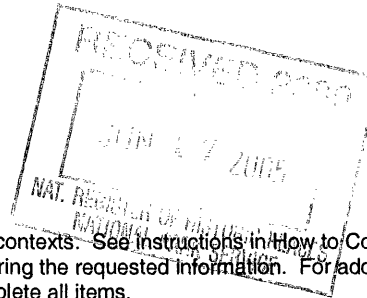


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United States Department of the Interior
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National Register of Historic Places
Multiple Property Documentation Form



This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in How to Complete the Multiple Property Documentation Form (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

[X] New Submission [] Amended Submission

A. Name of Multiple Property Listing

The Architecture of Isaac Henry Green, Jr., Suffolk and Nassau Counties, New York, 1879 - 1918.

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

The Architecture of Isaac Henry Green, Jr., Suffolk and Nassau Counties, New York, 1879 - 1918.

C. Form Prepared by

Constance Gibson Curry
Historian, Sayville Historical Society
43 Sayville Boulevard
Sayville, New York 11782

James Warren (ed.)
NYS Office of Parks, Recreation and Historic
Preservation (SHPO)
P.O. Box 189
Waterford, NY 12188

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR part 60 and the secretary of Interior's Standards and Guidelines for Archeology and Historic Preservation. See continuation sheet for additional comments

Sherrill Carter, SHPO
Signature and title of certifying official

5/5/05
Date

State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Edson H. Beall
Signature of the Keeper

July 27, 2005
Date of Action

Architectural Works of Isaac Henry Green, Jr., Suffolk and Nassau Counties, New York, 1879 - 1918
New York State

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<input type="checkbox"/> Other State agency	
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<input type="checkbox"/> Local Government	
<input type="checkbox"/> University	
<input checked="" type="checkbox"/> Other:	
Name of Repository: Constance G. Currie, Historian Sayville Historical Society 43 Sayville Blvd. Sayville, NY 11782	

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E. Statement of Historic Context

I. Introduction

Isaac Henry Green Jr. (1859-1937) was a regionally renowned and prolific architect with a practice that primarily served the wealthy and middle-class families, civic and commercial concerns and religious institutions in the Town of Islip's south shore region. In addition to his many local commissions, he also designed buildings in Nissequogue, Saint James, Stony Brook and Setauket on Suffolk County's north shore. Influential contacts gained through his practice brought a handful of commissions in Flushing (Queens), Manhattan, Irvington, Millbrook; and the Adirondacks in New York State. Additional works are found in Cromwell, Connecticut, Mt. Desert Island, Maine, Holliston and Sheffield, Massachusetts, and on the Shrewsbury River in New Jersey. In all there are 217 buildings documented that have been designed, restored, renovated or added to by Green. A substantial number of these works are still standing; the residences, churches and commercial buildings either built anew or extensively renovated by Green remaining in the area of his home town of Sayville alone indicate the breadth of his architectural palette and of his clientele.

Green's career was established on a wave of building spurred by discovery of Long Island's south shore by America's wealthiest businessmen in the late-19th century. The sparsely settled coastal lands offered large undeveloped tracts along the sheltered Great South Bay that provided opportunities for fishing and hunting, the establishment of "gentleman's" farms and, eventually, the creation of lavish country estates beyond the clatter and congestion of Manhattan. The first estates -- Vanderbilt's "Idle Hour," Bayard Cutting's "Westbrook" and Bourne's "Indian Neck Hall" were designed initially by prominent New York City architects, but continued expansion of these estates and the influx of friends and associates of the Vanderbilt, Cuttings and Bournes soon provided Isaac Green with the opportunity to demonstrate his skill to these newcomers. Green, in nearby Sayville and in his twenties, was selected to design the farm sections, dependencies, and in several occasions, major houses for other members of the New York's elite.

Isaac Henry Green, Jr.'s career spanned almost forty years and during that time he kept up with the reigning styles of the day. Practicing as he was during a period when America's architectural tastes looked to the forms of colonial American building types and then, by extension, to their antecedents in medieval English buildings, Green employed the architectural vocabulary of the Georgian, Tudor and Queen Anne Revival styles and that of the derivative Shingle Style in his residential commissions. Later residential commissions also included examples of the American Four-Square style and Bungalows, early twentieth century designs that adapted popular elements of the Shingle, Colonial Revival and Queen Anne styles to new scales and forms.

Green employed a similar stylistic palette in the design of his several church commissions -- mostly Episcopal -- but with a restraint rooted in traditional church designs. Green worked in the

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regional tradition of the shingle-clad, wood-framed Long Island church but skillfully adapted the common form to late-19th and early-20th century taste by incorporating elements of the Shingle Style and Stick Style. Saint Paul's Episcopal Church, Patchogue, New York (National Register 1995) is a simple shingle-clad volume dominated by a steep gable roof to which Green grafted a tall, corner bell tower with extensive sawn detail. The low, open eaves show sawn rafter ends above single and paired gothic-arched windows.

Saint Ann's Episcopal Church, Sayville, New York (National Register nomination pending) is reported to be the first church of stone to be built in Suffolk County and appears to be the first among Green's works. Here Green worked within an established tradition of parish church design rooted the ecclesiological reform movement in the Episcopal Church in the 19th century. Working in an unfamiliar material, Green produced a well proportioned and detailed design reflecting the evolution of the English parish church from stout Norman forms through the Gothic.

One cannot discuss Isaac H. Green, Jr. and not take note of his innate ability to blend new buildings into an established scene or add to, renovate and restore existing buildings in a way consistent with their original architecture. St. Lawrence Church, Sayville; St. Mark's Church, Islip; "Sagtikos Manor," Bay Shore; the Ockers House, Oakdale; "Idle Hour," "Indian Neck Hall," and Westbrook Farms" are a few examples of this. The many accessory buildings added to existing estates -- barns, gatehouses, carriage houses and others -- show both flexibility in his designs and the extent of his connections among the wealthy patrons of Suffolk and Nassau Counties.

Because of Isaac H. Green, Jr.'s decision to practice architecture in his native Sayville, he was able to work with "mechanics" he knew and trusted. These artisans, particularly Robert Nunns, worked on Green Commissions throughout the northeast United States. Builders Ashby & Breckenridge, Philip Ritch, and William Bason & Son all made names for themselves on Long Island and traveled to complete Green's designs outside of Long Island as well. Green also used the same plumbing supplier as well as lumber yards. Since there are many of Isaac H. Green, Jr.'s 217 documented buildings extant, particularly in the Town of Islip and its environs, they represent all phases of his work. They also reinforce the fact that his buildings were well designed and constructed.

Isaac H. Green, Jr.'s architecture was a product of his natural talent, the mentoring of noted Riverhead, New York architect, George H. Skidmore (ca.1860 -1904), his apprenticeship in his father's lumberyard combined with his ability to watch firsthand the building of designs by Richard Morris Hunt, Charles Haight and Ernest Flagg. Green, as most aspiring architects, also followed architectural publications such as *Architecture and Building* for the latest, most successful designs. In April 1887 Green saw his own design for the William Terry House illustrated in this influential publication.

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II. Biography

Isaac Henry Green Jr. was born in Sayville in 1859 to Samuel Willett Green and Henrietta Vail Green. He was the first child and was followed by four sisters. They were Harriet, Charity, Elizabeth and Rachel. Both the Green and Vail families were old, well established families in Suffolk County. The Green's in Huntington and Sayville, the Vails in Riverhead and Islip.

Samuel Willett Green was an entrepreneur. He had started as a clerk in the store of Wilson J. Terry in Sayville and went on to build and manage the first menhaden factory in the area (it grossed \$1,000.00 a day), built a business block, a lumber mill, as well as to become established in real estate.

