

SIXTH ANNUAL TOUR
OF
EARLY ROSLYN HOUSES

THE
ROSLYN
LANDMARK
SOCIETY

SATURDAY
JUNE 18, 1966
10:00 AM TO 4:00 PM

HOUSES ON TOUR

MR. + MRS. ARTHUR WELLS, 94 MAIN ST., ROSLYN

MR. + MRS. LEONARD BLUM, 148 MAIN ST., ROSLYN

WILSON WILLIAMS HOUSE, 160 MAIN ST., ROSLYN

COL. + MRS. FREDERIC N. WHITLEY, JR., WEST SHORE RD., ROSLYN

DR. + MRS. WENDELL L. HUGHES } GLENWOOD RD., ROSLYN
WENLO } HARBOR

NO

CHILDREN, PLEASE
SPIKED HEELS, PLEASE (PINE FLOORS)
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.

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, 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 another, depending on the training of the man who did the work. In situations of this sort, the date

of the house can not 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 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, 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 can not 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 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.

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
- 1730-1780 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)

Residence of Mr. & Mrs. Arthur M. Wells
94 Main Street

This small house was shown on one of the previous Landmark Society Tours (1963) at which time it belonged to Mr. and Mrs. Ronald R. Galione. Shortly thereafter, it was sold to the present owners who have made a number of improvements which have not affected the basic architecture of the house. It is now being re-exhibited on the basis of its fundamental architectural quality, its altered interior decoration, and the fact that so few members of the Landmark Society had the opportunity to see the house during its previous exhibition.

The house is a 3-bay, side-hall, clapboarded "Cape Cod Cottage" with "eyebrow" windows. It 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, 88 Main Street. As a matter of fact, the property was not divided until a few years ago. Its ownership prior to 1859, and its exact date of construction are not known at the present time.

The house was 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 Federal Period part of the William M. Valentine House which has a similar foundation surrounding a full cellar, and the Smith House (106 Main Street) which has only a small root cellar. In a small way its foundation resembles that of Willowmere, which is also on exhibit during the current tour. The "full" cellar is locally thought of as being the earlier type. The Wells 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 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 existed in a number of other hillside houses in Roslyn, but this is the only survivor.

The ground floor apparently was designed for family use only, and is relatively unimportant in relation to the second, principal, storey. The lower front door has six panels, in the Federal style, with simple, applied mouldings as in the somewhat earlier William M. Valentine House. An even earlier version of the same door styling may be seen in the Wilson Williams House, in which the mouldings have been planed into the stiles, not applied. The lower front 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, New York prior to 1839, and similarly marked locks survive in the Gerry House (105 Main Street) across the street. The most unusual feature of the lower entrance hall is the survival of the unsheathed rubble retaining wall on the north side. One of the remaining 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 also is original. The simple mantle has built-in cupboards at one end, a feature usually considered to be an early one. However, the mantle itself, the cupboards, and all the interior door frames are finished with the "Tuscan" mouldings of the late Federal-early Greek Revival Era, which probably were unavailable until almost 1835. These mouldings probably were purchased, made-up, from the local lumber mill. The earlier mouldings were worked out by the carpenter with his own moulding planes. The living room also retains early, adze-split, exposed beams. Marks of later lathing remain on the beams, suggesting, but not establishing, that they were originally concealed above a plaster ceiling. The much earlier exposed beams in the Joseph Starkins House are far more carefully finished, and those in the somewhat earlier Wilson Williams House (circa 1770) are most meticulously boxed-in.

The kitchen, to the rear of the living room, is a bit hard to evaluate as there is no continuity of its structure with the main part of the house. However, the large fireplace, which is missing its original mantle, is apparently mid-19th century work, so at least a part of the room represents an early addition. The extensions of the kitchen and the dining 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 side-lights and overdoor window. The doorway is Federal in concept and utilizes appropriate corner blocks. However, it was executed with late Federal (Tuscan) mouldings which could not have been available much before 1835. The doorway is closely related to that of the Smith House, next-door, but lacks the bent-wood muntins and lead decorations. The front door itself has two vigorous raised vertical panels, in place of the similar, single panel in the front door of the Gerry House. In addition, the original box lock with its

original key, which appears to be a Searing product, the brass keyhole escutcheon, and the panelling under the stairs are all closely related to similar details in the Gerry House. In many respects, the Wells House seems to represent a transitional phase between its neighbours, the Smith and Gerry Houses. The simple, elegant stairway, which extends to an almost negligible third storey was, obviously, meant to represent "a best foot forward". This effort is supported by the impressive low closet at its third floor end, which was meant to be looked at from the second storey. This closet is very elegantly executed in the Federal Style with Federal mouldings, pilasters, and corner blocks. The details 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 it seems unlikely that the closet was specifically designed for its present location. The original wide pine flooring has survived throughout both upper storeys.

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 also of the other doors on this floor, 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 mantle in the Federal Style, in this room, which is similar to one in the Smith house parlour. The mantle mouldings, again, are all executed in a "Tuscan" variant, which did not appear until the late Federal Period. An interesting feature of this mantle, not seen in any other Roslyn house, is the use of a wooden fireplace facing which is stepped in the manner of Federal and Greek 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 Gerry House and suggests that baseboard mouldings were sometimes removed and replaced in an attempt 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 Wells House, are panelled beneath the sills again employing late Federal or early Tuscan, type mouldings. The rear bedroom on the second floor is much less elegantly finished and apparently always was intended for use as a bedroom.

148 Main Street
Residence of Mr. and Mrs. Leonard Blum

Number 148 Main Street is not indicated on the Walling Map (1859), but is shown on the Beers-Comstock Map (1873) as belonging to "S. Dugan". Mr. Dugan's grandson, Mr. Roderick Dugan, has provided information concerning the early years of his family in Roslyn. His grandfather, Samuel Dugan, Sr., came to Roslyn, from North Ireland, in 1850, with his family, which included several small children. The Dugans were very close friends of the O. W. Pollitz family, who were already in residence on Main Street by that year. There is some possibility that the Dugans were influenced in settling here by the Pollitz family. Samuel Dugan, Sr. was a stone mason by trade, and later built the original Main Street overpass for the Long Island Railroad. He actually may have built 148 Main Street, as its stone foundation, now covered with concrete, is much heavier than those of earlier Roslyn houses, and the carpentry of the original part of the house is in many ways unrelated to other local mid-19th century houses. The dry stone retaining wall, at the roadside, is one of the very best in Roslyn, and is as sound today as on the day it was built. Most earlier local stone walls do not share this record. Since the cartography of the Walling Map is not always accurate, it is possible that the house could have been built several years prior to 1859 and still not appear on the map. Mr. Roderick Dugan, on one occasion expressed the opinion that it was built in 1855, and it seems quite obvious that it had been completed by 1860.

