



Queens Historical Society

Serving the Borough of Queens

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NEWSLETTER



FALL 2003

*"The borough of Queens has a glorious history, and succeeding generations should . . . be given every opportunity to write its past."
— Charles U. Powell, Long Island Forum, Feb, 1942.*

35 Treasures: Celebrating 35 Years of Collecting

To celebrate QHS' 35th anniversary we are showing off! More specifically, our Collections Manager, Richard Hourahan has combed our archives and collections and has carefully selected 35 of our best and most unique treasures for an exhibition of important historical material representing significant aspects of our borough's rich heritage.

Through extensive research by Mr. Hourahan, Ms. Alison Field Ventura and our Vice President for History, Mr. James Driscoll, each object in the exhibition tells a

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The Flushing

The Lent-Riker Triumph

Today is a great day that we've been looking forward to for many years. It's been quite a few years since we had a tour of the Lent-Riker Homestead, and today we have perfect weather for it. The gods were good to us. I'm sure that Abraham Riker and Mr. Lent were looking down from the heavens and saying, "We want good weather." I think we have absolutely exquisite gardens and a marvelous house, and that everybody will be very happy that they were her today.

With these words Stanley Cogan, QHS President, welcomed some forty-five guests to an event jointly sponsored by Michael and Marion Smith and the Queens Historical Society. This was the first guided

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Lent-Riker House

President's Message
**...An Old House
Saved**

Recently it was necessary for me to update my will. As time goes on, such an action becomes necessary, as it had for me. I had made all of the changes except one, and that one caused me considerable conflict. What would happen to my beloved house after I was gone? Whoever the new owner might be, he or she might very well not have the same feelings about it that we have (after forty plus years).

Maybe the owner would like it enough to let things be, or ... perish the thought ... maybe, just maybe, the house would be demolished, and one of those contemporary ones erected in its place. *The more I thought about it, the easier the decision became. And so, the following covenant became one of the will's changes:*

The house deed must state that the house is never to be demolished and replaced by multiple housing or another house, and must conform to the local zoning laws. This must be signed by the buyer, and any other future buyer.

My lawyer had breezed through the other changes that I had made, but this one really made him stop and think. He said finally, "Are you sure that you want to do this? Are you really sure?"

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Executive Director's Message
**...A New Look
for an Old House**

I am pleased to report that the long-awaited redesign of the entrance hall at Kingsland Homestead, including the exhibition about the homestead and the people who lived here is finally back on track and slated to be completed this fall! Most of the hallway's wall space will be devoted to a long-term exhibition designed by Anthony Max Tung that will tell the history of Kingsland Homestead and the stories of the families who lived here for over 200 years.

A highlight of the exhibition will be four watercolor renderings by artist, Dale Flick. He has been commissioned to create a watercolor of the sailing ship Silenus, Joseph King's transatlantic trading ship of the early 19th century. Joseph King, who made his fortune trading in agricultural commodities from Asia to the Netherlands, gave his name to what is now Flushing's only remaining 18th century house. No known image of his vessel exists, however extensive research by our Collections Manager, Richard Hourahan has uncovered detailed descriptions and specifications for a historically accurate rendering. The largest of its kind, this 3-masted commercial vessel was active during the early Federal period when shipping was our country's most

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Isamu Noguchi: The Ultimate Queens Artist

Photos reprinted with permission of Isamu Noguchi Garden Museum

Last May in the New York Times art critic Grace Glueck alluded to Isamu Noguchi's reputation as a rigorous Modernist. Two decades earlier art critic Robert Hughes referred to him as the "greatest living American sculptor"--a bold assertion since Richard Serra and Carl Andre were then at the pinnacle of their careers. And yet Jenny Dixon, the director of the Isamu Noguchi Garden Museum (temporarily located in Sunnyside while its home in Long Island City is undergoing structural stabilization) unhesitatingly termed the master "the



*Isamu Noguchi
working on Portrait Head*

ultimate Queens artist" in a conversation we had in early July.

