

**ROSLYN
LANDMARK
SOCIETY**

**EIGHTH
ANNUAL
HOUSE TOUR**

JUNE 15, 1968

10:00 - 4:00



THIS BROCHURE IS YOUR TICKET TO THE TOUR. PLEASE BRING IT WITH YOU.

HOUSES ON TOUR



JAMES K. DAVIS HOUSE
139 East Broadway

SAMUEL DUGAN II HOUSE
157 East Broadway

HENRY W. EASTMAN HOUSE
75 Main Street

JOHN MOTT HOUSE
60 Main Street

OSCAR SEAMAN HOUSE
72 Main Street

WILSON WILLIAMS HOUSE
150 Main Street



NO CHILDREN, PLEASE

NO SPIKED HEELS, PLEASE (PINE FLOORS)

NO SMOKING WHEN IN THE HOUSES

ROSLYN ARCHITECTURAL HISTORY

Roslyn is of architectural interest because of the very high survival rate of homes dating from the mid-19th century and earlier. Apparently the earliest published record identifying the locations and owners of Roslyn homes is the Walling Map of 1859, which probably was surveyed a year or two earlier. A large percentage of the houses and commercial buildings shown on this map are still standing.

Historic research concerning individual houses has been quite sketchy in most instances. However, quite a lot has been learned about the individual construction details of many of the surviving houses shown on the Walling, and later, maps. The twenty-five houses exhibited on Landmark Society Tours since 1961 have been examined carefully and much useful architectural information has been gained from their study, at least some of which has been accomplished under the direction of well-qualified historical architects as Daniel M.C. Hopping and Gerald R.W. Watland. In addition, much can be conjectured by evaluating the architectural concepts, the construction techniques, and the decorative details of the houses already studied and by applying these criteria to the examination of other houses. Careful historic investigations of one house, as the study into the origins of the Joseph Starkins house by Rosalie Fellowes Bailey, have revealed data concerning the histories of other houses. Careful review of the early newspapers, i.e., The Roslyn Plain-Dealer, published 1851-1852, and The Roslyn Tablet, 1876-1877, have provided much detailed information concerning individual local buildings. In addition, Bishop Benjamin Treadwell Onderdonk's letter to Mrs. Eliza Leggett, written in 1851, describing the former's boyhood in Roslyn during the late 18th and early 19th centuries, has been most useful in identification of structures standing at that time. In a similar manner, the letter written by Francis Skillman to The Roslyn News describes the history of many houses standing in Roslyn during the period 1830-1896.

Only a few of the early Roslyn houses were actually designed by individual architects. Nevertheless, each house had an architectural concept which determined its appearance and function. This concept was frequently strongly influenced by the various published architectural works of the period, as Benjamin, Ranlett, Downing and Vaux, and, in other cases, was simply the result of a discussion between the owner and the carpenter. One carpenter, at least, is known. Thomas Wood probably was the principal carpenter of Roslyn during the second and third quarters of the 19th century. An article in the Roslyn News for September 20, 1878, describes life in Roslyn fifty years earlier and states "Probably no builder erected as many of the existing dwelling houses, barns, etc., in this town as Mr. Wood." Thomas Wood is indicated on the Walling Map (1859) as the then owner of the Wilson Williams House on Main Street. In all probability he built the later (circa 1825) half of the Wilson Williams House, as well as several other local houses which seem to be related to it. Architectural concepts of Roslyn houses are usually quite reactionary as might be expected in a small country village. In general the more ambitious the house at the time it was built, the more likely it was to have been built in a contemporary style. Less important houses, where owners were more likely to be interested in shelter than flourishes, frequently reflected the designs of earlier periods.

Construction techniques are another important device in the dating of homes. Workmen trained in a country village were likely to persist in the

utilization of the techniques of their apprenticeships. In sufficiently isolated communities, a workman might continue in the 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 technique used, provided it may be accepted that the work is a part of the original structure. In general, framing of Roslyn houses tends to conform to contemporary standards. However, the plastering techniques of clamshells and horsehair which continued into late 19th century had been discontinued in cities like Boston by 1750. Masonry also was likely to be reactionary. The brickwork in at least one house of the second quarter of the 19th century was laid in Flemish bond, a style which had largely 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 were covered by earth below grade, were irregular, and thereby bonded together by the earth back-fill. After about 1835 the exposed parts of foundations, i.e., from grade to the sills, were made of brick, and subsequently, from about 1860, the entire foundation walls were made of brick. The latter practice continued until about 1900.

Decorative details, as hardware, stair railings, mouldings, etc. are also of great value in establishing the age of a house. In Roslyn the concept and construction details, and even the hardware, may antedate the mouldings by many years. In such a case, the date of the house cannot be earlier than the date of earliest appearance of the specific moulding style, provided that the mouldings may be accepted as original work, and not later alteration. Wooden decorative detail in Roslyn houses usually shows a high type of conformity to contemporary styles, probably because the presence of two lumber yards made it more convenient for carpenters, even the cheaper ones, to buy many mouldings ready-made in preference to working them out with moulding planes. For the same reason, mantles and doorframes were usually in style and executed with contemporary detail. On the other hand, metal hardware was frequently retarded in style, as the result of availability of out-of-date stock or the 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 locks were imported from England. After that date, they were of local manufacture, some of them by A. Searing of Jamaica. Willowmere, a mid-18th century house, has locks made by Mackrell & Richardson of New York which were installed circa 1840, and at least one more survives in the Wilson Williams house.

The foregoing is, of course, only the briefest of resumes. Additional information will be given, when feasible, in the descriptions of the individual houses. In all cases, estimates of construction dates have been evaluated on the basis of the architectural characteristics described above. In some instances, an individual house may have been built earlier than the attributed date, but alterations have given it the characteristics of a later period.

In conclusion, it should be mentioned that the houses on exhibit have been selected to demonstrate the continuing story of Roslyn architecture, and to indicate the various interesting inconsistencies of architectural concept, construction methods and decorative detail. Many more equally interesting houses remain—it is hoped they will be on exhibit in the future.

The James K. Davis House
139 East Broadway
Residence of Mr. and Mrs. Ronald R. Galione

The James K. Davis house appears on neither the Walling (1859) nor the Beers-Comstock (1873) maps as it was not built until after their publication. However, its construction progress is well documented in the columns of the Roslyn Tablet, the immediate predecessor of the Roslyn News, and an excellent photograph has survived which was taken shortly after the house was built.

The Roslyn Tablet for October 19, 1876, notes "Mr. James Davis is erecting a very fine cottage on the other side of the harbor". The issue for November 10th is a bit more specific and notes that the house is situated on "the east side of the harbor next to the residence of Mr. W. Losee". The same issue explains that the house "is nearly completed and presents a fine appearance". The house must have been completed by March 16th 1877 as the issue of that date observes, "James K. Davis' house is a model of artistic beauty, and contains all the modern improvements necessary for comfort and convenience". In the issue for May 11th, 1877, the issue is closed with the following philosophic observation: "Mr. Jas.K.Davis has erected a new picket fence enclosing his residence, and he now has without any exception, the prettiest place in Roslyn. It is better to be born lucky than rich."

The original house was clapboarded, built upon a brick foundation to the sills, had a central hall and was five bays in width. It was one room deep, unlike the present house which is two rooms in depth, and included a kitchen ell at the rear, access to which was through the original dining room.

Stylistically, the house incorporates elements of both the Italianate and the Gothic Revival and should be classified as having been built in the Victorian Eclectic Style. The house is remarkably compact for its two stories. In part, this was accomplished by including the upper part of the second story in the mansard roof, which was faced with slate and surmounted by a delicate cast iron railing. The eaves beneath the mansard project boldly and are supported by the elaborately shaped brackets of the period. There are brick chimneys at the centers of the north and south facades. For some inexplicable reason the one at the north end is exposed along its exterior face, while that at the south end is covered with sheathing to the mansard. The overhang of the porch roof is supported by paired brackets with acorn drops which are similar to those supporting the mansard overhang, but smaller. The porch roof itself originally rested upon four simply turned columns which, in turn, rested upon four plinths which formed elements of the porch railing. The four original columns and plinths survive, even though the porch has been extended. The most important architectural feature of the house was a square tower over the front doorway, which projected a full storey above the mansard roof. This tower, in the "Italian Style", included a circular window, at the third storey level, in each of its four walls. The tower terminated with a very low hipped roof, which appears to be flat and which incorporates projecting eaves which rest upon flat modillions. The single second-storey tower window faces the street and is "round-headed" in the Venetian manner. All but the circular tower win-

dows are "protected" by louvered shutters. Almost all of the windows were, and are, glazed with a single pane in each sash, in the same manner as in G.W.Denton House, built at about the same time and exhibited in the 1966 and 1967 House Tours. These appear to indicate the earliest use of single glazing in Roslyn.

Most of the foregoing material has been obtained from the photograph, mentioned above, which was taken shortly after the house was completed. The photograph also shows the "new picket fence" mentioned by Pierre L.O.A. Keeler in the May 11th, 1877 issue of the Roslyn Tablet. It is worth mentioning that the fence employed square pickets which seem to be characteristic of the second half of the 19th Century. Earlier fences generally utilized flat pickets. All early picket fences were built upon moulded water tables atop flat ground-rails. In most instances the supporting rails, and nail-heads, were concealed behind mouldings of the period. The Davis fence no longer survives. However, a similar fence survives next door, at #145. In addition to the fence, the photograph shows a handsome post-light in the right foreground which someone should copy and make available today.

The main facade of the house has changed very slightly since the photograph was taken. The fence and post-light are gone, as is the iron railing above the mansard. Everything else, including a fine period slate walk, has survived.

About 20 years after the house was completed, Mr. Davis moved the kitchen ell further to the rear to provide space for the present dining room and rear parlor and two additional bedrooms upstairs. The mansard roof was extended so that the addition would stand under a unified roof structure. At the same time the front porch was extended to curve around the north and south facades of the house. These additions were carefully matched to the original porch structure, which survives. The north extension terminated with the entrance to the present rear parlor which was, of course, built as a part of the same alteration. The south porch extension terminated in a small office for Mr. Davis' contracting business. No further exterior changes appear to have taken place except for the enclosure of a part of the new south porch extension to enlarge the original dining room.

