

Supplementary Listing Record

NRIS Reference Number: SG100004240

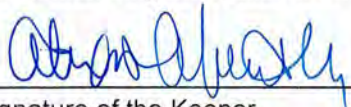
Date Listed: 08/08/2019

Property Name: Frederick and Annie Wagner Residence and St. Patrick's Roman Catholic Church

County: Suffolk

State: NY

This Property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation



Signature of the Keeper



Date of Action

=====

Amended Items in Nomination:

In Section 8 of the National Register nomination form the area of significance for transportation has been changed to entertainment/recreation. The documentation presented for Wagner justifies National significance for entertainment/recreation and not transportation. The contextual information in the nomination is centered on Wagner's writings and his advocacy for cycling and auto racing. The documentation does mention his work as one of the very early auto race starters but there is little to no contextual information on exactly that position came about, how important it was, and how many men were doing it. The only reference work from after Wagner retired is a memoir about him.

The NEW YORK SHPO was notified of this amendment.

DISTRIBUTION:

National Register property file

Nominating Authority (without nomination attachment)

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 Frederick and Annie Wagner Residence and St. Patrick's Roman Catholic Church
other names/site number Sunnybrook Farm; Byzantine Catholic Church of the Resurrection and Rectory
name of related multiple property listing N/A

Location

street & number 37 Juniper Avenue & 38 Mayflower Avenue ☐ not for publication
city or town Smithtown ☐ vicinity
state NY code NY county Suffolk code 103 zip code 11787

3. State/Federal Agency Certification

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

I hereby certify that this X 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 X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

X national statewide X local

R. Daniel Marbury
Signature of certifying official/Title

6/14/2019
Date

DSYPC
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:

X 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:)

[Signature]
Signature of the Keeper

8/8/2019
Date of Action

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	1	buildings
		sites
		structures
		objects
2	1	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC / Single Dwelling

RELIGION / Church

Current Functions

(Enter categories from instructions.)

RELIGION / Church

SOCIAL / Meeting Hall

WORK IN PROGRESS

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY

REVIVALS / Tudor Revival

LATE 19TH AND EARLY 20TH CENTURY

REVIVALS / Craftsman

NO STYLE

Materials

(Enter categories from instructions.)

foundation: Concrete

walls: Brick, Stucco

roof: Asphalt

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

This nomination includes two separate and individually significant resources, the former Frederick and Annie Wagner Residence and St. Patrick's Roman Catholic Church [now the Byzantine Catholic Church of the Resurrection], which are now located on the same 2.5-acre parcel. The Wagner residence, which was constructed in 1912, is the earliest building on the parcel, is associated with a significant individual, and is architecturally significant for its design by Gustav Stickley, a leader of the American Arts and Crafts Movement, and for its method of construction. It was originally part of a large estate that no longer survives; however, the house retains sufficient integrity to illustrate Wagner's life, Stickley's work, and its method of construction. The church, built in 1928-29 on land that was formerly part of the Wagner estate, is architecturally significant for its design by architects Henry J. McGill and Talbot F. Hamlin and significant in the area of social history for its association with the history and growth of the congregation. In 1952, the church acquired the parcel containing the Wagner house as its rectory, a use it still fulfills; however, the primary (national) significance of the house dates to the period 1912-1923, when it served as the home of the Wagners.

The nominated parcel is an irregularly shaped parcel located at the corner of Juniper Avenue and Mayflower Avenue in the Town of Smithtown, County of Suffolk, New York. The Town of Smithtown is bounded on the north by Long Island Sound; on the east by the Town of Brookhaven; on the south by the Town of Islip; and on the west by the Town of Huntington. The hamlet of Smithtown, located near the center of the town, is located at the intersection of Main Street (NY 25A) and the Long Island Railroad. Main Street serves as the hamlet's commercial corridor, with residential streets radiating from it to the north and south. Edgewater Avenue extends southwest from Main Street, paralleling the Long Island Railroad corridor and leading into a residential area predominantly developed during the early-to-mid 20th century.

The complex includes three buildings: the church, the former Wagner house (now rectory), and a non-historic education building. The church occupies the southwest corner of Edgewater and Mayflower Avenues at 38 Mayflower Avenue and fronts Edgewater. The Wagner house, located west of the church at 37 Juniper Avenue, is at the rear of the property and is set off from the church by a wide lawn edged with mature trees. The education building, built in 1982, is separated from the church by a parking area. The nominated parcel is the land historically assembled by the St. Patrick's Roman Catholic Church in 1928 (church) and 1952 (Wagner residence / rectory).

The period of significance extends from 1912 to 1967 and includes the Wagner period, the purchase of the land by the St. Patrick's congregation, the 1928-29 construction of the church and the 1952 acquisition of the rectory. It extends to 1967, when the St. Patrick's congregation moved from this location to a new church.

Narrative Description

Wagner Residence / St. Patrick's Roman Catholic Church rectory, 1912 (1 contributing building)

The former Wagner House is a two-and-a-half story, five-bay by two-bay stucco-covered concrete building with a side-gabled asphalt roof. The front and rear façades of the rectory closely compare to original photos of

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the structure published in industry journals of 1912 and 1913 and in *The Craftsman* of April 1913. The rectory is 46' x 26' 6" in plan and represents 4,668 square feet of living space. Two first floor interior end porches measure 24'6" x 11.' The three central bays make up the core of the house. The side wings are set slightly back and originally held open porches on the second floor; these were enclosed during the early 20th century to provide additional living space. Nearly all the original exterior windows have been replaced, but the historic fenestration pattern remains intact. A brick chimney projects from the eastern edge of the gabled roofline.

A central one-story, front-gabled porch with exposed rafters supported by large tapered concrete posts projects from the façade. The squared base of each monolithic obelisk is 36 inches in width tapering up to 26 inches in width to receive the round concrete posts supporting the porch roof. The concrete steps leading to the entrance are concrete stuccoed walls capped with header courses framing an inset terra cotta tile for garden pots, and faced with stretcher courses of original brick.¹ The porch floor is terra cotta tile with a brick cap of header coursing at the topmost step. The concrete piers and posts are stuccoed. The entrance door, which features a raised column pattern and three windows, is flanked by two narrow windows. Each of the remaining bays on the first floor are lit by tripartite sets of windows. On the second floor, the central bay is lit by two small windows and the flanking bays are lit by larger, paired windows. The elongated, shed-roofed dormer has two original three-pane windows and two replacement windows. The eastern and western side wings each feature tripartite windows on the first floor set within a slightly arched concrete bay. On the second floor, concrete piers extend upward; these were historically connected by a balustrade. The outermost piers are capped by round concrete columns. The space between the piers was filled in and stuccoed during the 20th century. The upper portion of the wall is filled with 20th century vertical casement windows.

The east elevation features a door flanked by two windows and a tripartite set of windows within an inset arch. A contemporary (ca. 1990) one-story, hipped roof porch with wooden steps and a balustrade leads up to the entrance. On the second floor, two sets of concrete piers with columns extend up the flat roofline. Three vertical casement windows are located between each set of columns. The area between the piers is filled and stuccoed and the space between the two sets of columns is filled with vertical board.

The west elevation has a tripartite set of windows within an inset arch and two smaller individual sash windows inset within openings which originally housed larger windows. On the second floor, two sets of concrete piers with columns extend up to the flat roofline. Wide picture windows are located between each set of columns. The area between the piers is stuccoed. Above the porch, two replacement sash windows are located within the gable.

The south elevation has a central door flanked by small vertical rectangular windows. The central eastern bay has a tripartite set of windows, and the western bay features a one-story hipped roof projection with a single sash window inside an inset opening suggesting a larger window. The second floor features three sets of paired sash windows. The elongated shed roofed dormer features two sets of rectangular replacement windows. The eastern side wing features a space which originally held a tripartite window on the first floor, but currently has a door opening. The western side wing retains a tripartite window within an arched opening. On the second floor of both wings, concrete piers extend upward; these were historically connected by a balustrade. The outermost piers are capped by round concrete columns. The space between the piers was

¹ Stickley described "a touch of terra-cotta is given by the brickwork in the front entrance steps." Gustav Stickley, ed., "The Value of Cooperation Between Owner and Architect as Illustrated By Specially Designed Craftsman Homes," *The Craftsman* (New York,

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filled in and stuccoed during the 20th century. The upper portion of the wall is filled with 20th century vertical casement windows. An elongated shed-roofed dormer projects from the south elevation with two sets of double replacement windows.

Interior

On the interior, the building is divided into two floors and an attic. The first floor is divided into an entry hall, stair, living room, dining room, kitchen, and living spaces formed from the historic sun porches. The second floor is divided into five bedrooms, two bathrooms, and two enclosed balcony spaces. The attic features two bedrooms, a bathroom, and a larger living space. While the building's interior has seen some modification to suit generations of residents and pastors and has deteriorated as a result of disuse, it is remarkably intact. Except where noted, the plan remains consistent with Stickley's designs. Wide historic trim, historic flooring, doors, and plaster walls remain throughout.

On the first floor, the front entry hall is accessed via its original entry door. A pair of French doors leads to the rear hall with a winding staircase to the second floor. The living room, east of the entry hall, retains a large brick fireplace and overmantel featuring a header brick design, wide ceiling beams in a rectangular pattern, and original two-toned wooden floors. French doors lead to the former sunroom space, which shares the other side of the fireplace. The original brick and concrete sunroom walls and ceiling are covered in nonhistoric, reversible finishes. The fireplace in this room has a detailed pattern of headers and stretchers in roughly an X shape. The dining room, west of the entry hall, retains wide ceiling beams in a rectangular pattern, original two-toned wooden floors, French doors, and a door and interior windows leading onto the dining porch. The dining porch retains its original concrete slab floor tooled to resemble tile. The pantry, rear porch, and kitchen are covered in contemporary, reversible finishes. The rear stair hall and landing retains many original finishes, but was altered during the 20th century to add a half bath and new rear entry.

On the second floor, a small rectangular hall provides access to the bedrooms and bathrooms. The bedrooms retain built-in cabinets, closets, and historic French doors and interior windows leading onto the second floor sleeping porches. The sleeping porches retain original flooring, stuccoed walls, and beadboard or open rafter ceilings. On the third floor, a simple, squared Arts and Crafts railing and balusters remains in the small central hall. Historic doors, trim, and some historic dormer windows remain in the bedrooms.

St. Patrick's Roman Catholic Church / Byzantine Catholic Church of the Resurrection, 1928-29 (1 contributing building)

The church is a one-and-a-half story, roughly three-bay by ten-bay cruciform-plan brick Tudor Revival brick style building with a front-gabled, asphalt shingle roof. The church has steep front-gabled roofline, a central square tower flanked by a one-story hipped roof and a one-story gable roof section, two front-gabled projections extending from each of the east and west elevations of the church, and two small triangular vents projecting from the roofline on each elevation. The cornerstone reads 1835-1928 placed at an easterly angle in the four-sided northeast projecting bay. The multicolored brickwork is laid in a variation of Flemish bond; one, two, or three stretches are laid between headers, which are often projecting and fired in a dark, clinker-brick style.

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The façade (north elevation) features a central, two-story rectangular brick tower with multicolored diamond-patterned brickwork and a flat roof. Each diamond is an iconic group of three: the outermost diamond delineated by red headers over seventeen courses of brick encloses two smaller diamonds created over a total of thirteen courses with dark projecting headers marking the upper and lower points of each. An octagonal turret extends from the northwestern corner of the tower. The turret was originally designed to decoratively house the chimney flue for the original coal heating system with the coal bin below it.² When a modern heating system replaced coal-heat, another chimney was installed on the southwest wall. The discontinued turret-flue was reduced in height to the roof line to accommodate the addition of the cornice in 1979. On its first floor, the wide gothic-arched entrance features two wooden doors with a vertical beading and vertical purple rectangular windows etched with the Slavonic cross. The door is flanked by two narrow, vertical eight-pane rectangular leaded glass windows. A later (ca. 1979) glass and metal front-gabled awning extends from the entrance.

The upper story of the entrance bell tower is detailed with lark's tongue chamfers at the northeast, southeast and southwest corners.³ The chamfer is rendered by alternating courses of a stretcher and two headers. The lark's tongue chamfers represent the name of the songbird that has traditionally been a symbol of Christian belief in the Resurrection and a subject of church music. Two tripartite leaded diamond paned lancet windows with stained glass accents are located in the upper section of the tower. There are two small louvered rectangular openings on the north elevation above and flanking the lancet windows and a lancet opening with eight louvers on the east and west elevations of the tower. The bell original to the tower is in place, but no longer used. In 1979, the current congregation modified the top of the parapet tower, adding a wide cornice band and one large and four small onion domes. The gold-painted domes are eight-sided and heighten the iconic effect of the chamfered brickwork and cornice. The white cornice added to the tower is chamfered at the corners following the design of the original lark's tongue chamfers of the bell tower. There is a Slavonic cross (suppedaneum cross) at the apex of the centermost onion dome.

The northernmost bay of the east elevation is a hipped projection extending from the tower with rectangular, paired doors. A single and two tripartite sets of diamond pane windows are located south of the bay. A one-story, front-gabled section with a lancet window projects from the elevation, and is flanked to the south by two tripartite sets of diamond pane windows. The southernmost section of the elevation features a one-and-a-half story side-gabled projection with an arched entrance door and a single and paired sash windows with diamond panes. A brick stoop with a metal railing leads up to the door. The west elevation features a small arched window in the northernmost bay, a single square diamond pane window, followed by two tripartite sets of diamond pane windows. A one-story front-gabled section with a lancet window projects from the elevation. A later (ca. 1976) raised brick platform extends from the elevation, and is associated with the expansion of the basement level. The front-gabled section is flanked to the south by two more tripartite sets of diamond pane windows. After the windows, a one-story, hipped roof section with a single square diamond paned window projects from the elevation. The southernmost section of the elevation features large, paired diamond pane windows. On both the east and west elevations, small rectangular windows which appear to have historically

² The original architectural rendering included a decorative wrought-iron domed grill over the chimney with a weathervane at its apex that was not followed according to early photographs. Nor was the original rendering of decorative grills on the louvered lancet openings of the tower carried out.

³ This is popular nomenclature for a stopped chamfer [A. W. Lewis, *A Glossary of Woodworking Terms* (London and Glasgow: Blackie and Son, Limited, 1966), 13]. On popular use of lark's tongue chamfer for Jacobean, Tudor and Arts and Crafts paneling see <http://www.finepanel.co.uk/index.php/heritage>; and for illustration of the chamfer, see https://commons.wikimedia.org/wiki/File:Larks_tongue.JPG

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lighted the basement level have been bricked in. The south of the elevation is simple and divided into the front-gabled massing of the main church, and the side-gabled section that projects from the east elevation. The side-gabled section has three paired diamond pane sash windows. The front-gabled section features a large diamond of projecting red headers placed in 32 courses containing one central diamond of nine courses of black headers near the crest of the gable. A Slavonic cross rises from the gable peak of the south elevation of the church.

Interior

On the interior, the church retains an intact interior divided into a narthex, sanctuary, and basement. The narthex walls are stained wood paneled vertically and brick in a diamond pattern coursing comprised of red (and white) headers with imperfections of coloration. The pair of side doors at the east entrance to the narthex are not arched and are comprised of vertical beaded wood boards with peg construction. The east sacristy door is arched.

The sanctuary features two rows of pews with a central aisle and two side aisles. The ceiling is highlighted by a prominent ridge board, scissor trusses, and exposed beams within the main and projecting gables. Fourteen interior wood columns, seven to the west and seven to the east of the center aisle, are placed from the marble arch of the sanctuary to the choir loft. The columns are situated at the center of the rows of pews where original wood flooring is left uncarpeted on either side of the main aisle. Each wood column supports two heavy timber brackets that form diagonal support members extending from the column to the lateral support beams parallel to the ridge beam. Each column also supports a corbel that anchors the bottom chords of the crossed scissor trusses under the truss ends. There is no evidence that the Latin inscription written on the trusses delineated in McGill and Hamlin's original rendering of April 2, 1928 was ever executed. Two confessionals have been retained in the rear of the nave; they are currently used as storage closets.

The gabled projections to the east and west house wood paneled shrines with scalloped niches as rendered in McGill and Hamlin's original drawing of November 21, 1928. The original lancet windows with gold and brown matching nimbuses in the east and west shrines are as indicated in the architectural rendering with McGill's special instructions for the window glass to contain the nimbus intended to frame the head of a holy statue with a halo effect. Fragments of multi-colored and multi-shaped glass in the diamond pane lancet and bands of three square windows are evident throughout the church from the nave to the choir loft. The windows in the sacristy also contain the glass fragments and are original, as is the marble arch; they were not affected by the May 26, 1964 fire in the sacristy, which did not result in serious structural damage.

Additional marble work in the interior of the sanctuary was accomplished by the Byzantine Catholic Church. The original wood screen in the sanctuary and altar rail were removed by the current congregation and replaced by the current iconostasis separating the nave and the sanctuary. The iconostasis extends from east to west above the three doors to the sanctuary: the central "Royal Doors" reserved, in belief, for Christ; and the two side doors used by clergy and servers. The icons across the top tier of the iconostasis represent the major feasts of the church year. A tetra pod (table with book and icon) for the celebration of the sacraments is placed in front of the icon screen.

The church basement was finished off by the St. Patrick's Roman Catholic congregation for use as a parish hall. It was expanded by the Byzantine Catholic Church congregation with a larger kitchen area to provide for parish functions and the church's Byzantine Bazaar; this expansion is evident above ground in the brick

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platform on the west elevation. A dedication stone was installed by the present congregation in 1976 to mark the expansion below grade to the west. The basement is a single open space with a stage at one end and a kitchen at the other. It features metal columns, linoleum floors, wood paneling, and a dropped ceiling.

The Education Building, 1982 (1 non-contributing building; postdates period of significance)

The education building is a two-story, four-bay by two-bay brick building with a flat roof. A concrete driveway is located along its east elevation. A brick wall that separates the driveway and concrete walkway to the south extension from the adjacent residential home.

The east (primary) elevation has a metal door with an awning and three garage-style bays with roll-up doors on the first floor. There is a two-story wing set back to the south with a pair of tripartite glass doors and awning surmounted by a square nine-paned window on the second floor. Four wide, triangular gothic windows extend across the second floor of the east elevation. On the first floor, there is a long window band that extends across the north elevation and there is no fenestration on the first floor of the south elevation. Circular windows are located on the north and south elevations of the second floor. Slavonic crosses (suppedaneum crosses) are centrally situated on the east and north elevations. A kitchen is located on the first floor, and the second space has classrooms

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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.)

Architecture

Transportation

Social History

Period of Significance

1912-1967

Significant Dates

1912, 1928-9

Significant Person

(Complete only if Criterion B is marked above.)

Frederick J. Wagner (1869-1933)

Cultural Affiliation

Architect/Builder

Gustav Stickley

McGill & Hamlin

Period of Significance (justification)

The period of significance extends from 1912 to 1967 and includes the Wagner period, the purchase of the land by the St. Patrick's congregation, the 1928-29 construction of the church and the 1952 acquisition of the rectory. It extends to 1967, when the St. Patrick's congregation moved from this location to a new church.

Criteria Considerations (explanation, if necessary)

While this property has been associated with religious institutions since 1928, it is primarily significant for its association with the Wagners, its architecture, and the social history of the St. Patrick's congregation.

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

This nomination includes two separate and individually significant resources, the former Frederick and Annie Wagner Residence and St. Patrick's Roman Catholic Church (now the Byzantine Catholic Church of the Resurrection), which are now located on the same 2.5-acre parcel. The Wagner Residence is nationally significant under Criterion B in the area of transportation for its association with the life of Frederick J. Wagner of national and international auto racing fame. Wagner started his career in newspaper and magazine publishing, with a focus on the nascent industries associated with bicycle and automobile racing. After nearly a decade of work as an editor, promoter, and publisher of magazines including *Bearings*, *Cycle Age*, and *Motor Age*, he began writing for the *New York Times* and, later, for *House Beautiful*. He earned investment capital through his business entrepreneurship, which extended from advertising and promotion to auto racing. In addition to his work as a writer, Wagner rose to prominence through his work as automobile racing's most well-known starter. After years of starting bicycle races, Wagner served as the American Automobile Association's sanctioned starter. In this role, he started numerous prominent races, including all but the first Vanderbilt Cup Race, the first two Indianapolis 500 races, the early Ormond-Daytona races, and many others across the country. He is also known as the first to wave a checkered flag the mark the end of a race.

Wagner's house was designed by Gustav Stickley, the leader of the American Arts and Crafts Movement. Wagner is one of the few and most famous people for whom Stickley personally designed a home. By building his home and gentleman's farm in Smithtown, fifty miles east of New York City, Wagner was able to further his efforts to illustrate the suburban benefits of the automobile and advocate for improved roads. His Smithtown purchase appears to have represented a desire to live as a "country squire" and invest in real estate on Long Island while establishing what he called Sunnybrook Farm.⁴ Wagner's promotion of improved automobiles through his writing, advocacy, and prominence within the industry speeded the Good Roads Movement toward the Federal Aid Road Act of 1916 signed by President Woodrow Wilson. From 1911 to 1922, he held annual outings at Sunnybrook Farm that brought famous racers and auto industry leaders from Broadway and across the United States, as well as from Dublin and Paris. The farm provided Wagner and the auto industry with a venue for networking and comradery before, during and after World War I and through some challenging economic times. While in Smithtown, Wagner continued to write for national publications, work in different aspects of the automobile industry, and start prominent automobile races across the country. Constructed at the height of his career and central to his image, the house was associated with Wagner from 1912-1923, his longest stay at any residence during his lifetime (See Appendix A).

The house is also locally significant under Criterion C in the area of architecture for its design by Gustav Stickley and for its method of construction. The Wagner residence is one of a handful of buildings known to be directly designed by Stickley himself. The Wagner house was one of only 221 house plans published in Stickley's magazine, *The Craftsman*; the vast majority of these homes were designed by architects and not

⁴ Fred J. Wagner (as told to John M. Mitchell), *Saga of the Roaring Road* (Los Angeles, CA: Floyd Clymer, 1949, 3rd ed.), 5 accessed at "Saga of the Roaring Road," *The First Super Speedway Website*, Mark Dill Enterprises, 2009 at <https://www.firstsuperspeedway.com/books/saga-roaring-road> Hereafter cited as Wagner, *Saga of the Roaring Road*. Some of Wagner's dates/statements are inaccurate because the book, published in 1938, was completed as his "last request," in part compiled after he was injured at the race track in the judge's stand in 1932 and before he died of his injuries almost a year later in 1933. Some of the material is verbatim from a column Wagner wrote in California in 1926: Fred J. Wagner, "Roaming Through Speedmad Years, Reminiscences of America's Famous Race Starter," (Conclusion), *American Motorist*, March 1926, 15, 47 at Library of Congress at <http://www.memory.loc.gov/cgi-bin/ampage?collID=cool&hdl=amrlgs:am1:121>

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Stickley. Stickley's *Craftsman* of April 1913 included floor plans and photos of the front and rear facades of the completed home. In an article discussing the value of collaboration between owners and architects, Stickley particularly commented on Annie Wagner's supervision of the construction. The Wagner house is a rare intact example of Stickley's work on Long Island and appears to be the only example in Suffolk County of a Craftsman design attributed specifically to Stickley. Stickley provided the Wagners with a first floor plan similar to what he designed and published in 1902 for his own home (National Register listed) in Syracuse, New York, considered his first Craftsman style interior. The Sunnybrook Farm house was constructed using a yet-to-be patented system of cost-effective monolithic hollow wall concrete construction invented by William H. Van Guilder of New Rochelle, New York, and was described in the *Craftsman* as an example of the Van Guilder process. The house appears to be the only documented example of Van Guilder concrete construction for a Stickley home. The Van Guilder Hollow Wall Company of Rochester ran double-page ads in *The Craftsman* of 1914 while exhibiting a partially constructed wall made by, and along with, its machines in Stickley's new Craftsman Building in New York City. The company advertised its system as "Revolutionizing Building Methods" with a picture of the Wagner home in *The Building Age* of June 1916. The Van Guilder system was used for workmen's homes built by the Carnegie Steel Corporation (c. 1917-1920) in Youngstown, Ohio; by the Eastman Kodak Company at Kodak Park (c. 1910-1914) in Rochester, New York; and by the Canadian Cotton Mill Company (1918) in Ontario, Canada.