The original house was three bays wide and clapboarded, with a prominent, overhanging, bracketed roof, having its gable-ends at right angles to the road. The large porch in front, which utilizes long, shallow, round-arched brackets between its posts, originally was designed only for sitting, as there was no access to it except from inside the house. The marks of the removed section of porch-railing, which had flat, shaped balusters like the surviving railing, may still be seen at the top of the present exterior stairway. The latter was erected soon after the house was built and may be seen in early photographs. Originally, the house was entered through a lower entry, beneath the upper porch. Both lower entry and porch area still survive, and the latter is a delightful place to sit on hot summer days. A wooden "dry-sink" survives at one end, which is now used for flower arranging but originally must have served for more prosaic domestic purposes. When the house was built, the ground storey had a definite floor-plan which included a staired entrance-hall, and the dining room and kitchen. The addition at the north side of the house, which is

dominated by a two-storey bay window, was not a part of the original design of the house, but was added a short while after it was built.

The house was acquired by Mr. and Mrs. Henry Eastman, a prominent Roslyn couple early in the present century and served as their home until late 1964, when it was acquired by the present owners, who have effected a thorough refurbishment under the guidance of Mr. Gerald R. W. Watland, an architect of international reputation whose specialty is the restoration of early houses. In Roslyn, he was the architect in charge of the restoration of the William M. Valentine House.

The impressive front door is divided into four large panels, each surrounded by prominent ogee mouldings which project beyond the stiles. There is a simple over-door window, but no side-lights. The entrance hall is wide and features a spectacular panelled stairway, having slender, urn-turned, mahogany balusters, which ascends to a low-ceilinged third storey. It must be recalled that this stairway was built more for "looking" than "using", as all exterior traffic utilized the simpler, boxed-in stairway which ascended from the lower entry. The entrance hall is attractively furnished with an Empire card table, probably made in New York City circa 1840, which is flanked by a pair of earlier, less-sophisticated, rush-bottomed Sheraton armchairs. On the walls hang a late 18th century English, inlaid, Hepplewhite barometer, and an early 19th century English landscape painting. The two small prints of New York houses were taken from Valentine's Manual of 1864. The original pine flooring has survived in the entrance hall as well as in the remainder of the house. The Gothic hall lantern is American and is in period with the house.

The living room is quite simple in its architectural detail. The painted pine mantle is panelled, but the panels are not moulded, a unique execution in Roslyn. The under-window panels are similarly "unmoulded". The long, four-over-four windows have unusually wide vertical muntins, which are reeded down the center to create the impression that the windows are "french", not "sash". Most of the windows in the house have been designed in this manner. The living room is most impressively furnished. The most important piece is the superb secretary-bookcase in the Empire Style, made by Edward Holmes at 48 Broad Street, New York, and bearing his label. Holmes worked at this address from 1822 to 1829. The bookcase has pointed arched muntins in its glazed doors. Both top and bottom sections utilize veneered, fully round, colonnettes which are sur-

mounted by blocks decorated with gilded leaf designs. The small central drawer front is decorated with paired cornucopiae similarly executed.

The living room also includes a vigorous mahogany tall-case clock, in the Empire Style, which is in an outstandingly fine state of preservation. It bears the label of James Hansell, of Philadelphia, and was made circa 1830. Hansell was best known for his fine shelf-clocks and worked from about 1810 to about 1845. Two other examples of Empire furniture are well worthy of notice. One of these is the vigorous mahogany sofa, which was almost certainly made in New York State, which features carved "swan-neck" arms and strongly extended, carved, animal feet. The other is a delightful small, acanthus-carved bench, which utilizes modified sabre legs and a decorated apron. In addition to the aforementioned Empire pieces, the living room includes a number of interesting Victorian examples. These include a small love seat, and several arm- and side-chairs. The paintings, also, are of much interest. The most important is the portrait of an unknown lady which hangs over the mantle. This was painted, circa 1835, by an unknown primitive portraitist with a well-developed sense of esthetic perception. This portrait remains in its original gilded frame which utilizes Tuscan mouldings. There is, also, a landscape painting of Casco Bay, Maine, which was painted by David John Gue (1836-1917). The brass-columned Argand lamp, circa 1835, with its etched, cut-glass shade and polished lustres, is entirely appropriate to the room and to its contents.

The library is an extremely comfortable room which was added shortly after the house was built. It is dominated by shelves filled with books, and by a bay window, which fills its east end and provides a superb view of Roslyn Park and harbor. The windows are similar to those in the living room, but the panels beneath them are enclosed in ogee mouldings. The high baseboard is capped with a similar moulding. Of much local interest is the small mahogany Pembroke table which was made during the early years of the 19th century. This table is almost identical with one in the dining room of the Valentine House. Since both were acquired from local families which had owned them since beyond the period of contemporary recollection, there is a strong possibility that both are the work of the same, local, cabinetmaker.

Both dining room and kitchen were doubled in size during the recent restoration, when the west wall of the principal floor was moved backwards. In the course of this alteration, additional flooring was obtained from the attic to match the existing flooring, and the original west dining room window was re-used in the new wall. The french windows, on the north

wall, are new, but conform to the architectural harmony of the house. They open to an attractive, small, walled terrace. The dining room furniture is, again, impressive and emphasizes the Empire Style as developed in New York. The most important piece is the "D"-shaped, two-part mahogany banquet table which utilizes "rope"-turned legs. These turnings are repeated in the almost free-standing colonnettes of the mahogany sideboard, which retains its original brass knobs. Both pieces were made circa 1830. The set of English, late Sheraton dining chairs, with turned front legs were made about 1815 and retain their original black horse-hair upholstery. The mahogany card table, in the Hepplewhite style, has tapered legs and is decorated with simple, yet elegant, line inlay. It was made in New England early in the 19th century. There are a number of interesting decorative objects in the dining room. These include a large, gilded, "architectural" mirror, which was made circa 1825, probably in New York, and a pair of enamelled cache-pots of about the same date, which probably were made at the Rockingham porcelain works.

The kitchen is well worth the trip, and combines the best of both worlds. The new half includes a completely effective work area. The original half serves as a breakfast room, and is furnished with an early 19th century round-topped pine table and a set of Hitchcock chairs of about the same date.