The cellar of the house is large and commodious, with brick walls extending all the way up to the sills. The hearths, of the fireplaces above, both rest on arched brick supports. The two front cellar rooms, which survive from the original house, have plastered walls and ceilings. Between these rooms, beneath the entrance hall, there is a small room which apparently served as a coal bin, as a coal chute survives which opens in the north cellar wall. This chute, obviously, dates from the original house as its entrance was covered and it became useless after the porch was extended.

The house is entered thru its original paired doors which include "round-headed" glazing reminiscent of that in the "Venetian" window in the tower.

Entrance Hall: Stylistically, the entrance hall is typical of its period in that it employs vigorously moulded, stepped door surrounds which enclose

four-panel doors moulded on both faces. Most of the original porcelain door hardware has survived. The stairway, also, is worthy of comment. The very elaborate octagonal walnut newel post includes an ogee-moulded panel on each of its eight surfaces. Each panel recess is, in turn, veneered with burl walnut. The moulded stair-rail also is walnut, but the turned balusters have been painted, obscuring the character of the wood beneath. The panelled wall beneath the stairway is ogee-moulded and one of its taller panels forms the door of a clothes-closet. Beyond the panelled stairwall is a small cupboard. Originally this was the location for a safe. With the exception of the walnut newel post and stair-rail, all of the wooden trim was artificially grained originally, in manner of the entrance hall in the G.W.Denton House. However, unlike the Denton House, the stairway of the Davis House is in the traditional location in the entrance hall and has not been relegated to a secondary position in an accessory hallway. The original moulded chandelier medallion and cornice have both survived as has the 5" yellow pine flooring which was carpeted originally. The Victorian walnut umbrella stand in the Eastlake style is not original to the room but is entirely appropriate for it.

The Front Parlor: In the original house, this room was the "Parlor" as no rear parlor existed at that time. This room, like the entrance hall, dates from the original house and utilizes the same prominently stepped base-board with moulded capping. The moulded gesso cornice in the front parlor is even more elaborate than that in the hallway as it includes a secondary moulded gesso panel inside the primary cornice. The elaborate gesso chandelier medallion is executed in the pure Eastlake Style. The window surrounds employ the same mouldings as the doorways, including the small collateral moulding which circumscribes each door and window surround. At this point it should be noted that the wooden decorative trim of the three original principal ground floor rooms, i.e. the entrance hall, dining room and parlor, is all identical and was grained originally. However, the ceiling cornices and chandelier medallions differ in each of the three rooms.

The windows in this room, as previously noted, all are single glaze. The windows are tall and narrow, and paired in the manner of the period. All the windows are ogee-panelled beneath the sills. The typically Victorian slate mantelpiece is now painted to match the remaining trim, but was marbellized originally. The round-headed fireplace opening with its moulded cast-iron surround and pierced "summer-cover" are original to the house. The French military print, circa 1840, and the late 18th Century Piranesi engraving of "The View of The Bridge and Castle of San Angelo" are earlier than the house but appropriate to it.

It should be recalled that the rear wall of the "front" parlor was an outside wall originally, as the "rear" parlor is a part of the later addition. The entrance to the rear parlor suggests this difference in period with its shallow, keystone arch resting on clustered, panelled piers and having a barred grille within the arch itself.

Rear Parlor: The rear parlor and the present dining room both are parts of the late 19th Century alteration. It has been noted above that both are stylistically much simpler than the original major ground floor rooms. The mouldings of the door and window surrounds are much less vigorous than

those of the earlier principal rooms. They resemble those of the second storey from which they were, undoubtedly, copied. Similarly, the baseboards are all plain, with ogee capping, as are those of the second storey. Originally the ceilings of both rooms were plain and included neither cornice mouldings nor chandelier medallions. The rear parlor has its own exit to the porch, which was extended as a part of the same alteration as that which created the rear parlor itself. The upper 2/3 of the narrow porch door are glazed and divided by a single horizontal muntin. The lower 1/3 is ogee-panelled. This combination suggests an effort to conform the porch door to the existing front parlor windows.

Later Dining Room: The present dining room is identical to the rear parlor so far as architectural detail is concerned. The simple cove cornice and chandelier medallion both are recent additions by the present owners, when the room was re-converted from an accessory kitchen. A pass-through china closet, originally located on the east wall near the kitchen door, has been eliminated, and the entrance to the rear parlor has been added. The large bay window, with its angled sides, is the first to be encountered in the house. The French kerosene and candle chandelier was gilded originally and retains its original ruby shade. It is a recent addition, but is entirely appropriate to the room as is the impressive round-headed American gilded looking glass.

The Kitchen: The original two-storey kitchen ell, which included a rear stairway to a servant's room, upstairs, was moved back, at the time of the alteration, to its present location. The original coal stove and zinc-topped sink were in the same placement as the present modernization. Some of the kitchen windows are quite short, probably to provide working space beneath. Most have ogee-moulded surrounds. Two interesting exterior details survive in relation to the kitchen, both of which are unusual, even in Roslyn. The cast-iron kitchen pump survives immediately outside the south kitchen entrance. To the north may be seen the foundation stones of the now-vanished privy.

The Early Dining Room: The dining room, one of the three principal ground floor rooms in the original house, was replaced by the present (later) dining room after the house was enlarged. Subsequently, it has served as an informal sitting room. The gesso cornice and chandelier medallion are more elaborate than those in the entrance hall; less so than those of the front parlor. The Victorian slate mantle was marbellized originally. It is similar but not identical to the front parlor mantle. The moulded, round-headed, cast-iron fireplace surround and its pierced "summer-cover" are both original to the room. When the house was enlarged and the porch extended, that part of the porch behind the fireplace wall was enclosed to serve as a small office, which still survives, for Mr. Davis' contracting business. Subsequently, more of this south porch extension was enclosed to provide a sort of large bay-window for the "sitting-room".

The Second Storey: The most interesting feature of the second story is the Italianate tower, which may be entered from the front of the second floor hallway. The hallway extends from front to rear and is flanked by bedrooms. All the bedrooms have been placed, in part, within the mansard roof with the result that the upper parts of all the exterior walls slope slightly inward.

The mouldings are less elegant than those of the major, early, down-stairs rooms, and resemble those of the later dining room and rear parlor, which probably were copied from the second storey mouldings. The four-panel doors are ogee-moulded on both faces. All retain their original porcelain hardware. The original 5" painted pine flooring has survived throughout. The baseboards have plain facings and are ogee-capped. The southwest chamber has two hall doorways and originally was two rooms.

At the rear of the hallway, there is a short flight of steps going down to the second storey of the ell. In the original house a large linen closet was located on the north wall at the bottom of these steps, with entrance to the wainscott-panelled bath directly opposite. It should be recalled that the original hallway was two bedrooms shorter and that this stairway was placed considerably closer to the front of the house.

Pierre L.O.A. Keeler, Editor

Roslyn Tablet, Vol. II #2, 10/19/76

Mr. James Davis is erecting a very fine cottage on the other side of the harbor.

#5, 11/10/76

Mr. James Davis is erecting a very handsome cottage on the east side of the harbor next to the residence of Mr. W. Losee. It is nearly completed, and presents a fine appearance.

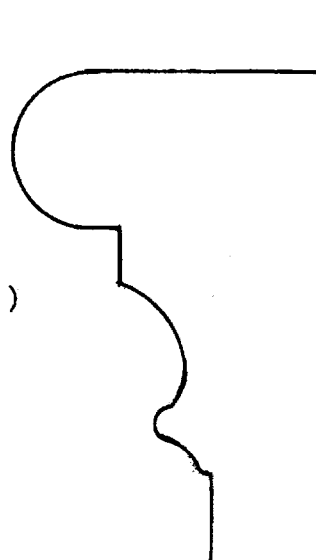
#23, 3/16/77

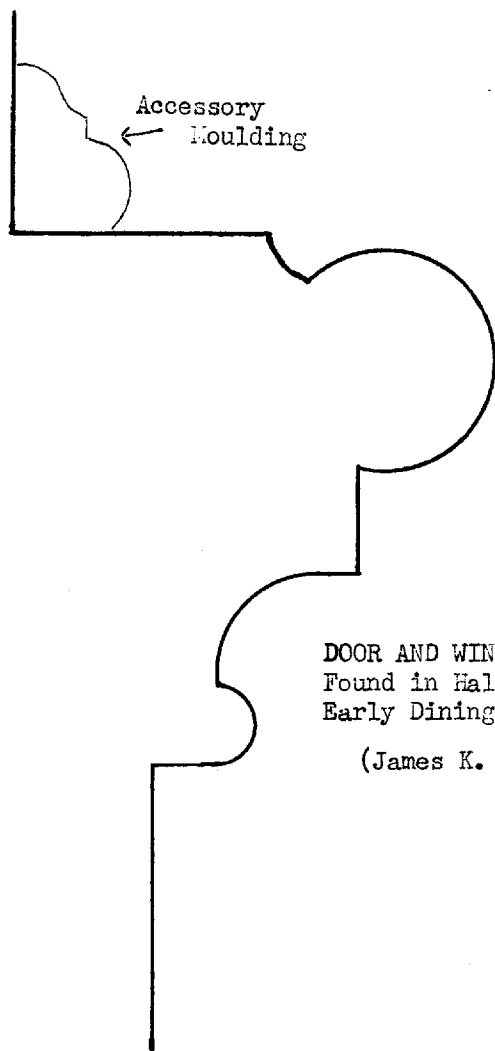
Mr. James K. Davis' house is a model of artistic beauty, and contains all the modern improvements necessary to comfort and convenience.

#31, 5/11/77

Mr. Jas. K. Davis has erected a new picket fence enclosing his residence, and he now has without any exception, the prettiest place in Roslyn. It is better to be born lucky than rich.