Isamu Noguchi (1904-1988) moved to Long Island City in 1961. Often when an artist moves he is attracted by lower rents. Ms. Dixon said that was not Queens' lure for Noguchi: "If he wanted cheap space he would have joined Agnes Martin, Rauschenberg and Johns down on Wall Street. Space there was plentiful and very inexpensive." Jenny believes the sculptor was drawn to Long Island City because "he liked the industrial area, it was away . . . besides Noguchi's fabricators were there."

But why "the ultimate Queens artist?" Jenny's answer: "Noguchi was an outsider; to Americans, he was Japanese, to Japanese, he was American. He was bicultural, an orphan, very much a self-made man ... and very much ahead of his time." A thought-provoking characterization of who is attracted to Queens.

Noguchi was bicultural by birth and choice. Ms. Dixon elaborated: "his father was Japanese and his mother American with an Anglo background . . . he maintained working studios in Queens and Japan. He was on his own most of his life. Jenny said: "Noguchi was born in Los Angeles but was reared until the age of twelve or fourteen in the countryside of Japan. Then his mother

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Isamu Noguchi: The Ultimate Queens Artist 10

sent him to a boarding school in the United States. When it folded the headmaster placed him with a family until he graduated from high school. He then went to Columbia and dropped out after one year to attend the Leonardo da Vinci School of Sculpture in New York City. He supported himself by sculpting portrait heads.” According to Jenny “[Noguchi] was not a lonely man . . . he liked people and admired their struggles, but he was ‘other’, an outsider.”

In art he was neither an abstractionist nor a realist--form, space and direct contact with materials were his concerns. Jenny pointed to Noguchi’s gardens and playgrounds as being “years in advance of the earthworks and other [artistic] movements of the 1970s and 1980s.”

Jenny concluded our conversation by detailing the history of the Isamu Noguchi Garden Museum and the events which will commemorate his centenary in 2004:

As Noguchi grew old and more and more successful he began to think where he wanted his work to go . . . he wanted to control his own future and in the mid-eighties, established the Isamu Noguchi Foundation and through it, the Isamu Noguchi Garden Museum. [The latter] opened in 1987, while he was still alive. It was the first artist-created museum in the United States. Museums dedicated to one artist--Norman Rockwell, Georgia O’Keefe, Andy Warhol, Donald

Judd--were not personally designed. . . . People come from all over the world to Queens to visit the Isamu Noguchi Garden Museum . . . it is an oasis. Next Spring the LIC building will reopen with a Noguchi exhibition designed by Robert Wilson and the Whitney will have, not a retrospective, but a major exhibition which is more of a reconsideration and reassessment of Noguchi’s profound contribution to art.

As Ms. Dixon noted “Noguchi may not be a home-grown Queens boy but he is the ultimate Queens artist.” The man and the museum are without doubt significant parts of the cultural history of the borough of Queens.

By Richard Hourahan



*Ford Foundation 1939-40
New York World’s Fair*

Q & A

In the upcoming exhibition, “Thirty-five Treasures from the Collection of the Queens Historical Society” a Civil War drum will be displayed. Since 1976 this object has been stored at the Queens Museum of Art and only recently was returned to QHS. On its interior is an original label inscribed “Manufactured by A. Rogers, Flushing, Long Island.” Hence our question:

Q: Who was A. Rogers?

A: Directories of Civil War memorabilia list Alexander Rogers of Flushing, Long Island, as a manufacturer of drums. Harrison Hunt of the Nassau County Museums System informed us that there are several of Rogers’ drums on Long Island, including one at the Society for the Preservation of Long Island Antiquities. Vincent Seyfried mentions Rogers’ drums in his recent book, *Flushing In the Civil War Era, 1837-1865*. He includes a photograph of one owned by the Chicago Public Library.