The upper (third) storey utilizes much simpler architectural detail than does the principal (second) storey. The baseboards are shallower and are not capped with mouldings. In a similar manner, no mouldings were used in the development of the simple door and window surrounds. The original board-and-batten doors have been replaced with panelled doors of the period which utilize standard ogee mouldings. The floor plan of the upper storey has been modified in various efforts to provide increased space and convenience. It is conjectured that the present hall, which surrounds a part of the stairway, originally extended to the front wall, and possibly to the rear wall, of the house. It included the existing doorway to the master bedroom. In all likelihood, there was a small secondary hallway which extended from the door of the guest-room to the window opposite it. Both bedrooms were entered from this secondary hallway, and both were much smaller than they are today. An interesting survival, well worth the noting, is the small circular, iron, heat-vent in the floor of the master bedroom, directly over the hearth of the living room fire-place below. When the latter was in use, the heated air could be permitted to rise into the master bedroom above, thus providing a simple and inexpensive method

of providing a minimum of heat in a bedroom. However, no other Roslyn village house of the mid-19th century includes even this simple amenity. The guest room contains some interesting examples of furniture in the Empire style, the most important of which is the small sleigh bed with panelled ends.

WILSON WILLIAMS HOUSE
Between 148 & 180 Main Street

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 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, who was 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. "Thos. Woods, a carpenter, afterwards owned the Wilson Williams place. H. Onderdonk gave Williams the little piece of land that Thos. Woods' carpenter shop and barn stands on, for making a wood vat to be used in the Paper Mill." Elsewhere, Skillman observes, "The next place south of Wilson Williams (Thos. Woods), (Skillman'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". It also shows Thomas Woods' 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, notes that Wilson Williams was one of approximately 150 men, who were not Quakers who were 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.

From the foregoing, it may be conjectured that Wilson Williams was living in the vicinity of Roslyn during the period immediately preceding the Revolution, and that he owned the tract of land situated on the west side of Main Street which extends today from the south boundary of

110 Main Street to the north boundary of 180 Main Street. Since the Onderdonk-Remson-Gaines Paper Mill was built in 1773, Mr. Skillman's comment that Wilson Williams was given land situated on the east side of Main Street, at the present site of 179 and environs, in return for constructing a vat for the Mill, suggests strongly that he already was in residence on the west side of Main Street before the Paper Mill was built.

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, 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 was used as a garage until very recently. As a result of its use in this manner, the house has never had any of the amenities of 20th century living incorporated into its structure. It has never had central heating of 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 the 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 1770 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 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 garage 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 have 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 preserves its original flooring beneath later flooring added to provide support for automobiles, and its walls are intact on three sides. All three retain their original chair-rails with horizontal pine sheathing below. In places where the plaster has fallen, the early hand-rived lathing may be seen. The south wall still preserves the original doorway, with interesting side-windows of a type not seen elsewhere in Roslyn. The door itself, as do all the outside doors, dates from the 1825 enlargement. The fourth wall has been removed to make way for paired garage doors, and its removal effected a serious blow to the architectural integrity of the house. This wall was panelled originally with flat panels surrounded by simple mouldings planed directly into the stiles. This wall, the steep, enclosed stairway behind it, and the large fireplace, bake-oven and chimney are all gone. However, a few pieces of panelling remain, one of which indicates the steep stairway configuration. The broad rubble base for the fireplace and chimney also survives, and these, together with clues obtained from the absence of paint in some areas, will make possible an extremely accurate reconstruction of this wall. The board ceiling in this room is remarkable for Long Island in that the beams, which extend from the north to the south walls of the house, are boxed in. The casings, themselves, have delicately beaded corners, a most sophisticated feature in a country village. This large room, or "hall", was a true "living room" in the full sense of the word, as 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., 9 by 18 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 wide pine flooring has not been covered, and only the short, easily restored nine feet long wall at the west end has been altered. The door which connects the two rooms dates from the building of the house, circa 1770, has "H-L" hinges, and is identical in construction to the panelled wall in the larger chamber.

The large attic, 18 by 27 feet, covers both lower rooms and was reached, originally, by a steep enclosed stairway behind the now missing panelled wall. The attic stair opening remains, surrounded by a stair-rail taken from another part of the house. Part of the original pine 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 century household.

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 is sufficient space remaining at the north end of the chimney base to permit the inclusion of a root-cellar. The ceiling bracing in this room was installed during the present century to support the weight of cars above. The stamped metal ceiling dates from the last quarter of the 19th century. All the other architectural detail in this room dates from the 19th century, and it is reasonable to assume that it was not intended, originally, for use as a kitchen. In all probability, it was designed to be used as a shelter for animals, and for storage of farm equipment, and may have been open to the weather along its east side. The cold-cellar appears to be a part of the original structure. If this conjecture is correct, the room may not have been converted into a kitchen until well after the 1825 addition was completed, and it was found that a kitchen in this location was more convenient, on the same floor as the 1825 dining room than, as originally planned, beneath it. Similarly, if this conjecture is correct, the windows at the north and south ends were not a part of the original structure, but were installed later. This alteration probably accounts for the poor condition of the foundation at the north-west corner of the house.

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 utilizing 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, slate facings, and an impressive cast-iron lining

which utilizes sunburst and palmetto leaf motifs. 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".

Beneath the dining room is a large, simply finished room with a very large fireplace. The walls and ceiling are lathed and plastered now, but examination of places where the plaster has fallen discloses a deeper plaster layer applied directly to the rubble walls. The ceiling boards were similarly whitewashed above the present lathing. Obviously, both rubble walls and board ceiling were meant to be exposed at the time the 1825 addition was built. It is most likely that this room was designed to be the kitchen and was, probably, the first room in the house to be built with this purpose specifically in mind. Later on in the 19th century, when it was considered to be inconvenient to carry food upstairs to the dining room, the present kitchen was developed from the enclosed, but originally open, shed in the 18th century part of the house. The small room at the north end of the original (1825) kitchen, includes a cold-cellar, and was probably designed to serve as a larder. It has its own entrance from the outside, which supports this thesis. The entrance to the cold-cellar off this room included an unusually fine "board-and-batten" door with a moulded joining which looks much earlier than either part of the house. It appears to date from the late 17th or early 18th century. However, the cyma curves in the moulded joints appear to have been made with the same moulding plane as those in the stiles of the remaining 17th century interior doors and panels.

Above the dining room is a room of similar size, which similarly dates from the 1825 enlargement. It is finished in characteristically 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 and, in this manner, was almost invisible from the room. This room was built to be the "master" bedroom, and 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 includes an exterior entrance which opened to a small porch which no longer survives.

The 1825 attic, above the bedrooms, is large and commodious. However, unlike the 18th century attic, its walls do not appear to have ever been sheathed and, in all probability, its sole function was to provide storage

space.

All the remaining stairways in the house date from the 1825 enlargement and all but one of them are of the "boxed-in" type. The stair-rail of the remaining stairway still survives and surrounds the 18th century attic stair opening. It bears a strong resemblance to the principal stair-rail in the mid-Federal, William M. Valentine House and suggests the long use of specific architectural devices.

