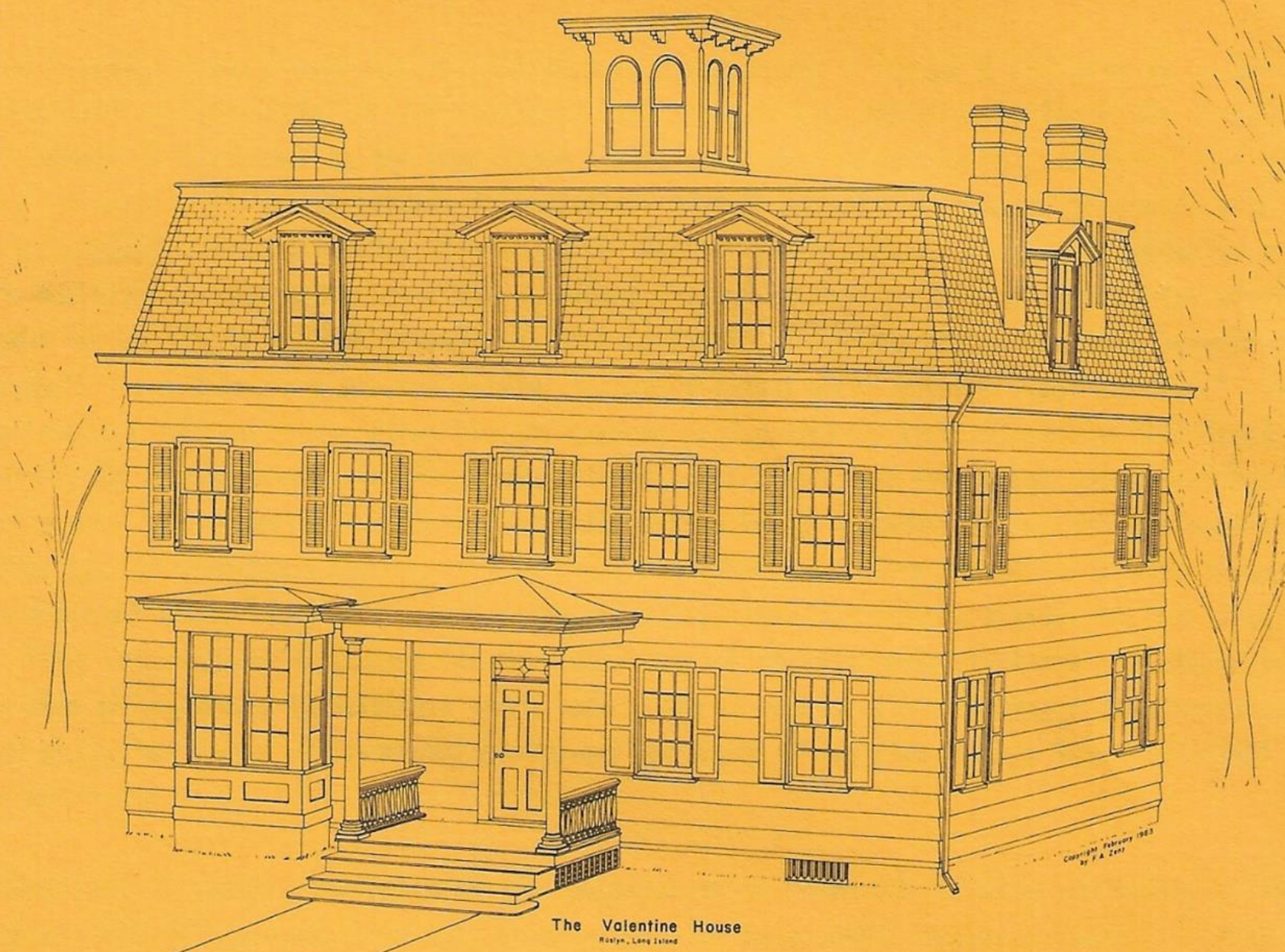


# William M. Valentine House

built ca. 1800  
enlarged ca. 1865



The Valentine House  
Roslyn, Long Island

## INCORPORATED VILLAGE OF ROSLYN

1 Paper Mill Road  
Roslyn, Long Island, New York



THE MUSEUM ROOMS OF THE WILLIAM M. VALENTINE HOUSE ARE OPEN TO THE PUBLIC  
WEEK-DAYS FROM NINE TO FIVE O'CLOCK. ARRANGEMENTS FOR SPECIAL AND GROUP  
VISITS MAY BE MADE ON APPLICATION TO THE VILLAGE CLERK.



## THE WILLIAM M. VALENTINE HOUSE

Like many other of the earliest Roslyn houses, the origin of the William M. Valentine House is somewhat obscure. The house originally was three bays wide, with a side hall on the west side of the house and a two storey 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. So far as is known, there is no surviving picture of the Valentine House which shows its original configuration. However, an illustration in the Valentine Family History which may be seen in the second floor Staff Room and which was drawn circa 1870, shows the original ell, which had a gable-ended roof, and it is reasonable to assume that the original house had the same.

The original house, then, may be considered to have been a large 2 1/2 storey, side-hall 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 windows 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 apparently 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 moulded edges only on the two small upper panels. 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 intact. The original wide pine floorboards are in place on the first two floors, although those of the first storey were, until the restoration, covered with later flooring. The Federal style panelling under the stairway has also survived although it was covered with plaster until the recent restoration.

Similar panelling enclosing the third storey stairway has 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 are cherry. This use of mahogany and local wild cherry, popularly called "Poor Man's Mahogany" aimed to achieve the maximum in elegance 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 beneath the stair fascia. This design technique, like the barred



cellar windows, is 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 extra small chambers. Both living room and dining room were heated by fireplaces, as was the large front chamber on the second floor.

The bed-chamber fireplace has never been reduced in size, although the present mantle was installed later in the 19th century. The living room and dining room fireplaces had been reduced in size to permit the use of hotter burning coal fires, and the dining room fireplace had been reconstructed to accomodate the later furnace flue. During the recent restoration, the living room fireplace was opened up to expose its original brickwork, which had survived in intact condition. The dining room fireplace was then enlarged to conform to the details