Henrietta Vail's family was involved in business in and around Riverhead. George Skidmore, a noted Riverhead architect married into the family. There were other Vails important in Isaac H. Green Jr's career, such as Richard of Islip who managed the South Side Sportsmen's Club.

Isaac H. Green, Jr. (the "junior" adopted to differentiate himself from his uncle, Isaac Henry Green) attended St. John's Academy in Sayville up to the age of 12. His further education remains undocumented. The young man was then mentored in architecture by George Skidmore a noted Riverhead architect who designed a number of Long Island churches and summer houses. By 1879 Isaac Green, Jr. was working in his father's lumber yard in Sayville. The young architect was designing buildings for clients of the lumber yard, for his father's new water garden in North Sayville and for the Reverend Mr. Prescott rector of St. Ann Episcopal Church

Isaac Henry Green, Jr. became an integral part of his native Sayville. He became a charter member of the Sayville Hose Company, took part in church work at St. Ann's, eventually becoming a vestryman and later warden, joined the Sayville Village Improvement Society along with William K. Vanderbilt and Frederick Bourne, became president of the Oysterman's Bank, Treasurer of the Electric Company and school board trustee. With the support of the Suffolk County News, the architect's name became well known in the area.

Isaac H. Green, Jr. married Miss Emma Hibbard of Bayport, New York, in 1884. They had two daughters, Henrietta G. and Beatrice. During the first years of their marriage, Isaac and Emma lived in a large house opposite his father, Samuel Willett Green, on Main Street. The two men were not far from their places of business: the lumber yard and the business block. In the late 1890s Isaac Green Jr. sold his Main Street house to the Roman Catholic Church (the property was to become the home of St. Lawrence Church, Rectory, Auditorium and Convent). As a result, Green, Jr. and the Reverend Thomas Duhigg of St. Lawrence became friends and that friendship translated into a number of commissions by Green for ecclesiastical buildings in Sayville and St. James.

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Isaac H. Green, Jr. designed a Tudor mansion for himself on the North Sayville property he inherited upon his father's death. "Brookside," as Isaac's new home was known, became the family's home for the remainder of Isaac and Emma's lives.

Isaac H. Green's last ledger describes his working years from 1911 to 1918 inclusive. His largest local commissions during that time were the industrial Telefunken Wireless transmission building in West Sayville, Thornhill's pharmacy in Sayville, Sayville's Odd Fellow Hall, the Sayville Town Hall, Sayville's Forrester's Hall, the Goodrich house in West Sayville, the Tidewater Inn in Sayville, Our Lady of the Snow Roman Catholic Church in Blue Point and the Jones bowling alley, now a private home in Sayville. There were also a number of moderately priced "American Four-Square" and bungalow style houses in Sayville and West Sayville.

During this same period architect Green designed the Women's Cosmopolitan Club in Manhattan, the Kirkham house in Holliston, Massachusetts, the Buck house in Sheffield, Massachusetts, and the Leah Moore house in Millbrook, New York.

Green had moved his office to a house on Greeley Avenue that was one of the earliest buildings that he had designed for his father on that man's north Sayville estate. He remained in it from 1911 to 1919 when he restored it to a private dwelling. He and Emma spent the remainder of their winters travelling, first to Europe, to the warm south and for many summers, San Diego, California. Isaac H. Green, Jr. died in 1937.

III. Sayville Setting

In 1859 when Isaac Henry Green Jr. was born, Sayville was a growing hamlet with an economy based on commerce, agriculture and the multiple maritime opportunities of the abundant Great South Bay. Samuel Willett Green a progressive entrepreneur started the area in the fish processing business when he built and managed a factory that brought in \$1,000.00 a day, employing many local people. The elder Green went on to build a business block and lumber yard, both very successful. When millionaires from New York City began to come out to hunt and fish in Great River, which later became the South Side Sportsmen Club, Sayville found itself surrounded by new estates that brought more funds into the community. The coming of the railroad in 1868 attracted more summer visitors, making Sayville a tourist haven that doubled if not tripled the population in the summer months. A number of these summer people became year round residents.

In view of the building boom associated with all this activity, the lumber yard and with it the establishment of a local architect was a natural progression. The young architect found himself designing stores, homes for the store keepers as well as those at work on the Great South Bay, in the hotels, the ferries and in the other associated trades.

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With the burst of population, churches were needed and Isaac Green Jr. was commissioned to design at least fourteen of these during his long career. In Sayville alone, Green could point to his St. Ann's Episcopal Church (1888), the Methodist Episcopal Church (1893), the Sayville Congregational Church (1888) and the Dutch Reformed Church (1907).

Isaac H. Green's Sayville area buildings tell the story of the architects beginnings, his philosophy, his triumphs and his waning days. The architect had a wide palette to work with. His early buildings were simple rural structures to be lived in by estate workers or used as farm buildings. Many of these he built for his father's developing water garden estate in North Sayville. He had the luxury of free reign on the large estates of Vanderbilt, Cutting, Bourne, Roosevelt, Jones, Suydam, Posts and on the grounds of the South Side Sportsmen's Club among others. Therefore, he was working with many of the popular styles of the day. He was particularly adept at the Shingle, Tudor and Queen Anne styles.

Sayville in 1911 became the home of the Telefunken Wireless Station, an experimental station working on radio transmission. Isaac H. Green, Jr. was called on to design the transmission building (not extant). As the construction of new estates on the South Shore waned, Green found opportunities to design more middle class homes and small commercial buildings. Churches, stores, schools, public buildings, a railroad station, industrial buildings, even a small swan house came off his drafting table, many of which are extant. He was also doing a great deal of renovations and additions. He continued until his last commission in June of 1918: an addition to a house in Islip for Mrs. Charles Morgan.

IV. Isaac H. Green's Stylistic Preference: Queen Anne style & its derivatives

The Shingle Style, as described by Vincent Scully, evolved out of the Queen Anne style that came into vogue as a result of the 1876 Centennial Exhibition in Philadelphia. Buildings in the England pavilion designed after medieval English precedents spurred American designers to look to the architecture of our own colonial period, rooted in the same English design tradition. The Shingle style evolved in New England in the 1880s when Henry H. Richardson and McKim, Mead & White studied colonial period buildings and began adapting the key architectural elements to new designs. Most prominent was the extensive, at times obsessive, use of wood shingles, a staple material of vernacular design throughout the New England coastal areas.

The Tudor style popular during this same period joined the former styles as those of choice with architects and their clients who were planning seaside or rustic vacation homes and estates. H.H. Richardson, McKim, Mead and White, R. Hunt and Eyre were architects adept at the styles.

So much in demand were these buildings that the architecture magazine *Building*, later *Architecture and Building*, publicized competitions for the design of "Country Homes and Churches,"

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which were published in the magazine. By the mid-1800s these plans are published showing homes built all over the eastern coastal area. Isaac H. Green, Jr. definitely referred to the magazine for architectural elements that appear over and over again in his buildings. In April of 1887, Green had the pleasure of seeing his William Terry house featured in the magazine. His design for the Tappin house was published in the January of 1890 issue of builder.

The William Terry house was seen by Dr. Everett Herricks who commissioned Isaac Green to build a house in East Hampton where Herricks summered and was a leading member of the summer community. Through this commission, Green received several other commissions, one built next door to the Herricks for Dr. Munroe which, according to Robert A.M. Stern in East Hampton's Heritage, was said by the East Hampton newspaper, *The Star*, to have "combined a bit of seaside resort architecture with the style of the native old-fashioned houses."

These Shingle style houses were followed by the Joseph Wood house in Sayville (NR listed 5/18/03). The Wood house represents Isaac Green's best work in the shingle style. It has a large center hall, stately curved staircase, pocket doors, rich woodwork and elegant fireplaces.

