front (west) plane of the roof; and the enlargement of the front porch. Recent additions include the enclosure of a porch on the south side for use as a laundry, and the addition of a greenhouse on the southeast corner of the house. Considering the number of owners, the house still retains much of its original material.

BASEMENT

The foundation walls of the main block of the house are formed of 3'0" of stone, with 2'0" of brick from stone to sill, a building technique common in Roslyn from c. 1835 to c. 1860 (see introduction for further information). The foundation of the ell is brick only, though there may be stone below grade and not visible. Although there is an accessible cellar under the main block of the house, the areas under the ell are restricted to a crawl space 3' 2-1/2" or less, due partly to the hillside setting of the house. There is no accessible crawl space or cellar under the north porch, which has a concrete foundation and is known to have been added in the early 20th century. There are two chimney bases in the main cellar: the north base is a brick arch, and the south base is a brick stack with a

thimble for a stove or furnace. One chimney base is located in the ell and has a dry laid stone base, which has been reinforced and enlarged with poured concrete. In the north-east corner of the main cellar there is a bulkhead entry, laid in stone and brick.

Under the main block, the floor joists are 2-1/2" – 3" by 7", and run east/west. Two hall girts, 4" by 8" also run east/west. Beams under the first floor arches (see below) run north/south and are also 4" by 8". All framing is mortised and tenoned, and the joists are tenoned into mortises in the east "sill" (other sills are inaccessible due to insulation). Floorboards visible are 6-1/2"–7", tongue-and-groove pine. The framing under the western portion of the ell has been replaced with modern joists and refloored. The framing under the eastern portion is inaccessible, but known to be mortise and tenon joinery and heavy timber framing.

The lack of weathering on the west face of the east wall of the foundation of the main block, and the use of heavy timber framing in the eastern portion of the ell would imply that the first floor of the house was constructed in one phase. There is a possibility that the eastern portion of the ell was once a separate building—either a kitchen dependency or an earlier building—but the lack of access to the first floor framing prohibits a conclusive statement.

FIRST FLOOR

The first floor is entered through a pair of glazed and paneled doors with heavy ogee mouldings surrounding both panels and lights. The front stairhall has a plaster cove ceiling 9-1/2" baseboards with a torus moulding, and four panel doors with applied ogee mouldings leading to the dining room, front and back parlors and kitchen. Door architraves are 5-1/2", with a backbanded ogee moulding. The staircase is located against the south hall wall, and is supported by a beaded board wall, which may be a later finish. The newel and balusters of the staircase appear to be original to the date of construction. The hardwood stripe floors in the hall and other first floor rooms are later additions and likely laid over the original wide pine board floors. Another alteration to the front hall is the removal of a partition with a door, which would have created a small back hall to the east.

To the north of the hall is the front parlor, with a pair of 4/4 windows in the west wall, one 6/6 window in the north wall, and flat panels under each. The window trim is as the door trim—5-1/2" backbanded ogee. A plaster cove molding similar to the front hall finishes the ceiling. The marble and iron fireplace is a replacement for the original slate and cast iron fireplace, which was removed and retained by the present owners. The back parlor is through a large arch finished with the same architrave as the doors and windows. It is possible that this arch is a later alteration, through the presence of a 4" by 8" beam under the arch indicated an arch or partition has always been present. It is possible that the arch once had large 4'4" wide swinging doors to close this room off entirely from the front parlor. One 6/6 window is located in the north wall, and one 4 panel door leads to the hall.

On the south side of the hall is the large room currently serving as the dining room, and appears to have always had a formal function. The fireplace with Gothic detailing is original, and is related stylistically to those that survive on the second floor. A pair of 4/4 windows is located in the west wall, and 6/6 windows on either side of the fireplace. The plaster arch, which bisects the room on a north/south axis springs from two pre-cast plaster brackets cantilevered from the walls. While this arch treatment may be later than the original construction, there are no indications that there was ever a partition located here. Door, window and trim details are the same as the northeast and northwest parlors. The china closet, with beaded board finish and painted pine floor boards, is located east of the arch and under the staircase and may be a later addition.