of the two surviving fireplaces. About 15 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. A photograph of the dining room mantle also was available. During the course of the 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 restoration of the dining room mantle, utilizing new architectural detail applied to the original backboard. This pair of similar, but not identical 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 or colonettes. 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 of 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 early (but not original) lock survived, that on the dining room door, which had been covered with plaster later. 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 fireplace have still survived and may be seen in the cellar.

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 the 1863 patent registry date. The house itself in its enlarged form is illustrated in the Valentine Family History which was published 1873-1874. 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 symetrically enlarging the house to the west, so that the original side hall became a center 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 the then current chimney styling. An additional, similar chimney was built on the west side of the house. This presently services only the fireplace in the large first floor drawing room. However, it is reasonable 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 which completely filled all the main floor area 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 obtained by elevating the floor levels 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 left unplastered, and were finished with undecorated vertical board 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 insulation, they must have been intolerably hot in summer and cold in winter. Perhaps the magnificence of the views, which were even better then than now, compensated in some small measure for the discomfort of the inhabitants. When the house was enlarged, circa 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 was enlarged at this time, but retained a classic flavor which seems to antedate the Civil War. The bay window to the west of the front porch is shown in the illustration in the Valentine 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 many Roslyn houses of the second 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. It is assumed, therefore, that the panelled shutters were original to the early part of the 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 mentioned above that a strong effort was made to conform the exterior of the Civil War addition to that already existing. No such effort 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. 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 19th century Roslynites. The same situation prevails in every 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.