On what is now St. John's University grounds, originally the estate of Frederick Bourne estate in West Sayville, is the Arthur K. Bourne house designed by Isaac H. Green in the Shingle style. It is known as the Lake House and was built in 1905, with additional work by Green in 1909. This house is a rambling, 2-story, Shingle style residence with a gambrel roof, 2 wide gambrel dormers on the north facade, porte-cochere on the north side. It has a slight overhang at the second story level. There are wraparound shingles at the window in peak. Diamond pane windows appear in the upper sash. There are three pilastered brick chimneys. The interior has large rooms, elegant fireplaces, a narrow center hall with the staircase on the north wall. The master bedroom on the west end of the second floor has classical columns framing the window. It is an elegant house in all respects.

Meadow Croft, the John Ellis Roosevelt estate in eastern Sayville, was built in 1891 and is actually two houses in one. Isaac Green was called on to design a new structure in front of the a vernacular 1870 farmhouse, which became the service wing. The new section was a wood-framed clapboard sided residence in the Queen Anne style. The addition provided tasteful summer quarters and featured a broad entry hall with an inglenook fireplace, open staircase and wood paneling. The exterior features a wraparound porch and a porte-cochere on the entry facade and is surmounted by a steeply--pitched and truncated hipped roof. This house is on the National Register and is owned and managed by the Suffolk County Park Department, Historic Services Division.

V. The South Shore Gold Coast and the South Side Sportsmen's Club

Great River, northwest of Sayville and Oakdale, is the site of the headwaters of the Connetquot River. Around 1820 Eliphalet Snedecor established a tavern by those headwaters that

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stands on what is now Connetquot State Park. Snedecor leased two farms and began to attract wealthy men from New York City and Brooklyn who hunted and fished on the property. By the Civil War, the tavern was becoming too small for the numerous clients who had enjoyed Snedecor's hospitality and the sport offered along the South Shore. Some estates had been built in the western portion of the Town of Islip, but in 1863 a large parcel adjacent to Snedecor's property was sold to William Maitland who in turn sold it to Pierre and Louis Lorillard, early members of the tobacco dynasty. The Lorillards built a great racing stable there then sold it to Mr. William Bayard Cutting who established the magnificent estate, Westbrook Farm, now the New York State owned, Bayard Cutting Arboretum. The South Side Gold Coast was beginning. It needed only Alva Vanderbilt, wife of William K. Vanderbilt to hire Richard Morris Hunt to design the first Idle Hour, a Queen Anne mansion in Oakdale, to raise the flag of society.

After the Civil War, the original patrons purchased the Snedecor tavern and the land that went with it and established the South Side Sportsmen's Club. They set about making room for new members. They also hired a manager, groundskeepers and set up rules governing the use of the sporting complex.

As the millionaires came, so did their business associates, relatives and followers. Suffolk County's south shore from Bay Shore to Bayport suddenly became the place to be, particularly in the summer months. Business in the south shore area was booming and soon architect Isaac Henry Green Jr. was able to sell the Sayville lumberyard that he inherited from his father and set up an architect's office in his father's business block on the corner of Main Street and Greene Avenue. The 1880s were banner years in the building industry.

In 1888 the Suffolk County News wrote that Green was adding to the Awixa Pond home of S. E. Knapp, an early Sportsmen's Club member. In September of 1889, he was designing a Tudor style, thatch--roofed gate house for Mr. William Bayard Cutting. It was, and still is, a charming two-story house with a steep roof and half timbered appearance that blended into the planned natural setting around it. Isaac Green, Jr. received many other commissions from Cutting, and after Cutting's death, from his wife. The architect designed a log cabin that, along with the gate house, was featured in *Bungalows, Camps and Mountain Houses, Designs by American Architects*, published in 1915 and republished by the AIA Press, Washington, D.C. in 1990. In 1907 he designed three little stucco cottages for employees of the Cuttings (log cabin and houses are no longer extant). In 1911 he provided the Cuttings with a farm section which included a barn, staff houses and sheds that are extant. After William Bayard Cutting's death, Mr. Green continued to maintain the estate for Mrs. Cutting.

When Commodore Frederick Bourne began summering in Oakdale in the late 1880s, he purchased a large piece of the Ludlow estate on the Great South Bay and began planning a great estate. He commissioned Ernest Flagg, a renowned architect who had designed the Singer Building

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in New York City, to design his mansion. As this was in preparation, he put Isaac Green, Jr. to work in 1889 designing a farm section that was built to the west of his property. The several clapboard-sided buildings -- a barn, farm manager's house, as well as a larger but similar house for the estate superintendent -- were later moved to Chicken Street and converted to individual homes, a task also accomplished by Isaac Green, Jr.

Isaac Green and Bourne became friends as well as client and architect. They both attended St. Ann's Episcopal Church, served with the Sayville Hose Company and the Sayville Village Improvement Society. Green later designed a Shingle-style house and a mini-estate for Arthur K. Bourne, son of the Commodore, as well as a Colonial Revival estate, two gate houses, a barn and other dependencies for Cutting's daughter Florence and her husband, Anson Hard. Green designed an ice house, swan house, boat house and other dependencies for Bourne's Indian Neck Hall.

William K. Vanderbilt and his wife Alva purchased property in Oakdale near the South Side Sportsmen's Club and proceeded to have a rambling Queen Anne-Shingle style mansion designed by Richard Morris Hunt. Hunt also designed two Tudor style gate houses and other dependencies. The Vanderbilts, particularly Alva established south shore Long Island as a social center. The Vanderbilts employed Isaac Henry Green, Jr. to design the farm section of the estate, as well as Alva's beautiful seaside Tea house and a railroad station keeping with the rest of the estate. In 1890 Vanderbilt, a vestryman at St. Mark's Church in Islip, commissioned Green to extend Richard Morris Hunt's Stave-style St. Mark's Church and to design a Parish Hall. This work further proved the architect's ability to blend new work and structures into those already standing.

The Southside Sportsmen's Club continued well into the 20th century. After the stock market crash of 1939, the great wealth that had been here lessened; estates were broken down, mansions were divided and moved, some burned or were razed. But the sportsmen's club continued for some time. It is now enjoyed by all as part of New York State's Park system.

VI The Coming of the Long Island Railroad and the Economic Growth of the Area

The first plan of the Long Island Railroad was to build a line through the center of Long Island to Greenport linking it with the ferries that would take passengers on to Boston. The tracks were laid and functioning when a rail line was pushed through the New England States to Boston making the Long Island plan useless. In order to recoup their funds, the Long Island Railroad began extending a line eastward along the south shore of Long Island. Long Island's south shore was already a magnet for the wealthy. When the LIRR began to issue pamphlets extolling the virtues of a summer on Long Island's south shore and encouraging the tourist industry, people began making the area a summertime mecca. This brought about a boom in building and business. The railroad reached Sayville when Isaac H. Green, Jr. was nine years old and by the time he entered his adult years the thriving economy offered many opportunities for the young designer.

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By May of 1884, Isaac H. Green, Jr.'s architectural practice had increased so that he sold the lumber yard and moved into his father's business block on the northeast corner of Main Street and Greene Avenue. The Suffolk County News editor, whose office was in the same block, posted each new commission as it left the architect's desk. By 1885 he had completed the Patchogue arcade. The Henry Treadwell Roger' House at 138 Candee Avenue, also built around 1885, was designed for a successful businessman on Sayville's Main Street. Queen Anne in style, this house represents the influx of money into a Sayville enjoying a brisk tourist trade.

The year 1888 alone saw Green Jr. designing the Jedlicka and Aldrich blocks in Sayville, as well as the Sayville school house later known as "Old 88." In 1889 he designed the Sayville Fire House. As the economy boomed and both summer and winter population increased, he was called on to create more and more houses, business blocks, and opera houses for both Sayville and Patchogue, this as vaudeville was extremely popular and a host of vaudevillians lived in and around Sayville.