Harrison also told us that Alexander Rogers and his wife Mary were listed in the US Census of 1860 as part of the household of a John McCready of Flushing. An 1859 map of Flushing--also recently returned to us by the Queens Museum of Art--indicates that McCready lived on Franklin Place (now

Franklin Street), near Union Street. An 1860 directory revealed that Alexander Rogers, a drum maker, lived at or near the McCready home. Rogers may have been McCready’s son-in-law. An 1873 map shows Rogers still living on Franklin Street, down the block from the McCready home. According to this map, there was a fairly large building in back of his house which may have been his workshop.

The Flushing Journal says that Rogers died of consumption (tuberculosis) in 1878 in his home on Amity Street (now Roosevelt Avenue). It states that he had lived in Flushing “about twenty years and amassed a small fortune during that time--principally as a drum maker during the Rebellion.” An article in the Flushing Times says that he was involved in the construction trade in his last years, until he became too ill to work. Beneath that article is a summons from the Master of the Cornucopia Lodge, a local Masonic chapter, to meet so they could attend the funeral of “our brother and former Grand Master, Alexander Rogers.” Other issues of these newspapers reveal that his wife had died a few years before him and that one of his daughters married a member of the Bowne family.

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Q&A - Continued from Page 5

Although we found some basic biographical facts about Rogers, we could find no information about either his shop or the sale or manufacture of his drums. We did learn some of our drum's history from the object itself. It has been cut down from its original size. Harrison Hunt says that drums were quite deep and somewhat hard to handle, so they were often cut down. George Miller of the Greater Ridgewood Historical Society thinks this might have been done by one of the drummer boys during the war. Many were very young and would find it easier to handle a smaller drum.

Despite this alteration the drum is still a wonderful object and an important piece of history, both local and national.

*By James Driscoll,
Vice President for History*



At QHS This Fall: Program Highlights

At Kingsland Homestead.

House Tours.

Tues, Sat, and Sun, 2:30-4:30 p.m. or by appointment. Adults \$3, students & seniors \$2.

QHS Research Library and Archives.
By appointment.

Exhibitions.

Through September 21. Queens Jewels: A History of Queens Parks. Vintage and contemporary photographs, postcards, artwork and other memorabilia highlight the more than 7,000 acres of green space in Queens. On loan from the City of New York Parks and Recreation; curated by Jonathan Kuhn, Director of Arts & Antiquities.

Opening October (TBA). Thirty-Five Treasures from the Queens Historical Society: Celebrating 35 Years of Collecting.

In celebration of the 35th anniversary of the Queens Historical Society this exhibition features some of the best and most unique treasures in our collection and remind us of the importance of building a collection which illuminates the historical significance of our borough's rich heritage.

Queens Preservation.

Saturday, September 27. Queensmark Comes to Whitestone. 2:00 p.m. Grace Episcopal Church, 151-17 14th Road, Whitestone. Preservation Ceremony and Reception. Free. QHS' Queensmark preservation program will honor 10 exceptional historic houses and churches of Whitestone.

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Falling In Love With Forest Hills

Before moving to Queens last July I had only been in the borough once, and that was to see the apartment my husband and I would eventually buy. I moved to Forest Hills from Washington DC ignorant of Queens and its culture, which in retrospect was probably for the best. Queens, I have learned, is an acquired taste. It took time for me to understand and appreciate the rhythms of my neighborhood, which can escape a first time visitor.

The first few weeks of my new life in Queens were hot. Temperatures soared above ninety. I stayed in my apartment with the air conditioning turned up and the shades drawn and began to unpack and try to settle in. Occasionally I had to go out, but that wasn't any more pleasant. The garbage, piled up on the sidewalk twice a week, and stunk up the whole neighborhood. People in air-conditioned cars constantly honked at us poor pedestrians walking in the heat. Also, I was always moving my sweltering car. I had no understanding of the game that is Queens parking. I knew no strategy; all I knew was that I was constantly driving around the neighborhood competing for a sacred spot. This introduction to Forest Hills made a horrible first impression. I was not in love with my new neighborhood. In fact, I cried everyday for the first two weeks.