DOOR AND WINDOW SURROUNDS
Found in Rear Parlor, Later Dining Room,
All second storey rooms (James K. Davis House)





Accessory
Moulding

DOOR AND WINDOW SURROUNDS
Found in Hall, Front Parlor,
Early Dining Room

(James K. Davis House

The Samuel Dugan II House
157 East Broadway
Residence of Mr. & Mrs. Charles W. Iselin

Samuel Dugan II was born in Belfast, North Ireland, in 1850. He was brought to Roslyn when he was 1½ years old and spent his early years in his father's house at 148 Main Street. This house, the Samuel Dugan I House, was exhibited on the Landmark Society's Tours in 1966 and 1967. Young Samuel Dugan II was trained as a carpenter and achieved some degree of stature in his trade. He numbered many prominent local people among his clients, including the Bryant family and Admiral Aaron Ward. In his mid-twenties he married Cornelia Bond, who had been born in 1857 in a small house on East Broadway, which now forms a part of #224. After his marriage Mr. Dugan built a small house on Roslyn Road, near the Roslyn High School. He sold this house, which still stands, to a man named Hickson on March 31st, 1888 and, on April 2nd of that year, purchased the house which is to be the subject of this article, from Abraham Losee, who lived in the house which is now #117 East Broadway. Squire Losee was an extensive landowner in Roslyn and owned considerable property along the east side of East Broadway.

Since Samuel Dugan II was a carpenter, it is not remarkable to find he made a number of changes in the house after buying it. 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 to achieve exterior unity, but without alteration to the original interior. The Wilson Williams House, William M. Valentine House and Myers Valentine House are all examples of this type of alteration. Samuel Dugan II, 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 completion of his effort, it had become almost impossible to recognize the age of the original house. The present owners, as the result of their willingness to remove later structural elements, have thrown much light on the original architecture of the house and, as their restoration proceeds, additional early characteristics will be exposed.

Careful records remain of the three Dugan alterations as photographs were taken of each step upon its completion. In addition, Mr. Dugan's detailed diaries, covering a period of more than 40 years, survive in the custody of his youngest son, Roderick, who has been most helpful in researching these records and providing information for this account.

The original house is shown on the Walling Map (1859) as belonging to J. Losee, presumably the father of Abraham Losee. The original house was a small clapboarded cottage, three bays in length, with its entrance located in the center of its East Broadway facade and its gable-ends 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 which, on its street facade and probably on its rear facade, depended upon three small "eyebrow" windows for light.

The first photograph, dated "July 23rd, 1889, at about 11:00 A.M." on its reverse, shows Mr. and Mrs. Samuel Dugan II and their two oldest boys, Rudolph and Arthur, standing in front of the house. By the date of the photograph, the "eyebrow" windows had been replaced with dormer windows, each of which was surmounted by an elaborate jigsawed finial, of which none has survived. However, the bay window, added at the north end of the house, still stands as does the carpentry shop which may be seen in its early, single-storied, form at the right of the photograph. The early 6-over-6 window sash had been removed from the house and replaced by the then stylish 2-over-2 type. The original sash were employed in the construction of the carpentry shop in which building they still survive. The heavily moulded, four-panel door may date from this first Dugan alteration but, more probably, is merely an earlier (most likely the original) door which had been re-moulded by Mr. Dugan. The finely wrought iron strap hinges give evidence of an early date. Obviously, all the aforementioned exterior changes had been accomplished between April 2nd, 1888, when Mr. Dugan bought the house, and July 23rd, 1889, when the photograph was taken. The small roofed porch, presumably, also dates from this period. Between the dormer windows, in the photograph, there are still vestiges of a simple, almost primitive, Greek Revival cornice, which, with the other evidence described above, suggests that the original house probably was built circa 1845.

The second photograph is undated. However, it was made between 1889, the year of the first photograph, and 1895, when the Dugan family removed to their farm in Roslyn Highlands for a stay of several years. By the date of the second photograph, the East Broadway entry had been closed and replaced by a pair of tall, narrow windows. The small porch, also, had been removed. The doorway, and door, had been re-located in the south gable facade, where they still remain, and a new porch was built along the entire side of the newly placed entry. At this time, also, a single-storey ell was added to the rear of the house and included the area of the present kitchen. The carpentry shop, which at some time after 1889 was increased to its present two-storied configuration, may have been altered during this period.

The Dugan family returned to the East Broadway house in 1901. The third alteration was begun on September 11th, 1902 and, like the others, is well supported by photographic documentation. In this final alteration, the kitchen ell was enlarged to include the entire rear facade of the house, and was elevated to a height of two stories. This alteration provided space for the present dining-room, on the ground floor, and two bedrooms upstairs. To solve the problem of creating an attractive roof-line to enclose the new rear addition, a large gambrel roof was erected, which covered both new and old parts of the house and included the entire gable-ended roof of the original house. Vestiges of the original roof, including its shingles, may still be seen in the closets of the two "new" (1902) bedrooms. In addition, two of the rear dormer windows dating from the first Dugan alteration, were enclosed under the new gambrel roof, and may still be seen from inside the house.

A separate, double-doored, entry was constructed for the newly created dining-room. This included a small porch platform, the roof of which, because of the small space, had to be integrated into the roof of the bay window which had been developed as a part of the first Dugan alteration.

Even though this porch roof was adequately supported by the roof of the bay window, a large bracket of the period, which served no purpose but for decoration, was provided, presumably to create a feeling of solidity and to break up the visually long span. The entire house, old and new, was then sheathed with the short-lap shingles of the period. Those employed on the bay-window included chamfered butts in the then-current "Queen Anne" style. Since this third Dugan alteration of 1902, the exterior of the house has remained essentially unchanged. The house remained in the ownership of the Dugan family until 1960.

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 II as a part of his first alteration of 1888-1889. The original shop was of single-storey construction with a shallow gable-ended roof, and strongly resembled a modern garage in profile. It was finished with vertical sheathing and incorporated the early 6-over-6 sash which Mr. Dugan had removed from the original house. Subsequently, as a part of Mr. Dugan's 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, which was sheathed with "novelty" siding. A gable was added on the East Broadway facade. The second storey was extended out beyond the east wall of the original shop and rested upon a brick retaining wall several feet outside the original building. On the ground floor level, this newly roofed space was enclosed at both ends to provide a long narrow space for the interior storage of lumber, etc.

One enters the house thru the doorway which had been placed in its present position during the second Dugan alteration of 1889-1895. There is a steep, boxed-in stairway directly opposite the entrance. As in the case of similar, local early 19th Century stairways, this one is lined with horizontal sheathing on the inside wall and vertical sheathing on its outside wall. Originally a board-and-batten door, now missing, closed in the stairway at its bottom end. The early parlor is sheathed to the chair-rail with similar horizontal boarding along its two outside walls and retains its original vertical sheathing, to the ceiling, along its two inside walls. All the sheathing consists of simple flush boarding 8 to 10 inches in width, without decorative beads or bevels. All the sheathing dates from the original house and could not possibly have been installed by Samuel Dugan II. Stylistically it is not of his era and, as noted above, he was a style-conscious workman. Samples of his vertical sheathing survive in the first storey outside walls of the carpentry shop. This has not only survived in better condition than the obviously older interior parlor sheathing, but is a far more workmanlike job. All the parlor sheathing was covered with later plaster or wall board, upon which was superimposed a wainscot dado, at the time the present owners acquired the house, in 1965. At least some of this later plastering dates from one of the three Dugan alterations, probably the first of 1888-1889. In any case, all this later work has been removed and the parlor, with its white plaster and green sheathing, now looks much the same as at the time the house was built - in the second quarter of the 19th Century. The only residual changes are the hardwood flooring, slight revision of the hearth, and the large, 2-over-2 windows which extend about seven inches beneath the chair-rail. The original sash, as noted above, were of the 6-over-6 type, and

did not extend below the chair-rail. The original sash was re-located in the carpentry shop during the first Dugan alteration. The original sash, or their reproductions, cannot be replaced in the parlor without creating a serious visual problem from the outside of the house, as doing so would place the early 19th Century 6-over-6 sash immediately beneath the original, late 19th Century 2-over-2 sash in the dormer windows. The parlor fireplace is large, shallow, and has considerable flare to its cheeks. In these respects it is a smaller version of the early 19th Century kitchen fireplaces in the Wilson Williams and Henry Eastman houses.

Leaving the parlor, there is a narrow double window on one's left. This is the site of the original entry, re-located by Samuel Dugan II in his second alteration. It is possible that a narrow, steep, enclosed stairway originally was located opposite this no longer present entry. The reasons for this assumption will be given below. Further structural investigation of this area should establish or refute the presence of an early stairway in this location.

Immediately beyond this small, former entrance area is the present North Parlor, which probably was the original kitchen. Not including the bay-window, on its north wall, this room is of precisely the same dimensions as the early parlor. However, unlike the latter, no vestige of the original room may be seen. With the exception of the fireplace and mantle, which have been very much re-worked, the entire impression suggested by the North Parlor is of the time of Samuel Dugan II's first alteration of 1888-1889. The bay window dates from that effort, as do the ogee mouldings of the window and door-surrounds, and the 2-over-2 window sash. The walls are completely plastered and some of this, at least, dates from the first Dugan alteration. Future plans of the owners include architectural investigation of the fireplace area which dates from well in the present century. This investigation should throw much light on the original character of this room and even of the house itself.

The dining room, behind the North Parlor, dates completely from the third Dugan 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 above that the dining room has always had its own entry, at its north end, thru double doors to a small porch. Mr. Dugan's diary 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.

The lower part of the enclosed stairway has been described earlier. There is sufficient head-room presently to negotiate this without difficulty. This head room, however, was created by the development of a dormer window, at the head of the stairs, during the first Dugan alteration of 1888-1889. The impressively turned "black" walnut newel post, in any case an unusual feature at the top of a stairway, and the short, moulded stair-rail with its two turned balusters of the same wood, also date from this alteration. The form of this Dugan dormer survives and provides head room today. However, it is easy to see, if one projects the original roof-line which is evident here, that negotiation of the upper part of the stairway required a "hands-and-knees" posture prior to the construction of the dormer.

This limited access is one of the reasons for assuming the existence of another, perhaps earlier, stairway opposite the original front door. A stairway in the latter location would have opened to the loft beneath the ridge, where there would have been ample head-room. However, the difficult access of the surviving stair-way may have been acceptable in the original house. The attic chamber of the early 19th Century wing of the Joseph Starkins house is similarly difficult to enter.

The second storey flooring still survives in its original form in both parts of the house. In the early part, circa 1845, the floorboards are clear Long Island yellow pine, ten inches wide. The more recent flooring, in the rooms dating from the third Dugan alteration, is also yellow pine - in this instance seven inches in width. The selection of this type of flooring as late as 1902 seems quite remarkable, and is yet another example of the problems encountered in the dating of houses.

