

OLD  
ROSLYN

GERRY

1954





## Cedarmere

HOME OF WILLIAM CULLEN BRYANT

*Bryant Avenue*

No. 3

According to Parke Godwin, in his "Life of William Cullen Bryant", the original farmhouse was built by Richard Kirk, a Quaker, in 1787. It was later modernized by Joseph W. Moulton, Esq., a New York historian, who added the portico with its great square columns. A lithograph made in 1839, when the house belonged to Mr. Moulton is shown. Mr. Bryant bought the place in 1843 as a week-end retreat and summer residence and, shortly after his purchase, added the third storey. 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. The characteristics of its sidelights and overdoor window are typical of New York work of the 2nd quarter of the 19th century. Similar doorways may be seen in the George Washington Manor in Roslyn, the Museum of the City of New York, and the Winterthur Museum. The inner doorway has arched overdoor windows which are 18th century in configuration and may be part of the original house. The inner door, itself, is of the mid-19th century.

The grounds of Cedarmere are delightful and reflect a rare appreciation of natural beauty. The first impression is frequently one of familiarity which may well be explained by the fact that the landscape architect of Cedarmere, Frederick Law Olmstead, also planned Central Park. Mr. Olmstead attempted in both places, to simulate the 18th century naturalism of Capability Brown, in England, who strived for a natural effect even though it had to be created. These principles were followed at Cedarmere. In the English classical tradition of the previous century, various "conceits", as the bridge and the delicate Victorian Gothic mill, were used to create an atmosphere of serenity and harmony. The garden, only, will be open for the tour.







## The Wood House

No. 4

145 East Broadway

The Wood house is a splendid example of a small classic revival country house of the second quarter of the nineteenth century. The original front over-door windows, doors, six-over-six windows, mouldings, mantles and flooring have survived throughout the house. This house is, perhaps, the most highly "modernized" of the houses exhibited and demonstrates dramatically how liveable and convenient an old house can be without any sacrifice of the detail and patina which provide its charm. Its interior shows how attractive a house of this type can be, furnished as it is with an admixture of quite different periods of furniture.

The small living room still has its country Gothic mantle. The andirons are English ca. 1790, and have unusual double vase finials. There are two rush-seated chairs which are contemporary with the house. One of these has the early "rug-cutter" rockers. The Empire mahogany drop-leaf table is presumed to have originated in Long Island. These country pieces are pleasantly mixed with later, more sophisticated, Victorian chairs and a coffee table. There is a nineteenth century English soup tureen which is particularly pleasing.

The dining room holds an interesting display of late 18th century oriental export, and early nineteenth century English china of the "flown blue" and Staffordshire types. The origin of the painted blanket chest, decorated with cherubs is unknown, but is thought to be Dutch. The breakfast room has an "elegant", New York mahogany drop-leaf table with acanthus carvings, and four Hitchcock chairs of the same period. The kitchen is completely modern except for the retention of the old doors and wainscotted stairway which tie it to the rest of the house.

WARRILLED BECAUSE OF  
ILLNESS





## The Gerry House

*207 East Broadway*

No. 5

This house is the latest of the houses shown on the tour and typifies the architecture of large numbers of modest Victorian country houses built during the last half of the 19th century. Plans for a similar "Country Residence" are shown in the March 1863 issue of Godey's Lady's Book, although this house is probably at least a decade later. The resemblance between this and the earlier Lowing-Edwards House may be easily observed. The windows, doors, floors, mouldings, and all other architectural details are either original or of the period, with the exception of the fine rural Adam mantle, from Roslyn, ca. 1790.