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. It is known that the Valentines bought the paper mill from Hendrick Onderdonk about 1801, and the house may have been built in that year. In addition, its stairway is identical with the secondary stairway of States Dyckmann's "Boscobel", at Garrison, which was started in 1802. William M. Valentine, who was born in 1809 may have been born in the house. It is probable that the house was built by William Valentine, father of William M., Myers, and Obadiah Washington Valentine, all of whom played prominent roles in local history. William Valentine died in 1863 and was buried in the Westbury Friends Burial Ground. Probably, he lived in the house for at least a number of years, possible until his death. William M. Valentine was a prominent merchant at least as early as 1850, and a number of his advertisements in the Roslyn Plain Dealer for 1851 have survived.

William M. Valentine apparently prospered and built a large brick store building about 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. In 1962, 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 organizations obviously understood well the importance of preserving the house as an



architectural and historic 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 ground floor rooms 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. Watland, a well-known architect who limits his practice to the restoration of early 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, circa 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 fabric of the house.

During the early period of the restoration of the house, the Roslyn Landmark Society offered to accept the responsibility for providing period hardware throughout the house and for the furnishing of the Museum Rooms. In the acquisition of furniture for the Period Rooms, every effort was made to obtain furnishings which would have been used in these rooms during the first quarter of the 19th century. All the furniture on exhibit actually was made in New York City, or vicinity, over a period spanning approximately two generations. At least two pieces descended in Roslyn or adjacent villages, and others are known to have originated in other areas of Long Island. A number of pieces from the workshop of Duncan Phyfe are included, and at least two of them, the dining table which originally belonged to Robert Fulton and the small, cane-seated side chairs, are among the outstanding examples of the work of this master. Considerable guidance in the selection of appropriate furnishings resulted from a visit to the home of one of the Valentine Family descendents.

Several articles were seen there which are almost identical with objects now in the house, or are stylistically strongly related to them. The window hangings are modern, but in concept and fabric are completely appropriate to the house. The design was selected after a careful review of period publications, consultations with experts, and actual visits to a number of other houses along the eastern seaboard. The fabric was woven by Franco Scal-amandre and is identical with that used in the window hangings in Monticello, the home of Thomas Jefferson. The designs were executed by Joseph LiVolsi, who has made window hangings for The White House, the duPont Winterthur Museum, and numerous restorations.

Apart from the Museum Rooms, the remainder of the Valentine House serves as the Village Hall of the Incorporated Village of Roslyn. These "working" rooms include a number of interesting objects related to Roslyn history, especially prints, paintings, and documents. Visitors who are interested in doing so, may view these objects after obtaining permission from the Village Clerk.

(R.G.G.)



## FRONT ENTRANCE HALL:

Mahogany tall case clock inlaid with satinwood stringing and panels. The waist has reeded quarter-columns and the bonnet utilizes swan-neck scrolls and brass finials. The painted face bears the legend "G. C. Ascouch, London". The movement is English, but the case, and probably the face, were made in the U. S., most likely in New York, 1790-1800. The clock descended in the Remsen Family of Brooklyn, which had a Roslyn branch. H-98"; W-20"; D-9 1/2".  
Gift, Mr. & Mrs. Lenard Baritz.

Sheraton Style painted settee having three caned seats and vigorously turned front legs. Numerous stencilled decorations in gilt, in addition to three large polychrome designs of shell forms on the crest rail. New York, circa 1825. L-76"; H-33 1/4; D-18 1/2".  
Gift, Mr. & Mrs. Thorndike Williams and Mr. & Mrs. Thomas K. Aalund.

Porcelain fish bowl. Famille verte decoration executed in overglaze enamels. Chinese, mid-19th century. H-15"  
Purchase Fund.

## DRAWING ROOM:

Pair of mahogany, cane-seated, side chairs in the New York Sheraton Style with turned and reeded front legs, reeded stiles and apron, and segmented cross backs. The crest rail panels are decorated with carved wheat and bow-knot designs. The rear legs are vigorously curved, flat continuations of the stiles, and are terminated by sharp, curved projections extending to the rear. These chairs are outstanding examples of the early work of Duncan Phyfe. New York, 1800-1810. H-34"; W-19 1/2"; D-16 1/2".  
Loan, Museum of The City of New York.