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. In addition, the ingenious method of expanding the house provides a flexibility which would adjust itself well to 20th century requirements. Most important of all, the preservation of this early house with two acres of wooded hillside overlooking Roslyn Park would provide a substantial impetus to the entire preservation effort in Roslyn. The Wilson Williams House has been acquired recently by Roslyn Preservation, Inc., a group of private citizens who bought it in an effort to save the house, prevent division of the site, and to effect its appropriate restoration. At the time of writing, the contract-of-sale has been signed with Mr. and Mrs. Donald Burkhardt, of Roslyn. The contract specifies in detail the architectural criteria for the restoration, and Mr. and Mrs. Burkhardt have retained the services of Mr. Gerald R. W. Watland for the design of the restoration of the missing portion of the west wall of the house. It is hoped that the restoration procedure will, at least, have been started by the day of the House Tour. (Please, also, see note in architectural preface regarding Thomas Wood.)

The George W. Denton House
Residence of Col. and Mrs. Frederic Whitley, Jr.
West Shore Road

This house was built by George W. Denton about 1875. It is not shown on the Beers-Comstock Map, which was published in 1873, although it could have been built while that Atlas was in press. It is one of four Roslyn "show-places" mentioned in "Long Island & Where to Go", a guide-book published by the Long Island Rail Road in 1877. All four houses (Bogart, Bryant, Denton and Eastman) survive. The Denton House is described as standing on "elevated ground above the bay, and across the water we see the residence of William Cullen Bryant."

George W. Denton was a well-known local lawyer connected with a prominent North Hempstead family. He had numerous clients in Roslyn, and was the attorney for the Roslyn Knitting Company when its trustees filed for voluntary dissolution ("Roslyn Tablet", 13th July 1877). In 1877, Oliver Cotter, Deputy Sheriff of King's County, was retained by the Roslyn Sons of Temperance to investigate the violation of liquor licensing regulations. Mr. Cotter alleged there were 21 unlicensed vendors of spirituous beverages in Roslyn. Numerous arrests and trials followed. Mr. Denton represented the Sons of Temperance in these proceedings. ("Roslyn Tablet", 28th September, 1877, 5th and 12th October, 1877). The Denton house was built to be stylish and elegant as fitted the position of its owner. Stylistically, it is non-eclectic and was designed to imitate the exterior of a Tuscan villa as closely as was reasonably feasible in wood, and, like its prototypes, was built on a hill-side with an open view. To this end, it features two apparent "towers" (although, actually, they are dormers) and there are simulated rafter-ends beneath the eaves. The slate-covered roof is varied and interesting. Basically, the roof is gable-ended although it is difficult to see this from the ground because of the two previously mentioned towers, and because there are facade gables over all the principal windows. The house is two storeys tall, clapboarded, and built on the locally characteristic (for its period) brick foundation. There are bay windows on three sides and a large L-shaped verandah on two. The latter had been widened somewhat, but was returned to its original dimensions when the Whitleys acquired the house about 20 years ago. There are decorative round-headed, or flattened round, arches between the porch posts. The entrance arch rests on free-standing colonnettes. There is a projecting wooden string-course, beneath the ground floor windows, which forms their sills. There is a beautifully contoured wooden "water-table" beneath the lowest course of clapboards. Originally, the house had louvred exterior shutters on all the windows but the bay windows which had interior

shutters. A characterful small ice house stands to the rear of the house, and is contemporary with it. The ice house is constructed of brick, surmounted by a board-and-batten "frieze". The use of a gable-on-hip roof at the front end and a full gable at the rear, permits the use of the natural slope for the development of separate rear entry for loading. The two original wooden doors, at the front end, are surmounted by shallow, rounded brick arches laid in a stylized "hound's tooth" pattern.

The front entrance has a crossetted Tuscan doorway trimmed with vigorous, projecting ogee mouldings. The paired pine doors are faced with chestnut on their interiors. The round-headed upper door panels enclose etched glass panes decorated with a Greek Key border and a central monogram, "G.W.D." (for George W. Denton). Only one of the two glass panels has survived. These are, in turn, covered on their exterior surfaces by paired cast-iron grills with central roundels. There are square wooden panels at the lower parts of the doors, each with a carved wooden flower at its center. The original, decorated, cast-bronze door hardware survives.

The interior of the house is even more remarkable than its exterior, as virtually every architectural element has survived. The house retains its original floor-plan, flooring, decorative trim, doors, hardware (including some window catches), and even some elements of its original hot-air heating system. The interior doors all have decorated cast iron hinges and brass-mounted porcelain knobs. This remarkable survival becomes even more unusual when one considers that prior to the Whitley ownership, the house was used for a number of years as a resort by a social agency for girls, and many layers of paint were applied over the original woodwork. It is largely as the result of this practice that the house looks differently today than it did at the time it was built. Originally, all the interior pine trim was "grained" to simulate a hardwood, as black walnut, chestnut, or "golden" oak. All this has been painted over, except in the entrance hall, where the actual hardwoods were employed. In addition, all the floors originally were designed to be covered with carpeting, probably of the flowered Brussels variety, except for the dining room and a small upstairs sewing room, which were designed to have, and still do have, hard yellow pine floors, with black walnut borders. The dining room floor was laid in parquet, which survives. It is truly fortunate that the house is furnished with a great range of impressive examples of Victorian, and earlier, furniture. While these pieces descended in the families of the present owners, they represent precisely the type of furniture which would have been in the house when the family of George W. Denton, Esq. first moved in.

The Entrance Hall: The entrance hall is completely original except for the inclusion of a later radiator. There is a panelled dado. The boldly projecting doorway mouldings employ cyma and cyma-reversa curves, and are made up of alternating courses of black walnut and chestnut. The doors are chestnut, with vigorous black walnut ogee mouldings, which project beyond the stiles. The original moulded plaster ceiling cornice and chandelier medallion both survive. The entrance hall includes four symmetrically placed interior doors, with a recessed niche, for sculpture, between the two innermost doors. The stairway was placed in a separate hallway, behind the entrance hall but directly accessible to it. In order to accomplish this, both end doors have been placed diagonally across the corners of the room. The entrance hall includes a carved walnut oval Victorian table in the Rococo Revival Style. The top is made of Tennessee marble and has a moulded edge. The table is flanked by a pair of early Victorian mahogany chairs with sabre legs and splat backs, and which retain a certain Empire flavor. These were made circa 1835, possibly by Meeks and Co. of New York.

Parlor: The parlor originally was intended for the reception of formal callers. The two open corner cupboards originally had doors and served as guest closets. The original ceiling cornice, chandelier medallion and flooring all survive. All the wooden architectural trim employs projecting ogee mouldings. There are wooden panels beneath the two pairs of paired windows. All these wooden surfaces are now painted, but originally were "grained" to simulate hardwoods. The slate mantle has a round arched opening and moulded panels typical of its period. The incised, stylized floral decorations are very early examples of the Eastlake influence. These originally were high-lighted with gold leaf, and the slate facings were artificially grained to simulate marble.