Eventually the heat subsided and I wiped away my tears and sweat and began to acquaint myself with my community. The heat wave gone, people turned off their air conditioners and opened their apartment windows. Music flowed onto the street: a woman singing arias, a young trumpet player practicing scales. The free concerts cheered me and provided a great soundtrack to my Forest Hills exploration.

I began with the stores on my block. Most were typical--a drugstore, shoemaker and realtor. But then I found the 24-hour tanning parlor, an institution I didn't know even existed until I moved to Queens. Although I myself didn't care to tan I became fascinated with the idea of getting a tan in the middle of the night. After a late evening out I would peek in and be surprised to see a few body-builders waiting for a turn in the tanning bed at 2 a.m. And when I passed by on my early morning run at 6 a.m. there were always a few young women waiting to be bronzed. It was as if these people, and the neighborhood itself, were living a secret life. Queens was beginning to intrigue me. Austin Street, the main shopping thoroughfare in Forest Hills, was next. At first glance it seemed unruly.

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Lent-Riker Triumph

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tour involving QHS in six years, and, as such, was an outstanding event.



Lent-Riker was designated a landmark in 1966 by the Landmarks Preservation Commission. The designation indicated that it was “built about 1729.” An earlier year, 1656, was given by an Historic American Buildings Survey. The survey based its finding upon an original two-room structure which was then incorporated into the expanded 1729 structure.

The Landmarks Preservation Commission in its *Findings and Designations* stated that:

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the Lent Homestead has a special character, special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City. The Commission further finds that among its important qualities, the Lent Homestead is a

fine example of a Dutch Colonial farmhouse, that the house has excellent stone masonry, and that it is once of the very last of the Dutch Colonial farmhouses remaining in Queens County.

The event itself was divided into two parts. The first part was a guided tour of the house and the second part was a self-guided stroll through the gorgeous gardens and the solemn cemetery. Arriving guests first read a New York Community Trust plaque honoring the house and then were warmly welcomed by Michael and Marion Smith, the perfect hosts. Throughout the event Michael greeted visitors, conversed and answered questions while Marion lectured in the three downstairs rooms. To give details of her lecture would be far beyond the scope of this article, but certain details were outstanding.

Attention was drawn to the two-room older part of the house, the central hallway



and the kitchen. The beams had been taken from a barn on the Riker property. Replaced floors, historically correct, were

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Lent-Riker Triumph

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of wide-planed pine. An original painting was duplicated in the New York Historical Society, while the room itself is duplicated in the Museum of the City of New York. A table contained informational literature. The walls of the room abounded with awards, memories of flag-raising ceremonies, pictures of the house restoration, paintings, and many other important memorabilia.

Both the fireplace and walls had undergone extensive changes that had been made over many decades. Contemporary alterations had brought back the character of the original room.



Marion informed the audience that the Riker farmland originally had twelve farm houses, of which Lent-Riker was the only one left, probably saved because of the cemetery's consecrated grounds. She also told of the two boys from Sugarloaf, New York, who had greatly aided in the restoration.



Of particular note was the kitchen with its antique cabinets, sideboards and pot-bellied stove (from the attic). This led into a talk of previous occupants and a caretaker.

Marion talked of the many treasures discovered as the house was being laboriously restored. These included original Riker letters, financial records, and house furnishings.

The music room was a perfect setting for leisure, relaxation and good conversation. It featured original floors, silk curtains, a chandelier, an old wall map, and, a prized possession, an 1888 rosewood Steinway piano.

At all times Marion went to great lengths to explain the restoration process.

She concluded the tour with two noteworthy statements. The first referred to "the romance and adventure that I feel with this house." The second stated that she and Michael were "privileged and honored to be the house's caretakers," and that they would be buried in the cemetery.

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35 Treasures

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fascinating tale of our heritage and connects each of us to a specific time and place in Queens. Each piece speaks to the social, political, economic and cultural history of the borough. These treasures are the tangible evidence of what happened here in Queens and they reveal not only its distinctive history but its connection to the history of the United States. Collectively they represent the depth and breadth of the holdings of the Queens Historical Society.

