

III ANNUAL

Acute front
1963

HOUSE TOUR

OF THE

ROSLYN LANDMARK SOCIETY

SATURDAY, JUNE 8

10 AM - 4 PM

PLEASE NOTE:

94 MAIN ST. 10-1 ONLY

CEDAR MERE 1-4 ONLY

W.M. VALENTINE
HOUSE (INCL.
III FLOOR APT.) 3:30 ON

THERE WILL BE A RECEPTION
AFTER THE TOUR IN THE BALLROOM
OF THE W.M. VALENTINE HOUSE
TO WHICH YOU ARE CORDIALLY INVITED.

IMPORTANT: WHILE ON THE TOUR,
PLEASE OBSERVE:

NO

CHILDREN
SPIKE HEELS OR
SMOKING IN THE HOUSES

g/ha

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 was probably actually surveyed a year or two earlier. A large percentage of the houses and commercial buildings shown on this map are still standing.

Because research has been sketchy to date, not very much is known about the actual construction details of houses shown on the Walling Map. However, much may be conjectured by evaluating the architectural concepts; the construction techniques; and the decorative details. 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, Hanlett, Downing and Vaux, and in other cases was simply the result of a discussion between the owner and the carpenter. 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 another, 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 in the 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 2nd 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 became smooth, while the outer surfaces were covered by earth below grade, and were irregular.

After about 1860 foundations were usually built of brick.

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 their mouldings ready made in preference to working them out with moulding planes. For the same reason, mantles and door frames 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 early materials. "H" and "H-L" hinges and oval keyholes were used long after their use was 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.

The foregoing is, of course, only the briefest of resumes. Additional information will be given, when feasible, in the descriptions of the individual houses below. 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 as they appeared in local houses. Many more equally interesting houses remain and it is hoped that they will be exhibited in future tours.

For convenience in classifying the various architectural styles and periods in the United States, a list of these classifications, with approximate dates, is given below. In actual practice "high styles" in each category rarely reached localities which were not in close contact with metropolitan centers. For this reason definite architectural styles do not appear to be in evidence in Roslyn until the Federal period. However, for the convenience of the reader some classification must be given. This one is appended for whatever information it may provide:

- 1700-1750 Queen Anne
- 1730-1789 Georgian
- 1770-1825 Federal
- 1830-1865 Classic Revival (Greek, Tuscan and Babylonian Revival)
- 1810-1900 Gothic Revival
- 1835-1920 Victorian Eclectic (Roman, Classic, Gothic, Flemish, Italianate and Swiss, components in same building)

One of the important features of this year's tour is the exhibition of the William M. Valentine House which has just been restored by the Village of Roslyn. The three main floor early rooms will be furnished in period by the Landmark Society. In honor of this occasion, two other Valentine Family houses, which have not shown on Landmark Society tours, will be exhibited. Two additional houses associated with the Valentines still stand in Roslyn. One of these has been exhibited on two previous Landmark Society Tours. We hope to be able to include the other on one of the future tours.

"CEDARMERE"
Home of Miss Elizabeth Love Godwin
Bryant Avenue

Cedarmere was the home of William Cullen Bryant, noted 19th century poet and publisher, from the time he came to Roslyn in 1843 until his death in 1878. The house has descended in his family, and is today owned and lived in by his great-granddaughter. Among his many interests, Mr. Bryant had a great affection for Roslyn. He was the donor and founder of the Bryant Library, which still survives, and was present at its first meeting in the original Library building. It may be of additional interest to mention, today, that he was a member of the Board of Councillors of the Long Island Historical Society.

His son-in-law, Parke Godwin, in his "Life of William Cullen Bryant" wrote that the original farmhouse was built by Richard Kirk, a Quaker, in 1787. It was later modernized by Joseph W. Moulton, a New York attorney and historian, who, with John V. N. Yates, published a "History of The State of New York" in 1824. Mr. Moulton made a number of alterations to the original house, including the addition of the portico with its great square columns. During the years 1836-1838, J. H. Bufford, the noted lithographer, published two views of Cedarmere, one of which was used as the frontispiece for the first (1839) edition of Benjamin Thompson's "History of Long Island". Before the property was acquired by Mr. Bryant, the Moultons considered its modification into a sort of real estate development and the plans for the "Montrose" project still survive. Bufford's

other view of Cedarmere was used as an illustration in the Prospectus-Map of the Montrose Development".

Mr. Bryant acquired the place in 1843 as a weekend and summer residence. He apparently made some improvements, as a set of plans for alterations were made in 1874 by Thomas Wisedell, an architect of New York. The upper stories were damaged by fire in 1902 and during the ensuing restoration the present living room wing was added to the ground floor. The outer doorway was added during the 1902 restoration and is typical of New York work of the 2nd quarter of the 19th century. Similar doorways may be seen in the Brower and Smith houses in Roslyn and the Museum of The City of New York. The inner doorway has arched overdoor windows of the 18th century configuration which may have been a part of the original Kirk farmhouse. The inner door, itself, is shown in its present location in prints made during the mid-19th century. Cedarmere is shown on the Walling Map of 1859. At that time the road, the present Bryant Avenue, was situated somewhat west of its present location and ran between the house and Hempstead Harbor.