The portrait over the mantle is of Albert Bradford, a Whitley antecedent, and several familial armorial bearings hang, framed, on the walls. The walnut tall-case clock in the Hepplewhite Style with French bracket feet and a scrolled pediment, was made by David Siye, of Bucks County, and bears his label on the painted and decorated dial. Siye is not listed in the standard works on clockmakers, but, on the basis of the styling of the case, the clock was made circa 1790.

The house includes a large aggregate of familial American Victorian furniture which is most appropriate to the house. Almost all the pieces are in the Rococo Revival Style and were made between 1850-1860. Similarly, almost all examples are constructed of black walnut and are decorated with carved details. Most of the chairs, etc., are covered with early, but not

the original fabrics. One of the reasons for this high level of uniformity is the survival of a very large "parlor set", which consists of a sofa and several arm- and side-chairs and which is distributed thru the parlor, drawing rooms, etc.

In the parlor there is a superb Rococo Revival table, with an octagonal marble top enclosed within a moulded, "pie-crust" frame, which was made circa 1870. In this room, also, is a Rococo Revival armchair, which differs from most of the other Victorian pieces, in the house, in that it is constructed of mahogany. Actually, this chair may be of English manufacture.

The parlor includes a number of other objects of considerable interest. Among these are a very large, brass, double student lamp; a pair of mid-19th century Sandwich glass oil lamps with lustres and globular yellow glass shades; a pair of early 19th century Paris porcelain urns in the "classic" manner; and an early 18th century Chinese brush-holder depicting European figures, executed in polychrome enamels on copper. One of the corner cupboards includes a number of near-eastern copper and brass objects acquired by Colonel & Mrs. Whitley during their residence in Turkey.

Dining Room: The dining room also retains its original plaster ceiling cornice. There is a large bay window which overlooks the side-lawn. Three windows included in it all are panelled beneath their frames. The bay window alcove is separated from the rest of the room by a shallow, plastered ceiling arch. The dining room also includes a heavy moulded chair rail, and crosssetted doorways surrounding four-panel, ogee-moulded doors. The two innermost doors have been placed obliquely across the corners to provide symmetry within the room without disturbing the design of the entrance hall. All the wooden architectural detail is painted in a solid color, but originally was artificially grained to simulate a hardwood. The hard yellow pine parquet floor is original and has a black walnut border. The mantle is constructed of panelled and moulded slate and has a rectangular opening. Originally, the mantel was grained artificially to resemble marble.

The gilded oval mirror over the mantle is earlier than (1855) the house and incorporates a stylized shell decoration at its top. The small chest of four drawers is extremely simple in design, and depends on flamboyantly grained "book-fold" San Domingo mahogany veneers on its drawer fronts, and similar crossbanding of the top's edges, to produce a dramatic effect. The wooden knobs are original to the piece, and are attached to the drawer fronts by means of turned, threaded, wooden pegs. The front surfaces of the knobs are veneered to produce a harmonious effect. The chest was made in New York, circa 1835.

The Butler's Pantry: The butler's pantry again points up the extremely high survival of the architectural features of the house, and the generous attention given to all details in a prosperous household of a century ago. The original storage cupboards all survive, with doors above and drawers, for linens, below. The doors are all panelled with standard ogee mouldings. All the cast bronze decorated drawer handles survive. Similarly, copper pantry sink and the copper sheathed drain-boards and counter-tops have all survived. To add a proper finishing touch, the shelves in the china closet all have carefully shaped leading edges.

Kitchen: The kitchen is the only principle room in the house which has been "modernized". However, even this room retains its original stone hearth and brick stove embrasure, the opening of which is now filled by a large Franklin stove of the Beekman pattern.

Stair Hall: The stair hall is a small area, definitely secondary to the entrance hall, which is too small to be furnished and which includes only the principal stairway and an angular clothes closet. The stairway is ogee-panelled beneath the treads, and extends all the way to the attic. The heavy octagonal newell post is made of black walnut, and includes a recessed, moulded, pointed Gothic panel on each of its surfaces. The heavy, moulded stair-rail and turned-and-fluted balusters also are made of black walnut. The understair panelling, doors, and door-surrounds are now solidly painted. Originally, they were grained artificially to simulate black walnut. A sample of the original artificial graining survives on the reverse surface of the cellar door. The stair stringers are all special mill work. The one between the first and second storeys has the name "George W. Denton" marked on in pencil to identify the customer.

Rear Drawing Room: The two drawing rooms are separated by a pair of recessed, sliding doors. Neither room has a dado or a chair-rail. However, both rooms employ the same prominent, stepped, ogee-capped baseboards as do the dining room and parlor. The wooden architectural trim is similar to that in the dining room and parlor, and presently is painted in a solid color. Originally, the wooden architectural detail was artificially grained to simulate "golden oak". The original plaster chandelier medallion and ceiling cornice both survive. The bay window arrangement in the rear drawing room is identical to that of the dining room, and is placed symmetrically with it, from the exterior. The slate mantle is now painted. However, it, too, originally was artificially painted to simulate black marble. The incised decoration, in the Eastlake manner, originally was gilded. The portrait over the mantle was painted circa 1850, and utilizes its

original gilded gessoed frame. The copper bucket on the hearth dates from the Seljuk Dynasty of the Turkish Empire and was made during the 16th century.

The Hepplewhite mahogany bow-front desk, with French bracket feet, was made circa 1790, possibly in Pennsylvania, and retains its original, oval, brass handles. Straight-fronted chests frequently utilized a writing-drawer, but this feature is so unusual in a bow-fronted piece, it may be considered unique. The writing-drawer was, at one time, considered to be a later alteration. However, careful examination indicates nothing in the writing drawer structure suggestive of later work, and it is now assumed that the drawer is entirely original to the chest.

The two card tables which flank the mantle provide an excellent opportunity for comparison. Each is an interesting table in its own right. Both were made of mahogany within a few years of each other. However, one was made in a provincial center, possibly in New York State. It has tapered legs, in the Hepplewhite manner, but is stylistically retarded in its execution and probably was not made until about 1830. The wooden knobs appear to be the original and are fastened to the drawer fronts with turned, threaded, wooden pegs. The other table, in the New York Empire Style, was made circa 1820, and is elegantly styled. Dramatically grained San Domingo mahogany veneers were employed on all flat surfaces and acanthus-carved decorative details are utilized on the apron, the pedestal, and on the crest of the sabre-shaped legs which terminate in cast brass, animal-feet casters.