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. This space probably was used almost exclusively for sleeping and almost certainly was unheated. There may have been a simple board partition to provide an element of privacy for children of different sexes. The parents, almost certainly, slept in the warm kitchen downstairs. One bedroom remains in the early part of the house. However, it should be remembered that, even in this room, only the flooring and board and batten door date from the original house. Everything else, as the 2-over-2 dormer windows, dates from the first Dugan alteration of 1888-1889. Incidentally, in the northwest corner of this room the pattern of the floor boards suggest the possibility of an early stairway in this location, opposite the original entrance to the house. Two additional second storey rooms survive in the early part of the house and are used for storage and work areas. In these rooms, also, all the architectural detail dates from the first Dugan restoration of 1888-1889, apart from the board and batten doors and original ten-inch wide flooring.

The two other second storey bedrooms date from the third Dugan alteration of 1902, and all original detail dates from that year. Both rooms have wall closets in which the slope and shingles of the original gable-ended roof may be seen. One of the rooms has its own gambrel-shaped ceiling, which, of course, conforms to the actual roof-line on only one side. This seems to represent an effort to conform to the then current (1902) "cottage style". The other has been recently re-worked for a small girl and includes board-and batten doors of the period of the original house and a "wall-bed" reminiscent of the Dutch styles of a century earlier.

So much attention has been given the architectural history of the Samuel Dugan II House, that no attention has been given its contents. The house contains a number of highly interesting early objects, almost all of which have descended in the families of Mr. or Mrs. Iselin. In the interest of space preservation, these merely will be itemized according to the room in which each object is placed.

Parlor:

"Cow-scape" painting, mid-19th C. Probably American
Portrait of Daniel Ludwig Iselin, who spent part of his life in the U.S. Probably painted when he was president of the Bank of Basle, Switzerland, in the 1870's.

Pair of lidded porcelain urns, Chinese, Famille Verte enamels.
Marks of K'ang Hsi Era (1662-1722)
Oval-topped maple candlestand with turned baluster,
New England circa 1825.
Country Victorian side-chair, American, circa 1850.
Mahogany Pembroke table in the Hepplewhite Style, having shaped
leaves and tapering legs with string inlay. Probably New
England, circa 1800.
Mahogany veneered "O-G" mantle clock by Seth Thomas and bearing
his paper label. Clock has brass weight-driven movement and
original urn painting on glass. Thomaston, Conn., circa 1850.

North Parlor:

Colored print, "Vue de Baltimore", circa 1840.
Boston rocker with stencil-decorated crest rail, circa 1850.
Victorian spool-turned day bed. American, circa 1850.
Country candlestand, cherry, New England, circa 1810.
Corner, or "roundabout" chair, maple, re-painted.
New England, circa 1710.
Schoolmaster's, or shop, desk, having dove-tailed corners.
American, circa 1840.

Dining Room:

Sheraton sideboard with mahogany veneers, New England, circa 1810.
Small cherry table with turned Sheraton legs and
tiger maple drawer fronts. New England, circa 1830.
Group of country Queen Anne and Chippendale chairs.
New England, 19th Century.

Upstairs Landing:

Cherry chest of drawers in the American Empire Style. New
England, circa 1820..

Master Bedroom:

Twin beds in the American Empire Style having finely-shaped
head-boards and superb post-turnings. Remarkable, if un-
tampered with. However, most early paired beds were. New England,
circa 1830, in whole or part.
Mahogany chest-of-drawers in the Hepplewhite Style with finely
shaped apron and French bracket feet. New England, circa 1800.



FRONT DOOR MOULDING
Samuel Dugan II House

The Henry W. Eastman House
75 Main Street
Residence of Mr. and Mrs. Karl B. Holtzschue

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

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

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

, During the 1930's the place was sold and the property divided. The northerly half passed thru the hands of a number of owners, and recently, became the subject of condemnation proceedings by which the Town of North Hempstead plans to incorporate it into Roslyn Park. The southerly residue, with its three buildings, became a nursing home, or rather a series of nursing homes as several changes in ownership were involved. During this period the grounds were increasingly neglected and the houses progressed into advanced states of unattractiveness, even though certain efforts at maintenance and even "improvement" were exercised. These included covering the two larger houses with pink asbestos shingles; stripping all the interior and much of the exterior architectural detail from the "office", and constructing at least two unsightly additions to the large residence in order to accommodate more patients. During this period, also, a part of the third storey of the residence was gutted, and numerous partitions, some glass brick, were inserted into the various areas of the house. There remained scarcely a surface which was not covered with linoleum, wall-board, or acoustic tile. In 1965 the property was acquired by Mr. Leonard Blum, a trustee of the Landmark Society, who, in 1966, divided the property and sold the office and Gothic cottage to one purchaser and the Eastman family residence to the present owners, Mr. and Mrs. Karl B. Holtzschue. It is this latter building which will be the subject of this description.

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

Shortly after the Civil War, two additional bays were added to the north side of the now central hall. This addition appears to be indicated on the Beers- Comstock Map (1873), as is the small Gothic cottage to the rear. The foundation of this addition is an unusual one for its period, at first comparison with other local houses. The entire street (west) wall is of rubble construction to the sills, while the north wall, which is all above grade, is brick, as are the interior "bearing" walls. The east, or garden wall, is wood from the grade up. Actually, this type of foundation construction is merely a variant of the 1835-1875 practice of building the buried parts of the foundation of rubble while the above-grade components were of brick. The structure of rubble wall construction may still be seen

in the surviving retaining wall at the north end of the house. Unlike similar local enlargements of the same period, i.e., the William M. Valentine house and the Myers Valentine house, next door, no effort was made to achieve a symmetrical relationship between the original house and its addition. The street floor windows of the enlargement, while also 6-over-6, are much larger than those of the early part of the house. Conversely, the third storey west windows are much smaller than those of the early part of the house, as their dimensions are constricted by the lower roof of the newer (1870) end. Incidentally, these smaller windows originally were fitted with sash which, somewhere along the line, were replaced with the present casements. All this asymmetry appears to be the result of a conscious effort to achieve the characteristically "Gothic" effect of the period of the enlargement. This effect was enhanced significantly by the fabrication of a large facade gable on the garden (east) wall of the 1870 enlargement, which was enriched at its apex by an interesting, diamond-shaped grill, which served as an attic ventilator. At this time, a gallery was built across the garden side of the house, although a two-storey porch may have existed at the earlier end. These were reached from inside thru a range of French windows which extended across the rear of the new addition, and which replaced the earlier sash windows of the 1815 end. This alteration probably included the construction of the present small street entry with its elegant arched gable-ended roof. At this time also, the early paneled front door was modified to provide a window in its upper part, which was covered with an elaborate cast-iron grill of the period. It may be assumed that Henry W. Eastman was responsible for the entire 1870 alteration.

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

During the nursing home period, the porch on the garden side of the 1815 house was enclosed, and probably extended, to provide an additional room on each of the three floors. In addition, a large dormer structure was built over the east slope of the 1815 roof. Finally a fire escape was

added to the northernmost wall of the house, and the entire structure was covered with asbestos shingles, mostly of a dusty pink color. A mauve-colored variant still covers three sides of the ground floor.

During present ownership, of somewhat less than two years' duration, the fire escape was removed from the north end of the house as was the earlier, rotting gallery which it supported. In addition, the three-storey porch on the east wall of the 1815 house was demolished down to its foundation level and converted into a sundeck. By so doing, the east facade of the two upper stories was once again exposed. In doing this revision it became necessary to remove the 1870 french windows opening to the sun-deck, to provide additional interior wall space. The most significant change, however, was the removal of the asbestos shingles from the two upper stories, to expose the original clapboards of each of the three parts of the house. Subsequently, the exterior was re-painted, and the house has once again, even at this early stage in its restoration, regained something of its dignity and elegance of 75 years ago.

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

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

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

The entrance hall, at street level, retains its original flooring and

front door, although the three upper panels of the door have been replaced with a window and cast-iron grill of the Second (circa 1870) Period, in order to admit more light than that provided by the original five-light over-door window which still survives. The two remaining panels are moulded on both surfaces with the Federal mouldings found throughout the house. The exterior panels are of the "raised" type and use mildly concave surfaces for the bevels. The doorway to the front parlor includes five horizontal, flat panels which are symmetrically moulded on both sides, employing the characteristic Federal moulding. All the surviving Federal doors remaining are of this type. The one to the front parlor retains its original lock hardware. The doorway to the rear parlor in like manner is original, although the door itself has not survived. The doorways on the north side of the entrance hall communicate with the Second Period (circa 1870) part of the house and utilize the characteristic ogee mouldings on both doors and doorways. The stair-rail, also, dates from the Second Period and uses a turned mahogany newel and oval-moulded rail. The balusters are mahogany and are a variant of the slender, urn-turned type seen in local houses from about 1830 to about 1870. The stairway itself probably is the original. Because the stairway is not panelled underneath, at street floor level, a horizontal run of stair-rail was required. To accommodate this, it was necessary to raise the flat cap of the heavy stock mahogany newel, and interpose a turned section of a non-matching wood. The horizontal run of railing has been removed during the hursing home period and replaced with a glass brick wall. The latter has been removed by the current owners, and an appropriate rail and collateral newel were supplied by the Landmark Society. The balusters are modern, but resemble those of the principal railing.

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

The Back Parlor, probably the early dining room (Federal: First Period-circa 1815) retains little of its original detail except for its doorway. During the present ownership the room has been re-designed to serve as a kitchen, the third room in the house to be used for this purpose. It is an unusually characterful room with a large bay window of the Third Period (1890) and an attractive brick fireplace. The latter dates from the original house (First Period, circa 1815), but was plastered over and has been closed up for many years. As a result, the original mantle has been lost. The fireplace was discovered and re-opened during the recent refurbishment of the room. The original nailing strip for the missing mantle

remains, as do the iron fittings for the early crane. The unsupported brick arch which supports the roof of the fireplace opening is an interesting structural feature. Because of the present of equipment for warming food, i.e. the fireplace crane; the absence of a dining room on the ground floor; and the proximity of this room to the short stairway leading to the early kitchen directly below, it may be assumed that the Back Parlor originally served as the dining room of the house, at least on formal occasions when guests were present. The panelled ceiling in this room is one of the few survivals of the nursing home period.

