

3-135

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Stanley H. Lowndes House

other names/site number _____

name of related multiple property listing N/A

Location

street & number 155 Bayview Avenue

not for publication

city or town Northport

vicinity

state NY code NY county Suffolk code 103 zip code 11768

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

R. Daniel Mackay
Signature of certifying official/Title

3-27-2019
Date

DSHPO
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain:)

Alyson Hernandez
Signature of the Keeper

3/20/19
Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
2		buildings
1		sites
		structures
		objects
2	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

DOMESTIC / Single Dwelling

DOMESTIC / Single Dwelling

DOMESTIC / Secondary Structure

DOMESTIC / Secondary Structure

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

LATE VICTORIAN / Queen Anne

foundation: Brick

walls: Wood clapboard, Wood shingle

roof: Asphalt shingle

other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Stanley H. Lowndes House, constructed in 1895, stands on a 0.55-acre site overlooking Northport Harbor, on the west side of Bayview Avenue in the Village of Northport, New York. Northport, which is part of the Town of Huntington in Suffolk County, is located on the north shore of Long Island. Bayview Avenue runs north along Northport Harbor from Main Street, the Village's primary commercial corridor. Bayview Avenue is a primarily residential street which runs along a bluff overlooking the harbor. Both sides of the street are lined by mid-nineteenth to early-twentieth century freestanding frame homes built close to one another. Retaining walls, terracing, street-level garages and homes built at a lower elevation than the road are common features as a result of building on the steeply sloping landscape.

The Lowndes property includes two contributing buildings, the house and an outbuilding, and one contributing site, reflecting its surrounding designed and vernacular working landscape. The Lowndes House and overall property retains its integrity to a high degree. The nominated lot is the parcel historically associated with the property.

Narrative Description

Stanley H. Lowndes House, 1895 (1 contributing building)

The Lowndes house is an asymmetrical, two-and-a-half story, six-bay by three-bay, cross-gabled frame residential dwelling with a raised brick basement. The first floor contains two-over-two windows that are slightly longer than those above, while the second and third floors contain identical one-over-one windows. A three-story tower is located at the southwest corner of the house. The house has clapboard siding on the first floor and wood fish-scale shingles on the second and third floors. Above the basement, the first floor is situated about four feet above ground level. A flared beltcourse is located between the first and second floors. Its high-pitched, cross-gabled roof projects out slightly over the mass of the house and is clad in asphalt shingles. Its cross gable protrudes from the middle of the east façade with raking lower levels and lies directly in between two similar corbeled brick chimneys, which both project from the middle of the roof's ridge. On the other side of its ridge, the roof intersects the tower. At the edge of the roofline, the cross-gables and tower feature a flared design. This tower, a dominant feature of the house, extends through all three floors. It is polygonal on the first floor and rounded on the second and third floors. It has a conical roof that rises above the rest of the structure and is topped with a round, metal finial. The tower has four windows, evenly lined up, on each floor.

A dominant feature of the first floor is its extensive wraparound porch which spans the entire length of the south elevation well as across parts of the east and west elevations of the building. The shape of the porch is straight on the east elevation (façade) but curved on the south and west elevations. It extends across more than half the west elevation; the two northernmost bays of the porch on this side have been enclosed with multi-pane glass panels. The entire porch is covered by a sloping roof, which is supported by turned posts, ornamented with decorative wooden brackets, and a balustrade below. The porch, which is about twelve feet deep, is curved at the corners of the house. Its base is covered in square lattice-work skirting, which is

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separated into rectangular sections by the turned posts above. On the east elevation, the porch's roof is interrupted by a pedimented gable, which is offset slightly to the south from both the first floor stairway and entrance doors, further contributing to the asymmetrical scheme of the house design.

On the east elevation (primary façade) a stairway consisting of four steps, set back from the street and lined with two black metal banisters, leads up to the porch on the east. Set slightly to the left of the center of the stairs is the main entrance with its wood doors. A stained-glass window containing a colorful ornamental pattern is south of the entryway. A three-sided, angled bay that contains a large picture window in its center with one two-over-two, double-hung window to either side is just north of the entryway. The north end of this bay marks the edge of the porch. The two bays north of the porch have a narrow, one-over-one window and a window frame filled in with clapboard siding. A later addition, which is set back slightly from the main section of the house, is located to the north. The addition, which is two-and-a-half stories tall and has materials consistent with the rest of the house, was constructed in 2013 to accommodate an elevator on the interior. A small stairway and one-story, front-gabled entry porch designed to match the existing porch lead to the addition. The second story contains eight identical one-over-one windows, six of which are spaced out across the façade; the two closest to the structure's southeast corner are a pair. A front-gable extends from the roofline at the center of the façade; it has a central one-over-one window. An eyebrow dormer with a small, geometric arched window protrudes from the roofline south of the gable.

The south elevation includes the tower on its west edge. Only three bays wide, this elevation is significantly shorter in length than the eastern and western elevations. On the first story, to the east of the tower, is a single, five-pane glass storm door with a wood door behind. It is a side entrance to the house that allows access to the porch. The door is flanked to the east by a small, elliptical, ornamental, stained glass window. A larger ornamental, rectangular stained glass window is in the southeast corner. On the second story, there are two one-over-one windows that line up with the circular and rectangular stained-glass windows on the floor below. The third floor has a single one-over-one window.

The west elevation overlooks the harbor. Like the southern elevation, it includes part of the tower on its southern edge and the curved wraparound porch surrounding it. On the first story, between the tower and the glass-enclosed portion of the porch, there is a two-over-two window, identical to those on the first floor of the tower. To the north of the enclosed porch area, there is a very small one-over-one window and to the north of that, two much larger, identical one-over-one windows. The rear of the recent addition, which is set back, is visible to the north. It has a one-story shed-roofed entry porch with two steps leading up to it. To the north of the tower, on the second story, there are six one-over-one windows and a smaller horizontal rectangular window in the center of the façade. A single one-over-one window is located in the center of a steep cross gable. A smaller six-over-one shed-roof dormer window projects from the roofline to the north.

The north façade is the smallest and least detailed of the structure's four exterior sides. It is dominated by a non-historic addition, which is relatively small (1-1 ½ bays wide) and contextually designed with clapboards and shingles. Just east of the north façade's west edge, at the basement level, there is a small rectangular window surrounded by the basement's brick, which becomes more visible towards the west of the structure where the ground elevation changes. Like the rest of the house, clapboard siding covers the first floor's façade, with the addition protruding from the main structure towards the east. On the second story, a one-over-one window is located west of the addition. A roof gable constructed as part of the addition is located on

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the second story; it, like the other gables present on the structure, has a rake edge and an eave below it. The original structure's larger gable is still partially visible behind it.