The garden plan of Cedarmere reflects a rare appreciation of natural beauty. The first impression is one of familiarity which may well be explained by the fact that the landscape architect of Cedarmere, Frederick Law Olmstead, was also the planner of Central Park. In both places Mr. Olmstead attempted to attain the ideal of 19th century romanticism, a sentiment probably originated by Capability Brown in his garden at Doddington Park in Gloucestershire in 1764, and further developed by Horace Walpole at Strawberry Hill, the beginning of the Gothic revival in England. Olmstead was especially successful at Cedarmere whose gardens have a romantic quality which has probably not survived elsewhere in the United States. An envious San Francisco perhaps described this feeling best by the simple statement, "We just don't have anything like this in California". The Gothic Mill is an important part of the garden's atmosphere of serenity and harmony. It was built to replace an earlier 18th century mill which had been destroyed by fire. The architect of the present mill is unknown, but research will probably substantiate that it was built by Calvert Vaux, a well-known mid-19th century New York architect with a strong affect for the Gothic Revival style. Mr. Vaux worked closely with Mr. Olmstead on a number of projects, and also was a friend of Mr. Bryant's. He was also the architect in 1869, for the enlargement of another house in Roslyn Harbor which belonged to the Bryant Family. The mill at Cedarmere is one of the most architecturally important of Roslyn's buildings, and we are indeed fortunate that it has survived. The gardens, only, of Cedarmere will be open for the tour.

Visiting hours will be limited from 1:00- 4:00P.M.

WENLO

Home of Dr. & Mrs. Wendell L. Hughes
Glenwood Road- Roslyn Harbor

The present "Wenlo" was first called "Stone House" and was built by Thomas Clapham in 1868. The property was originally a part of the Pearsall holdings (the present Willowmere) which were divided in 1837. The land was subsequently acquired by Stephen Taber, who sold 20 acres to Thomas Clapham at a price of \$1,000.00 an acre, an extremely high price for the time.

Clapham was an Englishman who had emigrated to the United States. Perhaps he was trying to reproduce a house he remembered in England, where cut stone was frequently used for building material. Its use in the U S. and especially Long Island, has always been limited, probably because of the availability of large quantities of excellent timber for building. In any case, the house was built in the Italian style of large cut granite blocks and brick. It was completed in 1868 and retains Thomas Clapham's coat-of arms (the Churchill coat-of-arms), together with the date- 1868, cut into the stonework of the tower. Architecturally, Thomas Clapham's "Stone House" was somewhat retarded, and, except for the permanent evidence of its construction date, one would have expected it to have been built about 25 years earlier, in Rosly, and perhaps 50 years earlier in England. It is a large house, with a characteristic Italianate tower, and obviously must have been designed by an architect. It would be most interesting to know who he was. In all probability, if the house survives, an attribution will eventually be made.

Stone House had a well developed and mature garden plan. Dr. Hughes has an excellent photograph of the house and grounds taken by B.J. Smith, Architectural Photographer, 168 Willoughby Ave., Brooklyn, N.Y. and 747 Broadway, New York. There is a partially obliterated trade mark on the reverse of the photograph which included the date 1876, which may be the year in which it was taken. The photograph shows the house and the large greenhouses. There is a note on its reverse, in the hand of Mrs. Thomas Clapha, which throws some light on garden plantings of the late 19th century. "Left: Roses, Lillies & Heliotrope (standard 3 feet high). Right: Tropical flowers & ferns".

The estate was acquired by Benjamin Stern, the department store owner, in the very early 20th century, and its name was changed to "Claraben (for Clara & Ben Stern" Court". The Sterns made extensive alterations which included modifying the style of the house from the Italianate to the French 18th century manner. The entire large north wing was added, and the roof was raised and dormer windows installed. The heavy, carved oak entrance doors opened to a vestibule having wrought-iron inner doors. The interior was completely remodeled, and apparently none of the original work survived. The salon to the south of the entrance hall was panelled in old English oak, and a marble mantle was

installed. The smoking room north of the stairway was sheathed with 18th century French panels from Bordeaux, decorated with paintings of scenes from classic mythology. A marble mantle and fountain were also installed in the dining room.

The present gardens also date from the Stern renovation. The original revisions were made by a French landscape architect named Fournier. The revisions included the development of a formal garden to the south of the house on the site of the Clapham greenhouses. This was terminated by a magnificent wooden trellis, in the French classic style, which is presently in a partially ruinous state, but which may well be the only example of its type in the U.S. Other elaborate gardens, terraces and vistas were also developed, all in the French taste, and enhanced by the skillful use of sculpture, urns, and other classic detail.

After the house was acquired by Dr. & Mrs. Hughes in 1943, its name was changed again, this time to "Wenlo". During recent years (1960) it was badly damaged by fire, and subsequently by the weather and by repeated episodes of vandalism, so that its interior has been almost completely gutted. It is Dr. Hughes' intention to restore the house to its exterior configuration at the time it was first built. In doing so, Dr. & Mrs. Hughes will be rendering a great service, not only to the local restoration movement, but to the entire national scope of architectural history. It is indeed important news to be made aware that the restoration of this great Victorian house is imminent, and may, indeed, be under way by the day of the Landmark Society Tour. For reasons of safety, the interior of the house will not be open to the Tour.