St. Patrick's Roman Catholic Church (now the Byzantine Catholic Church of the Resurrection) is locally significant under Criterion C in the area of architecture for its design by architects McGill & Hamlin. The church was built in 1928-29 on land formerly belonging to the Wagner estate. Constructed in 1929 as a Tudor Revival mission church, St. Patrick's reflects McGill and Hamlin's skill at designing in revival styles toward the end of their short partnership (1924-1930). After a decade of designing projects in the United States, China, and Japan under senior partner Henry K. Murphy (1877-1954), the pair established their own firm in 1924. Due to McGill's specialty in church design and their varied experience, the partnership became particularly known for their work on religious buildings and in revival styles. McGill and Hamlin's design for St. Patrick's Roman Catholic Church featured hallmarks of the Tudor Revival style, which was popular for lending an English distinction and solidity in suburban communities in the region. The architects' knowledge of the style and its medieval precedents is evident in the church's pitched gable roof, patterned masonry, squat medieval tower with an octagonal turret, small windows with diamond-paned glass, and interior woodwork.

The church and rectory are additionally locally significant under Criterion A in the area of social history for their association with the growth and development of Smithtown as well as the St. Patrick's Roman Catholic Church congregation. St. Patrick's was established in 1835 as Smithtown's first Catholic Church. Located outside of the hamlet, the mission church served a predominantly Irish immigrant community and was served by a series of temporary priests. After their church was destroyed by fire in 1927, the congregation chose to relocate closer to the center of Smithtown. They commissioned McGill and Hamlin to design a new church building, completed in 1929. This move, as well as the ability to hire well-known architects for the new mission church, reflected the congregation's growth, greater acceptance within Smithtown, and new associations with wealthy congregants. The church's Tudor Revival design and more prominent location helped to attract new seasonal and suburban residents of Smithtown. Over the next twenty years, the St. Patrick's congregation grew significantly, allowing it to become its own parish in 1952. That year, St. Patrick's acquired the former Wagner residence as its rectory, thus uniting these two resources on a small 2.5 acre parcel once part of the Wagner

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estate. By the 1960s, it was evident that the St. Patrick's congregation had outgrown its space. The congregation moved to a new building in 1967.

I. History of Smithtown from 17th Century through 1910 Arrival of Automobile Promoters

17th Century Beginnings

The region that would later become known as Smithtown was first settled by the Nesaquake or 'Nissequogue' tribe; they spoke the Algonquin language retained in today's place names. The first record of land deeded by the Nesaquake was in 1650; subsequently, they transferred their land to the Sachem Wyandanch (1571-1659) of the Montauk tribe. When warring Narragansetts of Connecticut kidnapped Wyandanch's daughter, Lion Gardiner (1599-1663), a Long Island land owner by royal patent, rescued her; in 1659, the grateful Sachem deeded Nesaquake lands to Gardiner. Legend has it that in return for rescuing his daughter, Wyandanch gave Richard Smith all the land he could encircle in a day, a feat said to have been accomplished on his bull, resulting in Smith's family appellation as the 'Bull Rider.' By 1664, Gardiner deeded this land to his friend Richard Smythe (c. 1613-1692), later spelled Smith, in whose Setauket home it was said Gardiner returned Wyandanch's daughter safely to her father. Gardiner's deed was reaffirmed and recorded in 1665, setting the founding date of Smithtown.⁵

Before the arrival of the railroad in 1872, agriculture and the associated mills were the community's chief means of support, facilitated by the tides and shipping along the Nissequogue River. Smithtown's earliest mills were established before 1680; by about 1725, the first of several mills was built to run on the tidal flow of the northeast branch of the Nissequogue River. This contributed to the growth of a 19th-century commercial center consisting of a store, post office, hotel and barns and a dock at Head of the River, east of where the river once could be forded at low tide. Flat bottom sailing ships initially docked there, but this practice was eventually abandoned due to the serpentine course of the river in favor of using barges or scows to transport the cargo to and from large sailing vessels moored in deep water closer to Long Island Sound."⁶ From the Nissequogue docks, agricultural produce, grain, cider, lumber, cordwood, rolls of wool cloth, leather, shellfish and fishing harvests were shipped via Long Island Sound to New York City.⁷ Trade goods returned, as well as city horse manure to fertilize local farm fields in a self-sufficient cycle.

In 1872, the arrival of the railroad meant farmers could more quickly transport goods to New York City by rail rather than water; tourists more easily traveled to Smithtown; and lumberyards located along the tracks received freight cars of lumber. After the railroad's arrival, there was still significant acreage dedicated to farmland, horse, and dairy farms. Milk cans were a common sight at the Smithtown railroad station on Main Street in 1878.⁸ The areas south and northeast of Main remained dairy country in the form of large gentlemen's farms into the first half of the 20th century. This included the Wagners' Sunnybrook Farm (from about 1910 to 1919), Lawrence Smith Butler's (1875-1954) *Bytharbor* (National Register, 1993), and Charles Stewart Butler's (1876-1954) Branglebrinck Farm.

⁵ John Lawrence Smith, *The History of Smithtown* Rpt. from *The History of Suffolk County* by W. W. Munsell Co., 1882, (Smithtown, New York: The Smithtown Historical Society, 1961), 2-3.

⁶ Plaque at Landing Park, on land donated by Richard Smythe, Founder of Smithtown, ". . . for ye welfare and benefit of ye inhabitants of Smithtown . . ." in 1688, "thus making it one of the oldest public parks in the United States" as transcribed from Landing Park Plaque, Landing Civic Association, 1991.

⁷ On leather exportation see Smith (1882), 26; Rockwell, 90.

⁸ Gish, 90. See photo by G. B. Brainard, 1878, PLI.

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During the 19th century, Smithtown became known as horse country. The town was home to one of America's most celebrated race horses; Lady Suffolk raced from 1838 to 1854 and was the subject of a Currier and Ives print.⁹ Due north of Main Street was Ebo Farm, where Richard Lawrence Smith (1875-1932) was master of the Smithtown Hunt, organized in 1900 from the Bayside Hunt in Queens (which had run out of open countryside).¹⁰ With horses named in Lady Suffolk's place-name tradition, Smith's Islander and his distant relation and future Smithtown resident, Lawrence Atterbury's hunter, Smithtown publicized the horse farms in Smithtown.¹¹ A mile and a quarter east of Ebo Farm, the first annual Smithtown Horse Show, was attended by 2,000 people in 1909 when established by Lawrence Smith Butler whose architecture firm designed the course layout and judge's stand.¹² Two years later, Butler, an avid polo player, established the Smithtown Polo Club using the old St. James Driving Track, a horse trotting race track built about 1870 that had fallen into disuse by 1905.¹³ In 1924, Butler established the Smithtown Club, which served as headquarters for the Smithtown Hunt and Polo clubs and featured beach access and amenities for summer estate owners and year-round residents.¹⁴

During the 19th and early 20th centuries, the warm humid climate of summer in Manhattan was less preferable to Long Island's cooler breezes. Many of Smithtown's early summer visitors stopped at the Riverside Inn at Head of the River, which largely operated under the proprietorship of William N. Spurge (1851-1936) from 1875 to mid 1908.¹⁵ The inn was considered home by many guests who were business, legal and political leaders of New York.¹⁶ Smithtown's rolling topography created many hilltop settings preferred by well-trained architects for siting summer estates and stables with surrounding pastureland that was breezy and reduced the mosquito problem for horse and dairy farms, a matter of concern frequently appearing in newspapers.¹⁷ According to a 1908 clipping from a scrapbook discussing "Smithtown Growth," the town "long enjoyed the deserved reputation of being one of the best residential sections of the Island," with many residents "prominent

⁹ Rockwell, 115.

¹⁰ Gish, 105. Bradley Harris, "The Smithtown Hunt's Early Beginnings," *Our Town St. James*, January 2014, 26.

¹¹ "Bay Side Hunters Ride in the Rain," *The Brooklyn Daily Eagle*, October 12, 1902, 50. On Atterbury, see Corey Victoria Geske, "Art . . . Letter to the Editor," *The Smithtown News*, April 14, 2016, 5, 10; and Geske, "A Democracy of Art," *Our Town St. James*, May 2016, Vol. 29, No. 7, 34, 86 (online); and Geske, "Veteran Marine Welcomed to Historic Smithtown," *The Smithtown News*, November 29, 2018, 2.

¹² Geoffrey K. Fleming, *Images of America St. James* (Charleston, South Carolina: Arcadia Publishing, 2006), 117, 119.

¹³ Bradley Harris, "Lawrence Smith Butler makes his mark on Smithtown," *The Smithtown News*, May 17, 2012, 10; Bradley Harris, "The St. James Driving Track," *Our Town St. James*, August 2013, 18.

¹⁴ "A New Country Club," *The New York Times*, April 18, 1924.

¹⁵ In 1908, Spurge sold the inn and in 1918, it was purchased by Frank Friede, donor to St. Patrick's R. C. Church building effort in 1929. During Friede's proprietorship in the 1920s, Alfred E. Smith (1873-1944), four time governor of New York and first Catholic nominee for President (Democrat, 1928) was a guest as was 'Jimmy' Walker, mayor of New York City (1926-1932). Bradley Harris, Kiernan Lannon, Joshua Ruff, *Images of America, Smithtown Then and Now* (Charleston, S. C.: Arcadia Publishing, 2001), 36.

¹⁶ When the Spurges sold the Inn in 1908, newspapers listed: ". . . well known Brooklyn and Manhattan people who have been Mr. and Mrs. Spurge's guests and friends – the terms are practically synonymous . . ." "Veteran Hotel Man Caters for Two Now: W.N. Spurge Sells Riverside Inn . . . HAD A WIDE ACQUAINTANCE Many Brooklyn and Manhattan People Enjoyed Visits to the Inn . . ." *The Brooklyn Daily Eagle*, July 18, 1908, 8. Guests included Frederick W. Wurster (1850-1917), manufacturer, banker, and last mayor of Brooklyn (1896-1897) before it was consolidated into New York City; and Abel E. Blackmar (1852-1931), lawyer (Columbia, 1878); Counsel of Public Service Commission 1907 appointed by New York Governor (1907-1910) Charles Evans Hughes; and elected to New York Supreme Court in 1908.

¹⁷ Butler's brother Charles collected information on the mosquito problem. The Butler Papers, c. 1926, Smithtown Historical Society.

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in business and social affairs," who "all own large properties in this town, which has placed it in the top rank of Long Island villages."¹⁸

The article also emphasized the attraction of the local sporting clubs the Wyandanch, Rassapague and Nissequogue Clubs. A Brooklyn club for trout fishing and hunting bought land in Smithtown ca 1870. By 1882, it was known as the Wyandanch Hunting Club, recalling the hunting legacy of the Sachem who deeded the land that became Smithtown to Lion Gardiner in 1659. It is now the Wyandanch Club Historic District (National Register, 1990) in the Caleb Smith State Park Preserve. The Rassapeague Club for recreational fishing established north of the landing on River Road about 1908, built artificial concrete ponds to contain trout, and sold its clubhouse by 1920.¹⁹

In the late 19th century, recreation for tourists coming to Smithtown included bicycling on the dedicated bicycle paths built with private and public funds in the area. In 1892, wealthy businessman Richard H. Handley (1848-1914) privately funded a hard surface bicycle path for the public from his estate in Hauppauge to Smithtown. By 1895, William N. Spurge, owner of the Riverside Inn of Smithtown, where many cyclists were guests, had designed, painted and installed signs along the path, indicating route and distance to nearby points, which boosted area tourism and put the inn into cycling headlines.²⁰ Two years later, Handley's path was extended south to Brentwood for a total of ten miles.²¹ The cyclists using these paths stayed at the Riverside Inn; the mention of that fact in a 1900 *South Side Signal* article provided publicity for Spurge's and called attention to the importance of improving local roads.²² During the 1890s, bicyclists lobbied the town and county to get a public bicycle path, which was accomplished by the county along Jericho Turnpike (now New York State Route 25). As the popularity of the sport increased, the Smithtown Town Board found it necessary, on August 23, 1911, to prohibit bicycling on sidewalks.

Spurge's Riverside Inn was mentioned in bicycling guides of 1895, automobile touring guides as early as 1903 and was used as the luncheon location for the Long Island Automobile Club in 1905 before automobile promoters Arthur Rayner Pardington (1862-1915), a founder of the club, and Fred Wagner established their family homes in Smithtown in 1910 and 1912, respectively.²³ Improved bicycling paths were the first step toward improved roads for automobiles. Auto proponent Fred Wagner believed as early as 1898 that the nationwide better roads movement for bicycling was seen as leading to better roads for the automobile.²⁴ Smithtown's reputation for cycling with novel signs was followed by a 1903 article in the weekly *Horseless Age* that recommended to tourists touring in autos that "a run into the centre of the island (which is really a part of

¹⁸ Prominent property owners listed were: Prescott Hall Butler, James Clynch Smith, Charles H. Higgins, Whitman W. Kenyon, Mrs. C. A. Miller, Edwin A. Cruickshank, John Hurtin King, Mrs. Stanford White . . . and R. Lawrence Smith. "Newspaper Clipping 25 Years Old Shows Smithtown Growth Found in Old Scrapbook, Story Tells What Occurred in the Village During the Year of 1908," (from December 14, 1908), *The Smithtown Star*, August 23 1933, 1. Clipping Courtesy of Tom Muratore, Member of St. Patrick's R.C. Church Congregation.

¹⁹ Gish, 33, 38.

²⁰ "Some Paths of Pleasure," *The L.A.W. (League of American Wheelmen) Bulletin and Good Roads A Weekly Journal Devoted to Highway Improvement and Other Subjects of Interest to Wheelmen in General, and to the League of American Wheelmen in Particular* (Boston, Massachusetts: Sterling Elliott: August 16, 1895), Vol. XXII, No. 7, 21. League of American Wheelmen New York State Division, "Miles Around New York," (The New York State Division of The League of American Wheelmen, 1896). Map Roslyn to Port Jefferson Maps 31b, p. 18 and Map 31c, 31.

²¹ Gish, 107.

²² "Spurge's Hotel Burned," *South-Side Signal*, October 13, 1900, 2.

²³ No Title, *The Corrector* (Sag Harbor), August 26, 1905, 5.

²⁴ Wagner, *Saga of the Roaring Road*, 41.

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the best north shore route) is from East Northport through Commack to Smithtown. At Smithtown is the Riverside Inn, one of the few modern hotels in the central section, or the north side of the island.”²⁵

II. Frederick J. Wagner's Career

Frederick John Wagner (1869-1933), the son of two immigrants, was born on June 13, 1869 (Figure 1).²⁶ In Covington, Kentucky, where Wagner was born, “his father worked [as] a cabinet maker and also wrote for German publications of conditions in this country to which he ‘emigrated.’” His mother had emigrated from France.²⁷ He was educated in the Cincinnati, Ohio, public school system until age eleven.²⁸ Wagner got an early start in newspapers and publishing, which, along with the automobile industry, would become the focus of his career. In his autobiography, Wagner recalled:

As a youngster I had sold newspapers on the streets of Louisville, Kentucky, and Evansville, Indiana; toiled as a copy boy in the editorial rooms of the *Cincinnati Enquirer*; ran messages for the old American Union Telegraph Company, and peddled soap from door to door, all of which landed me in Chicago in 1890, when the Chicago Cycling Club gave me a job . . . advertising for programs for its race meets. . . .²⁹

In 1888, Wagner married Annie Conn (February 1872 - after 1946) of Louisville, Kentucky.³⁰ Annie began saving money by taking control of the family finances to buy a home when their son, Fred Wagner Jr., was born in December 1890. Wagner called Annie “my perfect helpmate.” Later in her life, she was considered “the guiding spirit” to the “kings” of race car drivers; as a couple, the Wagners were known to auto racers as “Pa” and “Ma Wag.”³¹

Wagner got his start in publishing through his work for the Chicago Cycling Club in 1890. At the time, the sport of bicycling and bicycle racing was beginning to grow increasingly popular.³² In 1891, on wheels close to the size of today's racers, Wagner cycled in Lansing, Michigan, and in one-, two- and three-mile races, in Chicago, placing in the two-mile.³³ He continued to sell advertising for the Chicago Cycling Club races through

²⁵ C.H. Gillette, “Touring America V. -- Long Island,” *The Horseless Age* (July 29, 1903), Vol. 12, No. 5, 118.

²⁶ Birthplace listed as Covington, Kentucky in *1908 International Motor Cyclopaedia* (E.E. Schwarzkopf, 1908), 495; *1909 Yearbook (Motor Cyclopaedia) Devoted to Sport, Industry and Trade: Automobiles, Motorcycles, Motorboats and Aeronautics* (New York: Automobile Topics, Inc., 1909), 605; *The Cincinnati Enquirer*, January 11, 1914, 26 at <https://www.newspapers.com/newspage/33844868/>; and the 1920 and 1930 Census. The censuses for 1900 and 1910 indicating a birthplace of Ohio appear to be in error.

²⁷ Stickley spoke and read German and was known to subscribe to German publications in 1897 to 1914. Smith (1983), 12. On Wagner's mother as from France, see *The Cincinnati Enquirer*, January 11, 1914, 26 and 1930 United States Federal Census (Asuza, Los Angeles County, California, Page 2A; District 0812).

²⁸ *The Cincinnati Enquirer*, January 11, 1914, 26.

²⁹ Wagner, *Saga of the Roaring Road*, 12; When *The Cincinnati Enquirer* ran Wagner's biography in 1914 on the occasion of Wagner attending an automobile exhibition in the city, the paper described Wagner's “Horatio Alger rise to riches,” noting as a messenger boy he received two cents per delivery. *The Cincinnati Enquirer*, January 11, 1914, 26.

³⁰ *The Cincinnati Enquirer*, January 11, 1914, 26.

³¹ Wagner, *Saga of the Roaring Road*, 11; See *Saga of the Roaring Road* (Meador Publishing Company, Boston, Massachusetts, 1938) book jacket synopsis at Howard Kroplick, “Residence of the Starter of Five Vanderbilt Cup Races Rediscovered in Smithtown,” *Vanderbilt Cup Races*, May 12, 2018 at

http://www.vanderbiltcupraces.com/blog/article/the_residence_of_the_starter_of_five_vanderbilt_cup_races_rediscovered_in_s

³² Fred Wagner, Jr. born in December 1890 was reported as 9 years old in the U.S. Federal Census of 1900 (Chicago, Cook County, Illinois); 23 years old at the time of *The Cincinnati Enquirer* article of January 11, 1914, 26; and 25 years old in the U.S. Federal Census of June 1, 1915.

³³ There is no surviving U.S. Federal Census fragment for 1890, Chicago, Illinois for the Wagners; (Races in Michigan) “Chicago,” *The Wheel and Cycling Trade Review* (New York: F.P. Prial), September 11, 1891, Vol. 8, No. 3, p. 85; “Second Day,” September 25,

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1892. He had such success that N.H. Van Sicklen and George Barrett, the owners of the magazine *Bearings*, hired him as advertising solicitor at \$1,000 a year; that salary was raised by 50 percent by the time he left the publication about seven years later. While working for *Bearings*, Wagner officiated as a clerk of the course at bicycle meets across the United States and missed only one national event.³⁴

Wagner was with *Cycle Age*, a publication combining the magazines *Bearings*, *Cycling Life* and *Referee*, from 1898 until 1900. After the 1900 magazine merger that created *Cycle Age*, Wagner co-edited the publication with Sam Miles who he described as "later the daddy of the national auto shows." They added to the (bi)cycling news, the "daring precedent" of two pages of "horseless carriage news" on the automobile, mostly from scanning European papers where the gasoline engine was moving forward – although in the United States that goal was not yet a priority. Wagner and Miles were soon viewed as authorities, receiving readers' letters from throughout the country. In 1900, he received one from a potential advertiser from Detroit, "H. Ford," an engineer at the Detroit Electric Company.³⁵ Wagner signed on Henry Ford (1863-1947) as a subscriber to *Cycle Age*, and within two years Ford asked Wagner to become an investor at \$5,000 "in a company he was about to form." When he happened to mention the family's bank account of \$7,000 saved up by his wife with the intent of buying a house, Wagner recorded in his autobiography the reaction of Henry Ford, who:

seized me by the lapels and began his 'sales talk.' 'No, Henry,' I told him when he was forced to pause for breath, 'I can't do it – can't ask 'Ma' to gamble her home against your dream. If the money were mine, it would be different. But she has sacrificed to save it. If she lost it now, I'd never forgive myself.' Those words cost me in the neighborhood of \$25,000,000 – and a billion or so in regret—every time I count my small change and wonder if my straw hat, so flawless of form and color in May, will weather the sun and rain until September.³⁶

Due to Wagner's success, the couple was listed in *The Chicago Blue Book* of 1897 among the prominent householders of Chicago.³⁷ The Wagners initially rented a home in Chicago, and by the June 1900 census owned a home at 7456 Bond Lake Avenue. Their household included Fred's younger sister, seventeen-year-old Katheryn Wagner (born 1883), and one servant, while Fred's occupation was listed as "Car Work."³⁸ Later in 1900, Wagner left *Cycle Age* to become New York State advertising manager for *Scientific American*. Wagner's family continued living in Chicago, and he appears to have lived in rented quarters.

In 1904, Wagner joined *Motor Age*, the successor to *Cycle Age*, as Eastern representative. He remained in the position until *Motor Age* was sold, in 1908, by N.H. Van Sicklen, the man who had given him his start at *Bearings*.³⁹ In 1906 and 1907, Wagner's office for *Motor Age* was listed at 29 West 42nd Street, New York.⁴⁰

1891, Vol. 8, No. 5, p. 145 at <https://library.si.edu/digital-library/book/wheelcyc8281891191892newy> (Races in Illinois)
"Chicago," *The Wheel and Cycling Trade Review* (New York: F.P. Prial), October 2, 1891, Vol. 8, No. 6, 178 at
<https://library.si.edu/digital-library/book/wheelcyc8281891191892newy>.