The Lowndes House has a basement, two full stories, and an attic story. The first floor is divided into a vestibule, foyer, living room, library, dining room, and kitchen. All of the windows, doorways and doors on the first floor appear to be original and maintain identical elaborate enframements containing a circular floral motif at each corner. All of the doors, including the pocket doors, retain their intricate door pulls and door knobs. The main entrance leads into a small vestibule. The interior entrance door in this vestibule leads into the main foyer, which has patterned tile flooring. The space is dominated by a wood stairway with wood balusters. The stairway is in three sections – a single step leads up to a landing; to the left, a short flight leads to another landing; a longer flight extends upward in the reverse direction. An original cast-iron radiator is located at the foot of the stairway. Two double pocket door entryways to the west and north lead to adjoining rooms. A patterned, brick and tile fireplace, with an ornate brick mantel, is located in the northwest corner. Through the pocket door entry to the west, there is an irregular-shaped living room with wood flooring, part of which constitutes the first floor of the tower at the southwest. This room is separated into two areas by a segmental arch adorned with scroll-shaped console brackets at each end. On one side of the arch is the polygonal interior of the tower and on the other is a larger rectangular space. This living room has two original cast-iron radiators in the tower space, a wooden entrance door that leads to the porch to the south, six windows facing south and west and a pocket door entrance leading to another room to the north. A prominent feature of this room is its brick and tile fireplace at the northeast corner, which possesses a very similar ornate mantel to the fireplace in the foyer. North of the living room is the library. It has a door leading to the enclosed porch space to the west, two windows facing west and north and a pocket door leading to another room to the east. Through the pocket door entry to the east is a dining room that has beaded paneled wooden wainscoting, an original cast-iron radiator and three windows to the east, a closet door to the north and a swinging door to the north. Through the swinging door to the north is the kitchen and a smaller room south of it on the west side of the hall, both of which have been renovated.

The second floor consists of a long hall that extends south to north from the stairway and is flanked by five rooms. As on the first floor, all of the windows, doorways and doors on the second floor appear to be original and maintain identical elaborate woodwork with a circular floral motif at each corner and ornate ironwork on their doorknobs. In contrast with the stairway between the first and second floor, the stair between the second and third floor is very different in both ornamentation (or lack thereof), general appearance and its location, which is on the opposite end of the second floor hallway. It is composed of wood and painted a pale taupe hue. On the east side of the hall is an office space, a bedroom with a closet in it and, at the end of the hall, a stairway to the floor above. The office space contains two windows and an original cast-iron radiator. The bedroom has three windows and a cast-iron radiator. On the west side of the hall is a master bedroom with a closet and bathroom, a large bathroom and another bedroom with a closet in it. The master bedroom contains the tower's rounded second-story interior, two original curved cast-iron radiators, five windows and a heavily renovated, small bathroom. The other bedroom on the west side of the hall contains three windows, an original cast-iron radiator and a rectangular archway, which separates the room's space and is surrounded by the same ornate woodwork as the door and window frames throughout the house. The larger bathroom on the south side of the hallway contains beaded paneled wooden wainscoting, three windows, two closets and one original cast-iron radiator. Its bathtub, toilet and sink are non-historic, but the bathtub is an antique from the same time period as the house. The structure's original wood flooring is present throughout the hallway and the rooms on the second floor, except for the large bathroom on the south side, where there is tile.

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The interior of the third/attic floor, now a separate apartment, is similar in layout to the second floor in that it is primarily composed of a long hall flanked by rooms and runs north to south from the stairway. The stairway that leads up to the third floor is non-historic and its door, although identical in style to the others in the house, is newer. The woodwork on this floor is particularly extensive, as it is not only present in flooring, on doors and on windows but is also on many walls and ceilings. The hallway has wood flooring as well as wood beaded paneling on its walls and ceiling. On the west side of the hall is a kitchen; on the east side of the hall is a small bedroom, and at the end of the hall, to the south, is a living room. The kitchen has the same wood beaded paneling on its walls and ceiling as the hallway, but it has a non-historic linoleum floor as well as non-historic cabinets. It has one window, one closet, the door of which is covered in diagonal-stripe patterned woodwork, and an interesting and irregular ceiling shape reflecting that of the exterior roof directly above. Like the kitchen, the bedroom on the east side of the hallway has an irregular ceiling and one window. It also has wood flooring, wooden beaded paneling on its walls and ceiling, one closet and one original cast-iron radiator. The living room is located at the end of the hall and extends to the north, west and south edges of the structure; therefore, it has windows facing all three sides. It includes the interior space of the tower's rounded third floor and features seven windows, one closet, four small storage compartments, wood flooring and beaded paneling on the walls and ceiling. Like the first floor, the interior tower space in the room is separated by an arched molding made of wood giving the room an overall irregular shape. Like the door in the kitchen, the small storage compartment doors are covered in diagonal-stripe woodwork.

The interior of the basement has largely been renovated. The only significant original area of this floor is its entrance space containing the wooden stairway leading from the main floor. It also retains some original wood doors and walls and, most notably, a large, rectangular, wooden sink tub that is believed to have been used in the Lowndes oyster company operations.

Lowndes property, ca. 1895, (1 contributing site)

The Lowndes property retains a number of historic built landscape features reflecting its historic uses as a private home and a working landscape. Black metal railings, an original feature shown in historic photographs, separate the property from that of neighboring dwellings to the north and south and run along the edge of the embankment on west (bay side) of the property. They also extend along the stairway leading up to the house's porch and continue at the sidewalk, stretching along the east edge of the property in front of the house. The tall, angled embankment is constructed of flat pieces of mortared stone and is capped by a concrete patio. A wooden staircase runs from the top of the embankment to a lower grassy lawn which formerly served as a workyard. A wooden dock runs from the lawn toward the outbuilding / boathouse, both of which sit on a sandbar. Historically, the dock continued to extend into the bay and housed several additional buildings related to Lowndes oystering business; these features had been removed by the mid-twentieth century.

Outbuilding / Boathouse, ca. 1895 (1 contributing building)

Located along the rear dock, to the west of the house, this original building stands as the last remaining Lowndes oyster operation outbuilding. It is a one-story frame, four-bay by two-bay, pyramidal roofed building with asphalt shingles. The building rests on wooden piers and is directly connected to the dock. It is covered in vertical wood siding; the walls feature a knee wall at the base and slightly inset sections with central rectangular window openings in nearly every bay. The south side has three windows, and the north side has

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an offset wooden entrance door in addition to its windows. There is also an opening in the wall at the bottom of the west side to facilitate its late twentieth century use for boats and storage. The roofline has deeply overhanging eaves and exposed rafters. The interior of the structure has exposed wooden rafters and wood flooring.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Maritime History

Commerce

Architecture

Period of Significance

1895-1914

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Stanley H. Lowndes

Cultural Affiliation

Architect/Builder

Darius S. B. Ruland

Period of Significance (justification)

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Built in 1895, the Stanley H. Lowndes House is locally significant under Criterion B in the areas of maritime history and commerce for its association with Stanley H. Lowndes, a prominent regional figure and renowned oyster baron. The oyster industry was one of the most important economic generators of growth for the village of Northport and had a significant impact on its development. Born in Connecticut, Stanley Lowndes learned about the industry at an early age from his pioneering oyster grower grandfather, Edward William Lowndes, and father, John Lowndes. Early in his career, Stanley Lowndes began cultivating, leasing, and purchasing large areas along Long Island Sound, particularly around Northport, Greenport, Huntington, and on the Connecticut shore, and was a pioneer in the development of large cultured and seeded oyster beds. As his enterprise grew, he encountered resistance due to state and municipal regulations about oyster harvesting. Following the model established by his uncles, he pushed New York's laws regarding underwater ownership through the legal system. After nearly a decade of appeals, in 1894 the Supreme Court of the United States made a final judgement in the case Lowndes brought against the Town of Huntington. The court sided with Huntington, which claimed that its colonial patents, which included harbors, gave it the right to restrict underwater rights to its residents. After this final decision, Lowndes relocated his primary home and the headquarters of the Lowndes Oyster Company to Northport to be able to take advantage of the excellent conditions for oystering in Northport Harbor. Based from Northport, Lowndes continued to expand the Lowndes Oyster Company into one of the most successful oyster industry operations in the region during the period. The company operated from several processing and shipping facilities, including one in the harbor next to his house in Northport. Lowndes also served as a stockholder and director for many companies, and was an avid collector of early American furniture and decorative arts. Lowndes's home in Northport was his primary residence during the period in which he achieved his greatest financial success and renown as an oysterman.