THE WILLIAM M. VALENTINE HOUSE

11 Paper Mill Road

Roslyn

Like many other of the earliest Roslyn houses, the origin of the William M. Valentine House are somewhat obscure. The house originally consisted of a central block, three bays wide, with a side hall on the west side of the house and a two story ell on the east. It is conjectured that the original roof line had gables at the east and west ends. The attic was sufficiently high to permit its use for sleeping purposes, by children and/or servants. The original third story may have included eyebrow windows at the front and rear. So far as is known there is no surviving pictures of the Valentine house which shows its original configuration. However, an illustration in the Valentine Family History, which was drawn ca. 1870, shows the original ell, which had a gable-ended roof, and it is reasonable to assume that the main block had the same. The ceiling height of the original third story may be conjectured by the survival of the present enclosed stairway extending to the third story, which is structurally a part of the original house.

The original house, then, may be considered to have been a large Cape Cod "cottage" executed in the style of the Federal Period. It was obviously built for a fairly prosperous owner as attested to by the room size, ceiling height and quality of the decorative detail.

It was built on a rubble foundation which extended above grade to the sills, and which provided a cellar under the area of the original main block. Rubble foundations which extend above grade are the earliest found in Roslyn houses, and the earliest of these seem to be those which provided full cellars. Slightly later houses, which have rubble foundations extending above grade, usually have only small "root cellars". Another interesting feature of the Valentine House cellar is the use of barred cellar windows. All those presently in use are recent reconstructions, but their use has been justified by the presence of a part of a cellar window frame fitted to hold wooden bars, which was found in one of the cellar window frames during the recent restoration. The exterior of the house is presently sheathed with long shingles, some of which are probably a part of the original structure. This impression is based on the absence of clapboards beneath the sheathing. The size of the shingles is consistent with late 18th or early 19th century construction, and the original shingles were probably matched for size when the house was enlarged later in the 19th century. The front doorway is simply but gracefully executed in Federal

detail utilizing a large six-panel door which has only its two small upper panels with moulded edges. There is a simple overdoor window which is decorated with bent wood muntins which are supported at their intersections with small cast lead decorations. The interior of the original house has survived almost completely intact. The original wide pine floorboards are still in place on the first two floors, although those of the first story were, until recently, covered with later flooring. The Federal style paneling under the stairway has also survived although it was covered with plaster until the recent restoration.

Similar paneling enclosing the third storey stairway has also survived. The principal stairway which crosses the rear wall of the entrance hall is especially graceful. It utilizes a simple square, tapering newel of mahogany with similar secondary newels of cherry. The round stair-rail is also mahogany, but the square balusters, which are set with their corners facing the risers, are cherry. This use of mahogany and local wild cherry, popularly called "Poor Man's Mahogany" aimed to achieve the maximum in luxury which the builder could afford. Incidentally, one of the secondary newels extends downward to the floor level to form a part of the cellar door-frame. Another extends downward below the stair fascia. This design technique, like the barred cellar windows, are quite archaic in a house of this period. They hark back to the early days of the 18th century, and demonstrate the persistence of early techniques in rural areas. Another interesting feature of the original hallway was the division of the first and second storey hallways into front and rear parts. This permitted the utilization of the rear hallways into an extra small chamber at the rear of each hallway. Both living room and dining room were heated by means of fireplaces, as was the large front chamber of the second floor. The bed-chamber fireplace has never been reduced in size, although the present mantle was installed at about the time of the Civil War. The living room and dining room fireplaces had been reduced in size to permit the use of hotter burning coal fires. The dining room fireplace had been reconstructed to accommodate the later furnace flue. During the recent restoration, the living room fireplace was opened up to expose its original brickwork, which had survived in original condition. The dining room fireplace was then enlarged to conform to the details of the two surviving intact fireplaces. About ten years ago, the original front door and doorway, and the architectural detail of the living and dining room mantles had been removed by the lessee of the house, but the backboards of both mantles remained in their original positions. During the course of the recent restoration, it was possible to re-acquire the original front door and doorway, as well as the original architectural detail of the living room

mantle. The installation of this detail has accomplished the development of the completely original living room mantle, and the accurate reproduction of the dining room mantle utilizing new architectural detail applied to the original backboard. This pair of mantles are excellent examples of the rural Federal Style, and utilize carved sunbursts, shaped, moulded mantle shelves, and reeded herring-bone decorative detail. The chair-rails and baseboards in both living and dining rooms terminate in the mantle pilasters. The remainder of the early part of the house has survived in virtually intact condition. All the doors are original, except the rear entrance, and two of the interior doors in the collateral second storey hallway. Both the latter doors are chronologically and stylistically in period with the original doors, and are of Nassau County origin. Only one original lock has survived, that on the dining room door, which was covered with plaster. The remaining locks are similar but somewhat later in date. All but the dining room door knobs are careful modern reproductions. On a structural basis, much of the early clam-shell plaster has survived over the original hand-split lathing to which it had been applied. In a similar manner, the original wooden hearth supports of the living room mantle have still survived and may be seen in the cellar. This type of hearth structure is the second earliest, after the stone arch, seen in the United States.

Sometime during, or slightly after, the later years of the Civil War, the house was substantially enlarged. This estimated date can be fixed quite carefully as some of the hardware installed during the enlargement bears 1863 patent registry dates. The house in its enlarged form is illustrated in the Valentine Family History which was published 1873-4. However, histories of this sort took some time to prepare, and the illustration was almost certainly drawn at least a year or two earlier than the publication date. The enlargement consisted of symmetrically enlarging the house to the west, so that the original side hall became a central hall. The original roof structure was removed and replaced with a high mansard of the period, which permitted the development of a proper third storey with full ceiling height. The new roof structure was surmounted by a glazed belvedere. In order to accommodate to the elevated roof framing, both original chimneys, at the east end of the house, were extended and finished off in conformity with then current chimney styling. An additional, similar chimney, was built on the west end of the house. This presently services only the fireplace in the first floor ballroom. However, it is not unreasonable to assume that it also once serviced a pair of parlour stoves in the second storey bed-chambers. The completion of this work provided a large drawing room, or perhaps a ballroom which completely filled all the main floor space to the west of the hallway.