³⁴ *The Cincinnati Enquirer*, January 11, 1914, 26.

³⁵ Wagner, *Saga of the Roaring Road*, 13-14.

³⁶ *Ibid.*, 16-17.

³⁷ Mr. and Mrs. Fred J. Wagner were living at 625 Forty-Sixth Place in Chicago and were listed among the 30,000 names of "the most prominent householders of Chicago, and suburbs within a radius of thirty miles." *The Chicago Blue Book of Selected Names of Chicago and Suburban Towns* (Chicago: The Chicago Directory Company, Publishers, 1896), 132. at
<https://babel.hathitrust.org/cgi/pt?id=uiuo.ark:/13960/t3hx18d90:view=1up:seq=134>

³⁸ 1900 United States Federal Census (Chicago Ward 33, Cook, Illinois; Page: 19; Enumeration District: 1042).

³⁹ *The Cincinnati Enquirer*, January 11, 1914, 26.

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In 1906 he was living at The Sulgrave Apartments, at the northeast corner of Broadway and 139th Street.⁴¹ Wagner established a more permanent home address at New Rochelle in 1907; by this time, his family had joined him.⁴² According to the 1910 census, "F.J. Wagner, "Book Publisher," was living at 107 Lockwood Avenue, New Rochelle, with his wife and 19-year-old son, a "Solicitor of Automobile Supplies," and he owned his home. His neighbor on Lockwood Avenue, Will H. Van Guilder, an inventor and real estate developer, invented the system that Wagner later used to build his Smithtown home. The Wagners continued to reside in New Rochelle through about August of 1911, possibly as late as July 1912.⁴³

Wagner as Magazine Publisher, Newspaperman, and Entrepreneur: 1908-1920

After *Motor Age* owner Van Sicklen sold the publication in 1908, Wagner founded an advertising firm before September 1908 with Russell A. Field.⁴⁴ Field was automobile editor of the *Brooklyn Eagle*, secretary of the Long Island Auto Club, and a keynote speaker on increased auto touring on Long Island at the groundbreaking for the Long Island Motor Parkway in June 1908.⁴⁵ In 1908, Mr. and Mrs. Fred Wagner and Mr. and Mrs. Russell Field were listed among the New Yorkers attending a dinner given by the city of Bridgeport in honor of that city's Locomobile Company's win at the Vanderbilt Cup race.⁴⁶ In 1909, The Wagner-Field Company enjoyed a "high reputation as advertising experts in the motor field" and moved to the new Goodrich Building at 1780 Broadway.⁴⁷ Later in 1909, after one year in the company, Wagner moved on as president of the journal *Motor Age*, and the Wagner-Field Advertising Agency became the Bromfield-Field Company.

⁴⁰ *Motor Age* (periodical), Room 304 listed in Trow's General Directory of the Boroughs of Manhattan and Bronx City of New York Ending July 1, 1907 (New York: Trow Directory, Printing and Bookbinding Company, 1906), Vol. CXX, 1121 at <https://digitalcollections.nypl.org/items/b06f6700-7cea-0134-39e1-00505686a51c/book#page/1121/mode/2up> Also for *Motor Age* (periodical) at 29 W. 42d R 304, see Trow's General Directory of the Boroughs of Manhattan and Bronx City of New York Ending August 1, 1908 (New York: Trow Directory, Printing and Bookbinding Company, 1907), Vol. CXXI, 1181/1221.

⁴¹ Trow's General Directory of the Boroughs of Manhattan and Bronx City of New York Ending July 1, 1907 (New York: Trow Directory, Printing and Bookbinding Company, 1906), Vol. CXX, 1621.

⁴² Trow's General Directory of the Boroughs of Manhattan and Bronx City of New York Ending August 1, 1908 (New York: Trow Directory, Printing and Bookbinding Company, 1907), Vol. CXXI, p. 1181/1221.

⁴³ Fred J. Wagner, 'Manager' at 31 W. 42d R 316 with home at New Rochelle, New York. See Trow's General Directory of the Boroughs of Manhattan and Bronx City of New York For the Year Ending August 1, 1909 (New York: Trow's Directory, Printing and Bookbinding Company, 1908), Vol. CXXII, 1559 Fred. J. Wagner, advertising 1756 Broadway & Pres 250 W. 54th Street. home New Rochelle, New York. See Trow's General Directory of the Boroughs of Manhattan and Bronx City of New York For the Year Ending August 1, 1911 (New York: Trow's Directory, Printing and Bookbinding Company, 1910), Vol. CXXIV, 1541/1553. For 1911-1912, see Trow's General Directory of the Boroughs of Manhattan and Bronx City of New York For the Year Ending August 1, 1912 (New York: Trow's Directory, Printing and Bookbinding Company, 1911), Vol. CXXV, 1638.

⁴⁴ Located at 1777 Broadway, "the motor car and interests aligned with its sale and manufacture, will be made a specialty" by the firm. "Personal Trade Mention," *The Automobile*, September 24, 1908, 455.

⁴⁵ Contemporary accounts noted Wagner was "widely and well-known as the popular starter of automobile races . . . for many years connected with *Motor Age* . . . an advertising man of wide experience and probably has the most extended acquaintance in the trade of any single individual ever connected with it. Field is the able automobile editor of the *Brooklyn Eagle* . . ." It was said that "Fame gained as starter of most of the big auto race meets in this country has been laid aside by Fred Wagner who has quit the track and gone into advertising." To establish the firm, Field resigned his position as automobile editor at the *Brooklyn Eagle*. See "Fred's Career Move," September 27, 1908 and October 11, 1908 [two clipping sources not listed] at First Super Speedway, Mark Dill Enterprises, 2009 at <https://www.firstsuperspeedway.com/articles/fred-wagners-career-move>; A.R. Pardington broke ground for the Vanderbilt Motor Parkway at the ceremonies. See "Speakers at the 1908 Motor Parkway Groundbreaking," Vanderbilt Cup Races, Howard Kroplick, April 22, 2010 at http://www.vanderbiltcupraces.com/blog/article/friday_april_23_2010_speakers_for_the1908_motor_parkway_ground-breaking

⁴⁶ *The Brooklyn Daily Eagle*, November 9, 1908, 24.

⁴⁷ *Motorcycle Illustrated* (New York City: Motorcycle Publishing Company, January 15, 1910), Vol. 5, No. 2, 40.

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In 1910, the major client of Wagner's former advertising firm, the Wagner-Field Company, was the Ajax-Grieb Tire Company of New York.⁴⁸ It is clear he maintained a relationship with the company, possibly in advertising; by 1913, Wagner was referred to as selling Ajax tires.⁴⁹ By 1914, Wagner was vice president of the Ajax-Grieb Company, a position described as having nominal duties that allowed Wagner a lifestyle, "with an inclination to enjoy the good things of life, besides giving advice to his son, 23 years old, connected with the New York sales office of the Ford Motor Company."⁵⁰ Wagner's columns often discussed tire safety, a subject of concern to him because a tire blow-out caused the death of David Bruce-Brown (1887-1912), the young auto race driver Fred thought of as a foster-son.⁵¹ Wagner's interest in advertising tires extended from safety to where they were best used. His 1914 *House Beautiful* column emphasized the advantages of traveling the forty-five miles of the Long Island Motor Parkway from Great Neck in Queens to Lake Ronkonkoma on "a stretch of dustless road, designed to be tread upon by rubber cushioned wheels" (not metal wheels) through the "Hauppauge (or Sweet Water) Hills" on a central route via Smithtown, Cold Spring (Harbor) and Jericho.⁵² In 1919, two months after he sold his entire holstein and guernsey dairy herd in Smithtown, Wagner formed a tire company called the Fred J. Wagner Tire and Rubber Company, possibly from the proceeds of the sale.⁵³ In his autobiography, he considered himself as having worked as a "tradesman in tires," which included his position as vice president of the Ajax Grieb Company in 1913-1914 and his own tire company in 1919. On the 1920 census, Wagner reported his business as "rubber."⁵⁴

After he sold his ownership in *The Horseless Age* in 1911, Wagner branched out from automobile publications. Still active on the New York and national business and auto racing scenes, he was invited to write an automobile focused column for the *New York Times* in 1911 and contributed continuing columns with different automobile-related subjects, to both the *New York Times* and the nationally circulated magazine *House Beautiful*. From 1912 to 1915, he published a monthly column for *House Beautiful*. As a representative of the American Automobile Association and a starter in approved auto races, Wagner focused on the safety and maintenance of cars, even with tips on garages and driveway grades for faster starting and on the enjoyment of driving. His schedule allowing, he traveled by automobile extensively, likely on his way to auto races, and wrote about his scenic automobile tours across the country. Having run a portrait studio in Chicago for a short time, he likely did his own photography and provided illustrations of automobiles being driven or parked in scenes as varied as before mountain views of Mount Tallac seen from Lake Tahoe at the California state line to Mount Tom in Vermont; from road signs to bridges; and from flooded roads in Rocky Mount, Virginia to northern snowstorms and ice motoring.⁵⁵

⁴⁸ *Motorcycle Illustrated* (New York City: Motorcycle Publishing Company, January 15, 1910), Vol. 5, No. 2, 40.

⁴⁹ Ajax-Grieb Rubber Co. was referenced in Trow's General Directory for the Year Ending August 1, 1913 (published 1912) at 1794 Broadway (p. 33) without mention of Wagner who was referred to as selling Ajax tires in an article about the September 1913 Smithtown outing. "Village Boosters Have Play Day on Wagner's Farm," *Motor World*, New York: The Motor World Publishing Co., Sept. 18, 1913, Vol. 36 No. 13, 34.

⁵⁰ *The Cincinnati Enquirer*, January 11, 1914, 26.

⁵¹ See Fred J. Wagner, "Retreading Tires Seldom Pays . . ." *The House Beautiful*, May 1912, p. xlv; Fred J. Wagner, "Automobile Notes Pointers on Tires and Tire Service," *The House Beautiful* (New York: The House Beautiful Publishing Company, Inc., January 1914), xx; Wagner, *Saga of the Roaring Road*, 73.

⁵² Fred J. Wagner, "Automobile Notes Long Island's Motor Parkway," *The House Beautiful*, August 1914, Vol. 36, No. 3, xiv.

⁵³ "Absolute Dispersion of 45 Herd Registered Guernseys and Grade Holsteins Public Auction Fred J. Wagner's Farm," *The Long Islander*, March 14, 1919, 5. Article located by Tom Muratore, Member of St. Patrick's R.C. Church Congregation; "Personal Notes of the Trade - 'Wag' Enters the Tire Business," *The Rubber Age and Tire News* (New York: The Gardner, Moffat Co. Inc., June 10, 1919, 196.

⁵⁴ *Saga of the Roaring Road*, 5. *The Cincinnati Enquirer*, January 11, 1914, 26; "Frederick Wagner," 1920 United States Federal Census, Smithtown, Suffolk County, New York, Roll:T625_1269, Page 5B; Enumeration District 134, Visitation No. 129.

⁵⁵ *The Cincinnati Enquirer*, January 11, 1914, 26 at <https://www.newspapers.com/newspage/33844868/>

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Wagner's *House Beautiful* motoring column culminated in August 1915 with highlights of the soon to be opened Sheepshead Bay stadium that he was promoting and financially supporting as a stockholder and, after the inaugural race, his column finished with the November 1915 issue featuring photographs of what was then the world's largest stadium built to date.⁵⁶ In Smithtown, Wagner continued to record his occupation in publishing as newspaper owner on the 1915 census.⁵⁷ In 1918, he became advertising manager for the east coast *Horseless Age*; and as "one of the best known men in the automobile industry" was mentioned (and again in 1919) as a former owner of *Motor West*, a west coast advertising journal for automobiles.⁵⁸

Wagner, Pardington, and early automobile racing on Long Island

Fred Wagner first visited Long Island in 1896 for the Bay Shore automobile tour; he reminisced about it when writing his first column for *House Beautiful* (April 1913). In August 1914, Wagner wrote in detail about the region he had come to call home in 1912, due in no small part to its suburban opportunities and good roads. Wagner credited the idea of the Long Island Motor Parkway to William K. Vanderbilt Jr. (1878-1944) and the realization of the construction to a committee involving his friend A.R. Pardington:

Praises for the charms of Long Island have been rung for years by its inhabitants and real estate promoters. There is no denying that it is one of the most beautiful islands in the world and a most desirable place for motoring, and it is hardly possible for the lots-on-easy-payment plan realty booming companies to exaggerate the praises for Long Island as a whole. . . . To quote from a folder of one of the popular beach resort hotels, Long Island is a "Motorist's Paradise," and certainly it is a most desirable land for automobiling. It possesses numerous good roads and in addition to other alluring features for the motorist it boasts the only road of its kind in the country for the use of automobiles exclusively – The Long Island Motor Parkway.⁵⁹

Long Island's reputation for motoring and automobile racing had been established earlier in the century by William K. Vanderbilt Jr. (1878-1944), of Centerport, and A.R. Pardington. Vanderbilt was a pioneer auto racing driver and had become familiar with Pardington by 1902, when the latter organized the Long Island Automobile Club, an early club which later joined with others across the country to establish the American Automobile Association. Pardington also was chair of the American Automobile Association racing committee, establishing the rules that regulated auto racing in the United States. At the age of 26, Vanderbilt proposed the first international road race to be held in the United States. Pardington organized and supervised the construction of the road for the 1904 Vanderbilt Cup Race. It was followed by Vanderbilt Cup Races in 1905 and 1906 that Wagner described as involving "tens of thousands of passenger automobiles and . . . hundreds of thousands of race goers – some of the 'railbirds' even guessed a million."⁶⁰

Following the death of a bystander at the 1906 race, Vanderbilt and Pardington began working to build a movement for an automobile parkway. In 1907, the *County Review* reported that "It is not to be a speedway primarily, but for pleasure riding and as a trying out course for automobile manufacturers . . ."⁶¹ Fred Wagner

⁵⁶ Fred Wagner, "Motor Notes," *The House Beautiful*, August 1915, xiv. Fred J. Wagner, "Motor Notes," *The House Beautiful*, November 1915, xiv.

⁵⁷ 1915 United States Federal Census (Smithtown, Suffolk County, New York), 24.

⁵⁸ *Motor West The Advertising Authority of the Pacific Coast* (Los Angeles, CA), February 1, 1918, 8. "Beverly Hills Speedway Rapidly Nearing Completion," *Motor West The Advertising Authority of the Pacific Coast* (Los Angeles, CA), November 1, 1919, 32.

⁵⁹ Fred J. Wagner, "Automobile Notes Long Island's Motor Parkway," *The House Beautiful*, August 1914, Vol. 36, No. 3, xiv.

⁶⁰ Wagner, *Saga of the Roaring Road*, 52-53.

⁶¹ "For the Motor Parkway," *The County Review*, March 15, 1907, 1.

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also pointed out the parkway's advantages for auto racing and reliability tests. Wagner was well versed in road construction, surveying race tracks by driving "over the course with a few of the officials" before competition, declaring that "road building is a science in itself, which many experts have studied for years."⁶²

Pardington would serve as the second vice president and general manager of the Long Island Motor Parkway (1908-1911). That thoroughfare was the first reinforced concrete American road designed only for automobile use and the first designed with banked turns. An innovator as well as an engineer, Pardington was the first to use overpasses and bridges over pre-existing roads to eliminate intersections for motor cars.⁶³ In 1907, Pardington was invited by the Congress of Road Builders to address about 1200 "highway commissioners, engineers and road constructors" at the annual convention of the American Road Makers Association in Pittsburgh on the building of motor parkways."⁶⁴

A.R. Pardington moved to Smithtown while engineering the parkway; he purchased land in August 1909 and built his Head of the River home, Oakwell, by 1910.⁶⁵ In less than a week, on August 20, 1909, papers reported "A.R. Pardington left Town (unspecified) Tuesday for Indianapolis where a great auto race was held Wednesday."⁶⁶ It was the first of the early races at Indianapolis before the inaugural race of Memorial Day 1911 when two top officials at the Indianapolis 500 both owned land in Smithtown: Pardington was referee and Wagner was the starter.⁶⁷ The same year he became a Smithtown resident, Pardington petitioned the town board of Smithtown on March 11, 1910 to allow the Long Island (Vanderbilt) Motor Parkway to cross from Huntington into Smithtown.⁶⁸ Four years later, he noted that from Oakwell, there were, "Macadam roads every foot of distance to Columbus Circle or Brooklyn. Driving distance by motor car less than fifty miles; driving time average, one hour and 35 minutes."⁶⁹ According to the *County Review*, Pardington viewed the motor parkway as the means to assuring Long Island's profitable growth future:

Automobile owners on completion of this work will settle on Long Island in numbers . . . hundreds of thousands of dollars were spent there (in Nassau County) between the elimination races and the regular event. That the races created a great demand for real estate and increased values, and that such results would follow the construction of the parkway and the holding of the races in Suffolk County. He gave the matter a local bearing when he told that a yacht basin is being constructed at Port Jefferson for the use of parties en route from New York to Newport.

⁶² Automobile Notes, "Spring Touring/When Roads are Oiled," *The House Beautiful*, April 1912, p. L.

⁶³ John Hanc, "The Road Mr. Vanderbilt Built," *Newsday*, June 14, 2001: BO6.

⁶⁴ "Motor Parkway," *South Side Signal*, March 16, 1907, 2. Also see "To Explain Working of Parkway," *The County Review*, March 15, 1907, 1; and "Bills Now Pending Provide \$67,200,000 for Better Roads, Fourth Annual Convention of American Roadmakers," *Pittsburgh Dispatch*, March 15, 1907, clipping in Pardington Scrapbook, Box 2, 8-B, Richard H. Handley Collection of Americana, The Smithtown Library.

⁶⁵ Cathy Ball, Smithtown Public Library "Arthur Pardington," October 2007 copied in Howard Kroplick, "A.R. Pardington . . ." *Vanderbilt Cup Races*, May 25, 2017 at http://www.vanderbiltcupraces.com/blog/article/a.r._pardington_the_modern_appian_way_for_the_motorist_the_1907_pitch_for_t
The Pardington Papers are in the Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁶⁶ "Village Notes," *The Long Islander* (Huntington), August 20, 1909, 5.

⁶⁷ Automobile Topics 22 (New York: International News Company, May 27, 1911), 385, 431 at https://archive.org/stream/automobiletopics22/automobiletopics22_djvu.txt

⁶⁸ On Pardington's petition to the town board to extend the parkway into Smithtown, see Gish, 111.

⁶⁹ In 1918 *The Suffolk County News* noted the advantages of concrete and macadamized roads that "made city and country near neighbors;" and that "the best thought of the world in every line of human effort and human achievement is transmitted overnight to the breakfast table of the community served by a network of concrete roads." "Road Building Benefits of Concrete Road; M'Adam [John Loudon McAdam] Was Road Repairer," *The Suffolk County News* (Sayville), July 5, 1918, 2; On petition see Gish, 111. On driving time, see A.R. Pardington, January 20, 1914, Advertisement for 'Oakwell,' Sale in Pardington Papers, Box 3, 8-C. Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

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They will run out to Port Jefferson in their automobiles, take yachts from there and thus avoid the slow sail up the East River.⁷⁰

By buying property in Smithtown, Pardington, and, later, Wagner, put his claims into action – that Long Island real estate sales would increase as the motor parkway advanced. The Long Island Real Estate exchange had endorsed the Vanderbilt Parkway for this very reason after Pardington delivered “a few minutes talk in 1907.”⁷¹ This was just one of the many economic benefits Pardington indicated the automobile and the motor parkway would bring to Long Island.

Before he was a Smithtown resident, Fred Wagner’s travels on Long Island also were newsworthy. In 1909, he was reported lunching in Patchogue with well-known racing driver George Robertson, winner of the 1908 Vanderbilt Cup, a race Wagner had started.⁷² In April 1910, a few days after A.R. Pardington’s inspection in preparation for a parkway clubhouse to be built at the terminus of the Vanderbilt Motor Parkway at Lake Ronkonkoma, newspapers reported that “New York people” were coming almost every day to the lake “to look for property available for country homes” and that “several prospective sales” were “‘on the strings’ of the local real estate dealers.”⁷³

Wagner’s Career as Starter: Transition from Bicycling to Automobile Racing

For thirteen years, Wagner was a starter for bicycle races. Due to this experience, around 1899 he was asked to officiate a five-mile race of four steam cars, which he called “weird contraptions that were then the wonders of a skeptical world” in Chicago. He accepted the job as a kind of joke until he witnessed the cars reaching “electrifying bursts of speed” at 35 miles an hour. This was Fred’s “debut as an automobile race starter.”⁷⁴ Wagner’s historical recount of racing car drivers, published in the *New York Times* in 1908, explained that, “a great majority were in 1890 prominent in the bicycle world . . . and gravitated to the automobile . . . the first of the bicycle brigade to be seized by motor car fever was Barney Oldfield. . . .”⁷⁵ In 1903, Barney Oldfield (1878-1946) was the first man to drive a mile in slightly under a minute (60 mph); Oldfield would later visit Wagner’s Sunnybrook Farm and in 1915 was photographed with Wagner and other race drivers in Smithtown.

Early 20th century auto racing was conducted on a learning curve for drivers, officials and the AAA, while establishing rules and regulations and determining the safety of specific types of track surfaces and embankments built for speed. The starter was responsible for instructing the drivers about the rules and keeping the race regulated and organized from start to finish. One Wagner biographer notes, “Unlike today, there were no ear pieces connecting the flag man to race control through a communication system. The

⁷⁰ Ibid.

⁷¹ “Real Estate Men Endorse the Motor Parkway,” *The Long Islander* (Huntington), January 11, 1907, 2.

⁷² Also attending was “Senator Morgan” of the New York *Globe* newspaper, who enjoyed the non-elected title because he once stepped up to a podium to speak when an elected senator didn’t arrive on the scene. “Patchogue,” *The Suffolk County News*, October 8, 1909, 2.

⁷³ “Lake Ronkonkoma,” *The Suffolk County News*, April 29, 1910, 2.

⁷⁴ Wagner, *Saga of the Roaring Road*, 7. According to his autobiography, Wagner made his New York debut as a starter of an automobile race in 1900. He “gave Barney (Oldfield) the checkered flag of victory at the end of that unbelievable smashing mile race.” Wagner, *Saga of the Roaring Road*, 79. Oldfield (1878-1946) first drove Ford’s famous 999 at the Manufacturer’s Challenge Cup in 1902 and broke the 60 mph record in 1903. Note, this appears to be one of the inaccurate autobiography dates.

⁷⁵ “An Intimate View of Race Drivers: Fred Wagner Views Ten Year Experience with Old School Pilots – Racing Car Drivers -- Old School Cycle Riders,” *The New York Times*, October 25, 1908, S4.