Front Drawing Room: The front drawing room was intended to be the most elegant room in the house, and has the most elaborate chandelier medallion and ceiling cornice. There are two separate moulded plaster panels, within the principal cornice, and the panel in the bay window is circular in outline. The bay window is slightly more than a half-circle in floor plan, and incorporates five windows, separated from each other by turned wooden colonnettes. Clusters of three identical colonnettes are arranged at each end of the bay window opening. All ten colonnettes are raised slightly above the floor level so that carpeting could be slipped underneath. All the original wooden architectural detail, i.e., ogee-capped, stepped baseboards; crosssetted doorways, and colonnettes are now painted in a solid color. However, originally they were artificially grained to simulate "golden oak". The walls were, of course, papered, originally. The slate mantle, in this room, is especially interesting as it is the only one in the house which retains its original simulated

Whitley 7

black Belgium marble surface and gilded, incised, Eastlake type decorative details.

The portrait over the mantle was painted circa 1850, and retains its original frame. It is the mate of the portrait in the rear drawing room. This room, also, includes several Victorian Rococo Revival chairs from the same set as others seen in the parlor. The Hepplewhite card table with the half-circle top is made of mahogany and is decorated with delicate line inlay. It is American, and was made circa 1800. The eight-sided mahogany Victorian "eclectic" table utilizes almost every design motif known, i.e., carved, moulded edges and apron; carved sunbursts; turned and reeded colonnettes with exaggerated entasis; carved, pierced, floral panels; and animal carved feet. This table was made shortly after the house was built, but could easily have been found in it. The brass "Grecian" lamp was acquired in Turkey, but was not, necessarily, made there. It is larger than most similar lamps, and has four fonts in place of the usual three. It probably was made sometime during the 19th century. The stamped copper bucket, on the piano, was made by the Seljuk Turks during the 16th century.

WENLO
Home of Dr. and 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 originally was a part of the Pearsall holdings (the present Willowmere) which were divided in 1837. The land subsequently was acquired by Stephen Taber who sold 20 acres to Thomas Clapham at a price of \$1,000.00 per 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 had long been used as a building material. Its use in the United States, and especially in Long Island, had 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 square tower. Architecturally, Thomas Clapham's "Stone House" was somewhat retarded, and except for this permanent evidence of its construction date, one would have expected it to have been built about ten years earlier in Roslyn, and perhaps fifty 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, an attribution will be made, eventually.

"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 Avenue, Brooklyn, and 747 Broadway, New York. There is a partially obliterated trade mark on the reverse of the photograph which includes 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 Clapham, which throws some light on garden plantings of the late 19th century. "Left: Roses, Lillies & Heliotrope (standard three 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 and 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. An entire, large north wing was added

and the roof was raised and dormer windows were installed. The heavy, carved oak entrance doors opened to a vestibule having wrought-iron inner doors. The interior was remodeled completely, and apparently none of the original interior detail was retained. The large library to the south of the entrance hall was panelled in oak and a marble mantle was installed. The smoking room, north of the stairway, in the new north wing, was sheathed with 18th century French panels decorated with paintings of scenes from classic mythology. A marble mantle and fountain were installed in the dining room.

The present gardens also date from the Stern renovation. The original revisions were made by a French landscape architect, A. Duchesne. 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 classic style, which is presently in a partially ruinous state, but which may well be the only example of its type in the United States. Other elaborate gardens, terraces and vistas also were developed, all in the French taste, and enhanced by the skillful use of sculpture, urns, and other classic detail. Many of the original drawings of the landscape plan and details have survived in Dr. Hughes' possession. Unfortunately, much of the garden ornamentation was destroyed by vandals, who among other acts of depredation, decapitated all the sculpture, during recent years when the house lay open to the weather.

After the house was acquired by Dr. and Mrs. Hughes, in 1943, its name was changed again, this time to "Wenlo". During recent years (1960), it was very badly damaged by fire, and subsequently, by the weather and by repeated acts of vandalism, so that its interior was gutted almost completely. Beginning during the Spring of 1963, Dr. and Mrs. Hughes started on a major architectural effort to restore the house to the original external configuration of Thomas Clapham's "Stone House", and to correct the interior and exterior damage caused by fire, exposure to the weather, and by vandalism. To this end, the large north wing, which had been added by Ben Stern during the early 20th century and which was the part of the house which had been seriously damaged by water, was demolished and the exposed, original north wall was refurbished. The foundations of the north (Stern) wing have been kept to form the base for a large terrace. The roof of the main block of the house was rebuilt with a low, mansard profile, to which a slate sheathing has been applied. The later dormer windows were removed. In the restoration of the interior,

as much of the Stern architectural materials as could be salvaged were returned to their original positions. Actually, with a most considerable effort, a great deal of architectural detail was refurbished and re-installed. Among the salvageable materials which were restored were the ponderous oak outer doors, which had been very badly damaged by vandals, the wrought-iron inner doors, and the oak panelling from the library. Much of the elegant, curving main stairway was restorable, as was the large, stone fireplace which had been installed during the Stern alteration. It is difficult for the casual visitor to understand the tremendous effort which went into the restoration of Wenlo. The stone walls and tower remained standing, and could be seen from great distances, so it was hard to realize just how badly the house had been damaged by fire, and even more seriously by the weather and by vandals. The organization of the restoration effort must have been almost overwhelming for a private person. The restoration of the oak outer doors required the entire attention of a local cabinetmaker for several weeks, and this act was only a minute part of the complete effort. It is not unreasonable to assume that the restoration of Wenlo is one of the most major restoration efforts ever undertaken on a private house in this country. In completing the restoration of this great Victorian house, Dr. and Mrs. Hughes have rendered a great service, not only to the local preservation movement, but to the entire national architectural historical effort.

Wenlo was first shown on a Landmark Society Tour in 1963, when it was in derelict condition and the restoration effort was just about to begin. It was exhibited again during the following Tour (1964), by which time the structural restoration had almost been completed. It is now being shown for the third time, as the restored version of a great Victorian house which was built almost a century ago (1868). Dr. and Mrs. Hughes have lived in the house for more than a year, and with the single exception of the restored, oak-panelled library, all the rooms have been furnished and are in daily family use.

The floor plan of the house remains as it was at the time of the Stern alteration, apart from the demolition of the large north wing, except for one small modification, a small foyer and a small study have been divided off the east end of the hall and drawing room. During the Stern period, both the latter were used as a single room.

The house is entered thru a pair of massive oak doors, having applied, turned decorative detail, into a small vestibule located between the

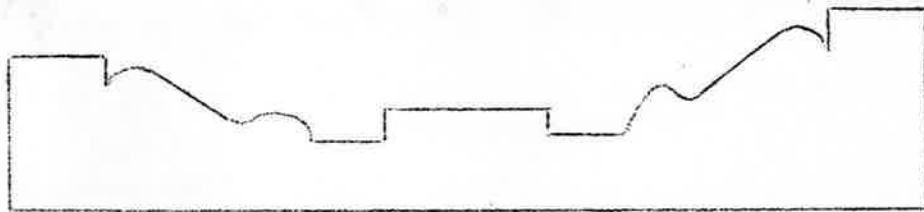
outer oak doors and a pair of inner wrought iron ones. Both sets of doors date from the Stern period, as do the wrought iron sconces in the foyer and hall, the superb hanging lantern in the stairwell, and the magnificent wrought iron stair-rail.