This room has a corniced ceiling which is a full ten feet in height. The extra space needed to obtain this height was accomplished by elevating the floors of the two newly built second storey bed-chambers. The newly built-third storey contained four chambers, some of which probably were left unfinished to be used for storage. One of these unfinished rooms, the southwest chamber, still survives. All the third storey rooms intended for human habitation were probably left unplastered, and were finished with undecorated vertical plainboard walls and "wainscotted" ceilings. Most of the third storey walls and ceilings have been plaster covered during the present century. However, the original vertical wall sheathing remains on two of the walls in the large northwest chamber. Notwithstanding the "plainness" of the finish, the third storey rooms all have high ceilings and ample scale. In the days before central heating and insulation, they must have been almost intolerably hot in summer and cold in winter. Perhaps the magnificence of the views, which were ven better then than now, compensated in some small measure for the discomfort of the inhabitants. When the house was enlarged, ca. 1865, except for the chimney detail already mentioned, a strong effort was made to conform the exterior of the new part of the house to the old. It has already been pointed out that the later shingle sheathing conforms to the early, and the window size of the addition conforms to that of the original part of the house. The early "Watertable" was continued around the Victorian part of the house, even though this practice had died out by the mid 19th century. The original front porch apparently was extended forward at this time, but retained a classic flavor which certainly antedates the Civil War. The bay window to the west of the front porch is shown in the illustration in the family history of the early 1870's. However, it utilizes different window framing than the remainder of the Civil War addition, and may have been built a few years afterward. The foundation of the later addition is built of brick, which rests on footings of a type of mortar which included a number of large stones. However, this is definitely not the usual brick-on-rubble foundation seen in so many Roslyn houses of the 2nd quarter of the 19th century. There is no cellar under the new addition. The family history illustration already mentioned shows the use of louvred shutters on all visible windows. However, the house retained a number of pairs of panelled shutters which fit the window frames and which utilized the same mouldings as the stiles of the stair panelling in the early part of the house. It is assumed, therefore, that the panelled shutters were original to the early house, and that the later artist merely utilized professional license to make the house a bit more fashionable. The problem was solved during the restoration, by using the earlier, perhaps original, panelled shutters for the first floor windows (although a few new

ones had to be made), and installing appropriate, old, louvred shutters for the second storey windows. This arrangement was frequently used to provide protection for the easily accessible lower windows, and ventilation for the less easily reached upper storey windows. There are no known illustrations of the original rear entry. However, structural evidence confirms that one was originally there, and that the shape and width of the roof was the same as that of the present, and perhaps original, front porch roof line.

It has been pointed out above that a strong effort was made to conform the exterior of the Civil War addition to that already existing. No such attempt was made inside the house, and all the architectural detail conforms rigidly to the fashion of the period. The door-frames are all larger than the earlier ones, and utilize heavier, more ornate, and projecting mouldings. The doors, themselves, all have four panels, are panelled on both sides and utilize the ogee mouldings of the second half of the 19th century. All the windows of the first and second storey rooms are panelled beneath the frames, again utilizing ogee mouldings. The floors are all laid in five inch pine boards which were originally covered with wall-to-wall carpeting. The first floor drawing room has a later hardwood floor applied over the original floor, and provides the only remaining "unexposed" original floor in the building. Since there is no cellar under this room, the character of the original flooring cannot easily be determined. If it had a hardwood floor originally, as would have been necessary in a Victorian ballroom, it is hard to imagine why it would have been covered with later flooring. If it was pine, and carpeted, as seems to have been the case, it could not have been used for dancing. On this basis, the use of the name "ballroom" in connection with this room probably constitutes a misnomer, and it should more reasonably be considered to have been a very large drawing room. Incidentally, it should be mentioned that the architectural inconsistency of having the styles of two different periods standing side-by-side did not appear to be disturbing to the 19th century Roslynites. The same situation prevails in very surviving local house which was extensively enlarged during the 19th century. It was not until the present century that architects, and home owners, reached the opinion that all the interior detail of an enlarged house should conform to a specific style, which sometimes was completely unrelated to any part of the structure of the house.

The foregoing discourse essentially completes the architectural history of the William M. Valentine House. During the period of World War I, some large porches were added and the original, gable-ended ell was demolished and replaced by a larger taller ell. Shortly thereafter, this 20th century ell was shortened to permit the erection of the War Memorial (now the

Bryant Library) with which it formed a connecting link. Apart from the removal of some of the early architectural detail already mentioned above, no significant alterations took place during the past forty years until the recent restoration was started.