Both the front hall and the dining room have access to the kitchen, which has been remodeled by the current owners. A modern fireplace is located in the east wall of the kitchen, but is backed by a much older fireplace in the west wall of the back room. This may be the site of a former kitchen. One old 6/6 window sash survives in the north wall of this easternmost portion of the ell.

To the north of the kitchen is an enclosed porch. During renovation of this porch, newspapers with the date 1911 were found inside the ceiling cavity, used as insulation. As the addition of this porch created living space on the second floor, it seems an appropriate date for the major renovation of the ell's second floor.

SECOND FLOOR

The fenestration of the main block second floor matches that of the first floor (4/4 windows on the west, 6/6 on north and south) with the addition of one 6/6 window over the front doors, and the closing in the northwest window in the northwest bedroom. The windows lack the flat panel of their first floor counterparts. The main block of the house contains four bedrooms. All retain their wide pine board floors. Two bedrooms contain original fireplaces: the northwest bedroom fireplace is located on a diagonal wall in the northeast corner of the room, and the southwest bedroom fireplace is located on the south wall. Both are Gothic in style. The southwest bedroom has a small chimney cupboard located above the mantel, which appears to be original construction. The western end of the stairhall contains a small room, located above the front doors, which may be a later addition. The beaded board attic stair enclosure may also be a later treatment. Contemporary closets have been added to the southwest and southeast bedrooms, and a window in the east wall of the southeast bedroom has been relocated.

The second floor of the ell dates to c. 1911. The ell was formerly one and one half stories, as evidenced by shingles found inside the back hall closet during renovations. By raising the roof and adding the sun porch/living space, the size of the house was considerably enlarged. Two bathrooms, and a large bedroom were created. Passing through the back wall of the main block of the house the floor steps down, over the lower kitchen ceiling. The chimney, which serves the kitchen fireplace passes through the second floor at the corner of the bathroom, and diminishes in girth as it extends to the attic. Flooring is

CEDARMERE
225 Bryant Ave., Roslyn Harbor

HISTORICAL BACKGROUND

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

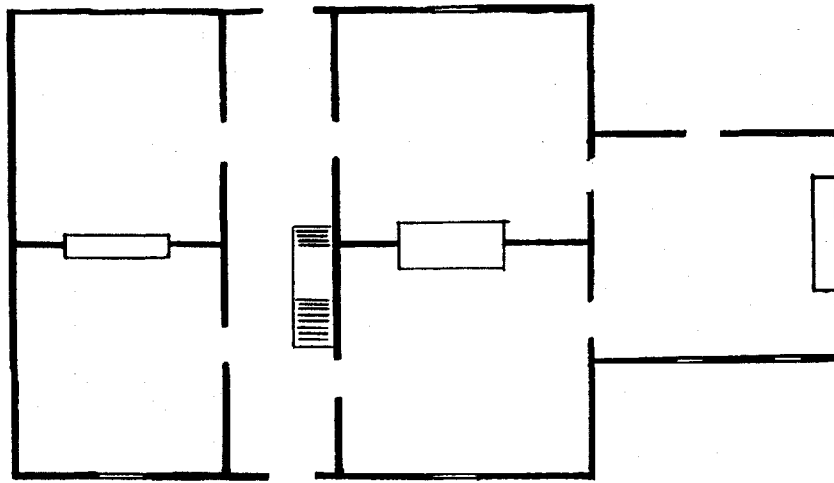
Several months later, a happenstance visit led William Hicks to sell the house to Joseph Moulton. Moulton, a New York City attorney and amateur historian, was traveling with his wife when they got lost and asked directions at William Hicks's house. As it was getting late, Mr. Hicks, in good Quaker fashion,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

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

Following William Cullen Bryant's death in 1878, Cedarmere passed to his younger daughter, Julia. Julia eventually moved to France and sold Cedarmere to her nephew