The Lowndes House is additionally significant under Criterion C in the area of architecture as a local and notable example of Queen Anne residential architecture. After Lowndes made the decision to move to Northport, he decided against doing so quietly. He announced his entry into Northport's business and social communities by commissioning local builder Darius S. B. Ruland to build an expansive Queen Anne home to overlook his oyster operations. The Lowndes house exemplifies the Queen Anne motif through the remarkable and intricate woodwork present throughout the structure, which has been attributed to the carpentry expertise of its builder. The house reflects the style through its asymmetrical massing with an emphasized horizontal and irregular silhouette, its sweeping wrap-around porch, its waterfront-facing rear tower capped with a turret, its diverse use of materials and its functional layout.

Early History of Northport

The region that would become the Village of Northport was initially utilized by early European settlers for farming and was called "Great Cow Harbor" for the large amount of cattle that was raised in the area.¹ Prior to the introduction of maritime trades, such as the shipbuilding industry, the village contained only eight dwellings.² During the War of 1812, the shipbuilding businesses were attracted to Northport for its deep,

¹ Christine Hellmer, "A Long Island Heritage Town. Northport, An Historic Hamlet," *Long Island Community Newspaper Heritage Magazine* (July 1985): 5.

² "Attractions: Historic Northport: History," Village of Northport. <<http://www.northportny.gov/pages/history.html>>.

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sheltered harbor.³ These businesses primarily sprang up along Bayview Avenue, which overlooked Northport Harbor and was directly connected to Long Island Sound. With the area's vast abundance of "cordwood," as well as other sources of lumber, and its natural proximity to the water, the shipyards of Northport successfully produced large, wood-crafted vessels, some of which were the first of their kinds and entered worldwide service.⁴ The village was formally established as Northport in 1837. The prosperous shipbuilding industry drove the local economy by providing employment to skilled workers and later fueling the ancillary enterprises of oystering and shipping.⁵ The area's primary industry, shipbuilding, brought rapid change and growth to the area throughout the nineteenth century and paved the way for the development of its thriving shell fishing industry.⁶

In 1848, Northport's shell fishing industry developed when oyster beds were discovered in the bay.⁷ Often, the catch was processed on docks along Bayview Avenue, which formed the industry's center in the village.⁸ Because of the prosperity generated by both maritime industries, by the 1870s, Northport was considered the most flourishing village within the Town of Huntington and even one of the most prosperous on the north shore of Suffolk County.⁹ By the late nineteenth century, Northport's shipbuilding industry waned as steel-hulled ships began replacing the wooden vessels produced in the village.¹⁰ Around the same time, the oyster industry flourished. It came to dominate the harbor as Northport's leading trade, a role it continued to sustain throughout most of the twentieth century. Northport's oyster industry played an important role in the growth of shell fishing of Long Island, in general. During the nineteenth century, the Great South Bay, a lagoon located on the south shore of Long Island, between Long Island and Fire Island, became world famous for the production of "Blue Point" oysters. However, a deficiency of seed oysters and general depletion from years of harvesting, led oystermen to look for new areas suited to oyster production. The Long Island Sound, and particularly Northport Harbor and the waters of the Town of Huntington, proved to be successful oyster fields and quickly became a focus of the industry.¹¹ As Northport's oyster industry grew to meet this demand, it gained recognition worldwide and "Northport bivalves were famous from St. Louis to London."¹²

The booming maritime industries of shipbuilding and oystering resulted in the development of a commercial main street and residential streets in the village. These early residential dwellings were primarily located along Woodbine Avenue and Bayview Avenue, which run along the harbor. Bayview Avenue, in particular, runs north from Main Street and is elevated about fifty feet above sea level. Overall, the architectural context of Northport is rich in Victorian and Colonial Revival-style structures that emerged as a result of the town's earliest waves

³ Barbara Johnson and Cornelia Fortier, *Following the Harbor, Northport Village's First Hundred Years*, (Northport, N.Y.: The Incorporated Village of Northport, 1998).

⁴ "Jesse Carll (1832-1902), Northport's Master Shipbuilder," Town of Huntington, Long Island, New York. <https://www.huntingtonny.gov/filestorage/13747/99540/16499/Jesse_Carll.pdf>.

⁵ "Jesse Carll," Town of Huntington, Long Island, New York.

⁶ Bill Bleyer, "Long Island: Our Story, Our Towns. Northport: A Harbor of Transformations," *Newsday*, February 22, 1998.

⁷ Bleyer, "Northport: A Harbor of Transformations."

⁸ Bleyer, "Northport: A Harbor of Transformations."

⁹ Richard M. Bayles, *Historical and Descriptive Sketches of Suffolk County and Its Towns, Villages, Hamlets, Scenery, Institutions, and Important Enterprises: With a Historical Outline of Long Island, from Its First Settlement by Europeans*, (Long Island, N.Y.: Published by Author, 1874).

¹⁰ "Attractions: Historic Northport: History," Village of Northport.

¹¹ Jeffrey Kassner, "A History of Oysters and Hard Clams in the Great South Bay," *Long Island Traditions*. http://www.longislandtraditions.org/southshore/sights_sounds/fishing/pdf/kassner_essay.pdf.

¹² Hellmer, "Northport," 5.

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of growth. Stanley Lowndes's home, which he built in 1895, remains prominent, both within the village and on Bayview Avenue.

Stanley H. Lowndes

Stanley Howard Lowndes (1857-1914), was born on August 2, 1857 in South Norwalk, Connecticut.¹³ There, he grew up in an oyster-growing family with his father, John Howard Lowndes, as well as other relatives heavily involved in the industry. His grandfather, Edward William Lowndes, began harvesting oysters naturally in the waters around Connecticut, New York, and Long Island in 1815. Local laws and prejudices against oystermen were often onerous. While oysters were a popular food source, many oystermen were lower-class and/or ethnically marginalized, and their work perceived by some as akin to scavenging. As the natural beds grew less plentiful, states and towns began to establishing seasonal restrictions on oystering. These often restricted oystermen to harvesting limited quantities within their own towns. These rules were too restrictive for professional oystermen to make a living; the widespread flouting of these ordinances did not improve their public image, and only continued to diminish the supply.¹⁴ In response to the decline in oysters, Edward William Lowndes became one of the first to introduce the artificial inducement of oyster culturing, as opposed to mere oyster-gathering, in the Long Island Sound when he "observed that any hard and smooth body cast into the water near the oyster-beds adjacent to City Island in the early summer became incrustated (sic) with young oysters."¹⁵ Oyster culturing is effectively a method to better control and cultivate oysters within a natural maritime environment. While the technology has changed over time, the concept remains the same. Oyster growers create and place a flat surface at the bottom of the water or fabricate a floating raft near existing oyster beds. When the oysters spawn, their larvae settle onto these man-made beds. The oysters are left to grow in place and can be efficiently harvested at the appropriate time.¹⁶

In addition to culturing oysters, the family also became involved in "planting" oysters. By the mid-19th century oyster growers had learned that oyster "seed," or small, just-spawned oysters, could be effectively caught wild or produced in a hatchery and transported to a specific location for commercial growth.¹⁷ Combining oyster culturing with planting ensured better yields, but the increased infrastructure associated with oyster growing and harvesting presented new legal problems. To effectively culture oysters, growers needed to maintain control and ownership over the water bottom where culturing occurred. Stanley Lowndes's father and uncles took the lead in shaping Connecticut's policy on the ownership of land under water:

Courageously and persistently they espoused the cause of the culturists against the formidable opposition of the mass of so-called "natural bar" men who engaged in the severe denunciation (and occasionally in actual terrorism) of the former, whom they denominated dangerous monopolists who sought to deprive the many of one of their natural heritages. Amid this clash of interests, out of Connecticut's narrow and confusing policy, in which several towns were

¹³ "Sells Out for \$500,000, Stanley H. Lowndes of Northport Parts with Oyster Business," *The Brooklyn Daily Eagle*, December 20, 1910, 13.