It is not possible, from facts presently known to precisely estimate the actual construction date of the early part of the house. However, the Federal Period styling, and the construction methods run so true to form, for the most part, that it must have been built within a very few years of 1800. Since it obviously was built for a family of some substance, who would have been interested in a stylish house, it was probably built closer to 1795 than to 1810. If this inference is correct, it was not built for the Valentine Family, who probably did not come to Roslyn until 1807-1808. William M. Valentine, who was born in 1809, may have been born in the house, although this too is conjectural. The house may have been built by William Valentine, father of William H. and Myers Valentine. William Valentine died in 1863 and was buried in the Westbury Friends Burial Ground. He must have lived in the house for at least a number of years. William M. Valentine was a prominent merchant at least as early as 1850, and at least one advertisement in the Roslyn "Plain Dealer" for 1851 has survived. William M. apparently prospered and built a large brick store building in 1860. This building still survives and faces the Clock Tower. It is interesting to observe that William M. Valentine owned the house prior to his father's death. The Walling Map (1859) shows that it belonged to W.M. Valentine. The recent restoration of the house is certainly worth a few lines of comment. About two years ago, it became obvious that the house was rapidly deteriorating into derelict condition. Consultation with the Trustees of The Bryant Library and the Incorporated Village of Roslyn demonstrated that the former were willing to make the house available on a long-term, "dollar-a-year" lease, if the latter were willing to provide the funds to restore the house. Both Boards obviously understood well the importance of preserving the house as an architectural and historical monument, and the desirability of once again making it an active part of the Roslyn scene. In a moment of foresight rarely seen in agreements of this sort, both Boards agreed to specify in the lease that the living room and the dining room, in the early part of the house, be restored as closely as possible to their original appearances and subsequently furnished in the style of about 1800. By including this specification in the lease, the survival of these "Museum Rooms" has been virtually assured.

During the course of the restoration, which was accomplished under the direction of Gerald R.W. Matland, a well-known architect who limits his practice to the restoration of early, historic buildings, all 20th century work was removed. This involved the demolition of the 20th century ell, which

has not been replaced. In this single respect the house differs from its appearance immediately following William M. Valentine's enlargement ca. 1865. The large, enclosed porches were also removed, and with them the World War I French windows. The latter were replaced with restorations of the original fenestration. Panelling and doors long hidden under later plaster were exposed and refurbished, and architectural details long missing from the house were located and re-installed. Actually, there is little today which is not a part of the original fragment of the house. It is the intention of the Village Government to furnish the original entrance hall, as well as the living and dining rooms in the period of 1800. The remaining room on the first floor, the Civil War drawing room, has also been carefully restored to an authentic fabric, apart from the later flooring necessary for its use as a meeting room. While this room cannot be furnished in period and still be used as a place of public meeting, its Victorian character will be maintained, so far as is possible, by the use of a few well selected pieces of period furniture and decorative objects. The second floor rooms will be used as Village offices, and the third floor has been converted into a caretakers' apartment; These rooms are well worth seeing during the House Tour, and must surely be extremely pleasant places in which to work. The third floor apartment, the home of Mr. and Mrs. David Rice will also be open for the tour, and is well worth visiting. While on the third floor, it is suggested that permission be requested to climb up the extra flight of stairs to the belvedere.


At the time of writing, the restoration has been almost completed. A bit more touching-up of the interior paint-work is still required, and the living and dining room mantles have not yet been installed. The dining room chandelier, a modern reproduction, is on hand but has not yet been hung. The exterior grading and landscaping has not yet been started. The interior work will surely be completed in time for the tour. The grading, etc. may be under way by that time. It is obvious even now that the restoration of the house has been an extremely worthwhile project. The blending of Federal architectural detail with the essentially Victorian mansard roof has accomplished a linear quality reminiscent of the houses built in Marblehead and Portsmouth during the earliest years of the Federal Period.

The Landmark Society, too, must accept some of the kudos for the restoration. First of all, we had the confidence that this project was worthwhile, and this feeling must have been of consequence in relieving doubts during the days of the preliminary probing and planning. Every lock in the house is quite close to being authentic, and the Landmark Society is responsible

or all but one, the original survivor which had been plastered into the dining room door. Individual members of the Society have contributed greatly, with technical advice, technical effort, and just plain perspiration. Finally, and most important of all, the Society has accepted the responsibility for furnishing the Period Rooms in the house. Without too much effort, we have been able to beg or borrow enough furniture of New York manufacture, made during the late 18th or very early 19th centuries, to almost completely furnish the entrance hall, living room, and dining room. If the interior work has been completed, some of this furniture will be in place in time for the tour, and a separate mimeographed description of each piece will be available. However, the hardest part is still ahead, and this will be the task of obtaining the appropriate decorative articles which will give the rooms life, vitality and a feeling of authenticity. Undoubtedly some of these will be donated, as this is a worthwhile project and many individuals want to be a part of it. However, much will have to be bought and paid for. Curtains, unfortunately, cost cash and the price of good reproductions come high. Need we remind anyone that all contributions, in cash or kind, are tax-deductible.

A reception for Landmark Society members will be held in the Valentine House drawing room at 4:00 P.M. on the day of the tour. The house will not be open to visitors prior to 3:30P.M. Members are invited to tour the house during the reception. We are sure they will be delighted. The third floor apartment will also be open to members at this time. This has been most attractively furnished by its occupants, Mr. and Mrs. David Rice, and a visit will be a rewarding experience. This reception will be the first which has been held in the house since its restoration. The Village of Roslyn has been more than generous in giving us this privilege. For this, and even more for their restoration of the house, we owe them a great debt.

94 Main Street
Residence of Mr. & Mrs. Ronald R. Galione
ROSLYN



This small, 3-bay, side-hall clapboarded "Cape Cod Cottage" with "eyebrow" windows is shown on both the Walling Map (1859) and the Beers-Comstock Map (1873) as having belonged to "L. Thorn". At that time it was a part of the same property as the neighbouring house to the north, the present Moreland House, 38 Main Street. Its earlier ownership, and precise date of construction are apparently unknown.