Harold Godwin in 1891. He was renting the home to the yachtsman W. Butler Duncan, Jr., in November 1902 when the house had a tremendous fire, burning almost to the ground. Only the basement and the first floor front facade, hallway, parlor and study remained from the original house. Mr. Godwin had the home rebuilt in a very similar style and floor plan, and moved into it with his wife and family in 1903. At his death in 1931 the house remained in trust until his widow, Elizabeth Marquand Godwin, died in 1951. Following her death, the house was purchased from the estate by their daughter Elizabeth Love Godwin. At her death in 1975, Elizabeth Love Godwin left Cedarmere to the County of Nassau to preserve as a memorial to William Cullen Bryant. The house and grounds were opened to the public as a museum facility of the Nassau County Department of Parks, Recreation and Museums in November 1994 in honor of Bryant's bicentennial.

EXTERIOR STAGE I

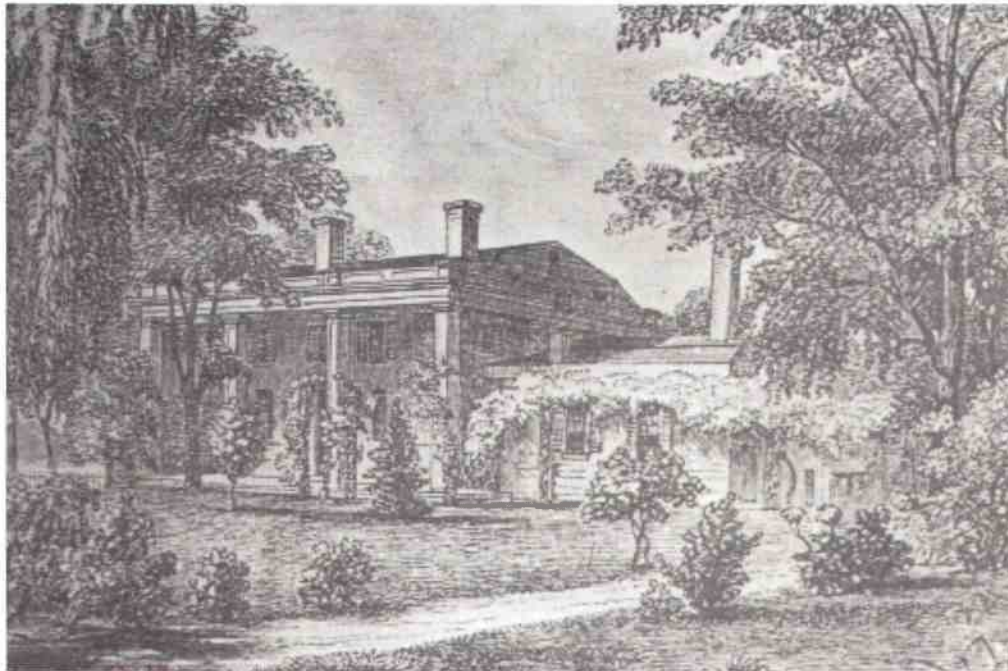


The original portion of Cedarmere built for Richard Kirk in 1787 was a two and one half storey frame structure with an attic, basement and adjoining kitchen dependency . As depicted in a print on an 1837 map of the Montrose development, the house is three bays wide by two deep, with its main entrance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

main house to the east. It was two bays wide by one deep, with a pitched roof. The fireplace and chimney were placed at the east end. (For more on local kitchen dependencies, see TG, p. 3).

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

STAGE II



Joseph Moulton made the first major change in the house, presumably between 1837, when his Montrose plan was printed, and 1840, when a picture of the house was issued by Bufford Lithographers of New York. This 1840 view shows the original roof projec-

tion extended well beyond the building, supported by large, square columns with a heavy Greek Revival cornice at the top. The alteration is described in a sales advertisement for the house by Moulton dated 4 December 1841, in the collection of the Bryant Library, Roslyn: “the dwelling house is ... colonnaded to the roof on all sides with two foot diameter columns, piazza seven foot wide, giving on three sides a promenade” This was how the building looked when William Cullen Bryant bought it in 1843.