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

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

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

The Victorian House (circa 1870 - "Second Period")

The Drawing Room (Second Period: circa 1870) is located on the street floor and is the most elegant room in the house. The original flooring survives and was originally carpeted. Each corner of the room has been chamfered by means of an ogee-moulded closet door, in a manner reminiscent of the entrance hall and dining room of the George W. Denton House, although the architectural solution "works" better in the latter house - probably because of the greater design problem involved in adding to an existing structure. Like the doorways, the window-frames in the drawing room are finished with ogee mouldings, and also have ogee-moulded panels beneath. The mouldings in these panels are of the standard "ogee" type, as are all the ogee door mouldings. In the latter case, this merely implies

that the doors were bought "made-up" from the lumber yard, as might be expected during this period. The mouldings of the door surrounds, however, while of the "ogee" type are richer and heavier, as they were selected and applied by the carpenter. This practice has been followed throughout the Second and Third Periods of the house. All the doors in the Second Period (circa 1870) part of the house originally had white porcelain hardware, some of which survives. During the nursing home period, the ceiling was "dropped" and covered with colored acoustic tiles. These have been removed and most of the gesso cornice is now, once again, exposed to view. The fireplace was rebuilt, during the nursing home period, and projects further into the room than originally. The mantle is a replacement of the same period. These are symmetrically-placed, ogee-moulded doors on each side of the fireplace, which provide access to the conservatory in the rear.

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

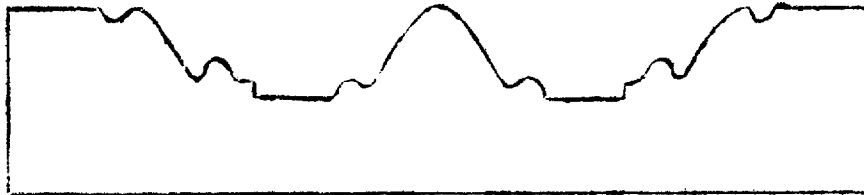
The Victorian Kitchen (Second Period: circa 1870) in the basement, and a large open room on the third floor, over the drawing room and the conservatory, both remain. Both were much altered during the nursing home period and will not be shown on the Tour. Enough remains of the kitchen to permit restoration.

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

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

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

In closing, some mention must be made of the remarkable progress in the refurbishment of this house since it was acquired by Mr. and Mrs. Holtzschue less than 2 years ago. When they bought the house almost no surface remained which had not been covered or altered during the nursing home period. The restoration project is far from complete and much more will be done in the future. However, even now, many of the rooms, as the drawing room and the present kitchen, are attractive and inviting, and bright with fresh paint. It has been many years since this house and, because of it, this end of Main Street have looked as pleasant as they now do, as the result of the Holtzschues' efforts.



Mantel Pilaster - Front Chamber
Henry W. Eastman House

The John Mott House
60 Main Street
Residence of Mr. Earl Lindquist & Mr. John Vaughan

The John Mott House is indicated on the Walling Map (1859) as belonging to "J.M.Mott" and on the Beers-Comstock Map (1873) as belonging to "J. Mott Est.", suggesting that its owner died sometime between the two dates. Neither the house, nor its owner are mentioned in either Bishop Onderdonk's letter to Mrs. Leggett (1851) or in Francis Skillman's letter to the Roslyn News (1895). Both writers concentrated on houses which were standing in the late 18th or very early 19th centuries, although Skillman did mention a few later ones. It is reasonable to assume that the house was built, or was a building, in 1835, as a Promissory Note survives, acknowledging a debt of \$800.00 owed to William Dodge, Jr., by John Mott. The note is dated 1st May 1835. William H. Ranlett, in "The Architect", vol. II, published in 1849 when costs were a bit higher, describes four houses of about the same size as the Mott House which cost between \$750.00 and \$975.00 to build. In addition, the Mott House was built in the late Federal Style, but after the introduction of standard Tuscan mouldings of the Greek Revival type. It has a number of similarities to the later half of the Wilson Williams House which was built a little earlier, circa 1825. In addition, the house includes a number of design features which have not been observed in other houses which have been exhibited in the Landmark Society Tours.

The John Mott House has a side-hall, is three bays wide and two stories in height. It has a gable-ended roof with the gable-ends at right angles to the road. The south gable-field includes a semi-circular window. That at the north end includes two quarter-round windows to permit the passage of the brick chimney between. All other original windows are of the six-over-six type. As characteristic of early 19th century local houses it stands upon a rubble foundation which extends all the way to the sills. However, unlike other local houses of the period it has a full cellar, in the 18th century manner. Most houses of the 2nd quarter of the 19th century have only small root cellars which were less odoriferous, prior to the drying effect of central heating. On the other hand, most of the local houses having only small root cellars were built upon steeper hillsides and include full "basement" floors. The ground floor of the Mott House is entirely above grade. The house presently is shingled, but these project beyond the door and window surrounds in some places, suggesting they have been laid over earlier sheathing, most probably clapboards.

At this point it should be mentioned that the house was purchased by Miss Alice Titus in 1926. At that time it was in poor repair and required extensive renovation. Most of the structural changes in the house were made at that time, and will be identified, as far as possible, in this description. Most of the panelled shutters appear to be the original and utilize the narrow type of Tuscan moulding which appeared locally during the late Federal Period. The pine-tree cutouts in the shutter panels are a 20th Century device, probably accomplished by Miss Titus. The present house has a two-storey wing at its south end which, in turn, has a single storey extension to the rear. This wing stands upon a concrete foundation and has no cellar.

The wing appears to be completely 20th Century work. However, the outline of the house shown on the Beers-Comstock Map (the earlier Walling Map does not delineate outlines) indicates an ell at the south end of the house. On this basis, it is possible that some elements of the early ell were incorporated into the present one in 1926. If this should be the case, the early ell is so well concealed within the present structure that no trace of the original is evident. A strong effort was made to conform the 1926 wing to the original house as it includes quite similar panelled shutters, a semi-circular window in its gable-field, etc. In addition, the cornice of the house, itself, shows some elements of the Greek Revival, although the cornice moulding is 20th Century work. This finding, together with persistent comments that Miss Titus "raised the roof" of the house, suggests that much of the roof and its immediate sub-structure may date from the 1926 re-furbishment. Examination of the attic revealed the original stairway and flooring. However, the walls and joists have been sheathed and cannot be examined. The "bow" window at the rear of the house is new and the north porch dates from the 1926 re-furbishment.

The entrance to the house is especially worthy of comment. The small porch with its gable-ended roof supported by paired piers dates from the 1926 re-furbishment. However, the doorway is entirely original and is one of the most striking in Roslyn. The doorway is late Federal in concept and employs square corner blocks which resemble those in the 19th Century end of the Wilson Williams House. The periphery of the doorway is flanked by paired pilasters and a lintel which project slightly beyond the remainder of the doorway. There are paired flutes at each side of each pilaster-facing to continue the design of the corner-blocks. The corner-block design is elongated in the center of the lintel. Within this framing, each five-paned sidelight and its panel beneath is flanked by a pair of pilasters whose single-flute pattern also matches that of their corner-blocks. The door itself consists of paired vertical panels surrounded by Tuscan mouldings. The edges of the panels are rabbetted to create the impression of raised panelling. The door is panelled on both faces, although the interior panel faces are not rabbetted. The door hardware, i.e., the lock, keyhole escutcheon, knobs and hinges are all original as is most of the hardware throughout the house.

Entrance Hall: The interior face of the doorway is as noteworthy as its exterior. On this surface, the pilasters do not match the corner-blocks but are constructed from the very narrow Tuscan-type mouldings of the late Federal style. This pilaster construction is duplicated on all the door and window surrounds. The window is panelled beneath, but incorporates a double panel composed of diagonally-placed "wainscoting". This panel, in any event, seems to date from the Titus re-furbishment. The stepped baseboard is capped by the elaborate cyma moulding which appeared in Roslyn early in the 2nd quarter of the 19th Century.

The stairway is extremely interesting and is panelled beneath, incorporating the same early Tuscan mouldings as the doorway. The delicate balusters are rectangular and the rail is circular in cross-section. The latter is terminated by a relatively slender, heavily turned newelpost, which somehow seems too late for the rest of the very graceful stair-rail. The latter is painted today but probably was finished in the natural wood, originally. The

hall flooring is original as is the flooring of the entire early part of the house.

The Parlor: The parlor, unlike the entrance hall, does not incorporate corner blocks in its door and window surrounds and, as the result, is more reminiscent of the local vernacular Greek Revival. This impression is strengthened by the use of heavier, more typical Tuscan mouldings. In addition the door and window frames appear to be "stepped", as may be noted in many local Greek Revival houses. In the Mott House, however, the steps actually are two parallel flutes which create the impression of two different plane surfaces. The baseboards are "stepped" as are those of the rest of the house, and employ cyma cap-mouldings similar to those in the hall. The doors are all of the two-panel type and employ standard Tuscan mouldings for trim. As mentioned above, the flooring and hardware all are original.

The parlor mantle is of the late Federal-early Greek Revival type, reminiscent of some of the designs of Minard Lafever. The projecting shelf is straight, but has a moulded edge and is supported by paired pilasters trimmed with narrow Tuscan mouldings. The fireplace facings are black marble which is rarely seen in Roslyn and appears, elsewhere, only in the dining room of the Wilson Williams House. The hearth, itself, is painted brown-stone which originally was untreated. There is an open cupboard to the left of the mantle which is trimmed in the same manner as the remainder of the room. Originally it almost certainly had a door.

The Victorian love-seat, in the Rococco Revival Style, is later than the house, but is of American origin and could easily have been used in this room as the house matured. The Silas Hoadley tall-case clock, from Connecticut, is a bit earlier, but also could always have stood in its present location. The two portraits date from about 1840. One of them depicts an Austrian nobleman in Army uniform.

The Back Parlor: This room has been much altered and, as noted above, the bow-window is modern. However, the flooring and door-surrounds are all original. The latter incorporate standard Tuscan mouldings in their execution.

The Dining Room and Kitchen are both located in the new wing. Both are extremely attractive and include some highly interesting pieces of furniture. The cherry Pembroke table with a cross-stretcher, in the dining room, is American and could easily have been found in the original house.