The house was probably built about 1825, although it gives the impression of having been built somewhat earlier. It was built on a typical rubble foundation which extends above grade to the sills, and in this respect resembles the William M. Valentine House which has a similar foundation

surrounding a full cellar, and the Smith House (106 Main St) which has only a small "root" cellar. The larger cellar is locally thought of as being the earlier type. The Galione House has no cellar at all, at the present time. It is likely that a root cellar once existed, but that access to it was lost as the result of later additions. The house also still retains a two storey entry, although it is not the original one. However, this is the only house remaining in Roslyn into which one may enter either the first or second storeys from the same exterior system. Similar two storey entries must have existed in a number of other hillside houses in Roslyn but this is the only survivor.

The ground floor was apparently designed for family use only, and is relatively unimportant, in relation to the second, principal storey. The lower front door has 6 panels, in the Federal style, with simple mouldings in the W.M.Valentine House. This door retains its original iron knocker, of a type seen on at least four other local houses, including the Smith House next door. It also retains its original rectangular lock stamped "Searing" on the face of the bolt. These locks were made in Jamaica, N.Y. prior to 1839, and similarly marked locks survive in the Gerry House (105 Main St.) across the street. The most outstanding feature of the lower entrance hall is the survival of the unsheathed rubble retaining wall on the north side. One of the other walls is sheathed with finely reeded pine boards, about ten inches in width and laid horizontally. Similar sheathing may have once covered all the ground floor walls. The ground floor living room retains its original chair-rail, another Federal feature, which utilizes mouldings identical with those of the front door. The floor in this room is also original. The simple mantle has built-in cupboards at one side, an early feature. However, the mantle itself, the cupboards and all the interior door frames are finished with the "Tuscan" mouldings of the Greek Revival Era, which were probably unavailable until almost 1830. These mouldings were probably purchased from the local lumber mill. The earlier mouldings were probably worked out by the carpenter with his own, earlier, moulding planes. The living room also retains early, adze-split, exposed beams. Marks of later lathing show on the beams, indicating that they were originally concealed above a plaster ceiling. The kitchen, to the rear of the living room, is a bit hard to evaluate, as there is no continuity of the structure with the main part of the house. However, the large fireplace, which is missing its mantle, is apparently mid-19th century work, so at least a part of the room represents an early addition. The extensions to the kitchen and the living room are both recent work.

The second storey is the important floor of the house. It was entered by means of its own impressive doorway, with sidelights and over-door window. The door-way is Federal in concept and utilizes appropriate corner-blocks.

However, it was executed with Tuscan mouldings which could not have been available much before 1830. The doorway is closely related to that of the Smith House, but lacks the bentwood muntins and lead decorations. The front door itself has two vigorous raised vertical panels, in place of the single panel in the Gerry House. However, the original box lock with its original key, which appears to be a Searing product, the brass exterior keyhole escutcheon and the panelling under the stairs are all closely related to similar details in the Gerry House. In many respects the Galione House seems to represent a transitional phase between its two neighbours. The simple, elegant stairway, which extends to an almost negligible third storey, was obviously a "best foot forward". The turned rail, balusters and newel are all mahogany. The balusters are simply slender tapering rods with entasis, which rest on low square plinths. They were obviously turned to special order by a local man, and antedate the familiar urn-turned balusters of so many Roslyn houses. The newel utilizes a simple urn turning, but is slenderer than most local newels, and was obviously specially made for the house. The original wide pine flooring has survived throughout the second storey.

The Master Bedroom on the second floor originally was the parlor, and was meant to be the most important room in the house. All the doors in this room have two vertical panels, and this is true of the other doors on this floor, also, which are decorated with Tuscan mouldings in the Classic Style. Since all are "single-faced", the rear of the panels differ from similar doors in other Roslyn Houses by having the edges of the panels finished with extended rabbets which achieve a sort of chiaroscuro effect on the reverse sides of the doors. There is an elegant Federal Style mantle in this room, again similar to one in the Smith House, and like the one in the Smith House, the original shaped shelf has apparently been replaced with the straight-fronted shelf of the type which became fashionable later in the 19th century. The mantle mouldings, again, are all of the Tuscan type which should not be seen in a Federal mantle. An interesting feature of this mantle, not seen in any other Roslyn house, is the use of wooden fireplace facings which are "stepped" in the manner of Federal and Classic Revival baseboards. Incidentally, the baseboards in this room are capped with vigorous ogee mouldings usually thought to be mid-19th century or later. The same characteristic prevails in the principal rooms of the Gerry House, and indicate that baseboard mouldings were sometimes removed and replaced in a desire to "modernize", or, and possibly more likely, that ogee baseboard mouldings were in use at an earlier date than is generally realized. The windows in this room alone, in the Galione House, are panelled beneath the sills, again with Tuscan style mouldings. The rear

bedroom on the second floor is much less elegantly finished, and apparently was always intended for use as a bedroom.