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starter needed to make the judgments to provide order to the races.”⁷⁶ As the sanctioned starter of the Automobile Association of America, founded in 1902, Wagner encountered all the racing names of what has been called the golden era of American auto racing.⁷⁷

Moving from bicycle to auto racing, Wagner became a starter admired by officials of the American Automobile Association (founded in 1902), headquartered in New York. Leading figures and headliners in American automobile news, Wagner and Pardington were both affiliated with the association that established nationwide standards for automobile racing that led to improved development of the automobile for the general public. The officials of the AAA Racing Board, who established rules for the Vanderbilt Cup races, included A.G. Batchelder and Alfred Reeves; by 1917 the men were, respectively, the chairman of the executive committee of the AAA and the general manager of the National Automobile Chamber of Commerce.⁷⁸ Writing about Wagner, the *Cincinnati Enquirer* of 1914 observed:

It is only natural that with his wide experience in bicycling meets that A.G. Batchelder and Alfred Reeves, who had known him in those days, should seek to enlist “Wag” as an official when they became prominent in the motor game. So, Wagner has the record of having started every Vanderbilt cup race except the first [in 1904]. He also officiated at the Indianapolis speedway until last season [1913].⁷⁹

Pardington's family claims that he invented the black and white checkered flag; Wagner is credited with making race-car history as the first starter photographed waving the checkered flag at the 1906 Vanderbilt Cup Race.⁸⁰ The picture taken at the finish line of that race resulted in the largest photograph published, up to that date, in a newspaper (the October 14, 1906 *New York Times*); a second photo taken a split second later shows the unmoving Wagner with the checkered flag blown (Figure 2) in the wake of the winning auto.⁸¹ Pardington, a naval veteran, may have adapted the naval blue and white checkered flag signaling “N” as in “No” or in the case of auto racing, “No Farther,” when he invented the first black and white checkered flag for the “finish line.”⁸²

⁷⁶ Mark Dill, “Fred Wagner,” *The First Super Speedway Website*, Mark Dill Enterprises, 2009 at <https://www.firstsuperspeedway.com/photo-gallery/fred-wagner>

⁷⁷ AAA founded 1902 at “American Automobile Association,” http://www.wikiwand.com/en/American_Automobile_Association; “Wagner was the one who started them all, the most famous races of the ‘golden era’ such as the Vanderbilt Cup Races . . .” See Tanya A. Bailey, *The First American Grand Prix: The Savannah Auto Races, 1908-1911* (Jefferson, North Carolina: McFarland & Co., Inc. Publishers, 2014), 1, 71n25.

⁷⁸ Vanderbilt Cup Outlook: AAA Committee Working to Hold Event – Change in Race Rules . . .” *The New York Times*, February 16, 1908.

⁷⁹ *The Cincinnati Enquirer*, January 11, 1914, 26.

⁸⁰ There have been recent publications indicating an earlier date for use of the flag. However, in 1989, Pardington's daughter Janet Pardington Noble cited the *Motor Age* eulogy as further confirming her family's belief that her father “made” the checkered flag. Pardington Papers, Richard H. Handley Collection, The Smithtown Library. Also see Howard Kroplick, “Fred Wagner, The Official Starter of the Vanderbilt Cup Races,” *Vanderbilt Cup Races*, April 6, 2012 at http://www.vanderbiltcupraces.com/blog/article/fred_wagner- the_official_starter_of_the_vanderbilt_cup_races

⁸¹ Howard Kroplick, “The Largest Newspaper Photo Ever Published in 1906 – The Checkered Flag Finish . . .,” *Vanderbilt Cup Races*, May 17, 2014 at http://www.vanderbiltcupraces.com/blog/article/the_largest_newspaper_photo_ever_published_in_1906

⁸² Pardington joined the state naval militia, served as quartermaster on Commodore Forshew's staff, achieved the rank of paymaster during the Spanish American War and saw action in Cuban waters. From “Touring and Racing Lose Friend by Pardington's Death: Lincoln Highway Official Made Building of Memorial Road His Life's Work and Formulated First Set of Contest Rules,” *Motor Age*, August 5, 1915, 15 quoted at Website, Mark G. Dill at <http://www.milloyd.org/gen/pdington/text/arpobit.htm> In 1989, Pardington's daughter Janet Pardington Noble cited the *Motor Age* eulogy as confirming her father “made” the checkered flag. Pardington Papers, Richard H. Handley Collection, The Smithtown Library.

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As the starter of races, with his signal flags and checkered flag, Fred Wagner was both literally and figuratively a standard bearer sanctioned by the American Automobile Association to maintain standards on the race course as automobile drivers and manufacturers marked significant milestones in the field of international and American technology and innovation. Wagner and Pardington, whose names meant high credibility at record-breaking events and ground-breaking projects, gave reliability to the contests and projects they planned, promoted, managed or refereed.

In 1911, Fred Wagner was given his own column in the *New York Times*, which described him as “probably the most conspicuous figure to-day in automobiling as a sport.”⁸³ Beside a full page silhouette of Wagner with his checkered flag, Fred claimed his experience in the boxing ring (another sport he had participated in) anticipating punches couldn’t be compared to a “steel speed monster” heading for him. He had been hit three times within a short period by “flying racing cars” going at their “top speed.” The first time was the previous Vanderbilt Cup race of October 1, 1910; the next was in the spring of 1911 at New Orleans; and the third was on July 3, a few days before the article was published. The *New York Times* recorded the dangerous role of the starter, as related by “Wag”:

Not only does the starter of an automobile race give the drivers their signals to ‘Go!’ but he must also give them their signals for the last lap and for the finish, not to mention what other official signaling may be necessary during the progress of the race. As things get mixed up toward the end, it is necessary for the starter to know the position of each car and to dart out at the proper time and wave the flag to tell this or that driver that he is on his last lap or that he has completed the distance. With four or five cars coming up the stretch at the same time, the starter must take a chance on the skill and coolness of the drivers in avoiding him as he swishes his flag by the side of those to whom he must signal.⁸⁴

Wagner was paid for his officiating, although money couldn’t eliminate the personal danger involved. After his retirement to California, he was injured, ironically while in the judges’ stand in 1932, and later succumbed to those injuries in 1933.

During his career, Wagner was publicly recognized by the race car drivers who appreciated how he looked out for them in a race. In 1908, following the Briarcliff Race in Westchester County, at which Wagner was the starter, a dinner was given in his honor at the Hotel Astor and a gold watch was presented to him. Speeches, including one by Pardington, declared that the recent race signaled that “the American driver has arrived” and that “no man worked harder for its success than Mr. Wagner.”⁸⁵ The Briarcliff Race results set the pace for events later in 1908. At the Vanderbilt Cup Race of 1908, Wagner waved in George H. Robertson (1884-1955), the first American to win the international Vanderbilt Cup Race. The race also had what is considered the first use of service pit stops in the United States.⁸⁶ Robertson would be a frequent visitor at Sunnybrook

⁸³ “Fred J. Wagner the Famous Starter Tells of His Many Experiences ‘Wag’ Brings His Experience as an Athlete to Bear on His Business of Starting Races,” *The New York Times*, July 23, 1911, C8.

⁸⁴ Ibid.

⁸⁵ “Briarcliff Race May Be Repeated . . . Autoists Honor Wagner Popular Starter Receives Gold Watch at Hotel Astor Dinner – American Drivers Praised,” *The New York Times*, April 27, 1908, 5.

⁸⁶ Howard Kroplick, “The Pits of the 1908-1910 Vanderbilt Cup Races,” citing Ariejan Bos, March 2018, *Vanderbilt Cup Races*, August 11, 2010 at http://www.vanderbiltcupraces.com/blog/article/thursday_august_12_2010_the_pits_of_the_1908-1910_vanderbilt_cup_races

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and chair the annual outings Wagner held in Smithtown. At the top of his field in 1911, Wagner received a silver cup at a theater party for his work promoting the American automobile.⁸⁷

On Long Island, Wagner started the 1909 and 1910 international Vanderbilt Cup Races when American racer Harry Grant (1877-1915) won the first of two consecutive wins in his car built by the American Locomotive Company (Alco) headquartered in Schenectady, New York. Grant in the Alco was the first two-time Vanderbilt Cup Race winner and on both occasions was waved in by Wagner with the checkered flag. In 1910, Wagner was the starter at the Wheatley Hills Sweepstakes held in the Westbury area.⁸⁸

In 1909, Wagner's biography and photograph were published in the business directory *Cyclopaedia*, where he was listed as formerly the eastern representative of the journal *Motor Age* and described as "Official starter of all important races and contests in the United States."⁸⁹ *The Cincinnati Enquirer* claimed that Wagner's pride in his records as an official was very likely why "he's the greatest starter in the country."⁹⁰ In his autobiography, Wagner described his life as "a checkered career marked with a checkered flag" that followed "other rôles" such as, "advertising salesman, magazine publisher, tradesman in tires and country squire," and recollected that "the years I like best to recall have been clocked with the split-second watch and the electric timer, and memory stumbles over such sordid statistics as agate lines and cash-register receipts and bushels per acre."⁹¹ In 1914, at the outset of his farming effort at Smithtown, the *Cincinnati Enquirer* called Wagner's farm "non-paying," which evidently wasn't an easy life for a "country squire" counting "bushels per acre," but the farm was a real estate investment that, at the same time, could be managed while Wagner continued to pursue his career as a starter, a fact recognized by a California sports columnist who mentioned "Farmer" Wagner's half dozen or so annual trips to auto races on the West coast.⁹²

The Wagners establish Sunnybrook Farm, 1910-12

Traveling the United States on a frequent basis, Wagner obviously knew his options of where to live and invest in real estate and Smithtown, New York was his choice. Fred Wagner was 43 years old in July 1910 when he and his wife, Annie, purchased fifteen acres at Head of the River, Smithtown.⁹³ In March 1911, he sold his July 1910 purchase at Head of the River, which suggests it was originally an investment or he decided to buy closer to downtown.⁹⁴ By August 1911, Wagner bought substantial acreage a mile or so east of Head of the

⁸⁷ "Fred Wagner Gets Cup from Drivers Noted Automobile Race Starter Honored by Celebrated Contestants," *The New York Times*, January 1, 1911, 10.

⁸⁸ Howard Kroplick, The 1910 Wheatley Hills Sweepstakes, *Vanderbilt Cup Races*, February 17, 2012 at http://www.vanderbiltcupraces.com/blog/article_2011/the_1909_wheatley_hills_sweepstakes

⁸⁹ For "Frederick J. Wagner," "Anna J. Wagner," (Nancy "Annie") see 1930 United States Federal Census (Azusa, Los Angeles County, California, Page 2A, Enumeration District 0812), which gives Wagner's age as 61, comparable to a birth date of 1869 as published in his biography in the 1908 *International Motor Cyclopaedia* (E.E. Schwarzkopf, 1908), 495; and 1909 *Yearbook (Motor Cyclopaedia) Devoted to Sport, Industry and Trade: Automobiles, Motorcycles, Motorboats and Aeronautics* (New York: Automobile Topics, Inc., 1909), 605. *The New York Times'* obituary erroneously placed Fred's age at 67 in November 1933, indicating an earlier birth date ca. 1867: "Fred Wagner, Auto Race Starter Victim of Injuries Received in 1932 Event," *The New York Times*, November 6, 1933, 19.

⁹⁰ *The Cincinnati Enquirer*, January 11, 1914, 26.

⁹¹ Wagner, *Saga of the Roaring Road*, 5.

⁹² The Press Democrat Sport Page, "Famous Speedway Writer Tells of 'Wag' Wagner," Santa Rosa Press Democrat, October 22, 1922 Vol. XLIX, No. 93 at <https://cdnc.ucr.edu/?a=d&d=SRPD19221022.2.203&e=-----en--20--1--txt-txIN-----1>

⁹³ "Frederick C. Heckel and wife to Fred J. Wagner, 15 acres w.s. road adj. land of George S. Phillips near head of the River; also strip of sprout land between John Henning and the railroad, Smithtown." *The Long Islander* (Huntington), July 29, 1910, 4.

⁹⁴ "Real Estate Transfers Town of Smithtown," *The Long Islander* (Huntington), March 10, 1911, 1 reporting "Fred J. Wagner and w. to Elliot R. Smith, lot w.s. road adj. land of James Fagan; also strip of sprout land, adj. Smithtown and Port Jefferson railroad and

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River, closer to the railroad station.⁹⁵ He established his own farm, first mentioned with the name Sunnybrook Farm in the *New York Times* announcement of his first auto outing to his place, published in August 1911.⁹⁶ Wagner bought additional property near the railroad station and what was called Auto Avenue, in Smithtown Branch in June 1912.⁹⁷ The Wagners' home was begun in July 1912; and in September, Wagner added more acreage that adjoined it.⁹⁸ By 1912, A.R. Pardington and Fred J. Wagner, two of the best known names in the business of automobiles and improved roads, lived within a few minutes' walk of each other in Smithtown. (See Section III: Stickley Design of Wagner's Sunnybrook Farm for more information about the design and development of Wagner's property).

At the time, he was nearing the height of his career. On August 8, 1910 at 12:01 A.M., Wagner "officially" waved off the start for a "Reo Thirty" automobile, bearing the initials of Ransom E. Olds of the Reo Motor Car Company, running a well-publicized transcontinental record-setting journey from the R.M. Owen and Company Reo showroom at 1759 Broadway. The two cars, with alternating drivers, began a transcontinental trip via Utica, New York, westward to San Francisco on a course documented by notaries and at check points that "largely followed the route of the future Lincoln Highway," traveling at 25 to 35 miles per hour and making the trip in under eleven days.⁹⁹

While he was frequently mentioned in, and was the subject of, articles in publications from coast to coast, Wagner's move to the New York City area in 1907 coincided with his officiating at the Vanderbilt Cup Races on Long Island and with an article he wrote for the *New York Times* in 1908 about (bi)cycle riders becoming racing car drivers.¹⁰⁰ In 1910, when he first bought land in Smithtown, Wagner was the owner and president of the *Horseless Age Company*, publishers of the weekly *Horseless Age*, which was the "First Automobile Journal in the English Language" founded in 1895.¹⁰¹ He was president of the two automobile journals, *Motor Age* and *Horseless Age*, reporting his occupation as "book publisher" on the 1910 Census.¹⁰² He was living in New Rochelle, New York, where he continued to reside through about August 1911 while listed with the title of president (magazine advertising) at 1768 Broadway and 250 West 54th Street.¹⁰³ For two years from 1909 to

land of Edward H. Smith; also lot n.s. highway leading to North Side, adj. land of John Carlias, near Head of the River, Smithtown."

⁹⁵ Formerly land of E. Melville Brush. *Atlas of Suffolk County, Long Island, New York Sound Shore based upon maps on file at the County seat in Riverhead and upon private plans and surveys furnished by surveyors and individual owners supplemented by careful measurement & field observations by our own Corps of Engineers*. Published by E. Belcher Hyde, 1909, Vol. 2, Inset Plate No. 19.

⁹⁶ *The New York Times*, August 17, 1911, 5.

⁹⁷ "Real Estate Transfers," *The County Review*, June 28, 1912, 6 reporting "King, John H. to Fred J. Wagner, lot on Smithtown County Road adj. land of Julia M. Smith, Smithtown Branch." For 'Auto Avenue,' see E. Belcher Hyde Atlas, 1909.

⁹⁸ "Smithtown Branch," *The Long Islander*, September 13, 1912, 4 reporting "Fred Wagner has purchased Alfred Edwards lot near the station, which adjoins his own land".

⁹⁹ Curt McConnell, *The Record Setting Trips: By Auto From Coast to Coast, 1909-1916* (Stanford, California: Stanford University Press, 2003), 38-45.

¹⁰⁰ "An Intimate View of Race Drivers: Fred Wagner Views Ten Year Experience with Old School Pilots -- Racing Car Drivers -- Old School Cycle Riders," *The New York Times*, October 25, 1908, S4.

¹⁰¹ The Horseless Age Company Fred Wagner, President, 1910 New York and London: *The Horseless Age*, January 19, 1910, Vol. 25, No. 3, 115.

¹⁰² On *Horseless Age*, see Curt McConnell, *The Record Setting Trips: By Auto From Coast to Coast, 1909-1916* (Stanford, California: Stanford University Press, 2003), 38.; 1910 United States federal Census (New Rochelle Ward 4, Westchester, New York; Roll: T624_1091; Page:1A; Enumeration District: 0093).

¹⁰³ Fred. J. Wagner, advertising 1756 Broadway & Pres 250 W. 54th Street. home New Rochelle, New York. See Trow's General Directory of the Boroughs of Manhattan and Bronx City of New York For the Year Ending August 1, 1911 (New York: Trow's Directory, Printing and Bookbinding Company, 1910), Vol. CXXIV, 1541/1553. at https://digitalcollections.nypl.org/items/b4fbfe70-7cf9-0134-f3fb-00505686a51c/book?page_start=right#page/1553/mode/2up Also see Wagner-Field Co., advertising 1780

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1911, Wagner was part owner of the journal *Horseless Age* and retired from the publication in 1911, selling his shares at a profit of \$60,000.¹⁰⁴ That profit coincided with, and likely funded, his investment in land, establishing a farm and building a home in Smithtown.

In 1911, *New York Times* editors called Wagner, "probably the most conspicuous figure today in automobiling as a sport" and announced he had agreed to pen a running "column." In his first *Times* column, Wagner told readers what it felt like to be hit by a car, claiming his heavy sole leather puttees (legging wrap/boots) saved him when a car rolled over his feet.¹⁰⁵ The *Times* column coincided with plans announced in auto journals for the first of Wagner's annual picnics in Smithtown; news of the event's success was subsequently reported by *The Times*, which appears to have been the first publication to mention Sunnybrook Farm as the name of the Wagners's place.¹⁰⁶ Wagner was still writing for *The Times* in September 1912 when his monthly motoring column in *House Beautiful* began.¹⁰⁷

In September 1912, photographs of Wagner and his family standing in front of his Smithtown home while it was being constructed of concrete using the Van Guilder system appeared in the journal *Building Age*. In March 1913, the photos appeared again in the *Concrete Cement Age* along with a photo of the completed façade, also published in the March issue of the Chicago journal, *The Concrete Era*.¹⁰⁸ In December 1912, Wagner's opening statement for his *House Beautiful* column described his "House Beautiful" in Smithtown; and in April 1913, Gustav Stickley wrote two articles in *The Craftsman* that discussed the Wagners's home, with photographs at its completion. In 1916, the same photograph of the front façade was published in an advertisement for the Van Guilder Company of Rochester, New York.¹⁰⁹ Due to his experience in advertising and promotion, Wagner saw to it that the *Craftsman* design and the unique Van Guilder construction of his family's home in Smithtown was well photographed and publicized from 1912 to 1913 in four widely circulated publications. He knew how to reach the American public and he did so with the intention of promoting the automobile in America and all the good that it could bring.

Wagner's National Role in Automobile Racing and Promotion

By the 1910s, Wagner had become a national figure, traveling across the country with a busy schedule of racing events. Wagner became known as "the dean of race starters" who

during his career officiated at auto races at nearly every track and course in the United States. He officiated at auto races from California to Florida to New York; from horse tracks converted for auto racing to race tracks built for cars and aviation exhibitions such as the Sheepshead Bay Motor Speedway stadium he helped bring to reality in 1915. He supervised auto races over a long period of years, years which in the opinion of many were the most colorful of the entire auto racing era.¹¹⁰

Broadway, 1542/1554. For 1911-1912, see Trow's General Directory of the Boroughs of Manhattan and Bronx City of New York For the Year Ending August 1, 1912 (New York: Trow's Directory, Printing and Bookbinding Company, 1911), Vol. CXXV, 1638.

¹⁰⁴ *The Cincinnati Enquirer*, January 11, 1914, 26.

¹⁰⁵ "Fred J. Wagner, The Famous Starter Tells of His Many Experiences," *The New York Times*, July 23, 1911, C8. Note large illustration of Wagner with checkered flag.

¹⁰⁶ *The New York Times*, August 17, 1911, 5.

¹⁰⁷ Fred J. Wagner, "Milwaukee Course Fast Racing Cars Will Start Practice of Races Today," Special to *The New York Times*, September 30, 1912, 11.

¹⁰⁸ *The Cement Era* (Chicago, Illinois, March 1913), Vol. XI, No. 3, 43.

¹⁰⁹ Quarter page advertisement, Van Guilder Hollow Wall Co., Rochester, N.Y., "The Building Age" (New York, June 1916), 2.

¹¹⁰ Floyd Clymer, "Forward," in Fred J. Wagner (as told to John M. Mitchell), *Saga of the Roaring Road* (Los Angeles, CA: Floyd Clymer, 1949, 3rd ed.), 3 accessed at "Saga of the Roaring Road," *The First Super Speedway Website*, Mark Dill Enterprises, 2009 at <https://www.firstsuperspeedway.com/books/saga-roaring-road> Hereafter cited as Wagner, *Saga of the Roaring Road*.

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Wagner started five (excepting the inaugural of 1904) of the William K. Vanderbilt Jr. Cup races through 1915, all the American Grand Prize races; the Ormond-Daytona early races and trials; and the first two Indianapolis 500 races.¹¹¹ Some of the races Wagner attended as starter also marked major events in American and international history. In 1911, Wagner was in Cincinnati for a race marking the opening of the Fernbank Dam, and in 1915 he was in San Diego for the Panama-California Exposition Race marking the opening of the Panama Canal.¹¹²

As race officials, Pardington as referee worked with Wagner, who officiated as starter. In 1911, they were two of the three top officials of the Indianapolis 500 race, described as "Referee A. R. Pardington, S.M. Butler of the AAA Contest Committee, Starter Fred J. Wagner" who "all worked tirelessly and were assisted by minor officials" and critical to the planning stages of the inaugural Indy race.¹¹³ The journal *Automobile Topics* described how Pardington and Wagner helped establish ground rules for first-time details at the inaugural Indy 500:

... as the leading car finishes the first lap, the pace maker will draw to one side and Starter Fred Wagner will flash a flag simultaneous to the explosion of a bomb, which will unfurl an American flag in the air, and the race will be on... Motoring enthusiasts from all over the country will be in Indianapolis for the Decoration Day race. Special trains will be run from New York, Chicago, and several other cities to the scene of the big event... Roads from Louisville and Chicago to Indianapolis have been posted by the speedway management... The officials of the race have been chosen from all over the United States, most of them having been officials at many of the other great race meets of the country. Fred J. Wagner of New York, will act as starter. A.R. Pardington of New York will act as referee... Starter Fred J. Wagner and his assistants were the busiest persons at the track, arranging the lineup of the cars back of the tape...¹¹⁴

The inaugural Indianapolis 500 race was filmed in motion; Wagner can be seen flagging in the winner.¹¹⁵ The image of Wagner waving the checkered flag for the winner and signaling "2" to the second place car, at the Indianapolis 500 race of May 1912 is a classic in American automobile history.¹¹⁶

In January 1914, Fred Wagner was the first person that race organizer William L. Hughson, a west coast automobile representative, met with on the East Coast to formulate a plan to bring classic auto races to the

Some of Wagner's dates and statements are inaccurate because the book, published in 1938, was completed as his "last request," in part compiled after he was injured at the race track in the judges' stand in 1932 and before he died of his injuries almost a year later in 1933. Some of the material is from a column he wrote in California in 1926, Fred J. Wagner, "Roaming Through Speedmad Years, Reminiscences of America's Famous Race Starter," (Conclusion), *American Motorist*, March 1926, 15, 47 at Library of Congress at <http://www.memory.loc.gov/cgi-bin/ampage?collID=cool&hdl=amrlgs:am1:121>

¹¹¹ There were six Vanderbilt Cup Races from 1904 to 1910. The Vanderbilt was the first international automobile race in the United States.; Wagner, *Saga of the Roaring Road*, 68.