With the exception of a few English pieces, most of the furniture is 18th century from New England or Pennsylvania. Some of the more important pieces are the secretary and corner chair in the living room, the small Hepplewhite sideboard from Newport and English "bachelor's chest" in the dining room, and New England "salamander-backed" chair in the kitchen. On the second floor, the small carved chest, very early New England chest of drawers, "doctor's cabinet", and Pennsylvania windsor armchairs are more rural in character but equally important. The unicorn decorated Pennsylvania chest was painted by the same hand as its counterpart in the Metropolitan Museum, and the early 19th century piano, from New York, is still in excellent playing condition.

Throughout the house, there are numerous examples of 18th and early 19th century china from Europe and the Orient, and many pieces of 18th century English silver, and English and American pewter, some of which are of importance.





## The Lowing-Edwards House

No. 6

180 Main Street

This interesting house was built during the second quarter of the nineteenth century and originally served as the parsonage of the Methodist Church. During the present century the roof was raised and original "eye-brow" windows removed, but otherwise there have been few changes since the house was first built. The interior, especially has remained unchanged, and retains most of the original mantles six-over-six windows, classic revival mouldings, and an especially fine stair rail on the second floor.

The interior of this very charming house has been handled somewhat differently than have the other houses, and the very successful use of furniture of different countries and periods frequently for purposes for which they were not originally intended, conclusively shows that there are as many ways to restore an old house, as there are old houses to restore.

The living room contains a country Hepplewhite desk ca. 1800, a tavern table from Ohio, a tremendous Victorian wing-chair and an antique Italian side chair with rush seat. The overmantle portrait is of Sir Edward Trelawney, the friend of Keats and Byron, who supervised the cremation of Shelley's body and snatched his heart from the flames. There is an early hired-man's bed which has been converted into a sofa, and an impressive candle chandelier. The dining room contains a French provincial walnut table, an American walnut cupboard, ca. 1840, French Empire chairs, and a sideboard made from a drop-leaf table which had partially burned. The chandelier is made from the wheel of a wool counter, the base of which is used as a flower stand. The kitchen is completely functional, and an especially attractive room which, among antique furniture contains a notable seventeenth century chair with rockers which were added in the nineteenth century.





## The Brown House

*94 Main Street*

No. 7

This small house was built during the first quarter of the 19th century and is one of the finest of the small village houses in Roslyn. It retains the double entry which is typical of many of the local hillside houses, and alone of the Roslyn houses still preserves the means of entrance to either the ground or main floor. While the porch with its exterior stairway is not original, it demonstrates the manner in which the double entry was intended to be used. The lower entrance with its small plank door was meant to play a secondary role to the more pretentious upper doorway with its sidelights and over-door window.

The lower entrance hall has a planked ceiling and exposed beams. Its north wall is built of uncovered local stone, and serves as a retaining wall as well as a part of the foundation of the house. The living room, which was originally the dining room, retains its beamed ceiling and vestiges of early blue-gray paint. The mouldings, panelled pine cupboard doors, and pine flooring are all original, as are the six-over-six windows. In the living room, also, there are a series of English sporting prints which are contemporary with the house.

The upper floor was originally the more important. Its hall is wider and more imposing, as is the staircase with its slender balusters which are of an earlier type than most seen in Roslyn. The window mouldings are architectural in type, and are carried to the floor, and are panelled beneath the sash. The wide pine floor boards are all original. The master bedroom was originally the drawing room and retains its original mantle. The latter is a local adaptation, in wood, of the earlier Adam marble mantles, in England, and makes use of the carved sunburst, and rectangular panels with concave corners. The overmantle Currier lithograph of the "Clipper Ship Dreadnought" is well chosen for use in an early coastal village.





## The Parrott House

*105 Main Street*

No. 8

This classic revival house was built during the first quarter of the 19th century and is largely intact except for the addition of dormer windows to replace the original "eyebrows". Otherwise the house is as built and retains its original floors, doors, windows, and mouldings. The doorway, with its original hardware, enters to the second floor. The numerous paintings and prints in this house are of especial interest, as is the small collection of early marine instruments and barometers. Most of the paintings are American, many of the early 19th century "Hudson River School", as well as of marine subjects.