The principal stairway leads to a low closet at its third floor end. This closet is very fashionably executed in the Federal style with Federal mouldings, pilasters, and corner blocks. The mouldings may have been selected because they were a little out-of-date, and therefore less expensive, and no guest would be permitted to come close to the closet anyway. It is more likely, however, that this closet was removed from another, earlier house, as the pilaster bases do not extend down to the floor, and the closet could not have been specifically designed for its present location. The two remaining bedrooms on the third floor retain their original flooring throughout. All the decorative detail has been executed with Tuscan mouldings. The two-panel, Tuscan-moulded doors resemble the second storey doors on their obverse surfaces. However, on the reverse side the panels are fitted with simple planed bevels, which, to the modern eye, may be esthetically more pleasing than the more elaborate rabbetted insertion of the second storey door panels.

The Galione House will be open from 10:00A.M. to 1:00P.M. only.

145 East Broadway
Residence of Mr. & Mrs. Vincent C. Ellis, Jr. ✓

The Ellis house is a small 3-bay, side-hall Cape Cod cottage of the 2nd quarter of the 19th century, probably ca. 1845, which was apparently built in three increments. The original house consisted of the present facade block, probably with a small ell at the rear. A larger ell was then added next to the original, and subsequently the original ell was extended to conform to the newer addition. There is a small root cellar under the early part of the house, which utilizes the usual system of construction seen in Roslyn houses built between 1830-1860, that is, rubble below grade and brick above it. The chimney has been rebuilt and is larger than the original.

The house is shown on the Walling Map (1859) as having belonged to J. Smith and on the Beers-Comstock Map (1873) as having belonged to J. W. Smith. The deed to the premises shows that part of the property was conveyed in 1855 by James and Elizabeth Losee (who lived in the house which is now 117 East B'way) to Ann Dillingham Smith, the wife of James W. Smith. The remainder of the present premises were sold by the Losees to Mrs. Smith in 1860. Ann Dillingham Smith was the grandmother of Anna Clark Valentine, wife of Theodore S. Valentine, who died in 1915. Miss Myra Clark Valentine, who is still living, inherited the house from her mother, Anna Clark Valentine, by whose will lifetime tenancy was provided for Phoebe Louise ("Louise") Valentine, who died in 1932 at the age of 85, and for Mary Amelia ("Mame") Valentine, who died in 1934 at the

age of 82. Louise & Mame Valentine were the maiden sisters of Theodore S. Valentine. Theodore Searing Valentine, born 1844, was the oldest son of Myers Valentine, a younger brother of William M. Valentine. The house was acquired by the present owner from Miss Myra Clark Valentine in 1940.

The front doorway is simply framed and includes a simple, triple-paned overdoor window, an unusual hold-over for a house of its period, as by this time, one would have expected to find side-lights as well. However, the relatively small hallway may have precluded their use. The original four-panel front door utilizes typically vigorous mouldings of the mid-19th century, which project beyond the stiles. Most of the remaining mouldings in the early part of the house, are the typical Victorian ogee mouldings which appear in a number of Roslyn houses. The single exception to this is the use of Classic Revival mouldings of the Tuscan type as the cap-mouldings for the baseboards. The hall stairway is panelled beneath with five inch vertical sheathing with delicately reeded edges. The stair-rail has a turned mahogany newel, typical of those used in Roslyn during the second quarter of the 19th century, and is related to those in the Brower, Gerry, & Moreland houses, but is more delicate because of the smaller hall and stairway. The urn-turned balusters are also frequently encountered in Roslyn in houses of this period. Since they are painted white, the wood cannot be identified. In most of the other local houses, balusters of this sort have been turned from mahogany, but the use of paint suggests that in this instance they were turned from pine or tulip poplar.

The interior doors throughout the house are of the four-panel type and utilize standard ogee mouldings, a combination frequently encountered in local houses during the middle of the 19th century. The floors throughout the house are original. The living room has a simple Victorian Gothic mantle and contains a number of examples of Victorian furniture which could always have been in the room. There is a fine, enamel-decorated, porcelain soup tureen which was made at the Coalport or Minton factory about 1825. One of the windows in the living room has the name "T.S.(Theodore Searing) Valentine" scratched in a pane of glass. The name "Mame" for Mary Amelia Valentine is also scratched into a nearby pane. Both were former owners of the house.

Architecturally, the remaining rooms in the house follow the details of the living room, but were considered to be less important, and are, therefore, simpler in concept. The master bedroom contains a Victorian Gothic mantle of the rural type which is similar to the one seen in the living room. There are a number of interesting examples of antique furniture and china distributed throughout the house. Especially worth noting is the mahogany drop-leaf breakfast table in the kitchen. This table descended in the Wood Family of Roslyn, a connection of the present owners. It was executed in the late Sheraton

style, ca. 1835, and utilizes carved, turned legs which terminate in ferruled brass casters. The table was obviously made in New York. It is the third example found which is known to have descended in a Roslyn family, and may have been made by one of the three local cabinet-makers whose shops are indicated on the Walling Map. One of the other two belongs to the North Shore Branch of The Junior League, but descended locally. The other was received by Jane Verity of Roslyn, as a wedding present. Her descendents no longer reside in Roslyn and the table has moved with them.

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

183 Main Street
Roslyn
Residence of Mr. & Mrs. Jay W. Kaufmann ✓

183 Main Street was originally a three-bay, side hall Cape Cod Cottage. A symmetrical wing was added somewhat later, to the north end of the house, thereby converting it into the 5-bay, center hall house which survives today. The house was probably originally built by Myers Valentine, a younger brother of William M. Valentine, who was born in 1818. He married Caroline Searing in 1841, and it is likely that the house was built within a few years thereafter. The original house had "eyebrow" windows and clipped eaves in much the same manner that numbers 88 and 94 Main Street do today. Since it is built quite deeply into the hillside on the street side, it is unlikely that it ever had a two storey entry. It is shown on both the Walling Map (1859) and the Beers-Comstock Map (1873) as belonging to Myers Valentine.