¹⁴ Ernest Ingersoll, *A Report on the Oyster-Industry of the United States*, (Washington: Government Printing Office, 1881), 88; Zachary C. Arnold, "Bivalves and Bifurcation: Public and Private Property in the Connecticut Oyster Industry," *Yale Law School, Student Legal History Papers* (2013): 9-12.

¹⁵ *The National Cyclopaedia of American Biography: Being the History of the United States*, (New York, N.Y.: James T. White & Company, 1918), 352.

¹⁶ Leda Garrido-Handog, "Oyster Culture," in *Selected Papers on Mollusc Culture*, National Inland Fisheries Institute, October 1990. <http://www.fao.org/docrep/field/003/AB737E/AB737E03.htm>

¹⁷ Oyster Gardening Program, "Oyster Seed," in *Oyster Gardening for Restoration & Education*. <http://mdk12.msde.maryland.gov/instruction/curriculum/hsa/biology/oysters/garden/seed.html>

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enabled to pass diverse and conflicting local laws directed at the conduct of this industry, and out of a painful policy of enactment, repeal, and re-enactment, there was eventually evolved, around 1881, the present wise and liberal attitude of that state.¹⁸

Stanley Lowndes embraced the family business, developed his knowledge of oyster growing at an early age from his father, and embarked on a career in shell fishing. He entered into the business in the years before his family's efforts to settle Connecticut's ownership policies for land under water, and these issues continued to shape his career. While several generations of the Lowndes family had pioneered the exploitation of oysters in the waters of the Long Island Sound, Stanley's ventures into this business were the most notable because of their success, the wealth he accumulated as a result, and the legislative proceedings associated with his endeavors. After he had begun to establish himself as a successful oysterman, Stanley Lowndes married Adeline Lewis McKay (1864-1947), of Huntington, in 1885. The couple settled in Fairfield, Connecticut, and quickly began to raise a family. They had three daughters: Lola Augusta Lowndes (1886-1958), Helen Stanley Lowndes (1888-1947), and Marguerite Lowndes (1890-1892).¹⁹

One of the most influential elements of Lowndes's prominent legacy was his role in a lawsuit related to the rights of individuals to plant oyster beds in locations where they are not permanent residents. While New York had adopted much of Connecticut's law and policy toward underwater land rights, it maintained grandfathered policies from New Jersey and old local laws in Connecticut restricting non-resident control of underwater land. Still a resident of Connecticut, Lowndes decided to challenge these laws. Stanley Lowndes had been operating on a lease from the State of New York to harvest oysters and clams from the Long Island Sound. As he proceeded south, he ended up dredging in the "grey area" where the Long Island Sound turned into Huntington Bay.²⁰ The trustees of the Town of Huntington claimed they owned the bottom of the bay, sparking the lawsuit, while Lowndes claimed he thought he was still in the Long Island Sound.²¹ In the 1892 case of *People v. Lowndes*, the court upheld Huntington's right to maintain control over the land it had obtained by colonial patent but confirmed that anything outside these early patents is considered the property of the state. It convicted Lowndes of "willfully and wrongfully" planting oysters in Huntington's jurisdiction.

It appeared by the evidence that in July, 1888, the defendant was engaged in planting oysters in Huntington bay; that he was then a resident of the state of Connecticut and that he was doing this work as the employee of his father John Lowndes, also a resident of that state...whether the place where the oysters were planted by the defendant was within the town of Huntington...that was dependent upon the northern boundary of the royal patent.²²

Lowndes, who continued to use these waters for oystering, appealed the case, which was ultimately decided by the United States Supreme Court in Washington, D.C. Lowndes claimed that he had an implied license from the State of New York and that he had been cultivating oysters on the land for over 20 years. The court confirmed that the Town of Huntington owned of the bottom of Huntington Bay, not New York State, as a result of colonial patents and that this ownership was broad enough to include oyster rights. However, it acknowledged that the northern boundary, described as "the Sound," was unclear. The court affirmed the

¹⁸ *The National Cyclopaedia of American Biography*, 352.

¹⁹ "Adeline Lewis McKay," Long Island Surnames <https://www.longislandsurnames.com/getperson.php?personID=1029&tree=Lowndes>; *The National Cyclopaedia of American Biography*, 353.

²⁰ Ed Carr, "The Historic Benefits of Shellfish," *Asharoken Newsletter* (March/April/May 2014), 10.

²¹ Carr, "Shellfish," 10.

²² "People v. Lowndes," *Reports of Cases Decided in the Court of Appeals of the State of New York*, Vol. 130 (New York: Bank and Brothers, 1892), 460-461.

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lower court's decision, but discharged Lowndes due to the lack of clarity. To avoid future confusion, the Supreme Court formally demarcated a line marking the transition between Huntington Bay and Long Island Sound. This "Lowndes Line," which started at Target Rock on Lloyd Neck and ran northeast to a monument near "Coast Guard Cove," separated "the Town's underwater lands of Huntington Bay from the bottom of Long Island Sound owned by the State of New York."²³ Lowndes's test of the law and of the rights associated with seventeenth-century patents ultimately failed.

This finding had direct implications on Lowndes's business and on that of other regional oystermen. This protection of Huntington's oyster rights in the nation's highest court proved the primacy of local ownership in cases that maintained patents. In addition, Lowndes could no longer claim ignorance of which areas were included within Huntington's ownership. The case also confirmed the importance of Huntington's land in its description of the Huntington-Northport Bay Complex as "the most abundant shellfish producing area along the entire North Shore of Long Island from Flushing to Orient."²⁴ Rather than lose access to the beds that he and his family had been maintaining for decades, Lowndes moved to Northport shortly thereafter. With Stanley Lowndes a resident of the Town of Huntington, the Lowndes Oyster Company would no longer be restricted from work within the lands under Huntington's water rights.

Stanley H. Lowndes in Northport

In 1894, Lowndes purchased the property at 155 Bayview Avenue. However, he wanted something grander than the 1851 brick house on the property. That year, the *Long Islander* newspaper reported "Stanley Lowndes will move the brick house on Bay View avenue opposite J.C. Smith's, and will build a new house for a residence for himself. The brick house will be moved to the north line of his property."²⁵ While Lowndes certainly intended to build a home, it was clear that Lowndes chose the site specifically to accommodate his oyster business. In addition, by relocating the site's previous existing structure to the other side of the street and selling off this parcel, Lowndes demonstrated that he intended to invest in the village rather than simply become a resident to meet the letter of the law. By building a expansive home in a popular style, hiring a prominent local builder, and spending lavishly, Lowndes reflected a distinct vision for the waterfront home that would overlook his oyster operations, signal his wealth and announce his intention to play a prominent role in Northport's business and social communities.