Portrait of Hendrick Onderdonk, who was the principal resident of Roslyn, then Hempstead Harbour, during the second half of the 18th century. He owned the grist mill, a large store and bakery, and was one of the builders of the paper mill in 1773. The latter was sold to the Valentines, circa 1801, and was operated by the Valentine Family until it closed down, late in the 19th century. This painting is an early copy of a smaller, still-surviving, pastel portrait of Hendrick Onderdonk, which was painted by Sharples, of Philadelphia, in 1808. American School, Oil on canvas, First quarter of the 19th century. Contemporary, or slightly later, frame. 10 1/2 by 12 1/2"  
Loan, Dr. & Mrs. Roger Gerry.

Mahogany, tripod-based, clover leaf-shaped, tilt-top table in the style of Duncan Phyfe. Reeded, sabre-shaped legs terminated by small, globular, brass feet. Vase-turned pedestal. This table descended in the Strong Family, of Strong's Neck, L.I. New York, circa 1810. H-29 1/2"; L-27"; W-17 1/2".  
Gift, Mr. & Mrs. J. Ross Piggott.

"Letters of Elias Hicks", published by Isaac T. Hopper, New York in 1834. Original paper-covered boards with blue linen facing. Hicks (1748-1830) was a widely-known Jericho Friend, who was a prominent itinerant preacher during the late 18th and early 19th centuries. Octavo, 234 pages.  
Gift, Mr. & Mrs. Roy W. Moger.



Scrimshaw tooth of a sperm whale decorated with an incised painting of a sailor embracing a girl. American Whaling Trade, circa 1835. L-4 1/2".

Gift, Mr. & Mrs. Clarence Steinberg.

Set of three Argand Lamps, two single and one double, bronzed with brass decoration and having lead-glass lustres. Both single lamps bear the cast label, "Manufactured by H.N. Hooper & Co./Boston". Boston, circa 1830. H-17"; W-12" & 17".

Gift, Mr. & Mrs. Melvin Roth, Dr. & Mrs. Roger Gerry, and an anonymous donor.

Mahogany sofa in the early New York Empire Style, with richly veneered crest rail and apron, and curved arms. Hairy paw animal feet arise from brackets decorated with carved cornucopias. The letters "S & R" are incised on the inner surface of one of the brackets. New York, circa 1820. L-90"; H-40"; D-26".

Gift, Mr. & Mrs. John B. Cornell.

Gilded Girondole mirror in the Federal Style topped by a superbly carved eagle, and retaining the original flat mirror glass which is a characteristic of New York work.

New York, circa 1815. H-56 1/2"; W-34 1/2".

Loan, Dr. & Mrs. Roger Gerry.

Mahogany tripod-based, octagonal, tilt-top table in the style of Duncan Phyfe. Reeded, sabre-shaped legs terminated by brass-mounted casters. Vase-turned pedestal.

New York, circa 1810. H-29 1/2"; L-27"; W-18 1/2".

Loan, The Museum of The City of New York.

Portrait of Betzy Mehalah Knapp, of Oswego, New York. American School, circa 1775. Oil on pine panel. Original frame. 19 by 22 inches.

Gift, The Wunsch Foundation.

Chamber candle-stick and snuffer. Sheffield Plate. English, circa 1825.

Diameter - 6 1/2".

Gift, Dr. & Mrs. Roger Gerry.

Small mahogany chest of drawers in the New York Chippendale Style. The chest has four characteristically New York ball-and-claw feet and an overhanging top with a moulded edge. Handles replaced. This chest has been attributed to Thomas Burling who worked from 1769 to about 1800. The chest at one time belonged to Jacob van Wicklen Weeks, born circa 1820, who lived in Brookville, and descended from him to Jessie Smith, of Roslyn. New York, circa 1775. L-34 1/2"; H-32 1/2"; D-20 1/2".