The Upstairs Hall is as qualitative as, and is a continuation of, the entrance hall below. It incorporates the same stepped baseboards and moulded capping and the same door-and window-surrounds. The panels beneath the windows are trimmed with early, narrow, Tuscan moulding. The attic stairway is enclosed with the same vertical panels as those placed beneath the stairway in the entrance hall below.

The Master Bedroom: This room is, in many respects, as elegant as the parlor beneath it. The door-and window-surrounds are executed in the late Federal manner, with corner blocks and early, narrow Tuscan mouldings as in both the hallways. Incidentally, it should be mentioned that the small projecting

central square in some of the corner blocks are missing, an observation which may be confusing on an architectural tour. Originally, all the corner-blocks were treated in this manner. The stepped baseboards are the same as those encountered elsewhere in the house. The panels beneath the windows are surrounded with the narrow Tuscan mouldings used elsewhere in the room. The panels themselves are raised, a rare development in Roslyn, and incorporate stepped, rabbetted edges. The mantle-piece resembles the parlor mantle, but differs in detail. Its straight shelf within its moulded edge rests on delicate, Tuscan-panelled pilasters. The facings and hearth are painted black but probably are brownstone which was untreated originally. The architectural over-mantle mirror, in the Federal Style, is an extremely fine one and is completely original. It is American, circa 1815, and was passed on to the present owners by Miss Titus.

This room provides an excellent opportunity to compare original work with reproduction. The small closet was installed by Miss Titus in 1926 and a careful effort obviously was made to match its details to those of the remainder of the room.

The small dressing room, behind the master bedroom, was a bedroom, itself, in the original house. However, it has been altered considerably. The second bedroom, across the hall, is in the new wing and dates from that period.

The Oscar Seaman House
72 Main Street
Residence of Mrs. Theodore P. Gould

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

Number 72 Main Street is the very last gasp of Vaux fundamental design to have been built in Roslyn, although other "American Basic" forms had been built since about 1815. The house was built for Oscar Seaman, the owner of the Roslyn Hotel which, itself, stood until a few years ago. According to Mr. Stewart Donaldson, compiler of the "Donaldson (Roslyn Reference) Collection" in the Bryant Library, the house was built in 1901. This estimate probably is accurate. The house is not shown on the Beers-Comstock Map (1873), but is indicated on an unlabeled, printed map dated 1906, in the Bryant Library, and on the very detailed Sanborn Map of 1908. At the time he built the house, Mr. Seaman owned the earlier 76 Main Street, next door. He divided the property, after building Number 72, in such a manner that the existing barn accompanied the new house. This barn survives and will be described below.

The house, more or less in accordance with Vaux' design, was built in the Victorian Eclectic Style and is two storeys high, three bays wide, and rests upon a full brick foundation. Except for the gable ends, which are parallel to the road, the house is sheathed completely with "novelty siding" to give the effect of clapboarding. The brick foundation is protected by a simple wooden water table. The street gable field is decorated with bands of shingles composed of three rows of round-butt alternating with two rows of square-butt, laid in a variegated pattern. This type of patterned shingling was introduced by McKim, Mead & White and was considered to be reminiscent of stone-tiled English houses. The street gable field is further enriched by the use of bracketed, decorative bracing and a pointed "Pine-Tree" attic window. All of the windows are of the 2-Over-2 type, common to the late 19th Century, and all are flanked by their original louvred blinds. The "L" shaped porch survives as does its original railings and turned, bracketed posts. The porch roof retains its bracketed wooden gutter. The porch is terminated by an ell on the south side of the

house, the second storey of which was added in 1965. On the north side of the house, at the end of the dining room, is a large bay window of the period. Beneath its glazing, this bay window, like the gable field, is sheathed with shingles laid in the variegated "Queen Anne" style.

As mentioned above, the barn is earlier than the house and appears to have been built during the 1870's. It was constructed in two sections, probably simultaneously, both of which are sheathed with board-and-batten siding. The taller, rear section is bracketed under the eaves and was designed to be used as a stable. It retains its two box stalls with a divider between, the top profile of which appears to have been executed by its occupants rather than by its owners. The smaller, front section, was designed to serve as a carriage or buggy house. The latter section has been re-oriented by closing in the original, south, opening and utilizing this area as a garden porch. The buggy house is now used as a garage, to which access has been provided by inserting a new overhead door at its street end.

The house was acquired by Mrs. Gould in 1965 and was re-furbished extensively. This project included the installation of a modern heating system to replace the original hot-air arrangement; the construction of a second storey on the ell; and modernization of the kitchen and bathrooms. Actually little was done to alter the interior design or finish of the house, although some of the rooms are no longer used for their original purposes. Mrs. Gould and her late husband both come from New York families and much of the present furnishings of the house descended in one or the other family. Mrs. Gould's home was in Bedford, New York, and most of the provincial furniture in the house came from that district. Mr. Gould's family lived in Syracuse, and the more formal "typically New York" Empire, mahogany pieces came from his family home. Two other personal characteristics appear as one visits the house. Mrs. Gould's mother was an energetic and knowledgeable collector, whose special interests are reflected in the very fine collection of early lamps. The outstanding group of early 19th Century English transfer-printed mugs was accumulated by Mr. Gould's mother. In her own way, Mrs. Gould carries on and is an enthusiastic and talented worker in crewel, whose accomplishments are evident in several of the rooms.

The front door is laid out with paired, ogee-moulded vertical panels at the bottom, surmounted by a horizontal panel. The upper part of the door is glass and preserves its original glazing. A vigorous projecting shelf divides the two parts of the door.

The wall dividing the entrance hall from the parlor is missing, and since no construction evidence remains, may never have been present. The door and window surrounds throughout the house are vigorously moulded in a cross-section not previously encountered in Roslyn houses. All the surrounds employ square corner blocks, reminiscent of the Federal Period but decorated with turned medallions. All the four-panelled doors and baseboards are finished with standard ogee mouldings. All the original five-inch pine flooring survives. The stairway has a turned newel post which utilizes a turned medallion on each of its four square faces. The balusters

are a variant of the standard "urn-turned" variety which first appeared in Roslyn, circa 1830.

The parlor mantle, which was moved from the dining room to replace a later brick mantle, utilizes turned colonnettes and carved decoration, after designs of George Eastlake, on its chimney breast. The fireplace opening is faced with cast iron decorative trim and has a "summer cover". The parlor includes a number of interesting pieces of furniture. Among them are a late 18th Century pine country desk with bracket feet; an Empire mahogany table which has acanthus-carved, turned legs and which was made in New York circa 1835; a mid-19th Century Boston rocker; and a Queen Anne "yoke-back" side chair of New England origin which was made during the first quarter of the 18th Century. The primitive painting of a classical landscape, over the mantle, was found in a barn in Cazenovia, New York, and was painted circa 1830. While it bears a strong resemblance to the Philadelphia Water Works of the early 19th Century, it probably depicts some local scene in northern New York State. It has been stated above that all the lamps in the house represent the results of a highly specialized effort and each is worthy of careful examination.

The original dining room retains its bay window and now serves as a sitting room. In its present capacity, it includes a number of interesting furniture examples, among them a country Hepplewhite chest of drawers, of cherry wood, which has French bracket feet and which was made in New York or New England circa 1815. It is flanked by a superb pair of San Domingo mahogany chairs of New York manufacture. These were made about 1835 and utilize both Empire and Victorian designs. Among the latter are the paired silhouettes of Gothic arches, developed by the imaginative shaping of the back-splat, stiles and crest rail. The rear legs of these chairs are "flared" in two directions, a most unusual feature. There are several tables worthy of notice in the room. These include a tiger maple candlestand with "snake" feet which was made in New England, circa 1800; a very delicate, small table of cherry wood, with pad feet and an ovoid top, which probably was made in New England, circa 1750; and a 19th Century drop-leaf table with rope-turned legs and a butternut top. The early 19th Century pine corner cupboard comes from Bedford, New York, and employs paired, raised-panel doors below and a simple sixteen-light glazed door above. The upper section displays a large and unusual collection of early 19th Century English lustre and transfer-printed children's mugs, many of which are extremely rare. It has been mentioned above that this group of mugs was a special interest of Mr. Gould's mother.

The kitchen is modern and was completely refurbished in 1965. It includes an interesting provincial Sheraton table with a pine top and a set of Windsor chairs having bamboo-turned legs and stretchers.

At the top of the stairway is a Victorian gas-chandelier with etched glass shades and trimmed with strands of wrought maple leaves. The lamp was made about 1875 and is completely appropriate to the house. Near it is a framed sampler which was embroidered by Margret Jane Liddle, aged 10, in 1835. Margret Jane was Mrs. Gould's great-grandfather's cousin.

The three bedrooms contain an interesting variety of specimens of American country furniture. The front bedroom includes a Victorian pine chest of drawers, circa 1850, and a "rug-cutter" rocker, with a hoop-back and bamboo-turned legs, which was adapted from an early 19th Century Windsor chair.

The smaller of the rear bedrooms contains a pair of very fine tiger maple, cane-seated, Empire side-chairs, with sabre legs, which were made in New York, circa 1825. They are part of an intact set of twelve, which came from a 19th Century family home in Brooklyn. Sets of New York chairs of this quality and number are highly unusual. The head-boards of the paired beds actually are the identical head-and-foot boards of a single bed, with turned posts, which was made during the second quarter of the 19th Century. Between the beds is a very late Sheraton-styled table, of cherry wood and maple, which was made in New York (northern) or New England, circa 1840.

The larger of the rear bedrooms features a cherry-wood bed, in the Empire style, circa 1835, whose posts utilize vase-turnings terminated by ball finials. There are also a country Chippendale fall-front desk of pine, circa 1780, with bracket feet and an interesting interior, and a pine dower chest, of about the same period, which also stands on interesting bracketed legs. One of the chairs, in the Queen Anne style, has a yoke-shaped crest-rail and a rushed seat. In addition, it has a vigorously turned bulbous stretcher and its legs are terminated by "button" feet. Probably it was made in New England about 1725. This room also includes a hoop-back Windsor armchair of New England origin; a rural pine chest of drawers with French bracket feet, and a small pine galleried writing table.