We guarantee a few surprises and expect that the exhibition will make known the historical value of this collective treasure.

One of the rarest objects in on exhibit was donated last year by Robert Kuenstner. Small in size, only 3 inches by 5 inches, it is of great historical significance. Mr. Kuenstner's grandmother, uncle and father survived the June 15, 1904 fire aboard the steamer *General Slocum*. This tragedy resulted in the loss of over 1,000 lives and made it the worst disaster in our city's history until the September 11, 2001 destruction of the World Trade Center. According to Mr. Kuenstner, a fourth family member was ill and stayed at home, hence one unused ticket, number 293, remained with the family and is now in the QHS collection. Most of the dead were buried in the Lutheran Cemetery in Middle Village, Queens where on June 15, 1905 the *Organization of the General*

Slocum Survivors dedicated a monument in honor of the disaster's 61 unidentified dead. An annual commemoration, now led by the *General Slocum Memorial Association*, is conducted each June at the cemetery. 2004 will mark the centennial of the tragedy.

Another object in the exhibition also involves a steamboat, the *Flushing*. It is a an oil painting of the vessel which has not only historical but artistic significance. The provenance of this object is impeccable: the widow of the captain (William H.D. Nimmo) of the *Flushing*, presented the painting to the Flushing Historical Society. In 1985 FHS donated the painting to QHS. The steamboat was owned and operated by the Flushing, College Point and New York Ferry Company, This iron steamer was placed into service in 1860, making seven round-trip voyages daily in summer and two in winter between Flushing and Manhattan. The fare was ten cents!.

The *Flushing* served both belligerents, the Union and the Confederacy, during the Civil War. While in transport service for the Union during the Civil War, she ran aground off Fortress Monroe at the mouth of the James River in Virginia, but was raised, repaired and returned to service between Flushing, College Point and New York.

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At QHS This Fall

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Bronze plaques will be presented to the awardees and enlarged color photographs of the distinctive structures will be on view

Walking Tours.

Saturday, September 6. *Vanderbilt Motor Parkway Tour.* 1:00 p.m. Alley Pond Woodland Nature Center. Free.

Join an Urban Park Ranger for a fascinating trip along the first high-speed, limited access, crossing-free, dustless, automobile toll road in the world.

Sunday, September 14. *Kissena Park Historic Grove Walk.* 12 noon. Free.

Join an Urban Park Ranger for a history walk on the grounds of the former Parsons Nursery.

Sunday, September 21. *Beauty for Ashes: The Story and the Promise of Flushing Meadows-Corona Park, Part II.* 1:00 p.m. Commences from Passarelle ramp outside the Willets Point/Shea Stadium station. \$3.

Parks enthusiast, Richard Post will lead this walk through the largest park in Queens.

Saturday, October 4 *Whitestone.* 2:00-4:30 p.m. Commences from 38-17 Main Street (one block north of Main Street subway station) and finishes at the Whitestone bus connection. \$12.

Noted urban geographer, Jack Eichenbaum is your guide through this historic community. The distinguished structures honored at the Sept. 20 *Queensmark Comes to Whitestone* event are prominent features of the itinerary.

Sunday, October 19. *Tracing the Route of Kingsland Homestead: Historic East Flushing.* 2:30-4:30 p.m. The tour begins at Kingsland Homestead, 143-35 37 Ave, Flushing. \$12.

Kingsland, the historic house which is home

to the Queens Historical Society has been moved twice since its construction in the 18th century. You will walk to its origins in what is now the Murray Hill section of East Flushing, taking in the surroundings and learning of its historical past in the 18th and 19th centuries--agriculture, nurseries, railroads and residential development.