The construction of Stanley Lowndes's new house in Northport was noted in multiple local sources. The commencement of the house's construction was noted in an April, 1895 entry of the *Real Estate Record and Builders' Guide*, which stated, "Stanley Lowndes will erect a two-story and attic frame cottage on Bayview avenue. It will have all improvements and hot-air heating and cost \$6,000."²⁶ The *Brooklyn Daily Eagle* reported that "Stanley Lowndes of Northport will erect a two story and attic frame cottage on Bayview Avenue. It will cost \$6,000."²⁷ Although described, initially, as a "cottage," it would end up becoming the largest residence and one of the most imposing on that street after being built. Even before its completion, the

²³ *People v. Lowndes*, 130 N.Y. 455 (N.Y. 1892); *Lowndes v. Huntington*, 153 U.S. 1 (1894).

²⁴ *People v. Lowndes*, 130 N.Y. 455 (N.Y. 1892); *Lowndes v. Huntington*, 153 U.S. 1 (1894).

²⁵ *The Long-Islander* (Huntington, N.Y.), May 26, 1894, 4.

²⁶ *Real Estate Record and Builders' Guide* 55 (April 20, 1895), 642.

²⁷ "Real Estate Market," *Brooklyn Daily Eagle*, April 24, 1895, 12.

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expectations for it among the local public clearly illustrated a distinguished structure that would stand out in the town:

Stanley Lowndes' [sic] new house on Bay View Avenue will be one of the finest buildings in town when completed. It will have turreted towers and handsome piazzas. Boss builder Darius B. Ruland has charge of the work.²⁸

As this article from the *Long Islander* notes, Darius B. Ruland (1854-1902) was the builder and, in all probability, was also responsible for the design of the Lowndes House. Ruland, a resident of Northport, was the architect-builder for many other houses in popular styles in the region and a skilled carpenter.²⁹ Ruland died in 1902 and was remembered for his successful local construction career: "Until retirement from active business, he was a builder and contractor."³⁰ Ruland's resulting design for the house embodied the typical elements of the Queen Anne style.³¹

At the time the house was constructed, the Queen Anne style was at the height of its popularity as an American architectural form. The style had originated in England and become popular there in the 1870s as "a kind of architectural cocktail," showcasing a mixture of different styles that formed a strong character of its own.³² This combination was described as "a little Dutch, a little Flemish, a squeeze of Robert Adam, a generous dash of Wren, and a touch of François I."³³ The vernacular was formed to reflect the growing prosperity of the English middle class. The Queen Anne style was primarily employed for such building types as riverside residences, seaside hotels, early London Board Schools, town halls, flats, shops and pubs, but its eclectic nature allowed it to be adaptable beyond its most common uses.³⁴ The elements that characterized it combined styles of the past, such as gables, brick pediments and ribbed chimney-stacks from the early and mid-seventeenth century with sash windows, hipped roofs, wrought-iron railings from the late seventeenth and eighteenth centuries.³⁵ In general, its archetypal exterior features included an asymmetrical façade, dominant front-facing gable, picturesque massing; round, square or polygonal towers rising from the ground level, dormers, bay windows, steeply pitched roofs, wrap-around porches, corbelled chimneys, irregular roof lines, rich ornamentation, staircases with tiled landings, sunflower motifs, decorative brickwork, custom woodwork, turned-wood columns and turrets. The materials it employed were distinctively varying, often exhibiting combinations of brick, clapboard and shingle siding on the exterior. The finishes of a Queen Anne structure were typically comprised of earth tones and often painted in combinations of forest green, brick red and mustard yellow hues.

The Queen Anne style's introduction in America began in the 1870s, but it did not reach its peak of popularity there until the 1880s and 1890s. The first notable example of it was the Watts-Sherman House in Newport, Rhode Island, which was built in 1874-5 and designed by H. H. Richardson with "chimneys, sunflowers, oriels, overhanging gables, irregularity and all."³⁶ The main differences between the Queen Anne of England and its American derivative were the accommodations to the varying American climates, the availability of materials

²⁸ *The Long-Islander* (Huntington, N.Y.), December 18, 1897, 1.

²⁹ "The Men (And Women) Who Built Northport," *Northport Journal* (Northport, N.Y.), March 21, 2002, 1.

³⁰ "Obituary, Darius S.B. Ruland," *Northport Journal* (Northport, N.Y.), April 3, 1902, 1.

³¹ *The Long-Islander* (Huntington, N.Y.), December 18, 1897, 1.

³² Mark Girouard, *Sweetness and Light, The Queen Anne Movement, 1860-1900*, (New Haven, CT: Yale University Press, 1984), 1.

³³ Girouard, *Sweetness and Light*, 1.

³⁴ Girouard, *Sweetness and Light*, 1.

³⁵ Girouard, *Sweetness and Light*, 38.

³⁶ Girouard, *Sweetness and Light*, 208.

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and the primary employment of it in America for seasonal or recreational buildings. On Long Island, the style was commonly used for hotels, summer cottages, and seaside retreats. One particular accommodation for climate was the idea of screening in "piazzas," or wraparound porches to allow the breeze to flow through is not typically English and accommodates the American climate.³⁷

The Lowndes house's sweeping wrap-around porch is an iconic feature of the Queen Anne. Spanning the entire length of the south façade as well as across parts of the east and west facades, the porch is a dominant and eye-catching element of the house. Its dominating size and placement on the house, also typical of Queen Anne, is bolstered by its depth of about twelve feet. Located at the southwest corner of the structure, the tower extends down through all three floors, has a conical roof that rises above the rest of the structure, and is topped with a round, metal finial. Even its location is indicative of the Queen Anne, as the style's towers are often located on the waterfront side of the structure. Its variation in shape, with its polygonal shape on the first floor and rounded shape on the second and third floors, is also particularly consistent with Queen Anne. Further, the tower's dominance as a key feature of the style is demonstrated by its variations of windows on different floors and raking lower levels, bolstering its concept of irregularity.

Beyond just its turreted tower and handsome piazza, the Stanley H. Lowndes House has many other characteristics consistent with the Queen Anne style. Its most prominent Queen Anne element is its asymmetrical massing, interesting play of planes, and irregular, horizontal silhouette. This is demonstrated by the interruptions in its roof, such as its pedimented gable and corbelled chimneys, its off-center main entrance, the varying projections of its front façade and its porch, which occupies half of the front façade. The variation of materials and façade projections used also emphasizes this irregularity. The house has a raised brick basement, clapboard siding on the first floor, wood fish-scale shingles on the second and third floors, and asphalt shingles on its roof. Other exterior features of the house that are indicative of the Queen Anne form are its bay windows, corbelled chimneys, dormers, dominant front-facing gable, irregular roof line and turned-wood posts supporting its wrap-around porch.

On the interior, the Queen Anne style is most distinctly demonstrated by the layout and materials employed. The implementation of intricate woodwork and widespread use of tiles throughout the interior are distinct elements of a typical Queen Anne style design. In particular, its wood-paneled central foyer staircase with its tile landing are indicative of the Queen Anne. The woodwork exhibits fine detail and craftsmanship. While much of this was likely obtained from millwork factories, Ruland's sense of design and skill contributed to the building's success. The Lowndes house's interior exhibits many of the quintessential features of a Queen Anne layout. The use of pocket doors emphasizes the adaptability and functionality of the style and flexibility to transform the use of spaces. A formal dining room and parlors occupying the house's first floor also reflect the typical layout.

With the completion of the house, the waterfront became the locus of Lowndes's family life as well as his oystering business. Over the next two decades, Lowndes held large oyster interests in New York and Connecticut under the auspices of the Lowndes Oyster Company, most often through formal leases and licenses. The Lowndes Oyster Company maintained robust oyster beds in Northport Harbor and a small oyster processing facility along the dock at the Lowndes House; this facility was likely constructed soon after

³⁷ Girouard, *Sweetness and Light*, 218.