Green added the Wood Block in 1896, the Oakdale school building in 1898 and the Oysterman's Bank in 1900. The architect was the bank's first president. By 1902 he had designed both Sayville and East Hampton's electric plants, the Suffolk County News Building in 1906, an Odd Fellows Hall in 1911, as well as the Telefunken Power Building the same year for the emerging new technology, radio. In 1915 he designed the Connetquot Lodge building, Sayville's Tidewater Inn in 1916 and he finished his career with Thornehill's Pharmacy in 1918.

As Sayville, the Town of Islip and the South Shore prospered, houses along the main streets were being moved to vacant lots elsewhere and new stores were taking their places. As the commercial districts of the South Shore's hamlets were gaining a new look, family houses were also changing in scale and style. More and more people of middle-class means were able to buy homes and to employ the services of architects such as Isaac H. Green. The styles that arose to accommodate these families were the Bungalow and the Four-Square, both of which Green used with skill, adapting the materials and elements of his earlier designs at a reduced scale to these newly popular forms.

VII Ecclesiastic commissions

St. John's Episcopal Church in Oakdale was established by the Nicolls family for themselves. It was the only church building in an area that ran from East Islip to Blue Point, before, during and after the American Revolution. For a while, this church served some of the tenant farm families on the Nicholls grant. Episcopalians traveled far to attend services at St. John's as the grant territory ranged from Bay Shore in the west to Bayport in the east. By the late 1840's, the Congregationalist and Methodist denominations also established churches and erected small chapels in the area. The

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Episcopal Church, in the person of the Reverend Mr. Douglas who began encouraging the formation of new parishes, was the next to expand locally. He acted as missionary to these new chapels including St. Barnabas in Sayville. By 1888, membership in the Sayville area had grown and plans were made to replace the original wooden chapel. A church building of stone was to be built, funded largely by Walter Suydam and his sister, Mrs. Bayard Cutting, to be named St. Ann's for their mother. Isaac H. Green, Jr., who had earlier designed the church rectory and whose father and uncle were on St. Ann's vestry, was chosen to design the new church.

In nearby Patchogue in 1883, Mr. Edward Edwards offered to donate land and funds to build an Episcopal church. The Reverend Mr. Prescott was the acting minister. As Isaac H. Green had already done a creditable job, designing St. Barnabas church and St. Ann's rectory in Sayville and was busy on many other important commissions, he was commissioned to design St. Paul's Church (National Register, 1995).

About the same time Green was working on the plans for St. Ann's Church, the Sayville Congregationalists, of which Robert Nunns was a communicant, began to realize that with the revival atmosphere they needed a larger church building. Nunns, a master builder and good friend of Isaac Green, began drafting plans for a new church. When completed, these sketch plans were exhibited, approved and Green was asked to prepare the final drawings.

The Methodists built a church on Sayville's North Main Street in 1847. By the late 1880s and early 1890s the congregation and with it the Sunday school were growing by leaps and bounds. A new church was necessary and Green was once more commissioned for a church.

This growth in religious congregations took place all over. Areas where there never had been a church built one. Many denominations were involved. In the Sayville area the Roman Catholics built St. Lawrence, the Lutherans a church on Greene Avenue designed by Isaac H. Green, Jr., the West Sayville Dutch Reformed Church already had three churches. In the early 1900s they commissioned Green to design a new building on Cherry Avenue.

Prior to Isaac H. Green's work in this field, his mentor George Skidmore had designed a number of new wooden church buildings in eastern Suffolk as well as a few in the western half of the town. This movement was the result of the need to provide religious centers for the many new families who were visiting and making Long Island their home as well as those who were already there. Occasionally a church like St. Marks in Islip and Emmanuel in Great River were built with private money for the wealthy. St. Ann's in Sayville though funded by the wealthy Suydams, had local businessmen and tradesmen as founders and communicants. Many of these church buildings are still extant. Eight of Isaac Green's church buildings are extant in the Town of Islip and the Town of Brookhaven.

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Section F. Associated Property Types

Residential: Estate Mansions & Dependencies

Isaac H. Green is particularly known for his Shingle and Queen Ann style, single-family summer houses. The majority of his homes were built in the Town of Islip, with Sayville having the largest number of his middle-price domestic buildings. At present there are sixteen houses extant in the Sayville/West Sayville area of varying integrity, as well as seven in the Bayport-Blue Point area, five in Oakdale, six in Great River, and one in East Islip.

The Walter Suydam estate house is at 21 Boylan Lane in Blue Point, a hamlet east of Sayville. Built in 1886 to Green's design, the estate house is a large, 2 1/2 story, multi-gabled, T-shaped mansion in the Queen Anne style with clapboards on the first floor and decorative shingles above. The entrance porch is on the north facade; a porch wraps the southeast corner and there are high brick chimneys. The interior of the house is trimmed in rich woods, with extensive wainscoting in the spacious entry hall. A nearby carriage house of the same period was moved to its present location in 1955 from the north of the property.

The Suydam estate gate house remains on the south side of Middle Rd. (#62 Middle Rd.) and is a 1 1/2 story, 3 bay, center entrance Queen Anne/Stick Style cottage with a salt box profile. A one-story, gable-roofed wing extends to the south. There is an octagonal one-story pavilion (built in 1903) at the SW corner. The first story is clapboard with stickwork paneling of diagonal and vertical boarding at the base and as a 2nd story belt course. The second story shingling extends down over entrance to form a hood that is supported on carved brackets. There are Queen Anne windows with many small panes (front first floor with 42/2). It has a brick foundation with large brick chimneys. There is also a concrete domed and buttressed turn-of-the-century "autohouse" on the property. On the east side of Middle Road is a large, multi-gabled Queen Anne cottage with "salt box" profile and a barn that were once a part of the estate. Both cottage and barn are of vertical board and square batten with decorative shingles on the gables. The barn has original barn doors with decorative wrought strap hinges. These buildings reflect one of Isaac H. Green, Jr's. earliest estate commissions. A great number of these and other estate buildings are now single-family homes.

In 1889, Isaac H. Green Jr. began a long association with Commodore Frederick Bourne and his family on their Oakdale estate, Indian Neck Hall. It was then that he was commissioned to design a farm section for the estate. These buildings, among them a groundsman's house, superintendent's house, and barn were built prior to the completion of the mansion by Flagg. These buildings were later moved under Isaac Green's supervision to what was then Chicken

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Street, now Dale Drive, where they have become individual homes. Much of the original architecture, such as gables, roofs and trim are still evident. These homes are at 6, 17, 20, 23, 25, 31 and 32 Dale drive. The current boat house (1900) was designed by Green after he had removed the original Flagg boat house. The present boathouse is a 1 1/2 story, 6 bay stucco building with sweeping, bell-cast hip roof. It has a flanking 2 story gable roof with pedimented bays. There is Chippendale railing along the roofline. In 1911, Green completed plans for his smallest structure, an octagonal 6 foot concrete swan house, which still stands, minus its dome-shaped roof, on an island between the mansion and Montauk Highway, Oakdale. Both are on the grounds of St. John's University, once La Salle Military Academy.

In the western portion of the former Bourne estate is the home of Arthur K. Bourne, (the Lake House). Built in 1904, the Lake House is a rambling, Shingle style, wood frame building with a gambrel roof. It has two wide gambrel roof bays on the north facade, a porte-cochere on the north side and a slight overhang at the second story level and it has three pilastered brick chimneys. This design is a prime example of Isaac Green at his best doing his most heralded style. There are a few small wooden buildings, a small house and shed that most probably comprised this mini-estate on the greater estate of Arthur Bourne's father.