STAGE III

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

STAGE IV



The author’s most extensive changes to the house occurred in 1860-61, when he had “a troop of carpenters” working on the place for 14 months. During this time the house was totally remodeled. A third storey and attic were added to the main block of the

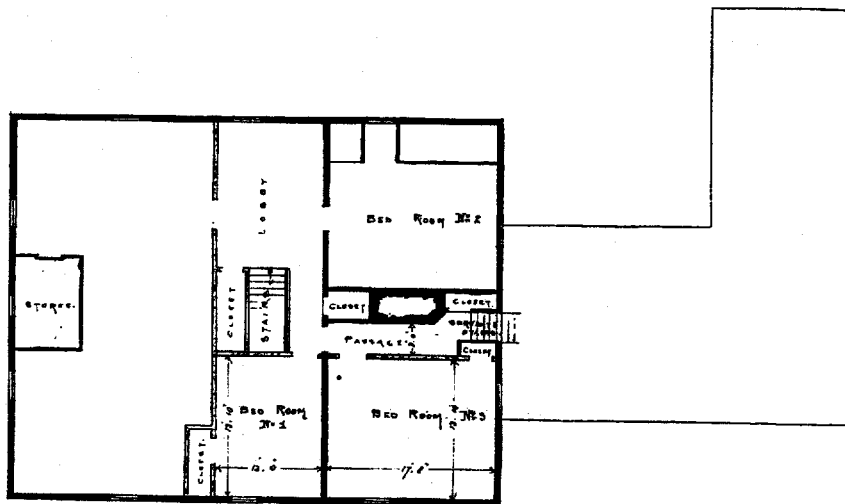
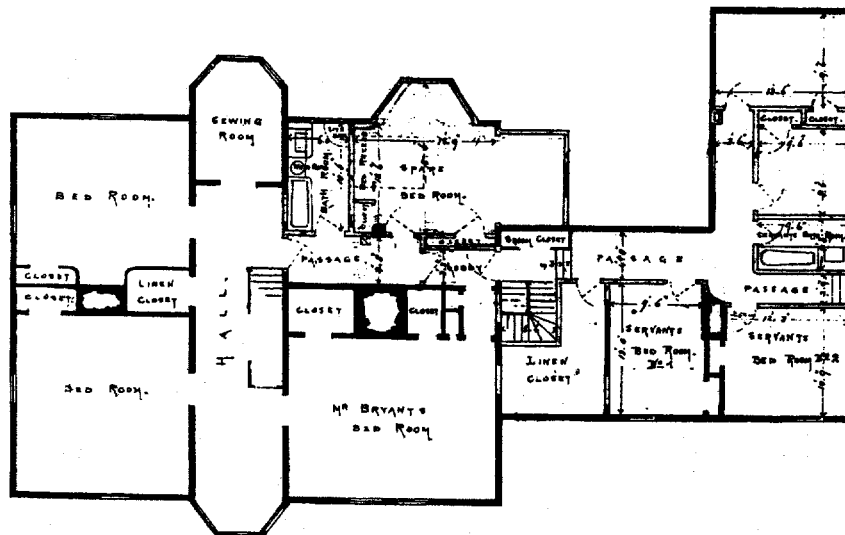
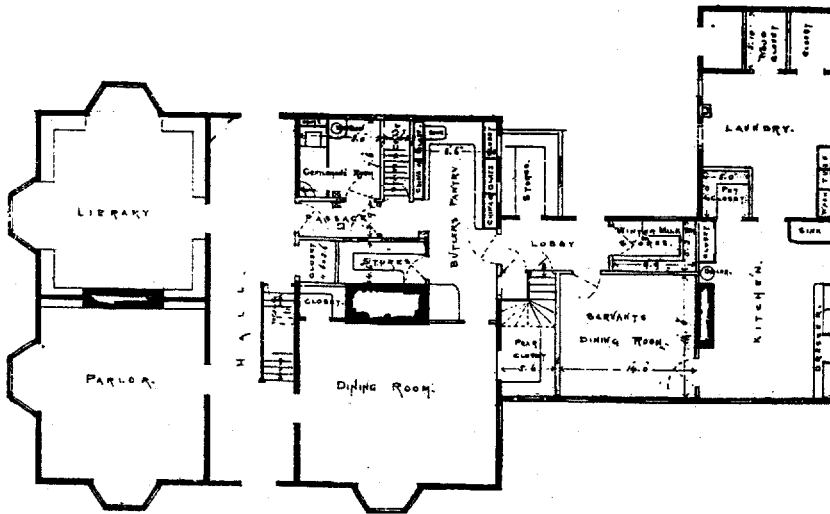
house, topped with a gambrel roof with three gambrel-roofed dormers on each side and a circular window in each gable end. Covered verandas supported by graceful latticework columns were constructed around the south, east and north sides of the first and second storeys of the main house in place of Mr. Moulton's piazza. Bay windows were added to the first floor rooms on the south and west sides (dining room, parlor and study). At the completion of this stage, the main section of the house included the basement; a parlor, study, dining room and butler's pantry on the first floor; four bedrooms and a sewing room on the second floor; three bedrooms and a storeroom on the third floor; and an attic. It also appears that a hot air central heating system utilizing "Leed's Water Furnace" was installed in the house during this renovation (Bryant, **Letters**, Vol. V, #1211).