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Lowndes's purchase of the property. Parts of the house itself, such as the basement, were also utilized by the company.³⁸

A photograph from the early 1900s documents three different buildings along the Lowndes' rear dock. Only one remains today, and was likely constructed to meet the functionally specific architecture of an oyster fishery though the specific historic use of the building is unknown. This particular architecture, as described by *Everyday Architecture of the Mid-Atlantic: Looking at Buildings and Landscapes*, designated different spaces for such operations as the shucking, processing and shipping of oysters, a strategy commonly employed by oyster houses that reflected the industry's streamlined enterprises.³⁹ As the house quite literally overlooked the oyster operations, with the outbuildings and dock explicitly viewable from the house's exterior wraparound porch, it is abundantly clear that Lowndes sought the design and layout of this house to aid the function of overseeing company operations from the comfort of his home. The visualization of this function is eloquently illustrated by a 1976 article in *Newsday*, which noted that:

You can stand on the circular porch of the graceful old Queen Anne-style home...You can look down, as they might have, on Lowndes' [sic] piers and boathouse (a bit ramshackle now) where his men salted and packed the oysters that graced tables from New York City to England.⁴⁰

Although the house was the headquarters of his oyster operations and remained his primary residence until his death, Lowndes continued to expand his real estate holdings through the years. With this, his influential role in the oyster industry extended beyond the village of Northport and even beyond Suffolk County and Long Island. As his business flourished, he pursued its expansion by purchasing large areas of land in other nearby towns bordering the Long Island Sound. This included Huntington, Greenport, and across the water along the Connecticut shore where he had grown up. By the end of his career, Lowndes was recognized as the "foremost individual oyster-grower in America."⁴¹ As he began to contemplate retirement, Lowndes sold a large portion of his oyster business in December 1910 to the Sealshipt Oyster Company for \$500,000. This included beds in Northport Harbor, Huntington Harbor, Lloyd's Harbor, along the Connecticut shore of Long Island sound, two oyster steamers (the *John Howard Lowndes* and the *Addie L. Lowndes*) and docking privileges in Northport and South Norwalk, Connecticut.⁴²

Beyond his ventures in the oyster business, Stanley Lowndes was also a stockholder and director for many companies, as well as an avid collector of early American furniture and decorative arts. His wife, Addie, shared this interest with him, and was particularly well-known as an authority on samplers and beaded bags. Lowndes and his family were active in the community. Addie was a teacher at Northport's public school, and Lowndes served on local boards and gave generously to local organizations.⁴³ He was also known for his generosity toward his friends and employees. For many years after moving to Northport, it was "his custom to give a shore dinner to his friends every summer and these dinners have become famous for their hospitality, his

³⁸ Ingersoll, *A Report on the Oyster-Industry of the United States*, (Washington: Government Printing Office, 1881), 94.

³⁹ Gabrielle M. Lanier and Bernard L. Herman, *Everyday Architecture of the Mid-Atlantic: Looking at Buildings and Landscapes*, (Baltimore, Maryland: The Johns Hopkins University Press, 1997), 262-263.

⁴⁰ "Where the Past Resides," *Newsday* (Long Island, N.Y.), May 13, 1976.

⁴¹ *The National Cyclopaedia of American Biography*, 353.

⁴² "Sells Out for \$500,000, Stanley H. Lowndes of Northport Parts with Oyster Business," *Brooklyn Daily Eagle*, December 20, 1910, 13.

⁴³ *The Long-Islander* (Huntington, N.Y.), November 1, 1908; January 13, 1911; "Obituary: Stanley H. Lowndes," *The County Review*, March 20, 1914; "Obituary: Mrs. Addie L. Lowndes," *Northport Journal*, November 28, 1947.

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guests often numbering 200.”⁴⁴ In 1909, he hosted a lavish wedding for his daughter, Lola Augusta, at the house; the expansive porch was transformed into the dining hall and the house was filled with flowers and decorations.⁴⁵ The house was the site of a sadder gathering in 1914, after Lowndes’s death on March 12, 1914, of apoplexy, while in Greenport, Long Island. His funeral was noted as one of the largest ever held in Northport; visitors traveled by train, from nearby Long Island villages, and on a steamer from Norwalk, Connecticut to attend. He was remembered as “one of the wealthiest and most widely known oyster planters in this country.”⁴⁶ His significance was also noted in a 1915 article about the oyster industry:

Stanley H. Lowndes, who recently died at Greenport, L.I., was at one time the largest individual oyster grower in the world, and is reported to have been worth more than \$8,000,000; all of which was made in the oyster business.⁴⁷

Under the ownership of the Lowndes family in Connecticut, the Lowndes Oyster Company continued to operate, primarily from the Connecticut shore, for several more decades.

Later History of the Stanley H. Lowndes House

By 1914, both of Stanley and Addie Lowndes’s daughters, Lola and Helen, had married and moved to live with their husbands elsewhere in the Northeast. Soon after Stanley Lowndes’s death, Addie, Lola, and Helen gave two large silver punch bowls to the Village of Northport for residents to use in his memory. Addie Lowndes remained active in the local community and in the antiquarian and collecting community after her husband’s death. During the first quarter of the twentieth century, Helen, her husband, Philip C. Smith, and their sons moved into the large, grand home. Around the same time, Addie moved to 46 Bayview Avenue, a mid-19th century home closer to the center of Northport.⁴⁸

During the early 1940s, Addie sold 155 Bayview to Baron Charles Wrangell and his wife, Leda. Baron and Baroness Wrangell, members of the expatriate White Russian community, had both fled Russia after the 1917 Russian Revolution.⁴⁹ The couple married in 1937, and had four children together; Charles also had a child from a previous marriage. Charles, a debonair man, sold perfume for a living. Leda lectured across Long Island about the secrets of maintaining beauty over a lifetime. The Wrangells lived in the house periodically, often informally renting out the rest of the house to acquaintances, typically Russian emigres. For example, in 1946, the Long Islander reported that the Wrangells had rented out 155 Bayview and were staying at the Richardson family’s home at 139 Bayview while the owners were away. During their ownership, it was reported that several notable Russians visited the home, including Igor Sikorsky, an aviation pioneer in helicopters and fixed-wing aircraft, and Helena Rubinstein, the founder of an international cosmetics business. In 1954, the Wrangells sold the property for \$21,000 and moved to Coronado, California.⁵⁰

⁴⁴ “Sells Out for \$500,000, Stanley H. Lowndes of Northport Parts with Oyster Business,” *Brooklyn Daily Eagle*, December 20, 1910, 13.

⁴⁵ “Wolfe—Lowndes,” *The Long-Islander* (Huntington, N.Y.), June 4, 1909.

⁴⁶ “Stanley H. Lowndes Dies of Apoplexy, Well-Known Oyster Grower Succumbs Suddenly in Hotel at Greenport,” *Brooklyn Daily Eagle*, March 13, 1914, 4.

⁴⁷ A. E. Winship, “Industries. Oysters,” *The Journal of Education*, vol. 81-81, (Boston, M.A.: Boston University School of Education, 1915), 13.

⁴⁸ *The Long-Islander* (Huntington, N.Y.), August 16, 1918; *Northport Journal*, February 22, 1935; “Obituary: Mrs. Addie L. Lowndes,” *Northport Journal*, November 28, 1947.

⁴⁹ *Northport Journal*, September 10, 1943.