DOOR AND WINDOW FRAME MOULDING
Oscar Seaman House

The Wilson Williams House
150 Main Street
Residence of Mr. and Mrs. Donald Burkhart

Almost nothing is known of the history of the Wilson Williams House. There is not a single photograph of it in the Landmark Society's very large collection of early Roslyn architectural negatives. Situated on Main Street, until recently behind a high board fence, most Roslynites are unaware of its existence, yet it is architecturally one of the most important houses in Roslyn.

In 1896, when he was 79 years old, Francis Skillman, for many years Justice of the Peace in Roslyn, wrote a letter to the Editor of The Roslyn News. In it he described his recollections of Roslyn houses throughout the entire 19th Century. Skillman was much interested in Roslyn history and apparently knew his subject well. There is no reason to believe that his recollections are inaccurate. In his account he mentions that "Hendrick Onderdonk owned the land (along Main Street) as far south as Cider Mill Hollow (now 128 Main Street). Then next south of this Wilson Williams, a cooper, owned some land. His son, John Williams, built a house"...near its northern boundary. This house is still standing and is now 130 Main Street. "Thomas Wood, a carpenter, afterwards owned the Wilson Williams place. H. Onderdonk gave Williams the little piece of land that Thos. Wood's carpenter shop and barn stands on, for making a wood vat to be used in the Paper Mill", which was built in 1773. Elsewhere Skillman observes, "The next place south of Wilson Williams (Thos. Wood's) was the Methodist Church", whose parsonage still stands at 180 Main Street, just to the north of the no longer standing Methodist Church.

The Walling Map (1859) shows the Wilson Williams House as belonging to "Thos. Woods." (sic). It also shows Thomas Wood's carpenter shop across the street, immediately to the north of the present 179 Main Street, on "the little piece of land" which H. Onderdonk gave to Wilson Williams as compensation for making the vat for the Paper Mill.

In addition to the foregoing, Henry Onderdonk, Jr., in his "Revolutionary Incidents of Queens County", which was published in 1846, noted that Wilson Williams was one of approximately 150 men, who were not Quakers, included in the "Training List of the Officers and Men in the District of Cow Neck, Great Neck, etc." who were preparing for military action against the British at the beginning of the Revolutionary War. Wilson Williams was born in North Hempstead in 1754 and was listed in the United States Census for 1790 and 1800 as living in Hempstead Harbor (presumably at what is now 150 Main Street, Roslyn). In the latter census, his son John is listed as living independently in his own house (presumably 130 Main Street). In other words, when Wilson Williams was 46 years old, he had a son old enough to have a house of his own, which suggests that by the beginning of the Revolutionary War, he was married, had at least one son, was drilling with the militia, and was fully settled in the community. These data, together with the architectural characteristics of the house suggest very strongly

that the early part was built about 1775. He remained in Roslyn until 1806, when he sold his property and moved, first to South Hempstead and later to Flushing, returning to Hempstead Harbor in 1811. In his letter to Eliza Leggett, written on 3rd February, 1811, and preserved in the East Hampton Free Library, Bishop Benjamin Treadwell Onderdonk describes his recollections of Roslyn between the years 1796 and 1811. Bishop Onderdonk describes Wilson Williams as the operator of the first stagecoach, a covered wagon, and this activity may have stimulated his move to Flushing. However, Wilson Williams always considered himself a cooper, and so identified himself when he gave evidence, on 24th March 1815, in the lawsuit between the Towns of Hempstead and North Hempstead concerning the Hempstead salt marshes. The proceedings of this trial were uncovered recently by Miss Rosalie Fellows Bailey, in her investigation into the origin of the Joseph Starkins House for the Landmark Society, and much of the information described above was obtained from this source. However, we do not know who owned the house immediately subsequent to the year 1806, in which Wilson Williams sold his house and moved to South Hempstead. The owner surely was not his son, John, who was living in his own house at 130 Main Street by 1800. The house may have been bought by Thomas Wood as early as 1806. If this is the case, he did not build his addition until he had lived there for about 20 years.

The Wilson Williams House remained in the possession of the Wood family until late in the 19th Century. It is shown on the Beers-Comstock Map (1873) as belonging to "W. Wood", and one infers it still belonged to the Wood family at the time of the Skillman letter in 1896. In any event, the house, along with 148 Main Street, next door, was acquired by the late Henry W. Eastman and Mrs. Eastman early in the present century. The Eastmans used 148 as their residence, but did not wish to use the older house for residential purposes. On this basis, large doors were let into the west end of the house and the room adjacent to them used as a garage until very recently. As a result of its use in this manner, until its recent restoration, the house had never had any of the amenities of 20th Century incorporated into its structure. It had never had central heating or any sort, and the only plumbing and electrical services extended to the house were in connection with the rather small area which was used as a garage. As a result, except for the alteration in connection with the garage doors, the house stands today much as it did at the time each part was built, and it still retains almost all of its original architectural features even down to flooring, shutters, shutter-fastenings and door-hardware. Since the house includes many features of Federal Period architecture, from the very early to the very late, it is indeed an important key in the evaluation of almost every house in Roslyn built prior to the introduction of the Greek Revival Style, circa 1835.

The original house was built circa 1775 and consists of a large room, or "hall", at grade, with a smaller, rectangular chamber at its north end. Above the two is a very large, very high attic, and beneath them is an L-shaped room, with a root cellar, which was once, and is now again, used as a kitchen.

About 1825, the house was doubled in length by extending its roof line toward the east. Further unity was achieved by the use of shingles on both parts of the house, and by the use of symmetrical gables and chimneys at the

east and west ends of the extended structure. Since the house was built into a hillside, it has three separate and distinct "ground" floors, i.e., the "hall" at the west end, the kitchen partially beneath it, and lowest of all, the room beneath the dining room at the east end of the house. All levels of the house were built on the characteristic rubble retaining walls which extend up to the sills. The floors of each of the ground floors were laid on locust beams placed directly on the earth. In most instances the beams survived, but in some areas the pine flooring has rotted badly. However, the sills of the house are at ceiling level in these areas, so the structure of the house has remained unaffected by this floor rot.

The large chamber in the 18th Century part of the house is approximately 18 feet square. It still preserves its original flooring and its walls are intact on three sides. All three retain their original chair-rails with horizontal pine sheathing below and have been plastered on early hand-rived lathing above. The south wall still preserves the original doorway, with interesting side-windows of a type not seen elsewhere in Roslyn. The latter date from the 1825 enlargement, and replace the original, smaller windows in the same locations. However, the shutter latches are the original 18th Century ones. The door itself, circa 1825, was obtained from another local house. The fourth wall was removed to make way for paired garage doors and its removal effected a serious blow to the architectural integrity of the house. This wall originally was panelled with flat panels surrounded by simple "S" mouldings planed directly into the stiles. This wall, the steep enclosed stairway behind it, and the large chimney and fireplace (possibly with a bake-oven) all were removed. However, a number of clues to the original structure remained. These included the rubble foundation for the chimney and hearth, about one-half of the original crown, or cornice, moulding, two doors from the panelled wall, and one of the original panels, with the marks of stair-treads on its reverse surface. This evidence made it possible for the architect, Gerald R.W. Watland, to establish a plan for the reconstructed wall which utilized the remaining original material and which "works" with the remainder of the structure. It seems obvious that the reconstructed wall closely approximates, if not actually reproduces, the original panelled wall. The board ceiling in this room is remarkable for Long Island because the beams, which extend from the north to the south beaded corners, are boxed in. The casings, themselves, have delicately beaded corners, a sophisticated feature in a country village. This large room, or "hall", was a true "living room" in the full sense of the word. All family activities were carried on here, as cooking, eating, and probably even sleeping. The small chamber to its north is approximately half as large, i.e., 9x18 feet, and survives in almost original condition. It probably originally served as the bed-chamber for Wilson Williams and his wife. In it the original pine flooring remains as do three of the original walls, which have horizontal pine sheathing below the chair rail. The north wall retains the only 9-over-6 18th Century window remaining in the house. All others are 6-over-8 and date from the 1825 enlargement. The "missing" west wall has been reconstructed to match the other walls of the room. Its missing window has been replaced with one similar to the early 19th Century windows used in the rest of the house, to follow the practice employed at the time of the 1825 enlargement, and because it was possible to find matching windows of the period for this wall and for its mate, which opens on the re-constructed enclosed stairway, at the south end of the west wall.

The door which connects the two rooms dates from the building of the house, circa 1775, has its original "H-I" hinges, and is identical in detail to the remains of the panelled wall in the larger chamber. Its wrought-iron "Suffolk" latch, of the "bean" type, is contemporary with the door and matches markings on it both in size and contour. It is one of the period locks given to the restoration of the house by the Landmark Society.

The large attic, 18 X 27 feet, covers both lower rooms and was reached, originally, by a steep enclosed stairway behind the now reconstructed panelled wall. This stairway has been reconstructed and conforms to the tread markings on one of the original panels. Part of the original pine attic sheathing still remains, and considerably more has been utilized in various other parts of the house. This sheathing originally extended to the ridge to form a dramatic, acutely-pitched ceiling. No "tie-beams" were incorporated into the roof structure. This room was designed to be used as a sort of "dormitory" for children, servants, cooperage apprentices, etc. It was used also for spinning, weaving, and many other tasks of the 18th C. household. Ultimately it will be utilized, again, as a bedroom.

Beneath the large chamber there is a long kitchen, made narrow by the broad, rubble chimney base. This room has windows, in deep reveals, let into the plastered rubble walls at its north and south ends. However, there was sufficient space remaining at the north end of the chimney base to permit the inclusion of a root-cellar. This root-cellar area has been redesigned to serve as a laundry. During the period in which the rooms above were used as a three-care garage, additional bracing had been installed to support the weight of the cars. It has been conjectured, since 1964 when the house was acquired from the Eastman Estate by Roslyn Preservation Inc., that this room originally served no domestic purpose, but was open on its east side and was used as a shelter for animals and for the storage of farm and cooperate equipment. This impression was confirmed during the recent restoration, when it could be observed there was not a true rubble foundation under this wall, but only a shallow "footing" constructed of small stones to support the construction of an inside wall, after the house was enlarged. Further confirmation was obtained from the presence of large wrought nails, designed to serve as hooks, in the large ceiling beams which, originally, was exposed. The beams had sagged from the weight of the automobiles above, and required "doubling". This introduction of new wood is the basis for the installation of a new plastered ceiling. Prior to reconstruction, it was evident that this room had been used as a kitchen; however, it probably did not become a kitchen until the mid-19th Century, when it became obvious that a kitchen on the same floor as the dining room would be more convenient than the 1825 kitchen beneath it. This mid-19th Century kitchen originally had an "open" ceiling which was covered with stamped tin sheathing about 1880. If the foregoing conjecture is correct and it may be assumed the present kitchen originally was an open shed, it may be assumed also that the windows at the north and south ends of the room were let into the original rubble foundation walls when the room was converted into a kitchen during the mid-19th Century.