Loan, Dr. & Mrs. Roger Gerry.

Fluted punch bowl with scalloped rim. Chinese Export Porcelain for the Western Trade. Floral designs executed in enamel colors. Circa 1810. 10 1/2" in diameter.

Loan, Dr. & Mrs. Roger Gerry.

Pair of mahogany armchairs with upholstered seats in the New York Sheraton Style with turned and reeded front legs, and reeded stiles, arms, and double-cross backs utilizing carved, stylized floral decorations at the crossings. The rear legs are flat, vigorously curved continuations of the stiles. Duncan Phyfe, New York, 1800-1810. H-34"; W-19 1/2"; D-17".

Loan, Museum of The City of New York



Pair of white and gold porcelain urn-shaped vases, known as "Campagna Vases". Fine white hard paste porcelain with gold bands, and a gold floral bouquet on one side. The handles bear white female masks and gilded leaf scrolls. French, circa 1810. H-12 1/2"; Diameter 8 1/2".

Gift, Mr. & Mrs. Morris W. Getler.

Portrait of a Gentleman, painted in oils on a pine panel. Artist and sitter are unknown. This painting is one of a pair. See companion painting in the Dining Room. New York or New England, circa 1790. Modern frame. 23 by 27 inches.

Gift, Isreal Sack, Inc.

Pair of brass andirons with ball feet and columnar shafts ornamented with large balls and baluster finials. Smaller replicas form the log-stops. An almost identical pair of andirons have descended in the Valentine Family. Attributed to Richard Whittingham, New York, circa 1810. Height-20 1/4".

Gift, Mr. & Mrs. Arnold J. Flegenheimer.

Pair of brass fire-tools to match andirons. New York, 1800-1810. Length-32 inches.

Gift, Mr. & Mrs. Nathan Stern.

Wing chair in the Hepplewhite Style with straight, moulded mahogany legs and "H" shaped stretcher. Use of ash in the frame suggests a New York cabinet-maker. New York. Late 18th century. H-46"; W-32"; D-24 1/2".

Purchase Fund.

Cherry candle-stand with oval top, baluster-turned pedestal, and three shaped legs terminating in spade feet. New York, circa 1800. H-29"; L-22 1/2"; W-16".

Loan, Museum of The City of New York.

Pear-shaped coffee pot with polychrome chinoiserie decoration. Leeds pottery. England, late 18th century. Height-8 1/2".

Loan, Dr. & Mrs. Roger Gerry.

Tea Bowl. Chinese Export Porcelain for The Western Trade. Decorated in enamel colors with floral bouquets and panels containing Chinese figures. Circa 1790.

Diameter-4 1/4".

Gift, Mr. & Mrs. J. Ross Piggott.

Mahogany piano of 5 1/2 octaves, made by John Geib & Son of New York whose label has been painted on the maple-inlaid fascia which has been enriched with painted floral decoration. The top and the base of the case have been decorated with cross-banded mahogany inlay trimmed with inlaid, moulded brass edging. The six Sheraton Style legs are turned and reeded and are terminated at their tops by threaded brass receptacles and at their bottoms by brass cup-casters. New York, circa 1820.

L-65 1/2"; H-35"; D-24 1/2".

The name of Geib is a distinguished one on the history of the American piano. The first John Geib was one of a group of 12 German pianoforte-makers, known as "The Twelve Apostles", who went to England, circa 1760, after J. C. Bach introduced the instrument in that country. John Geib, Sr. was still working in London as late as 1784.



His sons, John Jr. & Adam, started to manufacture pianos at Leonard Street, near Broadway, in 1805. John apparently died in 1808, and Adam continued the business on his own. However, in 1815, John Geib III, started in business, at the Bowery near Bedford St., and in 1817 he patented an improved upright grand piano-forte. The piano on exhibit was made by John Geib III and his son, circa 1820. It is interesting to note that the Geib Family survives, in Lawrence, L. I., and that alternate generations of sons are named John & Adam.