⁵⁰ *Northport Journal*, October 31, 1947; March 17, 1949; May 2, 1947; June 3, 1954; *The Long Islander*, May 18, 1950; Deed from Leda Wrangell to Lillian McKenna, Helen Lebert, and Michael DeMarco, June 2, 1954. Liber 3703, page 498. Suffolk County Clerk’s office; Research prepared by Steven King, Northport Village Historian, April 2016.

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After its ownership by the Lowndes and Wrangell families, the sprawling house was used as a multi-family apartment building for much of the twentieth century. Despite this, the house has remained largely intact. Over the years, there have been very few changes made to the structure. The house was owned by Richard and Joanne Moran from the mid-1970s until 2012. In December 2012, it was purchased by Paul and Catherine Herkovic, who have taken a passionate interest in restoring the home to its original condition.

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Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 has been requested)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: _____

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Historic Resources Survey Number (if assigned):

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10. Geographical Data

Acreage of Property .55 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>638559</u> Easting	<u>4529504</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The nominated parcel is the lot historically associated with the Stanley H. Lowndes House.

Stanley H. Lowndes House

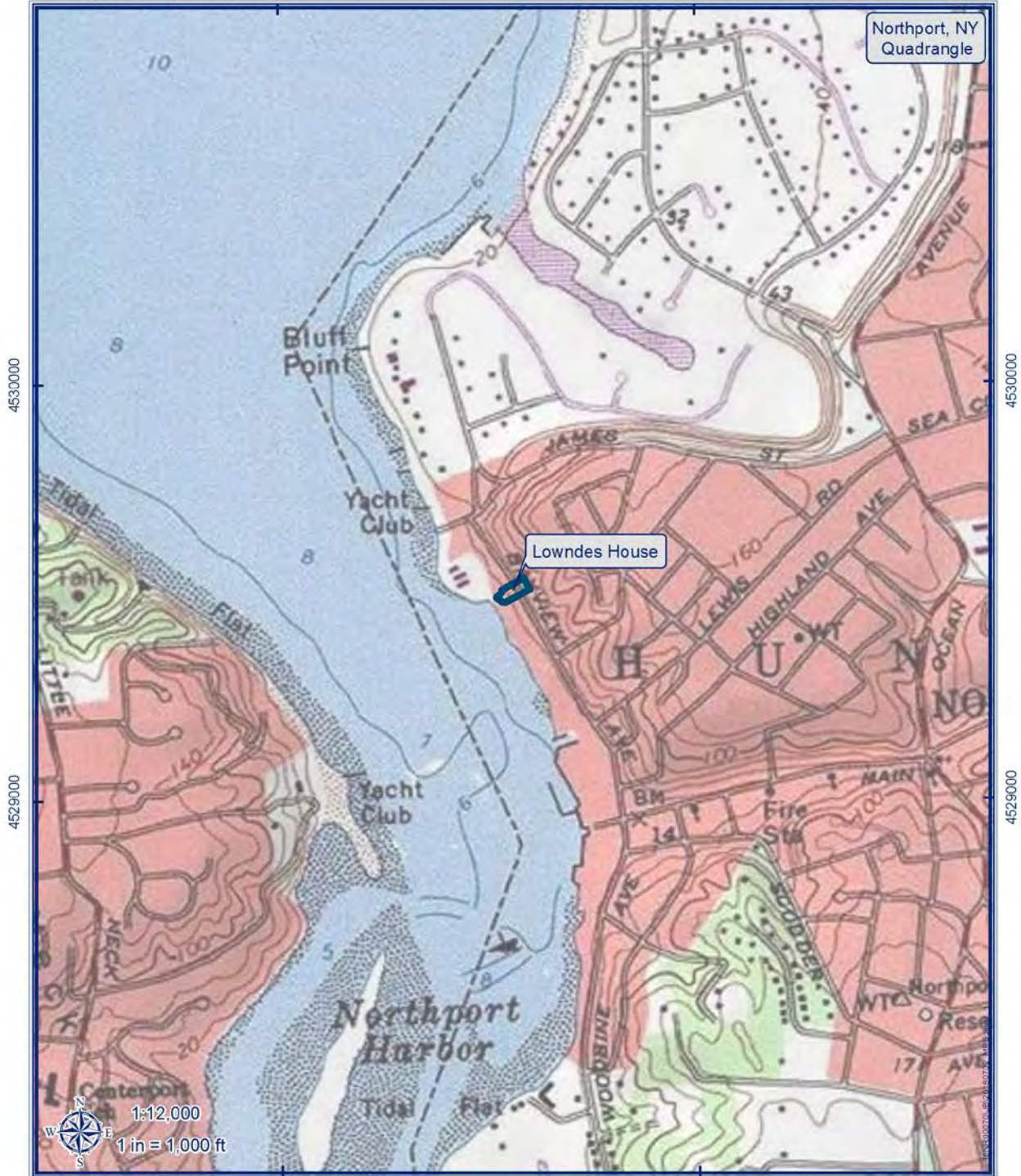
Name of Property

Suffolk County, NY

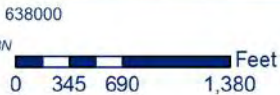
County and State

Stanley H. Lowndes House
Northport, Suffolk Co., NY

155 Bayview Avenue
Northport, NY 11768



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



 Lowndes House



**Parks, Recreation
and Historic Preservation**
Division for Historic Preservation

Stanley H. Lowndes House

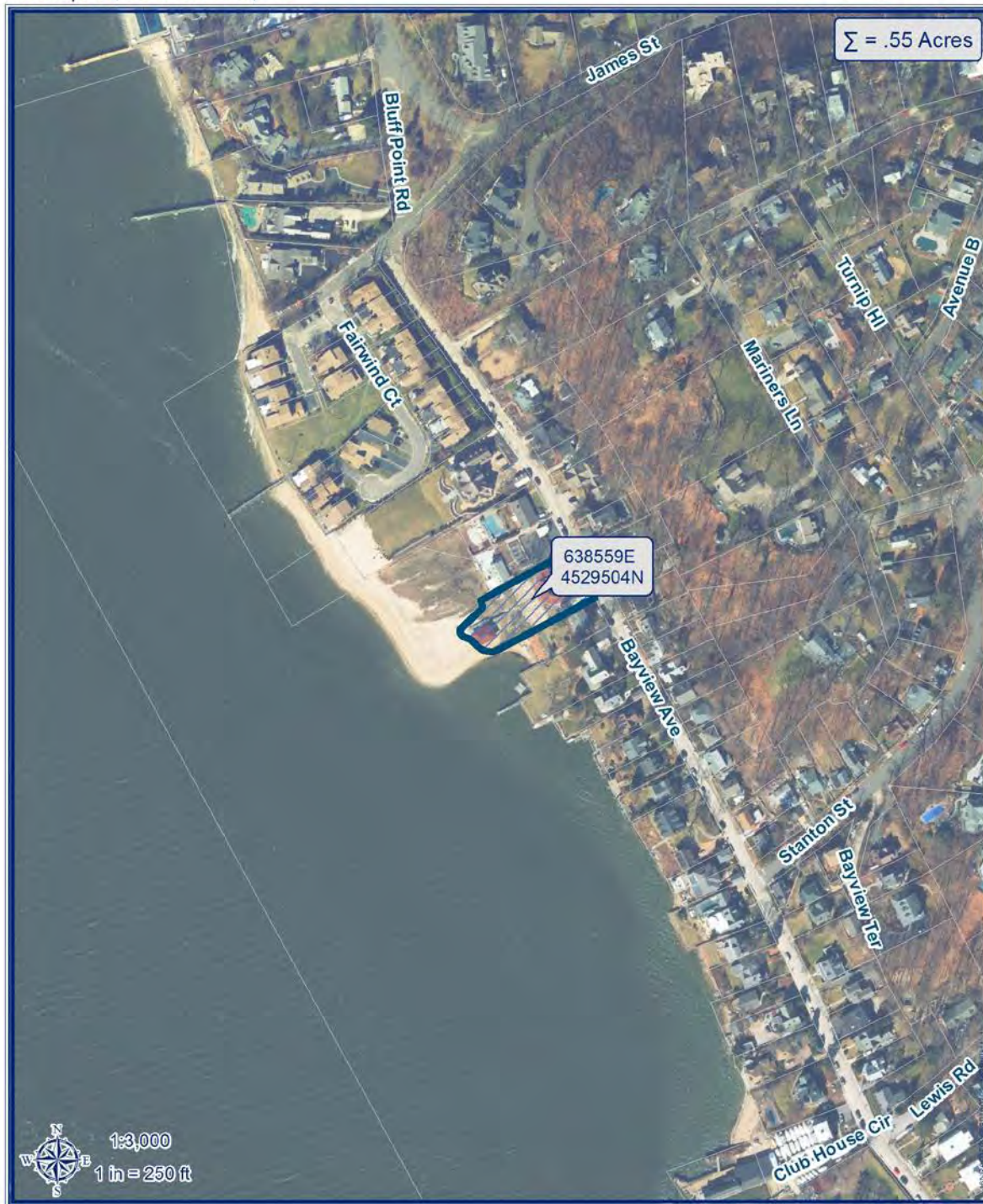
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Suffolk County, NY