This revision may explain the poor condition of both walls prior to restoration. The south wall was salvageable with re-pointing and lining, but the north wall required complete re-building. Prior to reconstruction,

it was obvious that the process of collapse had been going on for many years, as the interior sheathing of this wall was wedge-shaped in cross-section in an effort to correct the sag. Since this sheathing could not have been installed much after 1880, it becomes obvious that the partial collapse was of long standing.

The mid-19th Century double window at the south end of the kitchen is the original. The north wall had included a single window, but in the re-building of the wall, a new double window, to match the one at the south end, was installed for the simple purpose of admitting more light. This window is the only "new" window in the house. The two other windows, not original to the house, are in the re-constructed west wall above. However, both of these date from the second quarter of the 19th Century and match the windows of the 1825 enlargement.

All the remaining rooms in the house date from the 1825 enlargement. The dining room, on the same floor, is the most pretentious room in the house, and is finished in the typical late Federal Style using undecorated, square corner blocks together with applied slender "Tuscan" mouldings which prognosticate the Greek Revival Style. The panels beneath the windows are trimmed similarly. The impressive mantle has free-standing Doric columns and an impressive cast-iron lining which utilizes sunburst and palmetto leaf motifs. Its black marble facings are the most elegant in Roslyn. They were cracked and had been painted over, but were removed, repaired and polished in April 1968. All the original stone survives.

There is a small chamber to the north of the dining room, suggested perhaps by the similar chamber to the north of the 18th Century "Hall". A part of this room has been utilized to create a modern bath. This room retains an exterior doorway which led to a small porch which no longer survives. Beneath the dining room, and the chamber at its north end, is a large, simply finished room, with rubble walls on three sides and a very large fireplace. Originally there was a non-bearing wall across this space immediately to the north of the fireplace. The smaller chamber at the north was divided further into halves, the rear one for a cold-cellar and the front, which had a window and opened to the street, served as a larder. The large room, with the fireplace (also with a door to the street) was designed to be the kitchen of the 1825 wing. It has been pointed out above that this arrangement was an inconvenient one and that, by about 1850, the kitchen was re-located, one flight up, in the 18th Century part of the house, on the same level as the dining room. Originally, the 1825 kitchen was not plastered, although the rubble walls were white-washed, and the ceiling beams were exposed. The latter all bear saw marks, although some of them have adze marks on one surface. Originally, this was interpreted as meaning that 18th Century beams had been sawn into narrower strips and re-used as beams in the 1825 wing. However, recent examination of the cellar beams in the 1800 William M. Valentine house demonstrated that each has at least one adzed surface, and many two, one wide and one narrow. This finding is now recognized as indicating that the presence of adze marks on one surface does not, necessarily, indicate re-use, but is more likely to suggest that the log was squared off with an adze prior to being placed on the sawmill carriage.

Some time after it was built, the 1825 kitchen was lathed and plastered.

It is conjectured this modification was done after this room had been abandoned as a kitchen and was used for some other purpose. During the recent restoration the lathe and plaster, which was very badly decayed, were removed, creating a single very large room. The south rubble wall, which was leaky, was lined with concrete, and the rubble portion of the north wall was similarly treated. Most of the north wall, however, i.e. the part which was above grade, had no foundation at all, but was cantilevered out from the end of the rubble wall. The open space, under a porch, was then closed in with simple board sheathing. This space has now been filled in with a modern concrete block foundation. The long rubble wall along the west side of the room remains in its original state. Apart from a very small furnace room near the fireplace, this entire area remains a large open space, for which a final use has not yet been established. However, with the extension of the furnace room wall across the room to the rubble west wall, the original kitchen floor plan would approximately be re-established. Beneath the original kitchen stairway there is a small closet, having a simple board door, which is part of the original structure.

Above the dining room is a room of similar size which similarly dates from the 1825 enlargement. It is finished in late Federal detail, including the panels beneath the windows, although not so elaborately as the dining room. It includes an unusual small mantle which has never surrounded a fireplace, but which utilized some type of early cast-iron stove which stood in front of the mantle to provide greater heat. The stove-pipe itself entered the chimney through the mantle opening. This room was built to be the "master" bedroom. The small chamber at its northern end, a placement characteristic which appears four times in this house, probably originally was a nursery. The latter room has been divided in the recent restoration to provide for a closet and bath.

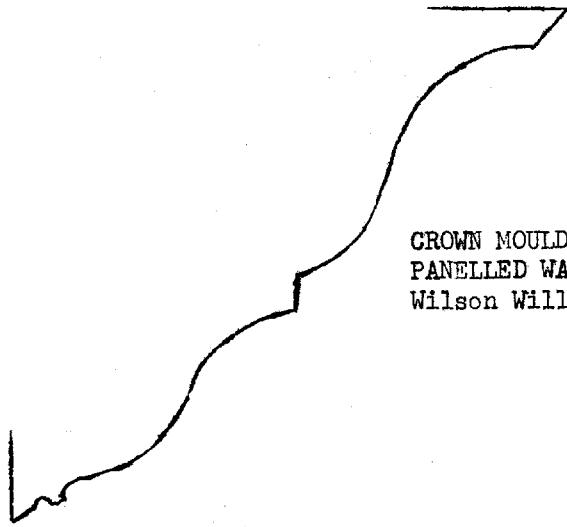
The 1825 attic, above the bedrooms, is large and commodious. However, unlike the 18th Century attic, it was sheathed only along a part of the east wall. In all probability its sole function was to provide storage, although it may have included one or two small rooms for servants.

All the early surviving stairways in the house date from the 1825 enlargement. It should be recalled that the stairway in the 18th Century end was installed during the current restoration. All the early 19th Century stairways but one are completely boxed in. The single exception is boxed in in part but does have a railing, in the hallway outside the "master" chamber described above. For many years this railing had been re-located in another part of the house. Happily, most of it has survived for replacement in its original location. A few of the balusters had to be copied, and about two feet of stair-rail had to be replaced. The original newel was missing and its replacement has been copied from the one in the Federal hallway of the William M. Valentine house. The rails and balusters were identical in both houses, and it was considered that the Valentine House newel would be appropriate in the restoration.

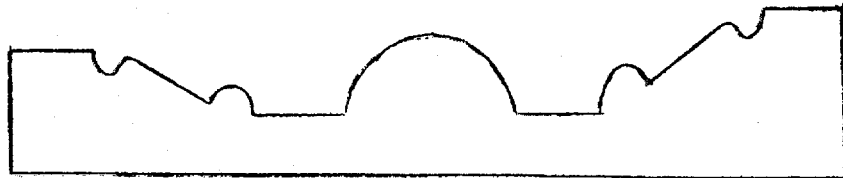
In closing, it should be noted that the Wilson Williams House is outstandingly worthy of preservation because of the extremely high survival of its late 18th and early 19th Century characteristics. In fact, the latter part of the house remains almost unchanged since the time it was built, circa 1825, except for the overhanging eaves of the north and south walls,

which were a late 19th Century development. In addition, the ingenious techniques employed in enlarging the house, more than 140 years ago, provide a flexibility which adjusts itself well to 20th Century need. Most important of all, the preservation of this early house, along with two acres of wooded hillside over-looking Roslyn Park, will provide substantial impetus to the entire preservation effort in Roslyn. During the summer of 1964, when the Eastman Estate was in course of settlement, the Wilson Williams House was purchased by Roslyn Preservation, Inc. In September 1966, it was sold to Mr. and Mrs. Donald Burkhart, of Roslyn, with covenants in the deed covering restoration procedures to be employed and assuring the open quality of the property. Actually, so much of the original fabric of the house remained that little architectural guidance was necessary. However, Mr. Gerald R. W. Watland, architect for the restoration of the Valentine House, did design the restoration of the west wall of the house, which had been altered because of the installation of garage doors, as well as the reconstruction of the chimney, fireplace, enclosed stairway and panelling in the same wall. Mr. Watland also developed designs for the reconstruction of the two small early 19th Century porches, now missing.

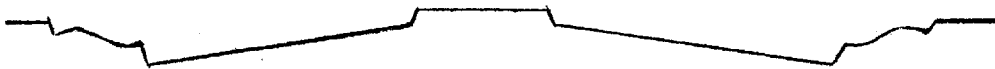
In addition to the foregoing, the house has been jacked up to grade, all the rotted sills replaced, and a new foundation established under the 18th Century part of the north wall. The other foundation walls have all been supported with concrete and new concrete foundations have been constructed, for the first time, under the originally cantilevered east end of the north wall, as well as under the entire east wall. The badly rotting flooring in the early and mid-19th Century kitchens has been removed and replaced with concrete, which has been covered with other surfaces. The mid-19th Century kitchen, in the 18th Century end of the house, has been converted into a modern kitchen, and modern heating, plumbing and electrical services have been installed. Actually nothing else has been done except to patch up, make good, and re-furbish. Thomas Wood, who probably enlarged the house, circa 1825, would have little difficulty in finding his way round it today. The contractor in charge of the restoration is Mr. Adam Brandt, of Greenvale. Actually, a tremendous part of the work has been accomplished by Mr. and Mrs. Burkhart, who have spent so many week-ends sanding and removing paint they have almost forgotten what week-ends really are for. However, their reward is inevitable. They will not only have this superb house to live in, but the satisfaction of knowing they have virtually brought it back to life and assured its future. Those who are interested in the genuine esthetic quality of Roslyn will always be in their debt.



CROWN MOULDING
PANELLED WALL
Wilson Williams House



DINING ROOM WINDOW FRAME
Wilson Williams' House - Ca. 1825



VERTICAL JOINT - BOARD AND BATTEN DOOR
Appropriate to Starkins' house but found in
Williams house - Ca. 1700



CENTER DOOR STILE
Wilson Williams' House - Ca. 1700