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

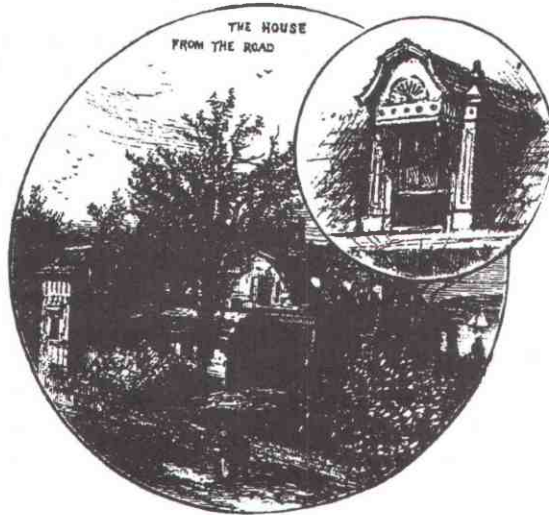
To the east of the kitchen wing a two storey, one bay wide section was constructed with a carriageway running through it on the ground level and a store room on the second floor. This storeroom connected the house to its easternmost wing, a one bay wide, three storey tall, gambrel-roofed pear tower designed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

Unfortunately, there is no record of the architect of these major alterations. Roslyn resident Frederick Copley may have been involved in the project (see section below on Cedarmere mill), but there is no clear documentation. Bryan further altered the exterior of the house in 1867. In June of that year, the author hired the house builder who had renovated Bryant's boyhood home in Cummington, Mr. Clark of Easthampton, Massachusetts, to perform similar alterations at Cedarmere (Bryant, unpublished letter, 6 June 1867). By October 26, Bryant wrote that "Mr. Clark...changed the appearance of my house so that...I hardly knew it" (Bryant, **Letters**, Vol. V, #1731). Clark's alterations most likely included the covered verandas supported by graceful latticework columns constructed around the south, west and north sides of the first and second storeys of the house, and a gambrel roof with three gambrel-roofed dormers on each side of the main block. This decorative roof appears to have been constructed above the existing roof of the house, accounting for Harold Godwin's description of Cedarmere having "two roofs, one 18 inches above the other" (**Roslyn News**, 21 November 1902).

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



the older sanitary facilities removed. In addition, during this 1874 renovation the dormers on the third floor of the main house were made more ornate. Brackets and carved sunburst designs were added to their fronts, and bulbous turnings placed on either side of their gambrel roofs. The differences between the 1861 and 1874 dormers have helped greatly in dating photographs of the house.