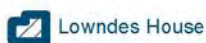
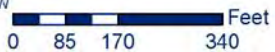
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Stanley H. Lowndes House
Name of Property

Suffolk County, NY
County and State

11. Form Prepared By

name/title Melissa Doherty (edited by Jennifer Betsworth, NY SHPO)
organization Columbia University Graduate School of Architecture, Planning, and Preservation date June 2018
street & number 609 West 114th Street, #57 telephone _____
city or town New York state NY zip code 10025
e-mail _____

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Stanley H. Lowndes House

City or Vicinity: Northport

County: Suffolk State: NY

Photographer: Melissa Doherty

Date Photographed: January 22, 2018

Description of Photograph(s) and number:

NY_Suffolk County_St Stanley H Lowndes House_0001
Stanley H. Lowndes House, exterior, primary façade on east side of structure, camera facing west.

NY_Suffolk County_St Stanley H Lowndes House_0002
Stanley H. Lowndes House, exterior, north façade, camera facing south.

NY_Suffolk County_St Stanley H Lowndes House_0003
Stanley H. Lowndes House, exterior, south façade, camera facing north.

Stanley H. Lowndes House

Name of Property

Suffolk County, NY

County and State

NY_Suffolk County_Stanley H Lowndes House_0004

Stanley H. Lowndes House, exterior, rear façade on west side of structure, camera facing east. Includes stairs located on an angled embankment, which lead down to the rear dock and contributing (boathouse) building.

NY_Suffolk County_Stanley H Lowndes House_0005

Stanley H. Lowndes House, boathouse building along rear dock (located west of main house), exterior, east façade, camera facing west.

NY_Suffolk County_Stanley H Lowndes House_0006

Stanley H. Lowndes House, boathouse building along rear dock (located west of main house), exterior, west façade, camera facing east.

NY_Suffolk County_Stanley H Lowndes House_0007

Stanley H. Lowndes House, interior, first floor, main entrance foyer, camera facing south. Includes main entrance door, stairway between the first and second floor and doorway to living room.

NY_Suffolk County_Stanley H Lowndes House_0008

Stanley H. Lowndes House, interior, first floor, living room, camera facing west.

NY_Suffolk County_Stanley H Lowndes House_0009

Stanley H. Lowndes House, interior, first floor, dining room, camera facing east.

NY_Suffolk County_Stanley H Lowndes House_0010

Stanley H. Lowndes House, interior, first floor, library space, camera facing west.

NY_Suffolk County_Stanley H Lowndes House_0011

Stanley H. Lowndes House, interior, second floor, bedroom on west side of hall, camera facing east.

NY_Suffolk County_Stanley H Lowndes House_0012

Stanley H. Lowndes House, interior, second floor, bedroom on east side of hall, camera facing east.

NY_Suffolk County_Stanley H Lowndes House_0013

Stanley H. Lowndes House, interior, second floor, master bedroom on west side of hall, camera facing southwest.

NY_Suffolk County_Stanley H Lowndes House_0014

Stanley H. Lowndes House, interior, second floor, bathroom, camera facing northwest.

NY_Suffolk County_Stanley H Lowndes House_0015

Stanley H. Lowndes House, interior, third floor, kitchen, camera facing northwest.

NY_Suffolk County_Stanley H Lowndes House_0016

Stanley H. Lowndes House, interior, third floor, living room, camera facing west.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Stanley H. Lowndes House

Name of Property

Suffolk County, NY

County and State



Lowndes House and Pier, ca. 1905. Northport Historical Society.

Stanley H. Lowndes House
Name of Property

Suffolk County, NY
County and State



Lowndes House, ca. 1910. Northport Historical Society.

































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 4/3/2019 Date of Pending List: 4/22/2019 Date of 16th Day: 5/7/2019 Date of 45th Day: 5/20/2019 Date of Weekly List: 5/28/2019

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 5/20/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

STEVEN K KING
131 BAYVIEW AVENUE
NORTHPORT, NY 11768

RECEIVED

MAR 1 - 2019

DIVISION FOR
HISTORIC PRESERVATION

February 25, 2019

Mr. Michael Lynch
Director, Division for Historic Preservation
P.O. Box 189
Waterford, NY 12188

Dear Sir:

I am the Village Historian for the Incorporated Village of Northport in Suffolk County. I am writing in support of the nomination to the National and State Registers of Historic Places of the Stanley H. Lowndes House at 155 Bayview Avenue.

I have known this house well for more than 20 years. I live only a few doors away and count amongst my friends both the former and current owners.

The careful restorations and modifications carried out by the current owners over the past six years are exceptionally well done. Their plans have involved detailed historic research, coordination with restoration professionals, and employment of the best craftsmen. All work involving the house exterior was reviewed by the Board of Architectural and Historic Review, of which I am also a member. The result has been a faithful and sensitive preservation of one of Northport's most iconic homes.

The current owners, the Herkovics, have shared their pride in their accomplishments by permitting the Northport Historical Society to hold several events at the Stanley Lowndes House. All who have witnessed the careful work on the house are grateful for the effort that has been made to save this outstanding property for posterity.

I recommend highly that the State Board for Historic Preservation grant the Stanley Lowndes House the nomination as requested.

Sincerely,

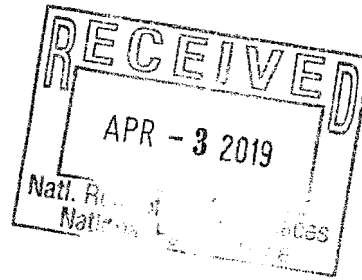




**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ERIK KULLESEID
Acting Commissioner



28 March 2019

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

Dear Ms. Abernathy:

I am pleased to submit the following five nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Alku & Alku Toinen, Brooklyn, Kings County
St. Luke's Hospital, New York, New York County
George Washington Hotel, New York, New York County
Waterloo High School, Waterloo, Seneca County
Sidney H. Lowndes House, Northport, Suffolk County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office