The eastern end of the Bourne estate was given to Frederick Bourne's daughter as a wedding gift and Green was again tapped to design the new residence and dependencies in 1909. The result was a 2 1/2 story, Colonial Revival style stucco mansion facing the Great South Bay to the south. It has a projecting pedimented entrance porch that has fluted columns, and adjacent stucco piers. Though added to in order to make room for the Suffolk County Park and Recreation and Historic Preservation offices and accommodate a restaurant and golf shop, this house still speaks of its Classical Revival design. In addition, there is a stucco gate house at the Montauk Highway entrance to the estate, a stucco house on the eastern entry by the Great South Bay and a garage and greenhouse designed by Green.

Meadow Croft, the John Ellis Roosevelt mansion on the north side of Middle Road, Sayville, was built in 1891 and connected to a mid-19th century farmhouse that functioned as the service wing. There are four other contributing structures on the property: a carriage house, caretaker's house, barn, and an auto house. The main house is Queen Anne in style with a turret, wraparound porch, porte-cochere and both houses are sitting on brick foundations. The original farm house is two stories, is sheathed with wooden clapboard and is surmounted by a wood shingle gable roof with cross-gable at the south end. The newer, front portion of the house is a clapboarded, two-story, rectangular building with an elaborate facade dominated by a generous porch and is surmounted by a steep pitched and truncated hipped roof. Pierced by three pedimented dormers and two massive corbelled chimneys, this roof dominated the mansion's

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main facade. This building well along in the process of restoration is now on the National Register of Historic Places. There is an old barn on the property that may have been built along with the original farmhouse. It is a simple wood frame building.

There is a caretaker's cottage constructed prior to the main estate house and used as a dwelling until the main construction was completed. It was thereafter used as a gardener's or caretaker's cottage. It is a small 1 1/2 story rectangular mass with a central stove chimney. Only one bay wide, the roof was extended in shed-like fashion to cover a closed-in porch across the front of the house. A shed dormer extends across the length of the roof in the rear.

The carriage house was built about the same time as the mansion. It is square, two-story, white clapboard building with sliding carriage doors on the gable end, and a second story loft door on the side. Fenestration is irregular throughout. Window surrounds match those of the estate house. A water tower was constructed on the roof, both of which are wood shingled. The carriage house has no stylistic or decorative emphasis, which is typical of all Meadow Croft estate dependencies.

The garage, built to house two cars, one behind the other, is a long rectangular, single story wood frame structure sided with composition sheets. A semi-elliptical fanlight surmounts the double garage doors on the gable end. It was originally built to hold one vehicle but had two small later additions.

There is also an in-ground swimming pool, storage hut, and remains of a boat slip. Drawings published in *Architecture and Building Magazine* in August 30, 1890 show a strong resemblance to the present Meadow Croft mansion.

The Stoppani-Manton estate house at #133 South Ocean Avenue, Bayport was built in 1897. It is Classical Revival, two-story with attic space, two dormers on each side, a front dormer overlooking the classical porch and two balconies supported by columns. The house has a hipped roof, twin chimneys and a balustrade. The interior is elegant with rich woods.

There are two dependencies to the Stoppani-Manton estate extant:: a carriage house of 1 1/2 stories, with a hip roof, it is rectangular in shape, has dentilled cornice, and gabled dormers. This is at 90 Fairview Avenue. 80 Fairview Avenue is the gardener's cottage, also 1 1/2 stories with a side entrance, gambrel roof with two gabled dormers connected with a shed roof that has flaring over the front porch. Again, these represent the careful designing Mr. Green did when planning a harmonious group of buildings.

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The William Kissam Vanderbilt estate, Idle Hour, sits west of the Bourne estate. There are a number of dependencies designed by Green, particularly what remains of a magnificent farm section a barn, pig sty, chicken coop all designed to run together, a mew to be entered through beautiful arches. These farm areas have been converted into apartments that at one time housed a community of artists. It had its own restaurant, as well as club house. The farm barns, associated buildings, arches and clock tower, built by William Bason and Son, masons with a million and a half bricks was erected in 1890. Green also designed a Tea House in Tudor style that sits by the Great South Bay and has been buried in the Saxon Arms Restaurant.

Across the Connetquot River from Idle Hour is the Bayard Cutting estate. The Cutting mansion and estate (National Register, 1973) are now owned by New York State and are maintained as a house museum and arboretum. The mansion was designed by Charles C. Haight, however the farm section that currently numbers a barn, and a house, (other houses have been razed) and a Tudor style gatehouse were designed by Isaac H. Green. Green continued to do maintenance architectural work on this estate well into the 20th century. He did this also on the previous estates. The gatehouse is a classic and appeared in *Bungalows Camps and Mountain Houses*. Designs by American architects originally published in 1915 and reissued by the American Institute of Architects Press with an introduction by Anthony Wrenn. Included in the book is a design for a log cabin that also once stood on the Cutting estate. The gatehouse is wood frame, with two dormers on the façade side, a pitched roof and stucco siding. The barn still maintains its striking outline, gable roof though its entry has had major alterations. As with other of his extant farm dependencies, they still echo the architects touch with this form of estate architecture.

Although not an estate as such, there are two buildings designed by Green at the Southside Sportsmen's Club now part of the New York State Park Commission, known as Connetquot State Park in Great River on the north side of Sunrise Highway between the W.K. Vanderbilt estate and the Bayard Cutting estate. An annex that consisted of rooms for members vacationing on the grounds and a large barn still stand and are in very good, if not excellent condition. The annex built in 1903 sits to the north of the main building and looks out over the Connetquot River. Built by Ashby and Breckenridge, it is a two story wood frame, shingled building sitting on a prominent brick foundation. It has dormers on both ends and two up over the facade. The interior is very luxurious with tiled baths.

Significance: Isaac Green's built works at the several great estates on Long Island's South Shore and his several smaller estate houses are significant under Criterion C as representative of the broad body of work by Green and his skillful adaptation of popular styles derived from English and Colonial American examples applied to functioning estate

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farm buildings and dependencies. Green's commissions for South Shore estate owners may also be significant under Criterion A in representing the historical development of the area as a retreat and country seat for wealthy New York City based businessmen, their families and friends. The impact of the influx of such wealthy patronage led directly to the establishment of these estates as well as the erection of a number of local churches and civic buildings designed in the latest fashionable styles.

Registration Requirements: Through the course of the twentieth century the grand estates of Long Island's South Shore have proven to be economically unsustainable and many have been either sold to private interests or have come under state or county government ownership resulting in demolitions, subdivision or alterations to provide viable new uses.

Examples of Isaac Green's commissions for estate houses will be National Register eligible where the physical setting remains sufficiently intact to convey the extent of the historic landscaped grounds and where the individual buildings retain a high degree of integrity of the historic materials and original design. In evaluating estate houses by Isaac Green, the primary consideration should be 1) the integrity of the building's exterior design and architectural detail, and 2) the integrity of the interior plan, detail and materials of public or principal spaces. Green's characteristic inclusion of a large stair hall, richly paneled and with a prominent fireplace should be noted, as should his extensive use of wood paneling and trim throughout the designs representational spaces. Minor additions and the application of synthetic cladding materials will not necessarily result in a property being determined not eligible for the National Register where those alterations have not resulted in the loss of significant architectural detail.

In evaluating Isaac Green's estate farm designs, the surviving complex as a whole should be considered; the scale and level of architectural detail and integrity of primary buildings should be balanced with the degree to which lesser buildings may have lost integrity or been demolished. Subdivision and separation of the farm complex from the estate house and grounds will not necessarily result in the ineligibility of the complex for National Register listing where sufficient lands and structures remain to convey the property's former use as the functioning portion of a working "gentleman's farm." The materials, design and architectural detail of farm complex buildings should reflect Isaac Green's historic design, while admitting minor alterations to provide viable new usage.