The foyer includes a walnut serving table, a member of a large set of dining room furniture. Other examples from the same set are located in the hall and dining room, and date from the final years of the nineteenth century. In the foyer, also, may be seen a late Gothic side chair with a strong Eastlake influence, one of a sizeable group of Victorian chairs representing the entire range of styling from the Empire-Gothic transition of about 1840, to the Eastlake Gothic of about 1875. Other examples may be seen in the other main floor rooms.

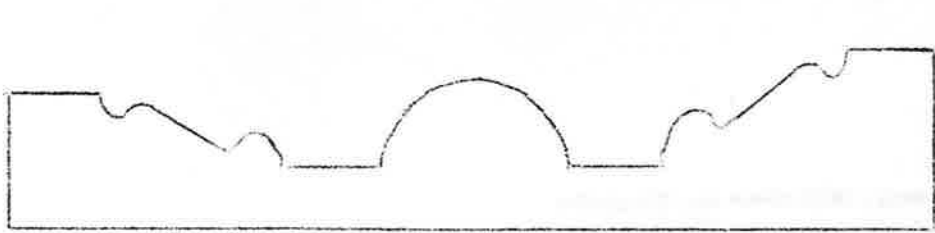
The stone chimney piece in the drawing room was constructed in the manner of the "Renaissance Revival" and dates from the Stern period. Its cast-iron fire-back is a 17th century example. The drawing room also includes a pair of inlaid mahogany card tables in the Hepplewhite style and an American mahogany card table of the Empire period. The mahogany secretary is English and displays unusually fine brass handles.

The library remains unfurnished. All the interior architectural detail in the library was installed during the Stern alteration of the early 20th century. The marble library mantle is in the Directoire style and dates from the early 19th century. The cast-iron fire back was made about 50 years earlier and employs cast trophees in its ornamentation. The oak panels are divided by flat, shallow, stop-fluted pilasters, which support capitals of a modified Ionic configuration. The flat-arched, recessed book-cases are surrounded by leaf-and-dart mouldings.

The dining room includes an American Empire card table, circa 1835, and a massive oak sideboard, dating from the late 19th century, the superstructure of which has been removed and placed in storage. Mrs. Hughes' large collection of Wedgwood is displayed in the dining room wall cabinets. During the House Tour, the architectural drawings of the gardens and grounds executed by A. Duchesne, of Paris, for Mr. and Mrs. Benjamin Stern, will be displayed on the dining table, which is a part of the large set described earlier.