¹¹² Robert Dick, *Auto Racing Comes of Age, A Transatlantic View of the Cars, Drivers and Speedways, 1900-1925* (Jefferson, North Carolina: McFarland & Company, Inc., Publishers, 2013), 97.

¹¹³ *Automobile Topics* 22 (New York), Vol. XXII, June 3, 1911, 431 at https://archive.org/stream/automobiletopics22/automobiletopics22_djvu.txt

¹¹⁴ *Automobile Topics* 22 (New York), Vol. XXII, May 27, 1911, 384 at https://archive.org/stream/automobiletopics22/automobiletopics22_djvu.txt

¹¹⁵ See Mark Marti, *1911 Indy 500*, Time Marks: 30-45 seconds (a preview photo at finish line); and 1:00-1:17 (Fred Wagner waving in the winner Ray Harroun). See video at <https://www.youtube.com/watch?v=laIGNn1M0OQ> and for another version with more footage, see Howard, Kroplick, editor, "Ray Harroun in the Wasp Takes the Checkered Flag," in *The Inaugural Indy Race*, May 30, 1911 at Time Mark of 3:32-3:42 at <https://www.youtube.com/watch?v=ReLJ7UZdG9Q>

¹¹⁶ "Wagner Flagging Joe Dawson," *Indianapolis 500*, May 30, 1912. George Grantham Bain Collection, Library of Congress.

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San Francisco area. While Fred and Annie Wagner were on the west coast for the Santa Monica races in 1914, he continued to work with Hughson and area race drivers to make the San Francisco project a reality, suggesting the location of the race be in Golden Gate Park with the result that it was held on the Exposition Grounds in San Francisco with about 75,000 spectators.¹¹⁷ Wagner was appointed an emissary of the Panama-Pacific International Exposition (World's Fair), in California to convince William K. Vanderbilt to allow his Vanderbilt Cup to be awarded in at one last race in March 1915. Vanderbilt was convinced and the World's Fair race was filmed with Wagner as starter and waving the checkered flag at the finish.¹¹⁸ To promote the World's Fair running from February to December 1915, Wagner also officiated as starter at the Pan American Exposition Race in 1915. The race was held for the Panama California Exposition celebrating the opening of the Panama Canal and running from January 1915 to January 1917 in San Diego, California.¹¹⁹

In 1915, Wagner helped promote the building of a new racing stadium at Sheepshead Bay, Brooklyn, to replace a former horse racing track located there and he backed it as a stockholder.¹²⁰ He promoted it with his contacts at the *New York Times* and in his column in *House Beautiful* magazine. The *New York Times* reported that the initial idea was discussed among a few potential investors. After Wagner spoke "...the plans passed the talking stage and Everard Thompson, who built the Yale Bowl, had a commission to build a stadium big enough to make the famous Roman stadium look small."¹²¹

Since the first World War was fought in Europe, the rules for the first race (reportedly for the first time in history) called for each machine to be painted the colors of the nationality of the manufacturer (e.g. red and white for the United States, blue for France) in an auto race billed to be held "in the world's greatest stadium."¹²² Thompson reported that the stadium was also intended to be a "great aviation ground" like Hendon in England and that "the plan for this arena for outdoor sports... is on the largest scale that has ever been attempted... even offering "high class football games each Saturday afternoon during the season."¹²³

The *New York Times* reported that "The interior dimensions are 4,000 by 1,700 feet . . . This big stadium has been intended for more than automobile racing . . . in the center will be polo and football fields and an athletic track with a quarter mile straight away where the Olympic games may be contested someday . . . a training ground for aviators."¹²⁴ Aviation had also been emphasized by A. R. Pardington, when he observed as early as 1907 that "aeroplane races would be held on Long Island" when the Vanderbilt Motor Parkway was done.¹²⁵ With World War I raging in Europe in 1915 before the United States entered the war, the *New York Times* reported that at the grand opening of the Sheepshead Bay stadium for the Astor Cup Race, the grand stand

¹¹⁷ How the Vanderbilt and Grand Prix Races Were Secured, William L. Hughson Has Put San Francisco on the Motor Car Racing Map," *Motoring Magazine*, February, 1915, 14 at

https://archive.org/stream/motoringmagazine812marrich/motoringmagazine812marrich_djvu.txt

¹¹⁸ Wagner, *Saga of the Roaring Road*, p. 55. Also for cinematography of Wagner as starter and at finish, see Howard Kroplick, "1915 Vanderbilt Cup Race San Francisco, CA March 6, 1915;" Wagner flagging the start at Time Mark 00 (start) and the finish at 33-34 seconds. See video at <https://www.youtube.com/watch?v=3rVTgX2wnqU>

¹¹⁹ French Puegeots were entered privately not as the manufacturer) because of World War I. The 1915 San Diego Exposition Race, p. 3 at <http://pancalarchive.org/wp-content/uploads/2015/11/1915-Point-Loma-race-story.pdf>

¹²⁰ "Sheepshead Speedway Officially Announced," *The Horseless Age*, April 14, 1915, Vol. 35, No. 15, 487.

¹²¹ "American Cup Race New Auto Derby, Fastest Speedway Soon Ready for the First Race in October," *The New York Times*, July 18, 1915, S3.

¹²² Ibid.

¹²³ Everard Thompson, promoter of Sheepshead Bay, and also of the Yale Bowl quoted in "Sheepshead Bay to have Track," *Indianapolis Star*, May 29, 1915, 12.

¹²⁴ *The New York Times*, October 18, 1915.

¹²⁵ "For the Motor Parkway," *The County Review*, March 15, 1907, 1.

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boxes were "a mass of neatly arranged rosettes of American flags." National, state and city flags flew above the stands and "a score or more of tri-colored parachutes from which depended national flags" drifted across the (Sheepshead) Bay with fireworks displays.¹²⁶

When built in 1915, the Sheepshead Bay stadium grandstands were photographed and headlined as the largest ever erected.¹²⁷ For its opening day, Wagner optimistically anticipated as many as 200,000 (close to the 150,000 to 200,000 at the Vanderbilt Cup Race of 1906) spectators, "which will be by far the largest crowd which ever attended a sporting event in this country" in a stadium area with a capacity for 275,000. Before the first race in the new stadium, for which he was the starter, Wagner reminisced on the early races he'd started and observed that "thirty two cars -- the fastest produced in this country and Europe, manned by the most skilled pilots, will face the starter."¹²⁸

At the first Sheepshead Bay race for the Astor Cup in 1915, "Fred Wagner lined the cars up in front of the grand stand in three rows, before the start;" then "gave the drivers his last words of instruction;" and after the preliminary start "as the cars swung down the bowl into the straight, Wagner braced himself, stepped back... shouted a perfunctory 'Go', swished his little red flag, and the race was on in earnest." Although the very high attendance expected didn't materialize, a world record of 102.60 miles an hour was set by an American car at the stadium's first race, attended by 60,000 according to newspaper accounts, and 97,000 by the official stadium count.¹²⁹ American-manufactured cars placed first and second in the stadium. Though the stadium was short-lived due to the death of its chief financier in 1919, it established a high bar for the construction of future racing venues. A critique in 1917 claimed that the "Best automobile track built to date is the Sheepshead Bay Speedway two miles with a parabolic shape, computed to allow automobiles to travel at a speed of 125 miles per hour near the outside of the track."¹³⁰

After the successful first and second place wins of American cars at the Astor Cup Race at Sheepshead in 1915, and the sad loss of American driver Harry Grant (1877-1915), who was killed in a practice run accident before the opening day race, Wagner reiterated in his *House Beautiful* column what he'd often written before about auto racing. Knowing well the human toll, he emphasized the importance of auto racing, noting "the chief aspect of interest is that in building cars capable of attaining such phenomenal speed, the manufacturers

¹²⁶ "World's Record on New Speedway: Sixty Thousand Persons See Gil Anderson Win the Astor Cup at Sheepshead Bay Track American Cars in the Lead," *The New York Times*, October 10, 1915, 35.

¹²⁷ The stadium was built on the site of the old horse racing track. See photo, 1915 Sheepshead Bay grandstand under construction. Brooklyn Public Library Brooklyn Collection. Also, see stadium view of Sheepshead Bay Speedway at https://en.wikipedia.org/wiki/Sheepshead_Bay_Race_Track#/media/File:1915_Bain_Cup_Start.jpg

¹²⁸ For Wagner's column, see Attachment PDF, pp. 40-41. Fred J. Wagner, "Motor Notes," *The House Beautiful*, August 1915, Vol. 38, No. 3, xv at <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00219673b;view=1up;seq=184> For Wagner's post race comments see Fred J. Wagner, "Motor Notes," *The House Beautiful*, November 1915, xiv (Attachment) or at <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00219673b;view=1up;seq=184>; "De Palma Qualifies For Astor Cup Race; Twenty-One Cars Will Start in 350 Mile Contest at Sheepshead Bay Speedway Today. Mulford's Trial Best Drives New Peugeot over Two Mile Track at 109 1-2 Miles an Hour," *The New York Times*, October 9, 1915, 11.

¹²⁹ "World's Record on New Speedway: Sixty Thousand Persons See Gil Anderson Win the Astor Cup at Sheepshead Bay Track American Cars in the Lead," *The New York Times*, October 10, 1915, 35.

¹³⁰ The writer claimed the "grand stands have a capacity of 55,000" at a cost of about \$1,250,000." Thomas C. Atwood, *The Amphitheater, Theater and Stadium, Ancient and Modern*, The American City (New York: The Civic Press, 1917) January 1917, Vol. 16, No. 1, 9.

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are learning to build better and better everyday touring cars.”¹³¹ In 1910, he emphasized what the race driver had done for the American public: “...many... enjoy the comforts of a car of their own, which has been perfected very largely owing to the lessons taught makers by races of the past.”¹³² In 1913, Wagner reiterated his long-standing belief that the sport of auto racing was the means to ensure automobile design attained safe standards, observing that “cars driven under extreme conditions taught designers where the weak points first developed and... taught them how to improve their product so that these same mechanical flaws would not develop in touring cars under less strenuous conditions.”¹³³ It was a point he frequently mentioned in his columns in *House Beautiful* and particularly the issue of November 1915 discussing the Astor Cup Race at Sheepshead Bay.

Fred Wagner believed the sport of auto racing was key to testing and improving the automobile for use by the general public. He knew many early inventors firsthand, such as Charles Duryea (1861-1938), who developed the patent for the first American gasoline powered car engine. He first met Henry Ford in 1900 before the inventor introduced the Model T in 1908 and the Ford Motor Car Company developed a revolutionary assembly line of manufactured gasoline automobiles that were affordable to the general public. Wagner remained in communication with Ford for years to come.

Wagner was also believed the sport played a valuable role in the development of new roads. Frequently traveling to the midwest and the west coast, Wagner well knew the importance of the Lincoln Highway (U.S. Route 30) that Pardington, as vice president and general manager of the Lincoln Highway Association, engineered from 1913 to 1915; it would be the first transcontinental highway in the United States.¹³⁴ In 1915, Wagner reflected on the construction of the Lincoln Highway, noting that a small group of men came up with the idea to “promote and establish, with the aid of the people of the country, a continuous improved transcontinental highway” and made their idea public on September 10, 1913 to honor the memory of Lincoln and develop a “vertebrae” for America from the Atlantic to the Pacific.¹³⁵ The details in Wagner’s article indicate he had traveled the roadway and talked to someone with a first-hand view of the construction with knowledge of the latest developments and highlights of the project, likely Pardington. The article was published in January 1915, in time for Pardington to read it before he died in July. Before his death in 1915, he brought the job to a completed stage in time for it to be used by drivers attending the Panama-Pacific International Exposition in San Francisco in 1915.¹³⁶ Fred Wagner participated in planning that venue for the

¹³¹ Grant was the two-time winner flagged in by Wagner at the Vanderbilt Cup Races in 1909 and 1910. On the stadium, see Fred J. Wagner, “Motor Notes,” *The House Beautiful*, November 1915, xiv at <https://babel.hathitrust.org/cgi/pt?id=umn.31951d00219673b;view=1up;seq=388>

¹³² “History of Automobile Racing in America: Birth of Vanderbilt Cup and Other Road Contests – Early Performance at Ormond Beach – Records of Drivers on Track and Road,” *The New York Times*, October 16, 1910, 10.

¹³³ Fred J. Wagner, “Automobile Racing in America, A Sport Which Has Been an Important Factor in Perfecting the Motor Car,” *Colliers The National Weekly Automobile Supplement*, January 11, 1913, Vol. 50, No. 17, 39-40, 42. Also see Fred J. Wagner, “Improvement in Design of Racing Cars,” *The Hub* (New York, June 1919), Vol. LXI, No. 3, 12.

¹³⁴ Pardington was chief engineer of the Lincoln Highway and Vice President of the Lincoln Highway Association, a national roads project built 1913-1915 from the east to west coast, supported (prior to federal funding of interstate roads) through private funding. On September 19, 1913, Pardington signed the organization’s first membership card recognizing the monetary contribution of then President Woodrow Wilson (1856-1924) of the United States. See President Woodrow Wilson’s Lincoln Highway Association Membership Card, “America on the Move,” National History Museum, Smithsonian Institution at http://amhistory.si.edu/onthemove/collection/object_485.html

¹³⁵ Fred J. Wagner, “Motor Notes: The Lincoln Highway – Its Realization,” *The House Beautiful* [New York: 1916], January 1915, xii, xiv-xv.

¹³⁶ When Pardington died in July 1915, flags from New York to California flew at half-mast along the Lincoln Highway that he engineered from 1913 to 1915, although he left a sick bed to do the job. Condolences were sent to his family by President Wilson

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Vanderbilt Cup Race of March 6, 1915 and advised his readers in *House Beautiful* of the Lincoln Highway route to follow when driving to San Francisco. Wagner wrote about the race, noting "Thousands of people are coming to the exposition by automobile, many of them over the Lincoln Highway as far as Kansas City . . . and thence south over the Santa Fe Trail."¹³⁷

Fred Wagner Retires to California

The Wagners sold Sunnybrook Farm in 1923 and moved to the west coast, buying a citrus ranch in Asuza, California, and living in a home at 44 Bonita Avenue by 1926. Fred mentioned in a new column he wrote that he was tending to his orange trees and that numerous racing drivers lived nearby as his neighbors in the Los Angeles area. He mentioned that he played golf with them and saw them as his "charges" during a race meet.¹³⁸

After Wagner retired from the racing circuit in 1925, at the conclusion of his last race as a starter, he was presented with a 1926 Buick by 19 race drivers who appreciated that he had looked out for their interests as the man they called "the Shepherd of the Speed Flock."¹³⁹ In 1927, Wagner announced his retirement as official starter of the AAA and his intent to perhaps serve for races in California his new home state, noting the travel across the continent was wearing and he wanted more time for home life at his California estate.¹⁴⁰ The Wagners were already well known on the west coast due to their participation in major races, and they quickly became a part of the social circles of California. They were mentioned in the society columns as early as 1926 as guests at Big Bear Lake in Southern California; they were dinner guests and entertained visitors from Indianapolis, Los Angeles, Pasadena, and Long Island and went on motoring trips to Fresno with guests.¹⁴¹

and his pall bearers were the nation's top auto manufacturers and dignitaries, the President of Packard Motor Company, President of Hudson Motor Car Company, President of First and Old National Bank, Vice-President of the Lincoln Highway Association; Director of Engineering Cadillac Motor Car Company (and Vice President Packard Motor Car Company); Henry Ford, Ford Motor Car Company; President General Motor Corporation (and Co-Founder of Buick Motor Company); Vice President and General Manager Packard Motor Car Company; Advertising Manager Cadillac Motor Car Company (and Founder Lincoln and Cadillac and inventor of the V8 and electric starter); President Chalmers Motor Company; Secretary Detroit Athletic Club; President Studebaker Motor Company; Founder Packard Motor Car Company; President Lehigh Portland Cement Company; Founder and President Goodyear Tire and Rubber Company (and Director of the Lincoln Highway Association); and U.S. Senator from Michigan (and Secretary of War for President McKinley). "Pallbearers for the Funeral of Arthur Rayner Pardington," July 29, 1915 at <http://www.miloyd.org/gen/pdington/text/arpobit.htm>; Suffering from exhaustion and for his dedication giving directions from a sickbed to engineer the Lincoln Highway, he was eulogized in *Motor Age* with the statement, "He died a missionary serving a great cause." "Touring and Racing Lose Friend by Pardington's Death: Lincoln Highway Official Made Building of Memorial Road His Life's Work and Formulated First Set of Contest Rules," *Motor Age*, August 5, 1915, 15 quoted at Website, Mark G. Dill at <http://www.miloyd.org/gen/pdington/text/arpobit.htm>

¹³⁷ Fred J. Wagner, "Motor Notes," *The House Beautiful*, March 1915, xvi.

¹³⁸ The 'Citrus Ranch' the Wagners owned in Azusa, California was 25 miles east of Los Angeles. "Frederick J. Wagner," "Anna J. Wagner," 1930 United States Federal Census (Azusa, Los Angeles County, California, Page 2A, Enumeration District 0812). Fred J. Wagner, "Roaming Through Speedmad Years, Reminiscences of America's Famous Race Starter" (Conclusion), *American Motorist*, March 1926, 15, 47 at Library of Congress at <http://www.memory.loc.gov/cgi-bin/ampage?collID=cool&hdl=amrlgs:am1:121>

¹³⁹ Fred J. Wagner, "Roaming Through Speedmad Years, Reminiscences of America's Famous Race Starter," *American Motorist*, January 1926, 18-19, 36 at Library of Congress at <http://www.memory.loc.gov/cgi-bin/ampage?collID=amrlgs&fileName=am1page.db&recNum=19>

¹⁴⁰ "News Item," *The Brooklyn Union*, September 4, 1927. Article located by Tom Muratore, Member of St. Patrick's R.C. Church Congregation.

¹⁴¹ *Covina Argus*, Covina, CA, August 20, 1926, 2 at <https://www.newspapers.com/newspage/1755157/>; *Covina Argus*, Covina, CA, May 4, 1928, 7 at <https://www.newspapers.com/newspage/760661/>; *Covina Argus*, Covina, CA, March 9, 1928, 7 at <https://www.newspapers.com/newspage/759952/>; The Long Island guests had coached the baseball team at the annual Motor Booster picnics at Sunnybrook Farm. *Covina Argus*, Covina, CA, February 8, 1929, 5 at <https://www.newspapers.com/newspage/764799/>

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In 1932, Fred J. Wagner was injured when an automobile crashed into the judges' stand, "hurling race officials onto the track" and injuring several, during a race on New Year's Day in Oakland, California. He died of those injuries in November 1933 at age 64.¹⁴² In Smithtown, he was eulogized as "Pop" Wagner who was "well-liked by residents," "always genial and the country's outstanding race starter," as well as "active in . . . business here . . ." ¹⁴³ Wagner's last request was that his autobiography and the story of the 'golden era' of auto racing be written. Faithful as both friend and wife to the end, Annie would take up the challenge, culminating in publication of *Saga of the Roaring Road* in 1938.

In 1953, Fred Wagner was honored at the newly opened Detroit Hall of Fame as one of the first "ten of the sports pioneer greats." The hall noted Wagner's role as a top starter in auto racing. Due to his prolific writing and work in publication, he is also generally considered the first historian and publicist of the sport. He was also credited with devising the present flag system in use on the nation's speedways.¹⁴⁴ Others honored at the time included contemporaries Barney Oldfield, William K. Vanderbilt, Henry Ford, Louis Chevrolet, Ray Harroun, and Harvey Firestone.

III. Stickley Design of Wagner's Sunnybrook Farm

In 1910, *House Beautiful* transferred to New York and merged with the Philadelphia based *American Suburbs* magazine, thus attaining a circulation of more than double any similar magazine. In their editorial announcement of the merger the following year, the magazine described the features of the new publication. It was to include "Automobile Notes by Fred J. Wagner the most authoritative writer on the automobile in the country."¹⁴⁵ Around the same time Fred and Annie Wagner purchased land for their new home in Smithtown in August 1911, Fred Wagner began working as a staff writer for *House Beautiful*. The March 1912 issue introduced the magazine's new department featuring Wagner, "the most authoritative writer on the automobile in the country," which would begin the following month. The editorial above Wagner's introduction read that the magazine: "...seeks to... aid by suggestions, by plans, photographs and drawings, the person about to build, rebuild, decorate, or furnish. Its constant pleas are for simplicity, taste, comfort and beauty in the home."¹⁴⁶ For the period from July to December 1912, while he built his home in Smithtown, Wagner's column was called "Automobile Notes" a title that evolved to be called "Motor Notes" by 1915, when he wrote his last column for the magazine.

It is unclear if Fred and Annie Wagner had specifically chosen to work with Gustav Stickley to design their new home in Smithtown before he began a professional relationship with *House Beautiful*. Stickley's shared German-speaking, furniture-making immigrant background may have appealed to Wagner. As he intended to

¹⁴² Covina Argus, January 14, 1932, 12 at <https://www.newspapers.com/newspage/24617654/> The New York Times stated Wagner was 67, but his biographies and the Federal Census of 1930 indicate he would have been about age 64. "Fred J. Wagner Auto Race Starter Victim of Injuries received in 1932 Event," *The New York Times*, November 6, 1933, 19.

¹⁴³ "Pop Wagner Dead on Coast Former Smithtown Resident Passes Away," *The Smithtown Messenger*, 1933 (n.d.), 2. Article located by Tom Muratore, Member of St. Patrick's R.C. Church Congregation.

¹⁴⁴ "10 Men Elected to Hall of Fame of Auto Racing," *The Herald Statesman*, Yonkers, New York, Feb. 19, 1953, 27. Article located by Tom Muratore, Member of St. Patrick's R.C. Church Congregation.