Annual Student Art & History Contest

All Queens fourth graders are eligible. Drawings should be historic buildings, statues, parks or neighborhoods in Queens. Entries accepted October 3-31. Contest rules and registration forms can be obtained from QHS. Rewards are boundless, monetary awards are \$100, \$50 and \$25 for the juried prize winners. Participate and encounter Queens History first-hand! Entry fee \$1. Awards presentation--November 15, 2:00 p.m at the Dr. William Benenson Pavilion, 36-17 Parsons Blvd., between Northern Blvd. and 37th Ave. Free.

... And Around the Borough

Bayside Historical Society.
Nov. 13, "Misconceptions About Native Americans." Prof. Laurence Hauptman.
(718) 352-1548. Building 208, Fort Totten.

Central Library.
Long Island Division. Exhibition.
"Steamboats in Long Island History."
Library Gallery. "Painting for Progress: Art and the New Deal" (718) 990-0770.
89-11 Merrick Blvd, Jamaica.

Greater Astoria Historical Society.
Long Island City Forum. Lecture Series.
(718) 278-0700. 35-20 Broadway, LIC

Greater Ridgewood Historical Society.
Tour. Onderdonk House.
(718) 456-1776. 1820 Flushing Ave.

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President's Message

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“Why,” I asked. Is there something wrong with my language, or the text?” “No,” he said. “The wording is all fine. No, the problem is far different. The problem is sale money. If this is part of the sale, your asking amount is going to go down. People don't like such restrictions, and want to feel free to do what they want with their property. If this stays in, be prepared to lower the sale price.”

I thought about it for a while. Perhaps I should talk with some other knowledgeable people and get their opinions. But my original decision remained firm. To thine own self be true, etc.” After all, my work for years has been based on Queens heritage, history and preservation. How could I cross them up now? And I didn't. *I held firm and chose preservation over dollars. I hope that you do also.*

And to conclude my tale in a most positive fashion . . . Two houses, two beauties. first, the restored Voelker-Orth Museum, Bird Sanctuary and Victorian Garden is now officially open, beautiful, and welcomes you for a large chunk of Victoriana. Second, we recently had a tour of the Lent-Riker Homestead in Jackson Heights. What a beauty! We don't have enough of the old treasures left in Queens, but what we do have . . . **Wow!!**

Stanley Cogan

Executive Director's Message

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important industry. Mr. Flick will also create an aerial view of the Murray family's property around 1870 when it was active as King and Murray's Bloodgood Nursery. Other watercolors will depict Kingsland when it was newly constructed for Quaker farmer, Charles Doughty and as it appears today as an historic house museum and the headquarters of the Queens Historical Society. There will be lots of photographs of the Murray's and their descendants, including Edward Murray who died in a Confederate prison camp and twins Ernest and Charnley Murray who served in the Navy during the Spanish-American War. Little-known turn-of-the-century photographs of Aunt Mary's rooms in the third floor and dramatic photographs of the 1923 and 1968 moving of the house will continue the story line.

The visitors' reception area and the bookshop will be completely redesigned with custom-built cabinetry. Watch your mail and/or the local press for the opening date.

Mitchell Grubler

Lent-Riker Triumph

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Queens and New York City will always be grateful for the labor, time, and money donated by the Smiths in restoring Lent-Riker. They have become role models for such undertakings.

After the lecture, guests strolled the grounds and cemetery. The former were unbelievably beautiful with pergola, fountain and flowers. The latter, containing 132 gravesites, is shared by Riker ancestors and Irish patriots.

The program concluded with a group picture taken in the garden by Bob Berlinski, who had done a video of the entire proceedings. The picture-taking was highlighted by the presentation of a Queensmark plaque to Michael and Marion Smith by Stanley Cogan, Queens Borough Historian, and President of the Queens Historical Society.

After the presentation, Dr. Cogan concluded by saying, "Today's program has been one of the finest to which any of us has ever gone. The house was perfect, the gardens were perfect, and, to the Smiths, 'Are you perfect, too?' (laughter and denial).