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

STAGE V

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

Following the conflagration, Cedarmere's owner, Bryant's grandson Harold Godwin, declared that "every effort will be made to have the house rebuilt in its old shape" (**Roslyn News**, 2 January 1903). Mr. Godwin hired Lewis West of Roslyn as the general contractor, and he himself, a talented artist, planned many of the details of the reconstruction, as revealed in numerous working sketches in the Cedarmere archives. The main section of the house was rebuilt in essentially the same form and floor plan as before the fire, although Mr. Godwin did make several significant changes. He added two bedrooms, a bathroom and small store room to the west side of the third floor in place of the large storage room Bryant had in this space. He simplified the detailing of the roof, eliminating the fanciful gambrel-roofed dormers in favor of plain peaked-roof components. He also eliminated the second storey veranda on the north and south sides of the building, incorporating that exterior space into the bedrooms on the second floor

in a manner similar to the ca. 1880 alterations to Bryant's bedroom described in Stage IV; conversely, the center section of the veranda above the front (south) door, which had been enclosed in Bryant's day, was transformed into an open balcony. On the first floor, the veranda was rebuilt only on the south and west sides, and a new, enclosed entryway combining Greek Revival columns and federal-style side lights and transom was added in front of the original entrance door. A glass and metal conservatory, prefabricated in France, was installed at the southeast corner of the first floor in what formerly had been open porch space. Mr. Godwin's greatest change to the main block of the house was his addition of a large, oak paneled living room to the north side of the first floor, centered on the hallway. The construction eliminated the original back doorway of the house and enclosed most of the space where the former north veranda had been. It is believed that the original rear Dutch door from the house was used subsequently as the main door to the Roslyn Grist Mill (Williams-Onderdonk- Hicks Mill) following its 1917 restoration, which was chaired by Harold Godwin.

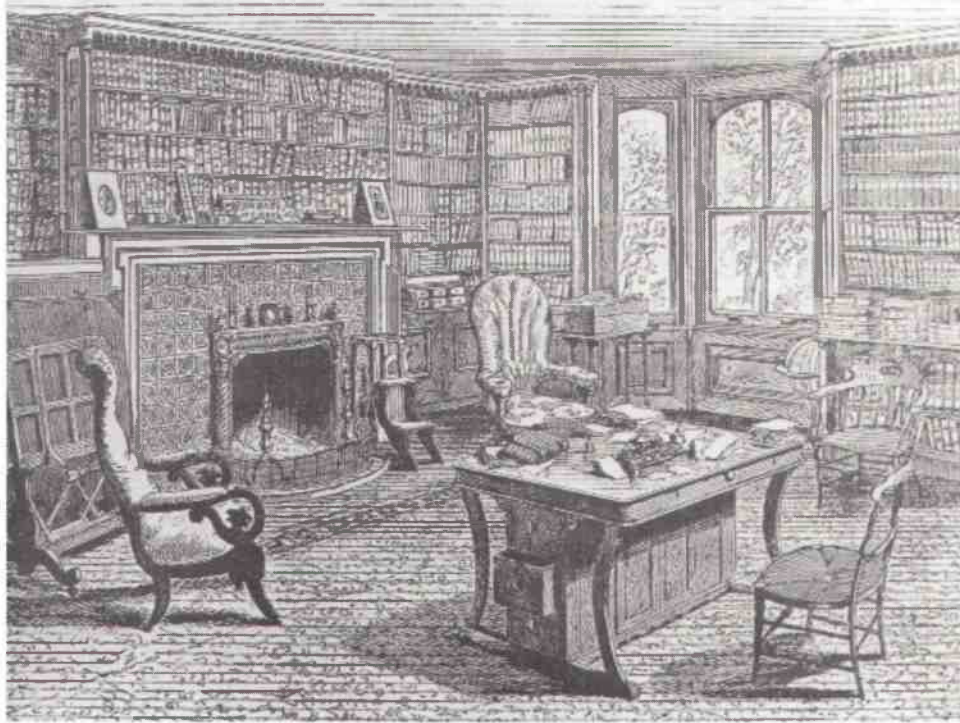
As the fire totally destroyed the old servants wing and kitchen, Mr. Godwin's 1903 construction there was completely new. He appreciably shortened the wing, eliminating the former laundry room extension to the north and the carriageway section and pear tower to the east. Godwin's final design was a two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