¹⁴⁵ Talks with Our Readers: The House Beautiful and American Suburbs," *The House Beautiful*, xxxi at <https://babel.hathitrust.org/cgi/pt?id=miun.act2359.0031.001;view=1up;seq=236>

¹⁴⁶ Circulation of 65,000 published on cover upper margin, March 1912; "Talks with Our Readers: House Beautiful and the American Suburbs," *The House Beautiful and American Suburbs*, March 1912, xxxi at <https://babel.hathitrust.org/cgi/pt?id=miun.act2359.0031.001;view=1up;seq=236>

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build a home in Smithtown, it is plausible that Wagner pitched the idea of a home-building series to the magazine in addition to his automobile-focused writing. In that case, *House Beautiful* may have directly facilitated the connection between the Wagners and Stickley, who began advertising in the magazine in September 1910.¹⁴⁷ Fred Wagner received copies of *House Beautiful* issues as a benefit of the job and the Wagners appear to have used the magazine and his colleagues there for ideas when building their home. They broke ground in July and the Wagner home was completed by December 1912.¹⁴⁸

Gustav Stickley's Career and Design Philosophy

Born in Wisconsin in 1858, Gustav Stickley was the son of German émigrés Leopold and Barbara Schlaeger Stoeckel (later Americanized to Stickley). Stickley's father was a stone mason. Stickley left school to enter his father's craft, mastering it by age twelve, and later wrote that he believed stonemasonry work was too hard for a child. Years later the result was that when planning houses, "he often suggested uncut stone for foundations and chimneys" and "rarely was cut stone used."¹⁴⁹ This was all the more reason to explore the use of concrete for home construction. Stickley's father abandoned his family during the early 1870s. By 1875, Gustav was the eldest son, responsible for the family income, when his mother moved the family to Pennsylvania. Stickley had to leave school at twelve to support his mother and siblings; he and his brothers worked for his uncle, Jacob Schlaeger, who had a chair-making business.¹⁵⁰

In 1884, Gustav and his two brothers, Charles and Albert, moved to Binghamton, New York, and established a furniture business, the Stickley Brothers Company. Before making his first journey to Europe about 1898, Stickley had established a number of furniture companies that involved his family and other colleagues. When he returned to the United States, Stickley began working on what would become his distinctive Craftsman style of furniture. Following the theories of Englishmen John Ruskin (1819-1900) and William Morris (1834-1896), the latter a social thinker and a social activist who argued for hand craftsmanship over machine made products, Stickley had the opportunity to study the totally designed interior environment fostered by Morris and the English Arts and Crafts guilds for the production of furniture.

In 1900, Stickley stopped using standard patterns for furniture and instead developed his own unique designs inspired by the Arts and Crafts movement, which was "more nearly in harmony with what I had in mind."¹⁵¹ With the exception of the Roycroft movement in East Aurora, New York, there was little being made in the United States that resembled the Arts and Crafts furniture Stickley saw and admired in England. In 1901, Stickley's furniture company became known as United Crafts. That October, he published the first issue of his magazine *The Craftsman*, which emphasized hand craftsmanship and featured articles on various topics from arts and crafts to gardens to houses. The word craftsman reflected "Stickley's interest in the medieval guild system of production in which there was a master craftsman working for the common good with other

¹⁴⁷ For early 1912, see Craftsman ads in *The House Beautiful*, February 1912, xxxix at <https://babel.hathitrust.org/cgi/pt?id=miun.act2359.0031.001;view=1up;seq=200;size=150>; and March 1912, xx at <https://babel.hathitrust.org/cgi/pt?id=miun.act2359.0031.001;view=1up;seq=225;size=150>; and Stickley-like Tobey Furniture ad, March 1912, xxi at <https://babel.hathitrust.org/cgi/pt?id=miun.act2359.0031.001;view=1up;seq=226;size=150>

¹⁴⁸ Bayles v. Wagner 163 App. Div. 973 in J. Newton Fiero, *State Reporter, Reports of Cases Decided in the Court of appeals of the State of New York* (Albany: J. B. Lyon Company, 1918), Vol. 222, pp. 571-572.

¹⁴⁹ Ibid., 1.

¹⁵⁰ Mary Ann Smith, *Gustav Stickley The Craftsman*. Republication from Syracuse, New York: Syracuse University Press, 1983. New York: Dover Publications, Inc., 1992), 1-2. Hereafter, Smith (1983).

¹⁵¹ Ibid., 20-21.

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members of the guild.”¹⁵² He adopted the medieval joiner's compass with the motto “Als ik kan,” “the best that I can” as his imprimatur for his furniture and in the *Craftsman*.

During 1902-1905, Stickley became interested in architecture. In 1902, he remodeled the interior of his own home in Syracuse; it became the first Craftsman house, where he also had the opportunity to try out his furniture. In 1903, he established a Home Builder's Club, offering free house plans to subscribers. His plans even included an “auto way, a place to park the family car,” which, according to Stickley's biographer “must have been unusual in 1903, when relatively few people owned cars.”¹⁵³ This inclusion of the automobile as integral to the family home, may have drawn Fred Wagner to Stickley's work.

Stickley was trained in furniture craftsmanship and was more of a designer, writer, and promoter than a true architect, which means that his personal interest in and association with the design of the Wagner home in 1912 makes the house all the more notable and rare. House designs, many of which had cast and concrete exteriors, began appearing in *The Craftsman* in 1903 and 1904. These were designed by Stickley employee, Rochester born architect Harvey Ellis (1852-1904), who had spent several years in Europe. Stickley hired Ellis to collaborate with him for seven months from June 1903 to January 1904, because he himself was not a professionally trained architect.¹⁵⁴

While he was not trained as an architect, Stickley paid attention to architectural trends and movements that reflected his own philosophy. In particular, Stickley's *Craftsman* magazine ran articles admiring the work of Grosvenor Atterbury from 1909 through 1912. Stickley believed Atterbury's building techniques reflected the development that “Our dwellings are growing more and more expressive of our . . . character as a people,” particularly in Atterbury's cement designs at Bayberry Point in Islip, New York and his plans for Forest Hills Gardens, which Stickley wrote about in *The Craftsman* in 1909 and in 1911, respectively.¹⁵⁵ Stickley's use of concrete for the Wagners' home and in many *Craftsman* plans could have been influenced by Atterbury's Islip project in cement and stucco included in his *Craftsman* of 1909.¹⁵⁶ The year before Stickley designed the Wagner house, *The Craftsman* of February 1911 noted Atterbury's plans for the new community of Forest Hills Gardens in Queens, New York set out to “prove the importance of establishing a standard of beauty in town building,” adding: “we know of no man in this country more capable of handling the architectural difficulties in such an undertaking and evolving there-from the right kind of beauty than Mr. Grosvenor Atterbury.”¹⁵⁷ This measure of admiration for Atterbury's style and how it maximized the benefits of fresh air and sunshine aligned with Stickley's tenets and may have influenced Stickley's work. Atterbury's emphasis upon sunlight and clean air is reflected in Stickley's design of the Wagners' home, which is filled with sunlight from large windows that offer fresh air and expansive views to all compass points.

In 1905, Stickley moved his headquarters from Syracuse to New York City and established a new showroom and publishing offices. In 1908, he bought land in Morris Plains, New Jersey, to establish a home, school and

¹⁵² Ibid., 31.

¹⁵³ Ibid., 63.

¹⁵⁴ Ibid., 55, 57, 59.

¹⁵⁵ “The Theory of Grosvenor Atterbury. Who Bases All His Work Upon the Principle That Originality in Architecture Springs Only From the Direct Meeting of Material Conditions,” *The Craftsman*, Vol. 16, No. 3, June 1909, 311; *The Craftsman*, February 1911, 445.

¹⁵⁶ Corey Victoria Geske, “Gustav Stickley in Smithtown: A Leader of the American Arts and Crafts Movement,” *The Smithtown News*, November 9, 2017, 14.

¹⁵⁷ *The Craftsman*, February 1911, 445.

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handicraft industry in conjunction with farming at what he called Craftsman Farms. During the early 1910s, Stickley began a concerted advertising campaign in *House Beautiful*. According to Stickley biographer Mary Ann Smith, "of all American periodicals, *House Beautiful*, published in Chicago, had the greatest impact on Stickley's career. It had featured his furniture editorially (October 1900: 653-655)" and in advertisements for furniture made by Tobey Company in Chicago, none of which named Stickley but did educate the public to the look of his work.¹⁵⁸ Perhaps Stickley was not initially directly mentioned in *House Beautiful* because he was not a full-page advertiser.¹⁵⁹ In December 1911, a Stickley ad was placed beside his competitor Tobey Furniture's larger two-thirds-of-a-page ad. He continued advertising in the magazine, adjusting his approach over time.¹⁶⁰ In April, July and August 1912, the magazine published one-eighth page ads featuring a concrete stucco bungalow with Stickley's signature across the illustration for "Craftsman House Plans . . . Designed by Gustav Stickley."¹⁶¹ After designing the Wagners's Smithtown home that summer, Stickley published a different ad featuring a larger craftsman home in the November and December 1912 issues, the latter of which included Wagner's column mentioning the completion of his own "House Beautiful" in Smithtown, making no mention of Stickley as its designer. Stickley himself would see to mentioning his involvement in the Wagner design in his April 1913 issue of *The Craftsman*.

In 1913, Stickley announced plans to expand into a twelve-story Craftsman building, between 38th and 39th Streets off Fifth Avenue, housing showrooms, exposition space, workshops, a design center, and publishing offices for *The Craftsman*. That same year, Stickley described the Arts and Crafts concept as a movement. Stickley saw it as standing:

. . . not only for simple well made furniture, conceived in the spirit of true craftsmanship, designed for beauty as well as comfort and built to last, it stands also for a distinct type of American architecture, for well-built, democratic homes, planned for and owned by the people who live in them, homes that will . . . meet the needs of wholesome family life. Big, light, airy living rooms that foster the social spirit are a part of its purpose; it holds as essential the open fireplace as the natural nucleus for happy indoor life... the sheltered places for outdoor dining, rest and play, and the healthful sleeping porch which is coming to be recognized as so vital a part of the modern home are inevitably a part of the Craftsman home. . . It stands, too, for the companionship of gardens, the wholesomeness of country and suburban living and the health and efficiency which these imply. It aims to be instrumental in the restoration of the people to the land and the land to the people . . . and strives for a form of art which shall express the spirit of the American people.¹⁶²

However, he overextended himself. By 1915, he had to declare bankruptcy. He stopped publishing *The Craftsman* in 1916 and sold Craftsman Farms in 1917. When Stickley sold his Syracuse house in 1912, he reserved the option to repurchase it and set the requirement his furniture remain in the home. So highly did he value it that his daughter repurchased it in 1919 and he lived there for the last 23 years of his life.

¹⁵⁸ Smith, 24, 47-48.

¹⁵⁹ When Stickley began publishing his *Craftsman* magazine in New York, he did not openly acknowledge the Chicago magazine in his own publication. Smith (1983), 136.

¹⁶⁰ *The House Beautiful*, December 1911, Vol. 31, No. 1, xxxiv at <https://babel.hathitrust.org/cgi/pt?id=miun.act2359.0031.001;view=1up;seq=62> and *The House Beautiful*, January 1912, Vol. 31, No. 2, v at <https://babel.hathitrust.org/cgi/pt?id=miun.act2359.0031.001;view=1up;seq=74>

¹⁶¹ *The House Beautiful*: Vol. 32, No. 3, August 1912, vii shows Stickley's ad with a stucco bungalow with pergola above the front porch diagonally across from an ad for Dexter Brothers' Paint Stain of a shingled house, with three story lines very similar to the Wagners' finished home.

¹⁶² Gustav Stickley, "The Craftsman Movement: Its Origin and Growth," *The Craftsman*, October 1913, Vol. 25, No. 1 cited in Smith (1983), 161.

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Use of the Van Guilder Concrete System for Sunnybrook Farm

The Wagner home appears to be the only documented example of the Van Guilder concrete system, a double wall system of concrete construction, used for a Stickley design. The Wagner home is also significant because it was constructed with Van Guilder machines before Van Guilder first applied for his patent in 1913.¹⁶³ Fred Wagner may have become familiar with inventor and real estate broker Will H. Van Guilder while in New Rochelle; both men lived on Lockwood Avenue within one-tenth of a mile from each other.¹⁶⁴ At age 22, living in Garrettsville, Ohio, Van Guilder was employed as a "commercial traveler" in 1880 before moving with his family to Lodi, New Jersey, where he managed real estate in 1900.¹⁶⁵ In 1906, Van Guilder was living in New Rochelle and selling Van Guilder Terrace house lots on Lockwood Avenue, within easy walking distance of the train depot, to prominent New Yorkers and was building homes.¹⁶⁶ Shortly after August 1907, when Wagner moved to New Rochelle, Van Guilder founded the Double Wall Concrete Construction company in 1908, which became The Van Guilder Double Wall Co., Inc.

Will H. Van Guilder applied for a patent for his "Molding Machine" on September 9, 1913 and the patent was received February 29, 1916. His application states his machine was "designed more particularly for use in connection with that type of molding machine disclosed in the applications of Willis N. Britton filed July 5th, 1910 and December 30th, 1911."¹⁶⁷ Van Guilder applied for additional patents in subsequent years.¹⁶⁸ By 1921, the company, located in Rochester, together with its 'Subsidiary Corporations' claimed to be "The Largest Building Organization in America."¹⁶⁹

In the industry, it was believed hollow wall concrete construction had been in use since about 1908.¹⁷⁰ Willis N. Britton (1861-1935), the earlier inventor cited in Will Van Guilder's 1913 patent, built up real estate in Rochester, New York, and developed the molding machine for constructing double monolithic concrete walls in place.¹⁷¹ Although his early work was considered crude, the cost was less than building a frame house in the same area. His methods, which improved over time, were used to build hundreds of houses with stuccoed exteriors for employees at the Eastman Kodak Company plant where the process first took off at Kodak Park

¹⁶³ U.S. Patent 1,173,229 Filed September 9, 1913, "Will H. Van Guilder of New Rochelle, New York Molding Machine," United States Patent Office at <https://patentimages.storage.googleapis.com/b6/86/85/f810f8dfe7eb7c/US1173229.pdf>

¹⁶⁴ "Will Van Guilder," 1910 United States Federal Census: New Rochelle Ward 4, Westchester, New York; Roll: T624_1091; Page: 12B; Enumeration District: 0094, Sheet 12B.

¹⁶⁵ "Will H. Van Guilder," 1890 United States Federal Census. Garrettsville, Portage, Ohio. Roll: 1059; Page:4608; Enumeration District: 237; and "Wm H. Vanguilder," 1900 United States Federal Census. Lodi, Bergen, New Jersey; Page 11; Enumeration District: 0020.

¹⁶⁶ "Van Guilder Terrace," *The New Rochelle Pioneer*, September 8, 1906, 2.

¹⁶⁷ U.S. Patent 1,173,229: Application September 9, 1913, Serial No. 789007, United States Patent Office at <https://patentimages.storage.googleapis.com/b6/86/85/f810f8dfe7eb7c/US1173229.pdf>

¹⁶⁸ For additional patents, see U.S. Patent Office at <https://patents.google.com/?inventor=Will+H+Van+Guilder>

¹⁶⁹ Located at number 19, Engineering Building, Rochester, New York. The company's advertisement stated it had founded double wall concrete construction in 1908. Advertisement, *Concrete* (Detroit, Michigan: April 1921), Vol. 18, No. 4, 126.

¹⁷⁰ The Van Guilder Hollow Wall Co., Inc. claimed in its advertising that it had founded double wall concrete construction in 1908. Advertisement, *Concrete* (Detroit, Michigan: April 1921), Vol. 18, No. 4, 126. Also see "Unique Spanish Style Bungalow, Built Like a Thermos Bottle" American Carpenter and Builder (Chicago, Illinois: American Carpenter and Builder Company), March 1914, 69 at <https://books.google.com/books?id=o1JYAAAAAJ&pg=RA5-PA69&lpg=RA5-PA69&dq=%22thermos+bottle%22+house,+Van+Guilder&source=bl&ots=c8N3PhQL6w&sig=Qvca13lhk2hEkuEldhmf6MixF3E&hl=en&sa=X&ved=0ahUKEwih6YH-h6vbAhWPxKfKHYSDw8Q6AEIKTAB#v=onepage&q=%22thermos%20bottle%22%20house%2C%20Van%20Guilder&f=false>

¹⁷¹ U.S. Patent 1,173,229: Application September 9, 1913, Serial No. 789007, United States Patent Office at <https://patentimages.storage.googleapis.com/b6/86/85/f810f8dfe7eb7c/US1173229.pdf>

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(c. 1910-1914) in Rochester, New York.¹⁷² He was believed to have built more than 1,000 homes under the name of the W.N. Britton Realty Company.¹⁷³

The Van Guilder process maximized earlier developments in concrete construction and introduced, advertised and popularized the concept of the double concrete wall as a "thermos-bottle house," producing an insulating quality previously advertised in 1911 for hollow concrete tile walls with an air jacket.¹⁷⁴ The company provided a 62-page book about the process, titled *Built like a Thermos Bottle*.¹⁷⁵ The *Concrete-Cement Age* observed: "This method produces literally one house within another, the walls of which do not touch each other at any point, and are absolutely damp- and frost-proof. These two walls are tied together securely with galvanized iron ties, and are thoroughly steel reinforced horizontally."¹⁷⁶

Gustav Stickley's interest in concrete construction was advanced with the Van Guilder process used for the Wagner home he designed. Stickley had discussed concrete construction in his catalog *More Craftsman Homes* (1912), working on the principle of inserting "central insulating boards" between the double wall of concrete using wood forms.¹⁷⁷ But, the Van Guilder System of Double Concrete Walls maintained a more insulative dead air space between the interior and exterior walls that wrapped the building from foundation to roof with a continuous air chamber.¹⁷⁸ The system produced structures reputed to be cooler in the summer and warmer in the winter than buildings without it, thereby decreasing heating costs.

In 1912, Wagner engaged contractor Joseph Mulvey, a house builder in New Rochelle, to use the machines invented by Van Guilder.¹⁷⁹ The Van Guilder System of Hollow Wall Construction as it was specifically used for the Wagners' home was described in *The Building Age*, September 1912:

¹⁷² "Concrete For Industrial Housing – A Review: Concrete Houses for Eastman Kodak Employees," *Concrete*, January 1918, Vol. 12, No. 1, 31 at <https://books.google.com/books?id=ZDFGAQAAMAAJ&pg=PA31&lpg=PA31&dq=kodak+park,+employee+housing,+van+guilder&source=bl&ots=zERvvFTyUw&sig=Mj8ZTfQ6dZOI0ZORWj2ciLaZL08&hl=en&sa=X&ved=0ahUKEwinobmDn7rbAhVKtlkKHTNbBaYQ6AEIUdAJ#v=onepage&q=kodak%20park%2C%20employee%20housing%2C%20van%20guilder&f=false>

¹⁷³ He opened the Britton Crushed Stone Company, opened one of the first aviation fields (that became a municipal airport) in the Rochester area, and as a fruit grower, was known to have once sent out 1,000 barrels of Monroe County apples out of Rochester; and produced 20,000 barrels of peaches annually. "Willis Britton Dies at Winter Home in South," (no publication listed) February 4, 1935; and "Willis N. Britton," n.d. and no publication listed, Clippings in *Historic Scrapbook*, Central Library of Rochester and Monroe County at https://www.libraryweb.org/~digitized/scrapbooks/biography_of_men/v_9.pdf

¹⁷⁴ Frederick Squires, "The Hollow-Tile Fireproof House," *Architecture and Building*, Vol. XLIII, No. 13, October 1911, 542 at https://books.google.com/books?id=WgsaAQAAMAAJ&pg=PA542-IA2&lpg=PA542-IA2&dq=%22thermos+bottle+house%22&source=bl&ots=tM4K1PBi2U&sig=vw_9T6SB33DpSP87y36QY9z4mxE&hl=en&sa=X&ved=0ahUKEwjC04ixta7bAhXLfKkKHQ-1Am4Q6AEIdTAJ#v=onepage&q=%22thermos%20bottle%20house%22&f=false

¹⁷⁵ "Trade Publications," *Concrete Cement Age* (Detroit, Michigan), Vol. 4, No. 6, June 1914, 82 at https://books.google.com/books?id=eN5LAAAAYAAJ&pg=RA2-PA82&lpg=RA2-PA82&dq=%22thermos+bottle%22+house,+Van+Guilder&source=bl&ots=xoth8MdA5H&sig=guEhiindMbhEI_zm3kiE1A8ZT7g&hl=en&sa=X&ved=0ahUKEwih6YH-h6vbAhWPxPfkKHYSDw8Q6AEILTAD#v=onepage&q=%22thermos%20bottle%22%20house%2C%20Van%20Guilder&f=false

¹⁷⁶ "Broad and Generous in Design and Permanent," *Concrete-Cement Age*, March 1913, Vol. 2, No. 3, 109 at https://books.google.com/books?id=TI_mAAAAAMAAJ&pg=PA109&lpg=PA109&dq=F.J.+Wagner,+Smithtown&source=bl&ots=UAp4tTlkbu&sig=16lvkvASb1e0SDtXxLOHmcu4048&hl=en&sa=X&ved=0ahUKEwjPzKr9z5TZAhUOzIMKHbK-CGg4ChDoAQqIMAA#v=onepage&q=F.J.%20Wagner%2C%20%20Smithtown&f=false

¹⁷⁷ Gustav Stickley, "Concrete Bungalows: Economy of Construction Attained By The Way the Forms are Used," in Gustav Stickley, *More Craftsman Homes*, (New York: The Craftsman Publishing Company, 1912; reprint, New York: Dover Publications, 1982), 189-195 at <https://babel.hathitrust.org/cgi/pt?id=mdp.39015007565230;view=1up;seq=203>

¹⁷⁸ Transcribed in full from "Van Guilder System of Hollow Wall Construction," *The Building Age*, September 1912, 498.

¹⁷⁹ Mulvey lived with his wife two children and sister at 45 Howard Parkway, New Rochelle at the time of the 1910 Census. "Joseph Mulvey," 1910 United States Federal Census, New Rochelle Ward 3, Westchester, New York; Roll T624_1091; Page: 7A;

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Usually in building a house like that (Wagner's) here shown use is made of a 5-ft. machine and a 2-ft. machine, there being two men to operate the 5-ft. machine. On a dry day three courses of walls can be constructed, although usually two courses in a day is the average. . . It will be noted from an examination of the pictures that Fig. 1 ("Showing a Machine in Use at Top of End Gable") represents the building enclosed and that the rafters are in place ready for the roof. In Fig. 2 ("Dwelling House Nearly completed by the Van Guilder System") the roof is shown practically completed. The projection at the gable end of the house is a sun parlor . . .

The corners are reinforced with ¼-in. wire. The wall plates supporting the Rafters are bolted to the main wall, and then the rafters are put on in the usual way. The inner and outer walls are fastened together by means of No. 6 galvanized ties laid across the air chamber about 2 ft. apart on every 9 1/3-in. course, which is the height of a concrete course produced by the Van Guilder machine.¹⁸⁰

The article included photographs of the machines in use, and the house under construction. Sunnybrook Farm appears to be one of only two Stickley Craftsman homes photographed during construction (Figure 3).¹⁸¹ The photographs from *Building Age* and *The Craftsman* were all republished in the *Concrete Cement Age* of March 1913, in an article discussing the Van Guilder process. The three photos lined up one under the other were given the headline "Broad and Generous in Design and Permanent." The industry publication explained:

The accompanying illustrations show a double wall monolithic house recently completed at Smith Town, Long Island built along "Craftsman" lines and carries out every detail of the ideas of The Craftsman Architects, N.Y.C. who designed the house . . . The owner of the house is F. J. Wagner.¹⁸²

According to the *Concrete-Cement Age*, the entirety of the outside walls, the porches and porch piers were all constructed with the Van Guilder machines. When completed, the Wagner house measured 46' x 26' 6" in plan with three large porches – the one in front measuring 14' x 8' 8." The two porches at either end measured 24'6" x 11' with one (to the east) planned as a sun room, and the other (to the west) as a dining porch.¹⁸³

Enumeration District: 0089.; Transcribed in full from "Van Guilder System of Hollow Wall Construction," *The Building Age*, September 1912, 498.