Loan, Museum of The City of New York.

"Moses in the Bullrushes". Needlework picture in original black and gold mat and gilded wood frame. Embroidered in colored silks on a silk ground. American or English, circa 1810. 19 inches square.

Gift, Mr. & Mrs. Lee R. Levine.

### DINING ROOM:

Set of seven provincial mahogany dining chairs of New York, probably Islip, L.I., origin. The chairs are transitional in style with square Chippendale legs having moulded corners and "H" shaped stretchers. The square backs each include five flat splats. The side chairs were made circa 1790 and four of them have the name "Wm. Mott" painted in ink on the insides of the front rails. They may have been made by, or belonged to, William Mott, a Quaker who lived in Islip during the late 18th century, and who was an associate of Elias Hicks. The two armchairs were made later in the 19th century, presumably to fill out the set. They were made by William S. Morton of 94 Main Street, corner of Amity St., Flushing, and bear his penned label on the slip seat frames, together with the date, Dec. 21, 1883. H-37"; W-22"; D-18". Four side chairs and two arm chairs - Gift, Dr. & Mrs. Roger Gerry.

One side chair - Gift, Mrs. Frances Story.

One side chair, similar to the foregoing, but having somewhat more flare to the back; a seat which has been upholstered over the frame; and plain, square, un-moulded Chippendale legs. This chair has been placed on exhibit to show the regional variations in styling of pieces which at first glance appear to be identical. Northern New Jersey, circa 1800. H-37"; W-22"; D-18".

Loan, The Newark Museum.

Mahogany Pembroke table with plain tapering legs and a finely grained top. The apron bottoms at each end are decorated with simple bead mouldings. The apron at both sides and the drop-leaf brackets are oak or chestnut. This table was found in Roslyn and is assumed to have descended locally. Possibly it is the work of H. Wilson, who worked near Trinity Church, near where the table was found. New York, circa 1810. L-32"; H-27 1/2"; W-(leaves down)-20 1/2".

Gift, Dr. & Mrs. Roger Gerry.

Silver water pitcher made by Gerardus Boyce and Elisha Jones. The pitcher has a scalloped neck and spout embellished with a gadroon edge continuing to a circular gadroon collar. The body tapers to a gadroon base border. The "S"-shaped rounded handle has scrolled terminals. The name "F. Deming" is engraved on one side of the pitcher. The bottom bears the touch of "E. Jones" twice and "G. Boyce" once. Boyce and Jones worked in partnership in New York, circa 1825. H-9 1/2" to top of



handle; W-10" across handle and spout.

Gift, The Wunsch Foundation.

Four-sided fruit bowl. Chinese Export Porcelain for The Western (probably American) Trade, with circular foot and shaped rim. Overglaze enamel decoration in blue and gold with star border and armorial designs on typical "orange-peel" glazed surface. Circa 1800. W-(at rim) 10".

Loan, Dr. & Mrs. Roger Gerry.

Pair of Delft type pottery chargers with tin oxide glaze, decorated with flowering plants painted in blue in the manner of the late Ming Dynasty. Unidentified mark, "ST", on reverse surfaces. European, 18th century. Diameter-14".

Gift, Mr. & Mrs. Samuel Schwartz.

Federal Style architectural looking lass with fluted Corinthian colonettes on a gilded wood frame. New York, Circa 1810. H-37 1/2"; W-20 1/2".

Gift, Mr. & Mrs. John B. Cornell.

Set of four silver candlesticks formed from clustered colonettes in the Gothic taste, surmounted by foliate capitals. Made by John Carter, London, 1776, and bearing his dated "touch". H-12 1/2".

Gift, Mr. & Mrs. Samuel Schwartz.

Delft pottery bowl with tin oxide glaze. Characteristic blue-painted prunus blossoms, bamboo, rocks, birds and butterflies in the Sino-Japanese style. Holland, 18th century. Unmarked. Diameter-10".

Gift, Mrs. Frances Story.