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

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

INTERIOR

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



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

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

In the parlor (southwest room), a portion of the woodwork appears to date from Kirk's ownership. When the room was being restored to its ca. 1876 appearance in 1996 (based largely on a detailed sketch by artist Alfred Waud now in the collections of Historic New Orleans), paint analysis and scars on the wood revealed that the overmantle and trim around the cupboards were original. In addition, three original cupboard shelves and two lower doors were discovered in storage in the Cedarmere mill and used in the restoration. Unfortunately, the original mantle was replaced in 1903; the current

reproduction is conjectural, based on the Waud sketch and illustrations of the mantle in the study, which appears to have been identical. Both are excellent examples of the Long Island Quaker aesthetic in furnishings: well built and utilitarian but with little superfluous decoration. The rest of the parlor woodwork appears to date to the 1903 reconstruction, except for the bay windows, which were added during Bryant's Stage IV renovations in 1860-61.

The study (northwest room) was largely reconstructed following the fire. The shelving was rebuilt, the mantle replaced, the north bay window removed, a vestibule created north of the former library wall, and a rustic oak beam ceiling installed. When the study was restored to its ca. 1876 appearance in 1994-95, the oak-beamed ceiling was covered over and the 1903 mantle was removed and replaced by a copy of the mantle from Bryant's day, based on a Waud sketch, several prints and two photographs (the only known interior photographs of Cedarmere taken before the fire). The mantle framing is deeper than the original, however, to adjust to changes made in the underlying brickwork during the 1903 reconstruction. The Delft tiles with Biblical inscriptions surrounding the fireplace date to the original construction of the house. They were removed from the fireplace during the 1902 fire and returned to the study after the reconstruction.

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

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

OUTBUILDINGS GARDENS AND GROUNDS

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

There has been a longstanding tradition that Cedarmere's grounds were landscaped by Bryant's friend Frederick Law Olmsted. However, no correspondence has surfaced between the two men regarding any work at Cedarmere. To the contrary, Bryant had a passion for horticulture and constantly issued detailed instructions to his estate manager concerning plantings and their care. There is no reason to think that Bryant would have hired someone else to do what he took such pleasure in doing himself.

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

GARDEN TOOL SHED

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

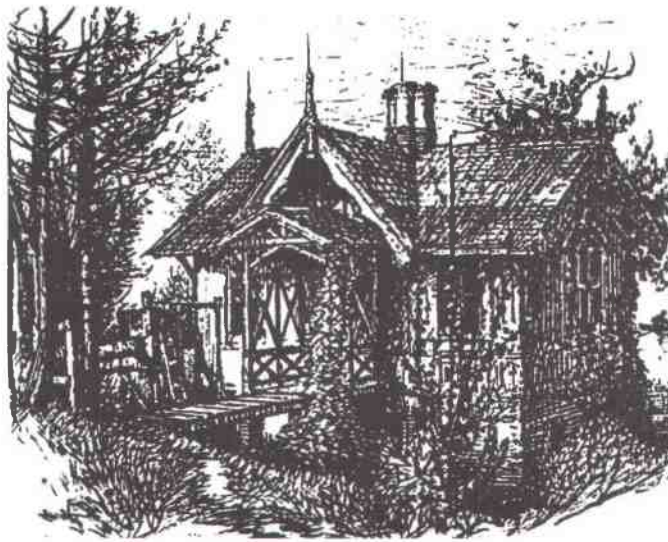
ICE HOUSE

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

GREENHOUSE

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

MILL



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

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

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

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

BRIDGE

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

BOAT HOUSE

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

DOGHOUSE

The doghouse north of the main house comes from the former Walbridge estate in Roslyn and was built in the last quarter of the nineteenth century. It is on loan from the

Roslyn Landmark Society. Both Bryant and his grandson Harold Godwin had dogs as pets at Cedarmere. Godwin had a doghouse near this spot.

SOURCES

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

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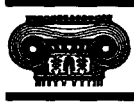
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