MANTIE PILASTER - 2ND FLOOR
WELL'S HOUSE

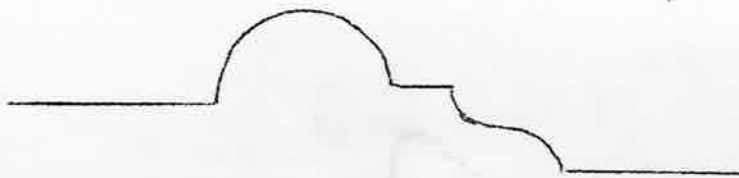


DINING ROOM WINDOW FRAME

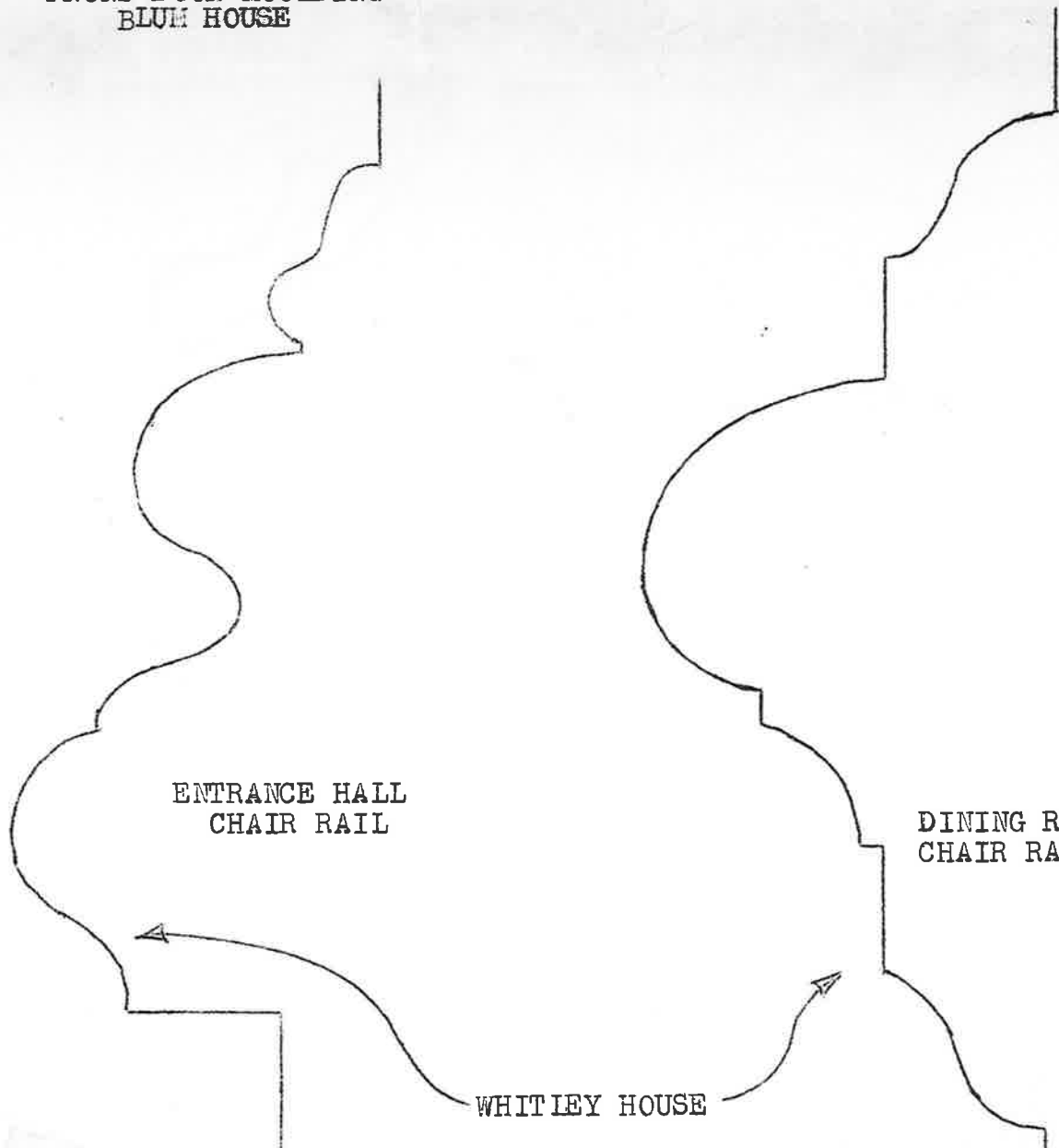
WILSON WILLIAMS HOUSE



CROWN MOULDING
PANELLED WALL



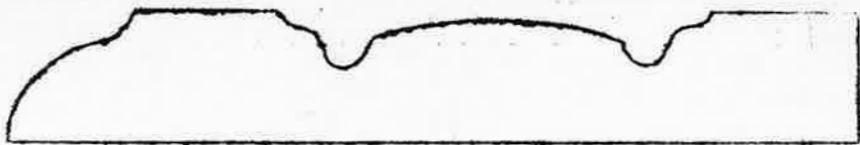
FRONT DOOR MOULDING
BLUM HOUSE



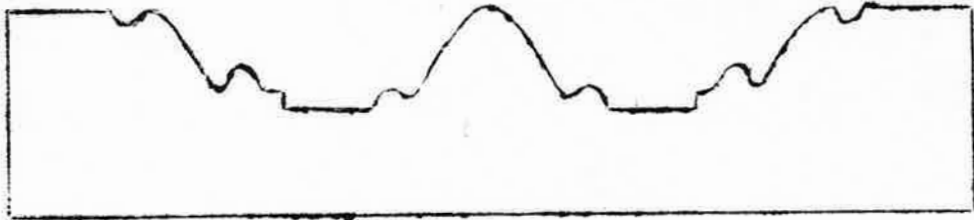
ENTRANCE HALL
CHAIR RAIL

DINING ROOM
CHAIR RAIL

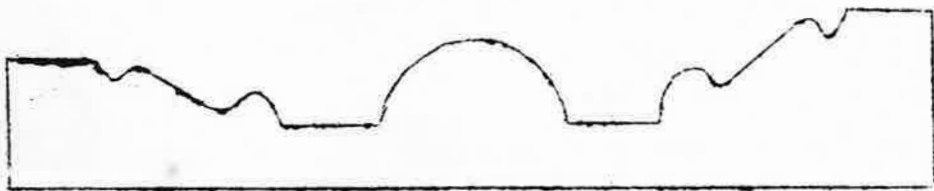
WHITLEY HOUSE



DOOR & WINDOW FRAME MOULDING
GOULD HOUSE



MANTEL PILASTER - FRONT CHAMBER
HOLTZSCHUE HOUSE



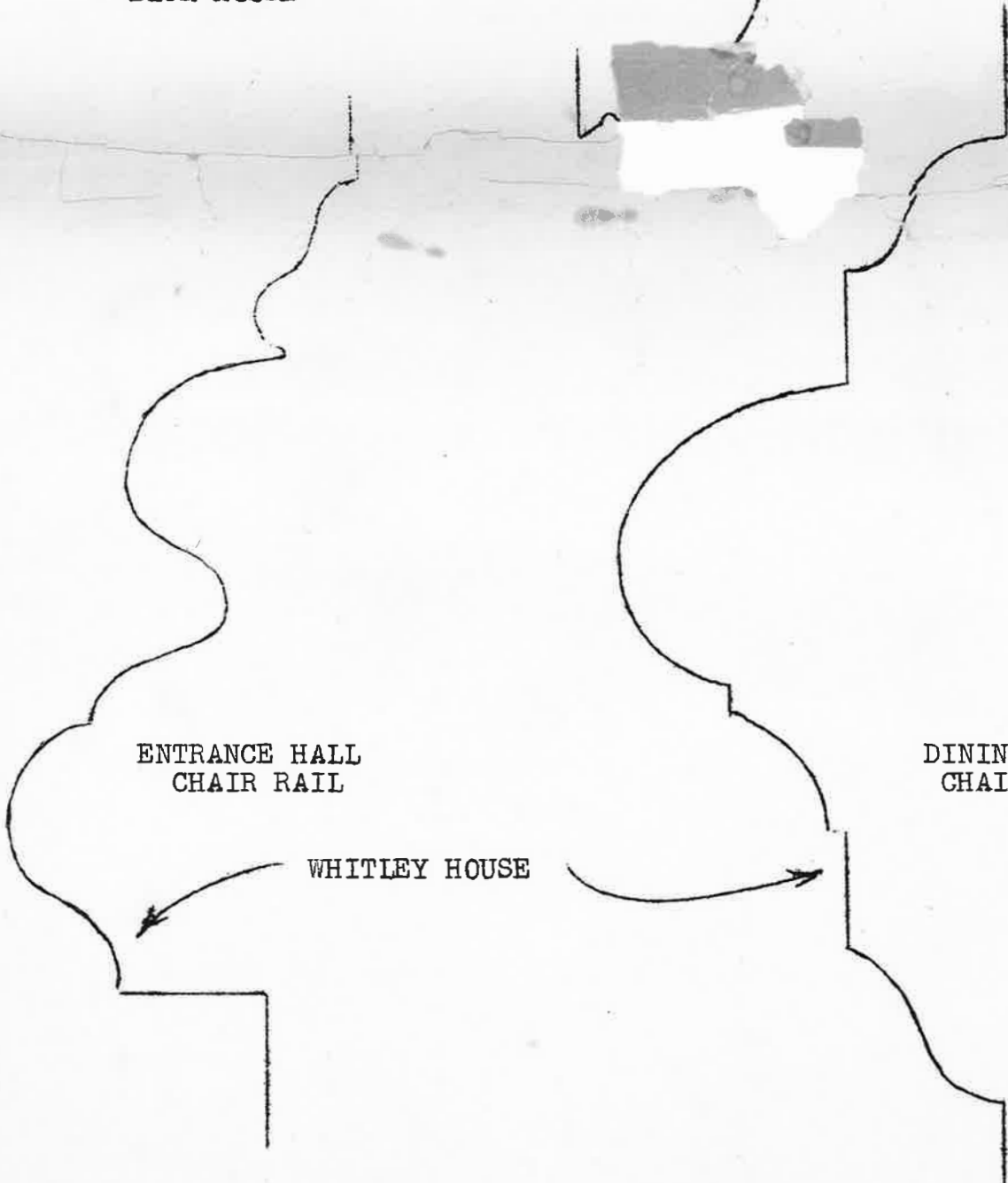
DINING ROOM WINDOW FRAME

BURKHART HOUSE



FRONT DOOR MOULDING
BLUM HOUSE

CROWN MOULDING
PANELED WALL



ENTRANCE HALL
CHAIR RAIL

DINING ROOM
CHAIR RAIL

WHITLEY HOUSE