¹⁸⁰ "Van Guilder System of Hollow Wall Construction," *The Building Age*, September 1912, 498. According to *Concrete-Cement Age*, "the double walls with a continuous air-space between them, were built in courses around the building, each course being 9 1/2" high," not 9 1/3 inches. See "Broad and Generous in Design and Permanent," *Concrete-Cement Age*, March 1913, Vol. 2, No. 3, 109.

¹⁸¹ Craftsman House Plan No. 78, by the Craftsman architects from the November 1909 issue of *The Craftsman*, was the design source for one other Craftsman house photographed during construction, the home of Ruth and Richard Huntoon (1910), a lawyer, in Seattle Washington. The plans were ordered by Ruth's parents Kate and Henry E. Holmes, a founding father of modern Seattle in the 1870s. The Holmes built the house as a wedding gift on the grounds of their family mansion. See Stubblebine, 328.

¹⁸² "Broad and Generous in Design and Permanent," *Concrete-Cement Age*, March 1913, Vol. 2, No. 3, 109 at https://books.google.com/books?id=TL_mAAAAMAAJ&pg=PA109&lpg=PA109&dq=F.J.+Wagner,++Smithtown&source=bl&ots=UAp4tIkbu&sig=16lvkvASb1e0SDtXxLOHmcu4048&hl=en&sa=X&ved=0ahUKEwjPzKr9z5TZAhUOzlMKHbK-CGg4ChDoAQglMAA#v=onepage&q=F.J.%20Wagner%2C%20%20Smithtown&f=false

¹⁸³ "Broad and Generous in Design and Permanent," *Concrete-Cement Age*, March 1913, Vol. 2, No. 3, 109 at https://books.google.com/books?id=TL_mAAAAMAAJ&pg=PA109&lpg=PA109&dq=F.J.+Wagner,++Smithtown&source=bl&ots=UAp4tIkbu&sig=16lvkvASb1e0SDtXxLOHmcu4048&hl=en&sa=X&ved=0ahUKEwjPzKr9z5TZAhUOzlMKHbK-CGg4ChDoAQglMAA#v=onepage&q=F.J.%20Wagner%2C%20%20Smithtown&f=false

The dimensions were repeated in *The Cement Era* (Chicago, Illinois, March 1913), Vol. XI, No. 3, 43 at https://books.google.com/books?id=VLdHAQAAMAAJ&pg=RA2-PA43&lpg=RA2-PA43&dq=%22Joseph+Mulvey.%22+%22Van+Guilder%22&source=bl&ots=Xo2JJdhz_a&sig=ACfU3U1KGOorPHgr_zz5P4nY6W3_2eiJnt2g&hl=en&sa=X&ved=2ahUKEwiUwMcA14TgAhWYUt8KHcmXAMwQ6AEwBHoECAAQAQ#v=onepage&q=%22Joseph%20Mulvey%2C%22%20%22Van%20Guilder%22&f=false

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Unlike other systems, the advantage of the Van Guilder system was the ability to follow complex architectural designs to set windows and door frames saving one-third the labor cost with the result that the builder could "make absolutely plumb and true corners."¹⁸⁴ On Wagner's house, the front door and window openings were "unusually wide" for a concrete home and because of that, each course of concrete above them was reinforced with 1-inch iron rods in both the inner and outer walls.¹⁸⁵ In addition to the courses of concrete used to construct the walls, the Van Guilder machines were used to construct the columns or wall pilasters and the small piers for the sun porch that were, according to the industry, which considered the method unique, "built hollow to prevent absolutely any penetration of dampness or interior condensation."¹⁸⁶ The machine was placed on a rough floor adjacent to the work and used to make blocks that were allowed to set hard for a couple of days before being placed as would hollow brick or tile to continue the air space that existed throughout the building.¹⁸⁷

When discussing the Wagner home in the April 1913 issue of *The Craftsman*, Stickley included a second article, "Concrete Construction: Its Possibilities of Strength and Beauty," that referenced the Smithtown house. Stickley noted:

. . . a Craftsman house built by the Van Guilder process. . . We are particularly interested in this invention because it seems to us that . . . along this line – namely, monolithic hollow-wall construction . . . seems from every standpoint to be the most natural, practical, economical and beautiful way, to use this material (concrete), especially if the walls can be cast or molded in removable forms . . . which can be used for one house after another . . . let them use it (concrete) frankly. Let them take advantage of its natural beauty and instead of trying to disguise its identity, make the inherent qualities of the material, a source of architectural interest and charm. For after all, the more sincerity there is in a building, as in everything else, the more satisfying it is bound to be in the long run.¹⁸⁸

In *The Craftsman* of April 1915, the Van Guilder Company's two-page advertisement was headlined as the "Van Guilder Building System, Thermos-bottle principle of a house within a house"; for builders, the "Van Guilder Hollow Wall Machines" were listed in *The Craftsman Directory of Buyers*.¹⁸⁹ The April 1915 *Craftsman*

¹⁸⁴ "Van Guilder Outfit for Building Reinforced Concrete Double Monolithic Walls . . . Built Like a Thermos Bottle," Van Guilder Double Wall, Co., Inc. in National Builder (Chicago, Illinois: Trade Press Publishing Corporation) August 1920, 118-121 at <https://books.google.com/books?id=HuxYAAAAYAAJ&pg=RA1-PA121&lpg=RA1-PA121&dq=%22thermos+bottle%22+house,+Van+Guilder&source=bl&ots=yRuvMg7q9T&sig=IT3qK1ihz41KI6pa-OnrHoRRz4o&hl=en&sa=X&ved=0ahUKEwih6YH-h6vbAhWPxPkKHYsUDw8Q6AEIKzAC#v=onepage&q=%22thermos%20bottle%22%20house%2C%20Van%20Guilder&f=false>

¹⁸⁵ Transcribed in full from "Van Guilder System of Hollow Wall Construction," *The Building Age*, September 1912, 498.

¹⁸⁶ "Broad and Generous in Design and Permanent," *Concrete-Cement Age*, March 1913, Vol. 2, No. 3, 109 at https://books.google.com/books?id=TL_mAAAAAMAAJ&pg=PA109&lpg=PA109&dq=F.J.+Wagner,++Smithtown&source=bl&ots=UAp4tTIkbu&sig=16lvkvASb1e0SDtXxLOHmcu4048&hl=en&sa=X&ved=0ahUKEwPzKr9z5TZAhUOZlMKHbK-CGg4ChDoAQgIMAA#v=onepage&q=F.J.%20Wagner%2C%20%20Smithtown&f=false

¹⁸⁷ Transcribed in full from "Van Guilder System of Hollow Wall Construction," *The Building Age*, September 1912, 498.

¹⁸⁸ Gustav Stickley, ed., "Concrete Construction: Its Possibilities of Strength and Beauty," *The Craftsman*, (New York, New York: Gustav Stickley, April 1913), Vol. XXIV, No. 1, 100. See Attachment PDF, pp. 32-36.

¹⁸⁹ "Don't You Want These Advantages in Your New Home?" *The Craftsman*, April 1915, Vol. 28, No. 1, 14-15 at <https://books.google.com/books?id=dZRFAQAAMAAJ&pg=RA1-PA14&lpg=RA1-PA14&dq=thermos+bottle+principle+of+a+house+within+a+house&source=bl&ots=sOI74Borx6&sig=rsdqJ1NpAMPuuXogop08rAfXXPc&hl=en&sa=X&ved=0ahUKEwio6YX5rq7bAhUBk1kKHZlZDjwQ6AEIPzAJ#v=onepage&q=thermos%20bottle%20principle%20of%20a%20house%20within%20a%20house&f=false>; "The Craftsman Directory For Buyers," *The Craftsman*, April 1915, Vol. 28, No. 1, 6 at <https://books.google.com/books?id=dZRFAQAAMAAJ&pg=RA1-PA6&lpg=RA1-PA6&dq=Gustav+Stickley,+%22Van+Guilder%22&source=bl&ots=sOI6ZGnx5&sig=XDXP-HX5Byda62uOHXs7VTPj5HU&hl=en&sa=X&ved=0ahUKEwJSoMPEqv7aAhUuwVkkHd02BM8Q6AEIPzAK#v=onepage&q=Gustav%20Stickley%2C%20%22Van%20Guilder%22&f=false>

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issue also included Stickley's announcement of the opening of his 12-story Craftsman Building in New York with its Craftsman Permanent Homebuilders Exposition. Stickley detailed one exhibit on the eighth floor that he considered attractive, which included "Concrete Construction Forms."¹⁹⁰ The forms were the Van Guilder machines discussed a year earlier in a *Craftsman* article highlighting the exposition and illustrating the exhibit, which was composed of a partly constructed Van Guilder hollow wall and the machine that made it. Van Guilder machines were metal forms that were adjustable from three to nine inches at the worksite to speed rapid concrete work while producing two walls one inside the other with an air chamber between them, thereby constituting hollow-wall construction.¹⁹¹ According to *Building Age*, in constructing the foundations of the Wagner house, the inner wall was made four inches thick and the outer wall six inches, while above the grade line each wall was four inches thick.¹⁹²

In the years after the completion of the Wagner house, the Van Guilder company continued to be a success. In Rochester, where the Van Guilder Company was headquartered, Dr. Charles R. Pullen first built a poultry house, garage and barn using the Van Guilder method on trial and then commissioned Rochester architect Clement R. Newkirk to design his home using the method during the summer of 1913. Pullen's complex of Van Guilder structures was featured in *The Craftsman* issue of August 1914 with specific remarks made about the placement of the garage.¹⁹³ The Van Guilder system was also employed elsewhere in upstate New York. About 1917, a Delaware County, New York homeowner chose to build with the Van Guilder method because he believed it provided "safety and permanence."¹⁹⁴ The process was also used to erect the first hollow-wall concrete house in Binghamton, designed by architect Sanford O. Lacey.¹⁹⁵ The Van Guilder process was the subject of articles in trade journals through the 1920s.

By 1916, the Van Guilder system was being used nationally and internationally as far away as New Zealand.¹⁹⁶ A Van Guilder representative traveled to Kansas City, Missouri, suburbs to be present on site during the construction of a home designed by the architects Shepard-Belcher in 1914.¹⁹⁷ By 1917, the Van Guilder

¹⁹⁰ "When You come to New York," *The Craftsman*, April 1915, Vol. 28, No. 1, 4-5 at <https://books.google.com/books?id=dZRFAQAAMAAJ&pg=RA1-PA14&lpg=RA1-PA14&dq=thermos+bottle+principle+of+a+house+within+a+house+source=bl&ots=sOI74Borx6&sig=rsdgJ1NpAMPuuXoqop08rAfXXPc&hl=en&sa=X&ved=0ahUKEwio6YX5rq7bAhUBk1kKHZlZDjwQ6AEIPzAJ#v=onepage&q=thermos%20bottle%20principle%20of%20a%20house%20within%20a%20house&f=false>

¹⁹¹ "Van Guilder System of Hollow Wall Construction," *The Building Age*, September 1912, 498; Gustav Stickley, "An Education in Home Building: The Need and the Opportunity of Studying this Art in America -- Craftsman Permanent Homebuilders' Exhibition," *The Craftsman*, April 1914, Vol. XXVI, No. 1, 108, 109 at <https://babel.hathitrust.org/cgi/pt?id=coo.31924015272424;view=1up;seq=118;size=150>

¹⁹² Transcribed in full from "Van Guilder System of Hollow Wall Construction," *The Building Age*, September 1912, 498.

¹⁹³ Gustav Stickley, "Concrete in Home Architecture of Interesting and Unique Design," *The Craftsman*, August 1914, Vol. XXVI, No. 5, 553 at <https://babel.hathitrust.org/cgi/pt?id=coo.31924015272424;view=1up;seq=579>

¹⁹⁴ A "Mr. Potter" of Delaware, New York chose the Van Guilder method. Harvey Whipple, ed. And C. D. Gilbert, *Concrete Houses; How They were Built; Articles Descriptive of Various Types of Concrete Houses*, (Detroit, Michigan: Concrete-Cement Age Publishing Company, 1917, 1920) at https://archive.org/stream/concretehouses00unkngoog/concretehouses00unkngoog_djvu.txt

¹⁹⁵ *The Building Age*, April 1916, 79.

¹⁹⁶ Architects McLeod & White sent for the Van Guilder forms by mail and used the system to build a concrete cottage in Mosgiel, New Zealand. *The Building Age*, March 1916, 38.

¹⁹⁷ "An Interesting Concrete Residence," *Rock Products and Building Materials* (Chicago, Illinois: The Francis Publishing Company), Vol. 15, No. 1, November 7, 1914, 26-27 at <https://books.google.com/books?id=Jh1KAQAAMAAJ&pg=PA281&lpg=PA281&dq=%22Van+Guilder+Company.%22+Rochester.+New+York&source=bl&ots=DPT94wHspl&sig=nfvGXq5Sifkwr8HosdEK-lqW4KE&hl=en&sa=X&ved=0ahUKEwivmuuFI6vbAhWQt1kKHQC0CbEQ6AEIJzAA#v=onepage&q=%22Van%20Guilder%20Company%2C%22%20Rochester%2C%20New%20York&f=false>

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method was reaching high popularity in the midwest when exhibited as the "Thermos Bottle House" at a Southwestern Concrete Show in Kansas City that attracted 25,000 and was expected to be used by hundreds.¹⁹⁸

Kodak Park's lead using the Britton method to build employee homes was followed in 1918, by the Canadian Cotton Mill Company, of Ontario, Canada, which used it for workmen's and corporate officer's homes, and by the Carnegie Steel Corporation (c. 1917-1920) in Youngstown, Ohio, where 25 houses were built in "record time."¹⁹⁹ In early 1916, the agricultural community was learning that the Van Guilder method was used for the Lederle Laboratories stables in Pearl River, New York, to "protect the horses against sudden changes of the weather at all seasons."²⁰⁰ In 1920, full page Van Guilder ads with pictures of garages, barn silos, homes and schools claimed "Popular for garages. No dampness; even temperature," notifying prospective customers that "the walls must be double to be right – no solid places or cores to carry dampness or cold through."²⁰¹ In reviews of concrete construction during 1917-1920, the Van Guilder method was balanced against its competition, and the Van Guilder machines were found to be "in increasingly successful use for a number of years... There were about a hundred of these wall machines in use throughout the country. They are no longer for sale; the Van Guilder Company now is operating as a parent company in the development of contracting organizations in various centers of population."²⁰²

Stickley's Design for Sunnybrook Farm

Sunnybrook Farm appears to be the only home design published by Stickley with a first floor plan that follows the same basic configuration in length and breadth as the one he designed for his own house in Syracuse, New York, and indicates Stickley's personal guiding hand in the Smithtown design. The resemblance to Stickley's home is only reflected on the interior. The year before designing the Wagner home, in 1912, Stickley sold his Syracuse home to move to Morris Plains, New Jersey, where he was building Craftsman Farms (National Historic Landmark) near New York City, where he established his offices and store.

Stickley's April 1913 article on "The Value of Cooperation Between Owner and Architect" discussed three houses: the stucco and stone Peer house in Ithaca, New York, with two three-window shed-roofed dormers flanking a front gabled projecting dormer; the half-timbered Scheibe home (1911) of Cambridge,

¹⁹⁸ "Southwestern Concrete Show Justifies Itself – The Thermos Bottle House," *The Contractor*, March 2, 1917, 115 at https://books.google.com/books?id=pg9GAQAAMAAJ&pg=PA115&lpg=PA115&dq=%22thermos+bottle+house%22&source=bl&ots=Xu-w9xUIYG&sig=BC_uCBStP6zH2117eRtyjy8YH68&hl=en&sa=X&ved=0ahUKEwjC04ixta7bAhXLxFLKKhQ-1Am4Q6AEleTAL#v=onepage&q=%22thermos%20bottle%20house%22&f=false

¹⁹⁹ "The Housing Problem and Its Solution -- Canadian Cotton Co., Ltd. Contract for Workmen's Houses," *The Canadian Builder*, September 1918, 7-8 at <http://scans.library.utoronto.ca/pdf/1/17/canadianbuildsep81918torouoft/canadianbuildsep81918torouoft.pdf>; Harvey Whipple, ed. and C. D. Gilbert, *Concrete Houses; How They were Built; Articles Descriptive of Various Types of Concrete Houses*, (Detroit, Michigan: Concrete-Cement Age Publishing Company, 1917, 1920), 10 at https://archive.org/stream/concretehouses00unkngoog/concretehouses00unkngoog_djvu.txt

²⁰⁰ The stables were designed by architect William E. Austin of West Twenty-fourth Street, New York City. "A Concrete Stable with Hollow Walls a Form of Construction Resulting in a Building That is Warm in Winter and Cool in Summer," *The Building Age*, February 1916, 46.

²⁰¹ "Van Guilder Double Wall Concrete Buildings," *Building Age*, (New York: David Williams Company, 1916), January 1920, 69 at <https://books.google.com/books?id=4aw6AQAAMAAJ&pg=PA69&lpg=PA69&dq=%22thermos+bottle%22+house.+Van+Guilder&source=bl&ots=Vze3rwp7fQ&sig=Lv4jVZbltWUacBo26f7gfGV6LPI&hl=en&sa=X&ved=0ahUKEwih6YH-h6vbAhWPxFLKHYsUDw8Q6AEIJzAA#v=onepage&q=%22thermos%20bottle%22%20house%2C%20Van%20Guilder&f=false>

²⁰² Harvey Whipple, ed., and C. D. Gilbert, *Concrete Houses; How They were Built; Articles Descriptive of Various Types of Concrete Houses*, (Detroit, Michigan: Concrete-Cement Age Publishing Company, 1917, 1920) at https://archive.org/stream/concretehouses00unkngoog/concretehouses00unkngoog_djvu.txt

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Massachusetts, with three separate dormers lighting the attic; and the Wagner home. A similar home, Dumblane in Washington, D.C., was published the previous month.²⁰³ The four homes built in a 24-month period from 1911 to 1912, with their varying arrangements of shed-roof dormers, recorded an adaptable Craftsman style with variations in room plans and air flow. The four also recorded Stickley's evolving style, achieved solely in the medium of concrete construction at the Wagner house.

For the benefit of readers of the April 1913 issue of *The Craftsman*, Stickley described in color the two-and-a-half story Wagner home pictured in black and white (Figure 4): "the outside walls are light gray and the roof and trim are green, while a touch of terra-cotta is given by the brickwork in the front entrance steps. This entrance, the groups of small-paned windows, the sleeping balconies with their pergola tops, and the long low dormer on each side of the roof, give interest to the exterior."²⁰⁴ The Wagner home, facing north-northeast, featured Stickley's so-called "long low" shed-roof dormers north and south, with side-hinged windows laterally swinging inward and centrally located at the head of the stairway to admit increased air flow of southerly breezes from the south shore of Long Island. The green color of the surrounding asbestos shingle roofing material minimized higher air temperature generated by darker less reflective roofing. At Dumblane, the same effect was achieved with its green ceramic tile gabled roof.²⁰⁵

A front façade gable seen in Stickley's earlier Craftsman homes (No. 10) was minimized for the Peer house and eliminated for Dumblane and the Wagner homes, indicating Stickley's advance away from the complicated massing of the Victorian style.²⁰⁶ Stickley maximized the upper story view and air flow admitted by the low-lying rooflines at Dumblane and Sunnysbrook. By streamlining separate dormers into an elongated dormer, Stickley experimented with increased air currents entering the homes.

Stickley's use of popular design trends and motifs for the exteriors of his buildings, such as dormers, sleeping and sun porches, and the use of wide windows and doors, was primarily related to their effect on the building's interior design, flow, and livability. His experience designing the interior of his own home was formative in developing his philosophy. Plans and a description of Stickley's Syracuse home and its furniture were published in the December 1902 issue of *The Craftsman*, as the second home ever published therein. For his own home, Stickley planned an open interior within an exterior designed by architect Wellington Watt Taber (1866-1943) in 1900. Stickley believed "the usefulness of a house depends upon the arrangement of the space enclosed within its outer walls, and in designing Craftsman houses the floor plans receive first attention. From these the remainder of the house is worked out. The exterior thus becomes the outward expression of

²⁰³ Peer house followed the design concept for Craftsman House No. 10 (published October 1904), which also featured a wrap-around pergola porch like that at Dumblane and has been cited as the source of the Dumblane design. Smith (1983), 101-102. No. 10 was attributed to Stickley's employee Harvey Ellis. Stickley, *The Craftsman*, February 1913, 525; Gustav Stickley, ed., "The Value of Cooperation Between Owner and Architect . . ." *The Craftsman*, April 1913, 73. Building permit issued 1911 as per Irving Street: Christopher Hail, "Cambridge Buildings and Architects," Harvard/Radcliffe Online Historical Reference Shelf at <http://hul.harvard.edu/lib/archives/refshelf/cba/i.html>

²⁰⁴ Gustav Stickley, ed., "The Value of Cooperation Between Owner and Architect . . ." *The Craftsman*, April 1913, 79.

²⁰⁵ For illustration of Dumblane, see Gustav Stickley, *The Craftsman*, Vol. 23, No. 5 (February 1913), 523 at <https://babel.hathitrust.org/cgi/pt?id=mdp.39015006761483;view=1up;seq=395>; The Wagner roof was described as red tile in "Broad and Generous in Design and Permanent," *Concrete-Cement Age*, March 1913, Vol. 2, No. 3, 109. On asbestos shingles, Bayles v. Wagner 163 App. Div. 973 in J. Newton Fiero, *State Reporter, Reports of Cases Decided in the Court of appeals of the State of New York* (Albany: J. B. Lyon Company, 1918), Vol. 222, 571-572.

²⁰⁶ Ray Stubblebine (409, 442) notes that the Wagner house included some stylistic similarities to the Sexton Wilkerson (1911-1912) house in Roanoke, Virginia. His comparison illustrates how the earlier Wilkerson house design, notably, its central peaked dormer and front porch roof carried over the Victorian profile eliminated by the Wagners' shed-roof dormers and one-story front gabled porch..