Portrait of A Lady, painted in oils on a pine panel. Artist and sitter are unknown. This painting is one of a pair. See companion painting in Drawing Room. New York or New England, circa 1790. Modern frame. 23 by 27 inches.

Gift, Isreal Sack, Inc.

Pair of brass andirons; baluster-shaped with ball feet. American, probably New York, circa 1810. H-18".

Gift, Ginsburg & Levy, Inc.

Mahogany Pembroke table in the New York Sheraton Style with turned, reeded legs and clover-leaf shaped top, in the manner of Duncan Phyfe. New York, circa 1800. L-36 1/2"; W-(leaves down)-22 1/2"; H-29 1/4".

Loan, Museum of The City of New York.

Pewter tea-pot, boat-shaped with fluted sides and acanthus-and-shell feet, with later silver plating. English, circa 1830. L-(including spout and handle)-12"; W-5 1/2"; H-6".

Loan, Mr. & Mrs. Frederic N. Whitley, Jr.

Mahogany linen cabinet in the New York Hepplewhite Style with fully developed French bracket feet and shaped apron and cornice. The cabinet is completely covered with carefully selected veneers and utilizes inlaid threading to form circles and



ellipses on the door and drawer fronts. Linen cabinets of this type are a completely New York form. New York, circa 1790. H-97"; W-48"; D-22".

Loan, Museum of The City of New York

Mahogany serpentine front sideboard in the New York Federal Style. The case is completely covered with carefully selected, fine quality veneers. All door and drawer fronts are surrounded by a bead moulding. The sideboard stands on six square tapering legs. This sideboard descended in a family in Babylon and may be of Long Island origin. New York, circa 1790. L-74"; H-42 1/2"; D-27 1/2".

Loan, Dr. & Mrs. Roger Gerry.

Pair of urn-shaped knife-boxes in the Sheraton Style. Mahogany with silver mounts which bear the London date-mark for the year 1802. The mounts are engraved with the armorial bearings of the Laight Family, of New York, and probably belonged to Edward W. Laight (1773-1852) who married Ann Elliot Hunger in 1802. Laight was a New York merchant who lived on 8th Street. He was Major-General in the New York State Guard. London, 1802. H-27"; Dia-12".

Loan, Museum of The City of New York.

Deep Dish. Chinese Export Porcelain for The Western Trade. Decorated in enamel colors with garlands and an exotic bird. Circa 1800. Diameter-12"

Gift, Isreal Sack, Inc.

"The Battle of Bunker's Hill, near Boston" Engraved by T. G. Mueller after the original painting by John Trumbull. Published in London in March 1798. Modern colors. Most of the figures in the scene are portraits and are identifiable. Modern frame. 31 by 23 inches.

Gift, Dr. & Mrs. Roger Gerry.

Large mahogany three-section banquet table having hemi-elliptical ends and a central drop-leaf section. The end sections have turned and reeded legs, in the New York Sheraton Style, which are terminated by brass-mounted casters and are surmounted by panelled blocks which include carved, stylized floral designs. The center drop leaf table has straight square legs which do not terminate in casters. In all likelihood the center section was not meant to be used except during banquets when it was covered with a cloth. The table appears to be the work of Duncan Phyfe and, if this attribution is correct, is one of the outstanding examples of his early work. At least one other Phyfe table is known of which includes a straight-legged center which does not match the legs of the end section. In the latter case, this characteristic was noted at the time the table was made. In all probability, the table on exhibit had two or three center sections, one of which had legs which matched those of the end sections. New York, circa 1800. L-(leaves down) 69"; H-29"; W-60".

This table originally belonged to Robert Fulton, inventor of the steamship, and passed, thru his descendants to the American Society of Mechanical Engineers, in 1891.

Loan, The Museum of The City of New York.

Punch bowl. Chinese Export Porcelain for The Western (probably American) Trade. Decorated in blue enamel and over-glaze gold with a star border and floral designs. Circa 1800. Diameter-11 1/2".

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