The entrance hall contains a pair of American ladder-back Chippendale chairs and a fine Connecticut Queen Anne highboy with original handles. The living rooms contain 18th century maps and early 19th century engravings of American locales, and a fine pair of familial paintings which are contemporary with the house. There is a fine Rhode Island mahogany drop leaf table and a New York side chair, with sabre legs, which is attributed to Duncan Phyffe. There is a very large Chippendale mirror which reflects the massive Long Island secretary against the opposite wall. The tall case clock was made in Virginia in 1810 in an earlier, Philadelphia manner. There is a collection of Oriental and European china, in the corner cupboard, which features a Staffordshire tea service in the "willow" pattern. The small Empire table is from the Hudson valley.

The kitchen contains an interesting display of early cooking equipment, Canton and "flown" blue china, and an early pair of Hessian Soldier andirons. The pine chair-table, and the clock in the hall, are both from Massachusetts. There is an unusual map of North America in 1765 in the dining room, as well as a Sheffield tea service, ca. 1780, and a small 18th century English breakfront sideboard.





## The Kaufmann House

*83 Main Street*

No. 9

Originally, this house was only half its present size. The older, or south, half was built during the second quarter of the nineteenth century, and the north half was added about 30 years later. To accomplish this expansion in an esthetic manner, some of the architectural devices of the earlier part of the house were continued in the addition, even though they had passed out of fashion a generation earlier. On this basis, both parts of the house utilize the "eyebrow" windows of the early 19th century, as well as the Gothic characteristics of the later period.

Like most Roslyn houses, this one is built on a hillside, and for this reason the entrance opens on the second floor even though most of the important rooms are on the floor below. Space does not permit an adequate description of all the rooms in the house. The second floor study has a fine reeded Long Island mantle, which is older than the house and unusual for its small size. There is a rural cherry corner cupboard of the early nineteenth century on this floor, as well as a bow-front Hepplewhite chest of drawers, with original brasses, which was made in New York about 1790.

In the living room, on the lower floor, there is an 18th century rural English slant top desk, with a well interior, and a fine 17th century English oak gate-leg table with an oval top and Jacobean turnings. The American wing chair, with its "H" stretcher and straight Chippendale legs, was made in Vermont about 1790, but retains characteristics of the early 18th century in the shape of its back. The dining table is set with Imari decorated ironstone china which was made in England during the mid-nineteenth century, and is therefore similar to that which could have been used in the house in its early period. The fine armorial plates, in the cupboard, appear to be late 18th century oriental export, but were actually made by Samson of Paris about a century later.





## The Moreland House

*88 Main Street*

No. 10

Like many of the Roslyn houses, this one was built in sections, over a period of time. The main part of the house, which is the oldest, was built about 1835, and retains the characteristic "eyebrow" and six-over-six windows of this period. While the house never had a second floor entry, it was nonetheless, originally, the more important floor.

Most of the furniture in the house is rural in character and originated in New Jersey or eastern Pennsylvania. There is a Sheraton-Empire painted settee, in the living room, which retains its original decoration. This room also contains a great variety of 19th century copper, pewter, ironstone, and transfer-printed Staffordshire china. The adjacent library contains an interesting rural tip-top table, a dough tray, and many pieces of moulded and pressed glass and Bennington ware.

The dining room is in the "new" part of the house, which was built about 1845. The ceiling beams were probably covered originally, but are now exposed, and part of the original mortise-and-tenon construction may be seen. The most important piece of furniture in this room is the fine rural corner cupboard with its reeded pediment and carved sunbursts of the Hepplewhite type. These decorative details are similar to those seen in some of the local mantles, but because of its general configuration, the cupboard almost certainly originated in New Jersey or Pennsylvania. Other pieces of furniture in this room include a pie cupboard with perforated tin panels, a very small hutch table, and an early blanket chest with bracket feet.