The house was enlarged probably about 1865-1870 by the addition of a symmetrical wing to the north of the hall; the construction of a facade gable over the front door, which permitted the conversion of the "eyebrow" window over the front door into a more stylish Italian window; and the extension of the eaves throughout the old and new parts of the house to permit the use of brackets. This alteration created the appearance of the house which, especially on the street side, has survived to the present time. Both parts of the house rest on a foundation which is rubble below grade and brick above, in the usual manner found in Roslyn during the middle years of the 19th century. In discussing the enlargement of the house, it should be mentioned that an extremely harmonious "whole" was created. The result is at least as successful as the enlargement of the William M. Valentine House sometime between 1863-1871. Since Myers Valentine was a younger brother of William M., it is easy to conjecture that the same carpenter did both enlargements, although the

solutions are by no means the same in the two cases. There is one similarity, however, the complete refusal of the carpenter to change the interior detail in the older part of the house. In both houses, the new and old parts stand side by side without any attempt having been made to relate them. The present front doorway and door are both modern.

The second storey is the principal one, and is the only floor which has an entrance directly from the street. It is the most imposing architecturally, and is the floor which has survived with the least alteration. It will therefore be described first. The entrance hall, and the two rooms to the south, are all part of the original house. All have ten feet high ceilings with gesso cornices. The stairway is the principal architectural feature of the entrance hall, and in many respects this is quite similar to the stairway of #105 Main Street (Gerry House) next door. Both have similar newels turned on mahogany, both have similarly turned balusters with characteristic vase turnings. In addition, both have vertically panelled walls beneath the treads, and both have mahogany stair rails. The balusters in #105 are turned from mahogany. Those in #83 have been painted, so the type of wood cannot be determined. However, there are one or two specific differences which should be noted, as they suggest that #83 was built a few years after #105. The latter has a turned stair-rail, in contrast to the former's moulded stair-rail with a relatively flat top. The turned rail seems to be the earlier type, at least in Roslyn. The panelling under the stairs is surrounded by ogee mouldings in the Kaufmann House as compared with Tuscan mouldings in #105. The latter also, appears to be the earlier type. However, to slightly confuse the issue, the baseboard mouldings of #83 are of what is considered to be the slightly earlier Tuscan type. It has already been mentioned that both types of mouldings may have become available in Roslyn simultaneously.

The study to the south of the hallway, and the bedroom behind it, were originally the paired parlors and communicated with each other. Both have four-panelled doors with vigorous ogee mouldings. The door surrounds associated with the soude side of the hall, are interesting and unlike any yet seen on Landmark Society Tours. The usually simple, right-angle "step" between the two levels of the framing has been replaced by an "S" shaped "ogee" curve, and the ogee moulding at the edge of the door surround is so flat that it almost appears to be a Tuscan moulding.'

The doors to the north of the hall, and the doors on the north side of the hall itself, are similarly "four-panel", but instead of having mouldings between the stiles and the panels, have a simple ogee curve carved into the wood of the stile itself. These may be analagous to the simple chamfer

carved into the stiles of the doors in the Aalund House (ca. 1875). In any case, the doors developed in this manner seem to be the later of the two types of doors encountered in the Kaufmann House and, except where switching has taken place, seem to be limited in use to the later part of the house. All the rooms on the second floor, regardless of which part of the house they are located in, have panels under the windows. All of the window panels are developed with ogee mouldings, but those in the early part of the house are more vigorous than those in the later. The present library, on the south side of the hall toward the front, has a small mantle which is not original to the house, but which is well worth noting. It has a shaped shelf and tapering, reeded pilasters in the Federal Style. It was probably made about 1820 and was found in Huntington.

The ground floor includes the present living room, dining room, breakfast room and kitchen. The stairway going down to it is partially enclosed by the panelling of the principal stairway. The reverse of this panelling, which is seen descending the stairs to the ground floor, is inserted into the stiles by the use of simple, planed bevels, similar to those seen on the reverse of the third floor doors in 794 Main Street. The lower part of this stairway is open today, but the stair-rail is of modern construction, and it is likely that the stairway was originally enclosed all the way down. The ground floor rooms have been altered significantly to permit the creation of the large living room to the front of the house. As the result of this change, the architectural pattern is not as clear as on the second storey. However, the door-frames of the present dining room, which is definitely in the early part of the house, all utilize standard ogee mouldings.

The third storey rooms all utilize one of the two types of doors already described, i.e., those in the early part of the house which utilize ogee mouldings around the four panels, and those in the later part of the house which have ogee curves planed into the inside edges of the stiles. The latter type of door, when encountered, is always identically panelled on both sides of the door. Most of the doors on this floor still retain their original locks and hardware.

Most of the flooring seen throughout the house is the original. There are a number of interesting specimens of antique furniture in the house which are well worthwhile examining. These include the very fine Hepplewhite chest of drawers in the Master Bedroom, the decorated Hitchcock chairs in the dining room, a Chippendale wing chair and a contemporary side chair with the characteristic yoke cresting, pierced splat and rush seat in the living room. There are also a pair of fine quality Victorian carved side chairs in the living room, as well