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Residential: Single-Family Residences

Many of Isaac H. Green, Jr.'s single-family dwellings are extant in the Town of Islip as well as other hamlets on Long Island's south and north shores. They are differentiated from the estate mansions and related dependencies by their smaller scale, more limited setting and individuality. Most of these buildings such as those in East Hampton, Quogue, and the Town of Islip are Shingle style or Colonial Revival style. Since Green worked for a long period of years, (1879 to 1918) his buildings did change to keep up with the current taste. Foremost among his shingle style homes is the Joseph Wood house built around 1892. Wood a lawyer and cousin of Isaac H. Green Jr. chose this 2 story shingle style house with its front gable sporting a gambrel roof. There is an eyebrow window at the front gable peak, two rectangular windows at the 2nd story level, a subsumed porch with round post supports and a porte-cochere. This house shares many architectural elements with the Arthur K. Bourne house and Meadow Croft.

The William Terry house, now divided into three separate homes, two in Sayville on Colton Avenue and one in Blue Point, at 26 Atlantic Avenue was the shingle style home that when published in *Architecture and Building* magazine led to Green's acceptance in East Hampton and particularly among doctors practicing at Bellevue Hospital, New York City. The William Terry house as still exhibited in Sayville is particularly apparent in the front gable, shingle style house with large facade gambrel, large projecting roof gable on the west side with large shingle covered brackets. There is a wrap-around porch with sawn spandrels and turned posts and railings with turned balusters. Variegated shingles throughout. There is a Palladian-type window on the north. This 1/3rd of a house is important to the Green story as it manifests many of the architectural elements that can be seen in his other houses designed throughout his career.

The Andrew D. Foster home on the west side of Foster Avenue near Elm Street is a shingle style built by Nelson Strong who also built Meadow Croft. It has a subsumed porch, two front dormers and still has a cozy and rustic appearance mentioned in the Suffolk County News of Sayville when it was first completed.

In 1893 Isaac H. Green, Jr. designed the William T. Hayward house and carriage house at 486 and 460 Greene Avenue respectively, both now single-family homes. Once a small estate, these two buildings now nestle in a row of homes. The former carriage house sits behind a newer house with a driveway leading to it. The original house faces the water. It is 1 1/2 story, shingle style with a gambrel roof. It was published in *Architecture and Building* in 1893. The architect made several alterations and additions to the building throughout the years. The carriage house resembles the main house in many ways and is another link in the architectural chain.

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In 1893, architect Green also designed the Shattuck house that sits on the southeast corner of Edwards Street and Gillette Avenue. This Shingle style two-story, wood-frame home has a full front porch with turned posts and decorative railing, paired windows, a gabled bay with paired windows and a fan window. This house has a large alteration made to the rear.

Prior to the Wood house, Isaac Green Jr. designed the Rogers/Mayer house that is at 138 Candee Avenue. Built prior to 1885, this house is a 2 1/2 story Queen Anne style house with a square tower, gable roof, gable end to the street, with its original wrap-around porch. This building is beginning to deteriorate for lack of care.

Isaac H. Green designed "Bon Ami" for Eversley Childs on the bay, on the east side of Edwards Street in 1895. This is a classic 2 1/2 story Colonial Revival house with a hip roof and a pedimented gable on the south side. There is a semi-circular entrance portico. The house has had major alterations and a kitchen addition.

In 1898 Isaac H. Green, Jr. designed some houses for his friend and often-time builder, Philip Ritch of Blue Point. Ritch owned a parcel of property upon which the house at 43 Bergen Avenue was built. This house, Colonial Revival is 2 1/2 stories, 3 bay, with a hip roof and shingle siding. It has a 2 1/2 story, 3 bay, hip roof wing on the north, hip roof dormers. Pedimented and double-deck entrance portico. There are paired diamond-pane windows; semi-circular fanlight in the gable end of portico. There is a one-story porch on the south with Tuscan columns. This house was originally purchased by Ballington Booth and his wife who founded the Volunteers of America, a charitable and religious organization. This house, though no longer complete since a massive fire, still shows its dignified, classical facade composition.

Isaac H. Green designed a Federal style house for Southside Sportsmen's Club member Bradish Johnson in 1909 on Suffolk Lane in East Islip. The house is three stories high with an attic and is approximately 45x110 feet. This house somewhat resembles the Taylor house in Newport, Rhode Island designed by McKim, Mead and White, though the roof treatment is vastly different as Green has a somewhat flat roof with less pronounced dormers. The massiveness, windows and porte-cochere account for the similarities.

The Beebe house at 23 Hampton St., east of Foster Avenue, is a two-story, Queen Anne style house with a conical roofed tower on the east and a full-width front porch with turned posts supporting a sweeping roof.

Between the years of 1901 and 1904 Isaac Green Jr. designed three houses for Regis Post

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and two for Robert B. Roosevelt Jr., the former in Bayport on Snedecor Avenue the latter in Sayville on Candee Avenue. These houses were built to be rented out to summer visitors. These surviving buildings represent styles that Green excelled in. The Post houses include a gambrel roofed house with subsumed porch supported by multiple columns, two front dormers flanking a porch that sits above the entry and a brick chimney; a Tudor style, two-story house with twin gables, each with a peak window, a porch across the facade supported by multiple columns and a porte-cochere and a two-story stucco, cross gabled house with chimneys at each gable peak. These houses have received varying alterations. The Roosevelt houses are the Tudor on the northeast corner of Gillette Avenue and Edwards Street, the Colonial is two doors from the Tudor on the east side of Colton Avenue. The Tudor has a hipped roof, one front gable, a false gable on the north second story facade and an enclosed porch with many multi-paned windows. The second house north of the first is a Colonial Revival with a gambrel roof,

In 1912 the architect designed a two story four square house with a hipped roof on the northeast corner of Edwards Street and Gillette Avenue. This house has a full front porch or verandah with posts and detailing. There are dormers on both the north and south sides of the roof. Designed for Charles Huntoon, Sayville Postmaster it has great dignity.

1913 Gerrit Van Emmerik commissioned Isaac H. Green, Jr. to design a modest family home on his 80 x 200 foot lot on the east side of Garfield Avenue. This house is extant with what appears to be additions of two attic dormers to the north/south. This house is a bungalow with a front dormer with three windows. There is a recessed porch on the north side of the facade supported by a circular post. There is a sloping roof over the facade.

In 1914 Isaac Green designed the Goodrich house on the north side of Montauk Highway. The original design was a 2 1/2 story, wood-framed house with a hip roof and wide, overhanging eaves. There are paired 2-story bay windows on the south facade. Gabled dormers, pilasters at corners and giant wood ionic columns at the entry distinguish this Colonial Revival design. This house was made into a restaurant and two wings have been tastefully added to serve as dining rooms.

In 1916 the architect designed a home on the east side of Candee Avenue for newspaperman, Frances Hoag. This is a three story, cross gable home with a steeply pitched roof. Again, there is a full front porch with a center entry. These buildings demonstrate the architect's continued ability to follow the dictates of current style.

When Green decided to retire, he moved his office from the shingle style cottage on Garfield Avenue on the eastern fringe of what had been the family estate to his home, Brookside.

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Said to be one of the first houses designed by Green as a young architect, this building was changed from a house to an office by the architect around 1911 and then in 1919 built a kitchen addition and made the office cottage into a dwelling. This house has a pitched roof, side gables and a dormer on the southerly facade over a triple window. There is a porch on the westerly side with thick white posts and railings. A photo from an early album of Green shows that this house (except for vinyl shingles) appears much the same as when first built.

Significance: Single-family residences built to the designs of Isaac H. Green, Jr. are significant under Criterion C as examples of the collective works of this regionally renowned architect and as distinctive examples of popular late-nineteenth and early twentieth century eclecticism derived from the English and American Colonial sources. In addition, Green's single family residences may also be significant under Criterion A in representing the maturing economies of Nassau and Suffolk counties and the emergence of a middle class able to access the service of professional architects for the design of year-round or seasonal residences.