In response to receiving the plaque, Marion said, "Michael and I are truly touched, happy and elated. It was fun and I enjoyed meeting everyone. Thank you all for coming, some from far places. Lent-Riker is a jewel in the crown of Queens landmarks." *Copies of the video are available at the Queens Historical Society.*

By Stanley Cogan

35 Treasures

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The renewed service did not last long, however, and the Flushing found new prosperity as a blockade-runner for rebel merchants in Georgia where she met her destruction at the hands of the crew of a Union gunboat. James Bard painted the Flushing in 1861. A self-taught marine artist with a keen interest in steamboats and small sailing vessels, Bard completed over 4,000 paintings, the last dated 1890.

The third object in this brief preview of the exhibition is a late American Empire style fall-front desk or secretary that belonged to the Murray family who occupied Kingsland Homestead for about 80 years. With its large expanse of mahogany veneer and heavy molding around the top and bottom, our circa 1830 desk is an excellent example of this style. A similar piece from the workshop of Duncan Phyfe is on exhibit at the Metropolitan Museum of Art. The piece exemplifies the fine pieces manufactured when developing technologies of the Industrial Revolution made the first mass-produced furniture affordable to the middle class.

To see and learn about all 35 treasures and what the excitement is all about visit the exhibition opening at Kingsland Homestead in October. Watch your mail and/or your local newspaper for the opening date. The exhibition will be on view through September 5, 2004. For information on another treasure in the exhibition see James Driscoll's Q & A column.

By Mitchell Grubler

Falling In Love with Forest Hills

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I was overwhelmed with the amount of people on the weekends, the number of stores—some meticulous and others run down, and the traffic. After a few weeks of visiting most of the stores, regardless of what they were selling, and acquainting myself with the daily rhythms of the street I understood why so many people were attracted to Austin Street and it became a huge part of my Forest Hill's existence. Twice a week I visited the fish market, with its beautiful selection and fishy/leach-water odor. I became enthralled with the daily sidewalk preparations of supermarkets—the men hosing down the sidewalk, setting up the flower containers and fruit stands, putting each bundle of flowers and carton of fruit in place—and would schedule my trips to the market in the morning so I could see this ritual. Anything I needed I could find on Austin Street, whether it be a watch battery, Italian sausage or a copy of Anna Karenina. As the year wore on and I became better acquainted with Forest Hills I discovered more reasons to love it. I love the F train into Manhattan. I love the Italian bakery and antique shops on Metropolitan Avenue. I love the rumble of the LIRR and the train-whistle. I love my doorman who cultivates the roses in front of our apartment building.

My relationship with Forest Hills is a tumultuous one, but I suppose that is what happens when you love something—it isn't always easy. I have to work hard to tune out the incessant beeping and to look beyond the litter. It took awhile to understand the eccentricities of my neighborhood and to see the sparkle beneath it all. And sometimes

when I feel a little disillusioned, I take a deep breath, smell the coconut suntan lotion wafting out of the tanning salon and listen to a little live music courtesy of my neighbors.

Alison Field Ventura

... And Around the Borough

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King Manor Museum.

House Tour. 718-206-0545. Jamaica Ave. between 150th and 153rd Sts Jamaica.

LaGuardia Performing Arts Center
Legends of Jazz. Oct. 31. Cecil Bridgewater;
Nov. 21 James Spaulding.
(718) 482-5151. 31-10 Thomson Ave. LIC.

Langston Hughes Community Library.
(718) 651-1100. 100-01 Northern Blvd.
Corona.

Noguchi Museum
Exhibition. "The Bollingen Journey."
(718) 204-7088.36-01 43rd Ave. Sunnyside.

Poppenhusen Institute.
Memorial Concert. Sept. 11.
(718) 358-0067. 114-04 14th Rd. College Pt

Queens County Farm Museum.
County Fair. Sept. 20, 21. (718) 347-3276.
73-50 Little Neck Parkway Floral Park.

Richmond Hill Historical Society.
Walking Tour. Oct. 4. Historic Maple Grove
Cemetery.(718) 847-6070.

Voelker-Orth Museum.
Victorian Gardens.
(718) 359-6227. 149-19 38th Ave. Flushing.

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