Registration Requirements: to be eligible for listing in the National Register, single-family residences by Isaac Green should retain a high degree of integrity in design and detail -- both exterior and interior. The use of substitute cladding materials may be accepted where the application of such materials are consistent with the historic materials and have not resulted in the loss of original architectural elements or detail. The materials and design of primary interior spaces, e.g. stair hall, parlor, dining room, living room, library, should be retained; natural or clear-finished wood work may be painted without loss of eligibility, if otherwise substantially intact. Minor additions and alterations to secondary spaces may be accepted if they are consistent with the original stylistic character of the residence and are at secondary elevations. Additions and alterations by Isaac Green himself are considered significant and representative of the architect's extended career.

Churches and related buildings

Isaac H. Green, Jr. played a large part in the building of churches and their dependencies in and around his native Sayville. There are currently three of his churches in Sayville, one in Blue Point, two in Patchogue, one in Bellport, one in Bay Shore and dependencies in Islip and one in Amityville. Another exists in Remsenburg and one in St. James.

Beginning with St. Ann's Rectory, a Gothic, board and batten, two-story house built in 1879, Green designed the Norman style stone church in 1887, drawing from an elevation blueprint featured in the March 1887 issue of *Architecture and Building* magazine. Situated on the north

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side of Middle Road, Sayville, these buildings built when the architect was 20 and 29 years of age testify to the solid construction that marked Green's buildings. A senior Warden of the church in his later years, Isaac Green saw to the welfare of the physical plant. St. Ann's Episcopal Church, the first stone church in Suffolk County, has glorious Tiffany windows in the apse. St. Ann's Rectory is a sophisticated building, built in two stages, moved forward on the property later and renovated by Green. Some of the original gothic trim is now missing, but it is easy to imagine what it was like.

The majority of Isaac H. Green's churches are center aisle or nave churches. Those with more complex plans including the Sayville Congregational and Sayville United Methodist Churches and the Amityville Methodist Church are organized around auditorium-like sanctuaries influenced by the success of the contemporaneous Akron Plan.

St. Ann's Church (National Register, 1995) has an arch braced ceiling, rich chestnut and oak finishing make the interior elegant. Basically a simple center aisle church with a choir and organ nook to the left, the stone exterior, Tiffany windows and fine furnishings make this an important building. Green's first church was St. Paul's in Patchogue built at 31 Rider Avenue in 1883 with funds from Edward Edwards. Late Victorian: Stick/Eastlake style, it is an excellent example of its type. Originally clapboard, board and batten, it now has wood shingles.

St. Frances de Sales designed by Green on the south side of Main Street, Patchogue in 1887/88 this church was moved and renovated by the architect in 1906. Originally its tower was on the north side but after being moved to South Ocean Avenue, the tower was centered on the facade, a big extension was added, a metal ceiling and a new organ loft was built. New windows were added to the building as well as steam heat and electricity. The building as renovated held 400 parishoners. Today the tower entrance is changed. Previously entry was made from the south side of the tower, today it has a frontal entry.

The Sayville Congregational Church, built in 1888 was originally drafted by Deacon Robert Nunns of that church. He utilized the floor plans for the Brooklyn Tabernacle, an idea being played up at that time. Isaac H. Green was commissioned to finalize Nunns plans. This new auditorium plan church was to be more complex than the center aisle churches of Greens' previous commissions, it resembles his mentor, George Skidmore's eastern Suffolk churches and follows the guidelines in November 10, 1877 issue of The American Architect and Building News for churches not so much planned for preaching but with groups of rooms assigned to various purposes as well as an auditorium for the congregation to meet for preaching and worship.

The Sayville Congregational Church reflects the work of Henry Hobson Richardson in its

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arrangement and detailing and it suggests that Green did indeed use architectural periodicals of his day for inspiration. Green was eclectic and creative in combining architectural details from unrelated historical sources as mentioned by Patricia Orfanos in her 1993 work on George H. Skidmore and his student Isaac H. Green, Jr. The interior of this church contained moveable glass partitions allowing the worship space and program areas to be combined or separated as needed. The main tower was planned to hold rooms for various administrative activities, another no longer needed use.

The Sayville United Methodist Church built in 1892 on the southwest corner of Main Street and Greene Avenue built in Colonial Revival architecture. The exterior of this church is shingle style with a front tower that has rounded corners and flaring shingles over tower windows. The main gable of the church faces the street and it has an arched infill extension on consoles. Shingle style flaring windowhead in the gable peak. The east wing is one story with a flaring hip roof and large, flaring gable roof dormer with matching circular, shingles, arched infill in gable. Diamond pane operating windows. There are two flaring, hooded pinnacles on the roof. There is a fourteen room residence attached to the church for the clergy family.

The next complex church Green designed was the Amityville Methodist Church. This church building had been moved from its position on the South Road to Rt. 110, Broadway Avenue. As per Dr. P. Orfanos, this church following Green's work on St. Mark's Parish House appears to favor Gothic architecture rather than the Romanesque of the Sayville Congregational Church. It has two towers and had a porte-cochere which gave it a wide expanse. This building has had several alterations in its lifetime.

In 1895 Isaac H. Green was commissioned to design the Bethel African Methodist Episcopal Church Building in Bay Shore. This simple clapboard, nave church was originally built on Brook Street but was moved north of the railroad tracks along with its rectory. This wood frame building, side-gabled, with a pitched roof and flaring overhang, has a rectangular window above the curve topped front entry. A belfry with a pyramidal roof sits atop a jerkin head gable. The interior is plain, with square stained glass windows, dark wooden beams and wooden pews. This is indeed a simple but charming church. The adjacent rectory may be the same that Green designed to go with the church.

Isaac H. Green Jr.'s center aisle (nave) churches are among his most eloquent expressions of religious architecture. He designed at least four of these churches in the early years of the twentieth century. Each of these churches, particularly the three sister churches: Mary Immaculate at 16 Browns Lane in Bellport, Sts. Philip and James on North Country Road in St. James and Our Lady of the Snow on Blue Point Avenue in Blue Point are splendid examples of

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wooden center aisle country churches. All three of the sisters are definite siblings in their plain wooden, perhaps stucco exteriors, large Rose windows above covered entries, windows on either side of these entries, five or six rectangular stained glass windows on each side of the building and pitched roofs overall. The interiors have choir lofts with rose windows, wooden pews and high ceilings with exposed wood trusses. Only the church of Sts. Philip and James has a steeple and tower, located at the left rear of the building.

The Remsenburg Presbyterian Church on South Country Road, Remsenburg, was built with money from Dr. Charles Remsen. It is a center aisle Church building constructed of brick. Its' bell tower is affixed above the centered front entry to the church building. This is extended by a porte-cochere on the right and a covered porch to the left. This gives the effect of transepts. The interior is again simple but elegant. This church is significant in both architecture and community history.

St. Marks Episcopal Church in Islip, designed by Richard M. Hunt as a stave church, was suggested by William K. Vanderbilt who had visited and fallen in love with examples of the style in Norway. With significant funding from Vanderbilt and other Southside Sportsmen's Club millionaires both the church and rectory were erected. In 1890 the vestry decided that more space was needed in which to house the Sunday School, as well as serve as a meeting place, theater, and sports area. In 1893, Isaac H. Green Jr. was commissioned to undertake the enlargement project. Tudor style, this two story gabled building is perfectly blended with the church and rectory. Today with a large later addition, the building still works well. By removing the existing porch and extending the building to the sidewalk, Green was able to add a great amount of room.

Significance: Isaac Green's churches are significant under Criterion C as representative examples of church design in the eclectic styles of the late-nineteenth and early-twentieth centuries. In particular, Green's churches were predominantly interpretations of the Romanesque and Queen Anne styles cast in the regional tradition of wooden church construction. Green's single venture in masonry Church construction, St. Ann's Episcopal Church in Sayville, displays a skilled interpretation of the Norman Revival style variant of the English parish church in its square tower, ashlar walls and sweeping gable roof. Green's church commissions may also be significant in representing the growth of religious institutions on Long Island's south shore spurred by the influx of wealthy New York City patrons as well as by the growth resulting from the extension of the South Shore Rail Road (Long Island Railroad) eastward along the southern shore of Long Island.

Registration Requirements: For nomination to the National Register, churches designed by

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Isaac H. Green, Jr. must retain a high degree of integrity in materials, architectural detail -- both exterior and interior -- and in plan. Characteristic of Green's work are elaborate exposed wooden trusses supporting the nave roof, extensive wood paneling and a skillful interlocking of ancillary spaces and offices within an asymmetrical plan. Given the growth of many congregations, the original church building may have later additions for community functions and religious education. Such later expansion will not preclude National Register listing if the new work is designed as a physically and visually distinct entity of a scale, design and materials that minimally impact the historic design.

Commercial and Industrial buildings

Of the seven commercial or industrial buildings designed by Isaac H. Green Jr. standing in Sayville, Oakdale and Patchogue, four retain substantial design integrity: the Oysterman's Bank and Thornhill's Pharmacy, both on the north side of Main Street in Sayville, the Oakdale Railroad Station on the Montauk Highway and the Sayville Electric Company building on Easy Street. The Wood and Aldrich blocks also on the north side of Main Street, Sayville and the Patchogue Arcade building on the east side of Ocean Avenue have, unfortunately, been substantially altered.

The Oakdale Railroad Station built in 1889 for W.K. Vanderbilt, director of the New York and Harlem Railroad, as designed by Isaac H. Green is built of brick and stone with a sweeping roof and eaves. It was built to impress as the Vanderbilt daughter was marrying the Duke of Marlborough who would be arriving by train. The Oakdale station was cast by Green in the then emerging Romanesque Revival style of Henry Hobson Richardson, architect of many rail road stations, primarily in the northeast. Richardson's distinctive masonry buildings often featuring bold arches at entries and porte cocheres, asymmetrical massing, turrets and towers became emblematic of railroad station design and was widely followed as a precedent. Isaac Green's design at Oakdale is a skillful interpretation of the Richardsonian Romanesque and retains a high degree of integrity of design, materials and setting, including hip-roofed platform canopies extending east and west from the building. A second story was later added by Green as commissioned by Frederick Bourne.

The Oysterman's Bank building designed in 1900 is on the southwest corner of Candee Avenue and Main Street. Once the home of Sayville's first bank it now holds two stores at 40 and 42 Main Street. This brick building is a classic representative of its time period and though has some alterations, is worthy of consideration. It has distinguishing marble detail on the second floor level.

Thornhill's Pharmacy at 2 Main Street, the southwest corner of Main Street and Gillette

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Avenue, was built in 1917. It is a three story, three bay, corner commercial building of brick with modillioned and dentilled cornice on the north and east. Round topped window with interlacing muntons on 2nd floor level flanked by smaller 4/4 windows with voussoirs. Small windows at 3rd floor level. This building is long and narrow in order to fit the plot available for it.

In August of 1900 Isaac H. Green Jr. was preparing plans for the Sayville Electric Company power house on Garfield Avenue. This is a concrete block building with its one time plate glass windows concreted in. The building is being used by LIPA, and is therefore still fulfilling its original purpose.

Significance: Isaac Green's commercial and industrial buildings are architecturally significant under Criterion C for embodying the distinctive characteristics of their period and as the designs of Isaac Green, Jr. as a regionally prominent and accomplished architect. They are also potentially significant under Criterion A for their historical association with Sayville's commercial and industrial past. Their rarity among Green's extant buildings lends additional significance to those that survive.

Registration Requirements: To meet registration requirements, buildings of this type must be associated with a significant historic context and have been constructed during the period of significance. Commercial or industrial buildings that retain architectural distinction and/or significant historical associations, and that retain integrity of construction, form, materials, and detailing on both the exterior and interior, satisfy the requirements for listing.

Additions and renovations

Several of Isaac Green's commissions for additions and alterations have been discussed above. The most significant is *Meadow Croft*, the John Ellis Roosevelt mansion on the north side of Middle Road in Sayville built in 1891 (National Register, 1987). Other Green's role was the transformation of an existing farmhouse to a country seat for Roosevelt by construction of a large Queen Anne style residence at the front, with the older structure behind to serve as a service wing. Other additions and remodeling projects included St. Mark's Church addition in 1890; Sagtikos Manor addition in 1902; the Ockers house on Montauk Highway in Oakdale in 1911; and the Center Moriches Episcopal Church, renovated from a school building to a church.

Sagtikos Manor (National Register, 1976) has two wings that were added around 1902 for Thompson then owner of the house. These additions include a two story Colonial Revival with gambrel roof and a one story library that compliments the former.

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The Jacob Ockers house had its easterly wing removed in order to renovate and add to the building sits on Montauk Highway overlooking what was the Frederick Bourne property. The building, owned by the Town of Islip is used as offices.

The Episcopal Church in Center Moriches was originally a school. Green altered the front bell tower, changed the entry and made it into a charming center aisle church.

These properties are of particular interest because they attest to the ability of Green to adapt, restore and add tastefully to existing buildings. As stated elsewhere, this ability was a major selling point in many of the architect's commissions.

Among Green's over 217 commissions a good percentage received additions and renovations during the years the architect was practicing. There are still many houses throughout Nassau and Suffolk Counties of this nature that are currently being sought and investigated for future inclusion in this nomination.

Significance: Green's commissions for alterations may be significant under Criterion C as intact and representative examples architectural design from the late-nineteenth or early-twentieth centuries and as examples of the work of the accomplished and regionally renowned architect, Isaac H. Green, Jr.

Registration Requirements: Buildings with additions and alterations designed by Isaac Green Jr. may be National Register eligible if the work by Green is retains a high degree of integrity (original materials, architectural detail and design) and if the addition or alteration is a significant portion of the whole. Properties added to or altered by Isaac Green may be National Register eligible in their own right and may be significant in other areas and contexts.

G. Geographical Data

This multiple property nomination encompasses surviving examples of Isaac Green Jr.'s architecture in Nassau and Suffolk counties (Long Island) in New York State.

H. Summary of Identification and Evaluation Methods

Research into the architecture of Isaac Green Jr. in Long Island has been developed during the past 25 years beginning in 1979 with an architectural survey of the Town of Islip conducted

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with the assistance of the Society for the Preservation of Long Island Antiquities. Several publications have also contributed to our knowledge of Green's architecture, notably Patricia Orfanos' 1993 dissertation on architect George H. Skidmore and Robert MacKay's book on Long Island Country Houses. Additional research by Sayville historian Constance G. Curry involved a thorough review of the literature on late nineteenth and early twentieth century architecture, consultations with Lance Mallamo, Peter Kaufman and Richard Martin of the Suffolk County Division of Cultural and Historic Services, interviews with many past and present building owners, and a thorough review of collections in numerous regional and local historical societies and archives. Photographic and postcard collections were consulted successfully and were used to interpret changes to Greens designs over time. Once a reliable working list of Green's commissions on Long Island had been assembled, the buildings were categorized into property types and their defining characteristics were codified in the development of registration requirements. These registration requirements in conjunction with the National Register Criteria for Evaluation can now be used on a case-by-case basis to evaluate properties for nomination.

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Unpublished diary of Libby Homan of Bayport - owned by the Bayport Heritage Association, the Snedecor family and Constance G. Currie.