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the inner purpose.”²⁰⁷ The open first floor plan of the Wagners’ home in Smithtown is an excellent example of Stickley’s hallmark of Arts and Crafts interior design, providing access for the whole family to the living room space, as in Stickley’s Syracuse home. The latter was considered the first of his designs that came to be known as American Craftsman in style both in its design and furnishings.²⁰⁸

An automobile or train ride from his offices in New York, Stickley could easily reach Smithtown before, during, or after the design planning and construction phases.²⁰⁹ While direct evidence has not been found, his detailed writing about the Wagners’s plans suggests that he was in Smithtown and involved in the siting of the Wagner home to suit the Long Island landscape.²¹⁰ Significantly, the titles of *The Craftsman* articles: “Some Craftsman Houses That Were Built Under Our Own Supervision,” (September 1910) featuring a home in Great Neck and “The Value of Cooperation Between Owner and Architect as Illustrated by Specially Designed Craftsman Homes” (April 1913) about Sunnybrook Farm indicate that Stickley personally worked with the featured homeowners to design their homes, particularly where those first floor plans dovetailed with those of his own Syracuse home. The Frederick M. Hill house in Great Neck shares the openness of the Syracuse plan, although not as closely as the core plus the flanking wings of the Smithtown home.²¹¹

By July 1912, Stickley had used the interior of his former Syracuse home as a model when designing the Wagners’s residence in Smithtown (Figure 5). In Smithtown, Stickley adapted his Syracuse first floor plan by redefining the depth of that house as the front façade in Smithtown and changing the main entrance from the short side of Stickley’s long house on a narrow plot to the center hall entrance of the Smithtown house where the living room was to the visitor’s left. The Wagners’s hall, dining room, dining porch (equal to the Syracuse library), pantry, kitchen and stairways follow the basic configuration of Stickley’s Syracuse home.

The interior view west from the Wagners’s living room through the hall to the dining room and small paned glass doors to the dining porch is about the same distance of sixty-six feet that Stickley’s biographer Mary Ann Smith described at Stickley’s Syracuse home where the sequence of entrance of left turns into the living room

²⁰⁷ Gustav Stickley, “From the Craftsman Workshop: Practical Craftsman Cement House Planned for Beauty and Convenience,” *More Craftsman Homes* (New York: The Craftsman Publishing Company, 1912; reprint, New York: Dover Publications, Inc., 1982), 11.

²⁰⁸ Smith (1983), 48-49, 52.

²⁰⁹ There appear to be no surviving blueprints of Stickley’s design at the Avery Library or records in the Stickley papers at Winterthur. A search of Stickley’s Private Ledger, Vol. 56 Invoices 1913-1915; and Vol. 52 Petty Cash 1909-1913 did not reveal Wagner-related material. Downs Collection Col. 209, Series IV, Joseph Downs Collection of Manuscripts and Printed Ephemerata, Winterthur Library.

²¹⁰ Corey Victoria Geske, “Gustav Stickley in Smithtown: A Leader of the American Arts and Crafts Movement,” *The Smithtown News*, November 9, 2017, 10, 11, 14.

²¹¹ The first floor plan for the Frederick M. Hill house (1909) in Great Neck, New York published in *The Craftsman* (September 1910) shares the openness of the Syracuse and Smithtown plans, but is a shortened version, in the sense the central core of the living room, dining room and kitchen is similar, but represents an inverted version of the Syracuse plan. The Hill house front entrance is on the long side of the structure admitting to a hall with the dining room to the left, living room to the right, and stairway minimizing the depth of the center hall. See “Some Craftsman Houses That Were Built Under Our Own Supervision,” *The Craftsman*, September 1910, Vol. 18, No. 6, 666 at <https://babel.hathitrust.org/cgi/pt?id=coo.31924091238471;view=1up;seq=710>. The Hill house first floor plan reverses that for the H.L. Hicks (1909) house on Long Island [see Stubblebine (2006) for comparison of the Hill (p. 344) to the Hicks (p. 265) and Charles B. Evans (1913) house (p. 492) of similar arrangement to the Hicks, based on the Craftsman House No. 9 (September 1904) plan]. The Hicks and Evans first floor plans resemble an abridged version of that in Syracuse and Smithtown. The Hicks house features concrete squared piers with waist-height walls at the entrance porch in recognition of Long Island’s sandy environment, as accomplished with the obelisks in Smithtown. The Hicks (cement), Hills (originally shingled then stuccoed), Evans (stucco) and Wagner (concrete) homes share the common denominator of being Craftsman homes all built on Long Island.

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represents a flow similar to the later design aims of architects like Frank Lloyd Wright, who also preferred open living space with minimal division for privacy.²¹²

Sunnybrook Farm's first floor plan represented Craftsman theory at its best in maximizing fresh air and sunshine. In keeping with the place name of Sunnybrook Farm, the Wagners's floor plans that Stickley described in *The Craftsman's* April 1913 issue, focused around a "pleasant open Hall . . . lighted by a bay window with an inviting seat" and a Hall that ran parallel to a "large Living Room" that opened eastward "onto a Sun Room" all running the depth of the house to maximize southerly breezes and sunlight. Stickley's remarks about the house at Sunnybrook Farm in April 1913 concluded on a light note: "The use of rough-textured brick of varying terra cotta tones around panels of cement gives a decorative touch to the sunroom walls."²¹³

As Stickley designed the Wagners's home, he wrote in the June 1912 issue of *The Craftsman* about 'Craftsman Houses Planned to Admit Plenty of Fresh Air and Sunshine,' which included an interior feature that is in the Wagner house, a glass door leading to a dining porch:

. . . as one steps from the . . . porch into the long open hall, the first impression one receives is the sense of air and sunlight . . . on every hand through glass doors and casement windows, one catches glimpses of the garden beauty, of sky and treetop . . . If the exposure of the sun room be south or southeast , this will insure an ample supply of sunshine throughout the year . . . a door from the kitchen leads to the recessed porch at the rear, so that meals may be served there conveniently.²¹⁴

Stickley designed a recessed porch at the rear (south elevation) of the Wagners's home for Long Island's southerly summer breezes. Although the plan has been somewhat modified, the original purpose of convenient meals near the kitchen is still evident. In the same June 1912 issue discussing sunshine and air in the home, Stickley included an article about "The Value of Porches, Sun Rooms and Sleeping Balconies in the Modern Home:"

"*The Craftsman* has always been an enthusiastic advocate of the value of both open-air living and open-air sleeping . . . a home is incomplete unless it makes some provision for outdoor life . . . we have included . . . sleeping balconies in our house designs so frequently that this has come to be a typical feature of Craftsman architecture."²¹⁵

Stickley included the features he described in the *Craftsman* -- the porches, sun room and sleeping balconies. As occurred at other Craftsman homes after the introduction of air conditioning, the original sleeping balconies in the Wagner home were later enclosed. The enclosure likely occurred soon after construction due to insufficiently waterproofed awnings according to Fred Wagner's comments on the construction receipts.²¹⁶

²¹² Smith (1983), 48.

²¹³ *The Craftsman*, April 1913, 79.

²¹⁴ "Two Larger Craftsman Houses Planned to Admit Plenty of Fresh Air and Sunshine," *The Craftsman*, Vol. XXIII, No. 3, June 1912, 322-323.

²¹⁵ "Two Larger Craftsman Houses Planned to Admit Plenty of Fresh Air and Sunshine," *The Craftsman*, Vol. XXIII, No. 3, June 1912,, 330.

²¹⁶ Bayles v. Wagner 163 App. Div. 973 in J. Newton Fiero, *State Reporter, Reports of Cases Decided in the Court of appeals of the State of New York* (Albany: J. B. Lyon Company, 1918), Vol. 222, 571-572.

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In 1913, Stickley described the importance of cooperation between the architect and the owner who was to live in the house, as an important premise of Craftsman philosophy; and maintained that for people building: “. . . if these homes were to be *theirs* in the fullest sense of the word, they must give their own time, thought and energy to the planning of each detail, and then make sure that the architect and builder carried out their ideas in an economical, practical and beautiful way.”²¹⁷ Annie Wagner's involvement in the construction process, described by Stickley as “supervision” was precisely the ideal participation that Stickley wanted to see happen. He described it in *The Craftsman* article titled “The Value of Cooperation Between Owner and Architect . . . “ From his New York City office, Stickley reviewed three Craftsman houses and wrote about the Smithtown house designed “specially for” Mr. and Mrs. Frederick J. Wagner:

Some of the most interesting examples, in our own experience of successful cooperation between owner and architect are the three houses which we are presenting here. These were built from Craftsman designs prepared specially in each case along the lines suggested by the owners. And as the latter were in hearty accord with Craftsman principles and wanted to get typical Craftsman homes which would at the same time be as individual as possible, the results were particularly satisfactory. . . The third house pictured here is that of Mr. and Mrs. F. J. Wagner at Smithtown, Long Island. We designed the house specially for them, and Mrs. Wagner herself devoted much time and energy to supervising the construction, so that it might be worked out as practically and artistically as possible. The result, as shown by the exterior views, is a substantial, attractive, comfortable-looking home.²¹⁸

Stickley's design worked for the Wagners who had spent years researching home plans to achieve their ideal. They were ecstatic with the result, calling it their “House Beautiful” in the December 1912 issue of that magazine, even before Stickley had a chance to publish his description about the Wagner house in April 1913. Although Fred Wagner's participation in the actual design process was not mentioned by Stickley in his April article, Wagner wrote of how happy he was with his completed family home and indicated that it was built according to his ideas of an ideal modern estate. Wagner wrote:

For the man who desires to build a “house beautiful” of his own, the motor car will assist him in securing ideas. I speak from experience. On my ‘Sunnybrook Farm’ at Smithtown, L.I., I have recently completed what is my idea of a modern country home, for next to automobiling, farming is my chief hobby and delight. When preparing to build I toured into many counties in various states – a period of not merely some weeks, but a period covering years – and always was on the lookout for homes on estates that would be what I desired for my own place.²¹⁹

Fred Wagner's input in the design process may be reflected in in the tapestry brick design of the living room fireplace. In the Living Room, the mantel shelf is supported by brick brackets and anchors a decorative inset containing a total of 100 headers including a central rectangular grid of four by sixteen (64) headers that offer a checkered grid suggesting four auto racing finish flags. As a professional starter, the flags Fred waved were for the winners of auto races in the United States, many of whom Wagner entertained in that very same living room at Wagner's Sunnybrook Farm.²²⁰ Although not specific to the Wagner house, Stickley described the

²¹⁷ Ibid.

²¹⁸ Gustav Stickley, “The Value of Cooperation Between Owner and Architect As Illustrated by Specially Designed Craftsman Homes,” *The Craftsman*, (New York, New York: The Craftsman Publishing Company, April 1913), Vol. XXIV, No. 1, 69, 79.

²¹⁹ Fred J. Wagner, “Automobile Notes – A Fall Tour in the South” *The House Beautiful* (New York: The House Beautiful, Incorporated), December 1912, Vol. 33, No. 1, xxx at (Haithi Trust)
<https://babel.hathitrust.org/cgi/pt?id=umn.31951d00219670h:view=1up:seq=466>

²²⁰ If restored, the Living Room brick grid may be found to have been originally two-toned in which case the 64 headers would achieve the ‘checkered’ appearance of four flags of ‘sixteen squares’ apiece like that waved by Wagner in 1906 at the Vanderbilt Cup Race.

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Craftsman effect of brick in owner-tailored patterns in his *More Craftsman Homes* catalog of 1912. The tapestry brick on the fireplace walls in the Wagner living room and sun room express the owner-inspired participation at the heart of Stickley's architectural tenets:

If the bricks are well chosen as to color and laid with good judgment and taste, they are most effective, and add to a room a rich note not unlike that of old tapestries. They can be laid in many patterns, intricate or simple, according to the desire of the owner . . .²²¹

Specially tailored fireplace motifs were consistent with Stickley's work during the period the Wagner home was designed. At Dumblane in Washington, D. C. (National Register listed), the brick home of prominent Washington, D.C. attorney, Samuel Hazen Bond (c. 1871-1962), and his wife, physician Mabel Cornish Bond (1867-1955), was constructed in 1911-1912 and published in *The Craftsman* in February 1913, just two months before Stickley's article about the Wagner home.²²² For Dumblane, Stickley designed a unique entrance hall fireplace with a copper hood upon which there is the motto "Each man's chimney is his golden milestone" suggesting that a man's ability to earn a salary and use his income to plan and build his family home and keep it warm at the hearth, was a measure of his lifetime accomplishments.²²³ Wagner's fireplace design, unique to his livelihood, is an excellent example of the concept that "Each man's chimney is his golden milestone," a tenet of the American Arts and Crafts Movement illustrated in Stickley's *Craftsman*.

IV. Fred Wagner's Sunnybrook Farm

Soon after the house was completed, Wagner bought more land in January 1913, extending his holdings nearer the railroad station and across from his new house.²²⁴ In 1914, Wagner's biography in the *Cincinnati Enquirer* called him a "gentleman farmer of Smithtown, L.I." who owned a tract of 143 acres, noting that Wagner admitted it "'doesn't pay' on the farming proposition, although valuable as a real estate investment."²²⁵ By 1916, Wagner had bought another 63 acres at the east end of East Main Street, Smithtown, on the south side of Middle Country Road across from the Hallock Inn property.²²⁶ The contiguous farm property of about 143 acres off West Main Street, plus the East Main Street parcel of 63 acres, add up to Wagner owning about

²²¹ For tapestry brick example, see Gustav Stickley, "The Craftsman Fireplace: A Complete Heating and Ventilating System," in Gustav Stickley, *More Craftsman Homes* (New York: The Craftsman Publishing Company, 1912; reprint, New York: Dover Publications, 1982), 198. See caption, Haithi Trust at <https://babel.hathitrust.org/cgi/pt?id=mdp.39015007565230;view=1up;seq=212> Tapestry brick is described in Gustav Stickley, "Two Brick Bungalows with Cypress Gables," in Gustav Stickley, *More Craftsman Homes* (previously published in *The Craftsman*, February 1912), 186-188; illustrated for fireplaces for House No. 128, January 1912; and diagrammed for diamond patterns in House No. 123, September 1911 in *More Craftsman Homes* (pp. 129; 24, 188 respectively) above fireplaces linking the diamond as symbol of light to the hearth. He included it in customers' rooms in the new Craftsman Building and cited the distinctive "well known Tapestry Brick" as a brand by "Fiske & Co. in the Craftsman Permanent Homebuilders Exposition on the eighth floor of the new Craftsman Building. See *The Craftsman*, April 1914, 107, 109 at <https://babel.hathitrust.org/cgi/pt?id=coo.31924015272424;view=1up;seq=117>

²²² "Dumblane," *DC Historic Sites* at <http://historicsites.dcpreservation.org/items/show/161>; After publication in Dumblane in *The Craftsman* of February 1913 in, Bond published two pamphlets, based on *The Craftsman* article to give to his friends. Smith (1983), 101. For illustration of Dumblane, see Gustav Stickley, *The Craftsman*, Vol. 23, No. 5 (February 1913), 523 at <https://babel.hathitrust.org/cgi/pt?id=mdp.39015006761483;view=1up;seq=395>

²²³ Smith (1983), 104-105.

²²⁴ "Real Estate Transfers," *The County Review*, January 3, 1913, 7 ("Leroy Smith by Com. to Fred J. Wagner 3 1-4 A on L.I.R.R., adj land of P.F. Linhartt, Smithtown, \$3,050."). This is the land of Lenhart, now called the Hubbs house west of the Eastern Viaduct Trestle of the LIRR on the south side of Main Street. See 1909 E. Belcher Hyde Map for 'LeRoy Smith' east of Melville Brush's later Wagner's land.

²²⁵ *The Cincinnati Enquirer*, January 11, 1914, 26.

²²⁶ Annotated as 63 acres on the 1917 E. Belcher Hyde Atlas.

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200 to 240 acres in Smithtown in 1917. He may have begun to sell off some land about the time he sold his dairy herd in 1919 because when announcing plans to move to the west coast in the autumn of 1922, Wagner was reported as owning a "spacious 180 acre farm."²²⁷

Fred Wagner's herd of 45 dairy cattle included a registered Guernsey named, Rebecca of Sunnybrook, confirming the Wagners's literary source for naming their property after Kate Douglas Wiggin's popular book first published in 1903, *Rebecca of Sunnybrook Farm*.²²⁸ The Wagners had chosen the name Sunnybrook by 1911, the year of their first picnic given for the automobile industry, even before their Stickley home was built.²²⁹ Successful in print, the book launched three film versions in 1917, 1932 and 1938.²³⁰ The novel also found mention in Stickley's *Craftsman* in 1907 as being so popular as to be read "to pieces" during six-month lending circulations in farming communities.²³¹ Wiggin's book is about a little girl who faces adversity and grows up to become an educated young woman provided with independent means after a railway company buys her family's Sunnybrook Farm for development. In the closing line of the book, Rebecca exclaims "God bless the brick house that is to be!" The book's aspirational focus on home also made it popular in building-focused periodicals. In a 1903 issue of *Country Life in America*, the editors laid out a half-page ad featuring Rebecca's story with a picture of her house, above a half-page ad for *The Craftsman* magazine.²³² While Fred and Annie Wagner purchased land in Smithtown as a real estate investment, they clearly also intended to use the property as a gentleman farm and rural retreat from the beginning. At its height, the property included the house, barns, garage, minor outbuildings, and acres of grazing fields. Traveling to and from a country farm in a day was one of the advantages of improved roads that were helping to develop suburban Long Island. A country lifestyle, fifty miles from the city for automobile commuting businessmen, was becoming a reality just when Wagner moved to Smithtown in 1912. That dairy farmscape running west of, and along what is now Mayflower Avenue, was picturesque enough for a photographer to use it as backdrop for a panoramic photo of those attending Wagner's annual outing in 1917.²³³

The Wagners were proud of their farm and cultivated an image of themselves as farmers. Historic photographs of the Wagners show them with farm produce literally in hand. The Wagners were photographed in 1922 with Fred holding an ear of corn and Annie with a kitchen tool, on the occasion of their twelfth and last late summer annual picnic at Sunnybrook Farm for the Motor Boosters.²³⁴ An older Fred and Annie were later photographed with Annie holding fruit in her hand circa 1930 at their Citrus Ranch in Azusa, California.²³⁵

²²⁷ "Boosters' Outing at Smithtown," *The County Review* (Riverhead), September 8, 1922, 7.

²²⁸ "Absolute Dispersion of 45 Herd Registered Guernseys and Grade Holsteins Public Auction Fred J. Wagner's Farm," *The Long Islander*, March 14, 1919, 5; *The Herd Register of the American Guernsey Cattle Club* (Concord, N.H.: The Rumford Press, 1920), Vol. XXXIII, July 1920, Register Page 53441-53480. Also see pp. 37, 69 and passim.

²²⁹ The name Sunnybrook Farm was published in *The New York Times*, August 17, 1911, 5.

²³⁰ The very popular Mary Pickford starred as Rebecca when it played at local theaters, like Huntington's Bijou Theater on October 17, 1917. "Palace Theater . . . Bijou Theater," *The Long-Islander*, Huntington, September 28, 1917, 5.

²³¹ Georgia H. Reynolds, "Traveling Libraries: How Free Books are Sent to Remote Country Districts: Their Significance in Our Civilization" in *The Craftsman*: Vol XII, No. 1, April 1907, 61.

²³² *Country Life in America* (New York: Doubleday, Page, & Company, 1904), November 1903, 78.

²³³ "Motor Boosters Hold Clambake at 'Wag's' Farm: Leaders in Automobile Row' on Annual Outing," *New York Herald*, September 30, 1917, 14-15. Courtesy of Tom Muratore, Member, St. Patrick's R.C. Congregation.

²³⁴ "When New York Dealers Hold an Outing," *Motor Age*, September 30, 1922, 34.

²³⁵ See Photograph at Howard Kroplick, "Residence of the Starter of Five Vanderbilt Cup Races Rediscovered in Smithtown," Vanderbilt Cup Races, May 12, 2018 at

http://www.vanderbiltcupraces.com/blog/article/the_residence_of_the_starter_of_five_vanderbilt_cup_races_rediscovered_in_s
Photo likely taken at their 'Citrus Ranch' in Azusa, California, 25 miles east of Los Angeles. "Frederick J. Wagner," "Anna J. Wagner," 1930 United States Federal Census (Azusa, Los Angeles County, California, Page 2A, Enumeration District 0812).

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Livestock at Sunnybrook Farm

By 1918, there was a well-established dairy at Sunnybrook Farm, of about 45 head of registered guernsey and holstein grade cattle. This size herd made Sunnybrook about twice the size of a typical upstate small dairy. The herd was officially published in the 1920 Herd Register of the American Guernsey Cattle Club, which recorded some Sunnybrook stock as Vulcan of Sunnybrook, born June 5, 1918 to the sire Sir Ivy of Sunnybrook; the bull Monarch of Sunnybrook; and also listed the dam Rebecca of Sunnybrook.²³⁶

Sunnybrook Farm had a dairy barn and a calf barn, each with a gambrel roof.²³⁷ The large barn was constructed of concrete and brick with stucco and measured 32 feet by 71 feet with a gambrel-roofed wing to the south that was the creamery. The smaller frame calf barn was immediately adjacent to, and north of, the dairy barn. Milk was a product that aged fast and required cool storage. The creamery was the place where the Wagner's dairy milk was processed.

As early as 1915, Smithtown resident R. Lawrence led an effort to supply American Expeditionary Forces with hundreds of war horses pastured in local fields. As the horses were bought and sold for the Allies and shipped out to France, there was dwindling fodder available locally for the Sunnybrook Farm cattle, beyond the 240 acres Wagner had purchased in Smithtown. The local war effort, plus exigencies of weather and overgrazing likely represented a combination of events that necessitated importing fodder for Sunnybrook Farm. This was not a long-term solution to profitable farming and a blow when the farm had not been profiting since its establishment as noted by Wagner in January of 1914.²³⁸ Available pasturage was governed by the number of acres the Wagners had purchased, which wasn't proving adequate for self-sufficient sustainable dairying. In January 1918, Wagner had to advertise for alfalfa or clover to be delivered by the railroad car to Sunnybrook Farm.²³⁹

Lack of adequate, reasonably priced fodder appears to have tipped the scale from a break-even farm with a lack of profit or minimal losses to potential, or major, losses indicating an uncertain future, which appears to have led to the loss of the Sunnybrook dairyman with a family of his own to support.²⁴⁰ In March 1918, "*Sunnybrook Farm Smithtown Branch*" appeared as the address for an ad by the farm's dairyman who offered his knowledge of equine care as part of his qualifications: "Gentleman (married) wishes to secure position on gentleman's place. Specializes on dairying, but understands farming, gardening, horses, care of lawns, and other things desired of handy man. Have fine references. Address John Friday, Sunnybrook Farm, Smithtown

²³⁶ *The Herd Register of the American Guernsey Cattle Club* (Concord, N.H.: The Rumford Press, 1920), Vol. XXXIII, July 1920, Register Page 53441-53480. Also see pp. 37, 69 and passim; Amy Feiereisel, "Early Milk Transportation and Dairy Plants, from the 1800s to the 1930s," North Country Public Radio, St. Lawrence University, July 14, 2017 accessed at <https://www.northcountrypublicradio.org/news/story/34034/20170714/early-milk-transportation-dairy-plants-from-the-1800s-to-the-1930s>

²³⁷ "Motor Boosters Hold Clambake at 'Wag's' Farm: Leaders in Automobile Row' on Annual Outing," *New York Herald*, September 30, 1917, 14-15; and "Here We Have . . . The Motor Dealers of Old Broadway," *The Sun*, Sept. 20, 1917, 14. Courtesy of Tom Muratore, Member, St. Patrick's R.C. Congregation.

²³⁸ Wagner told the reporter the farm "doesn't pay" on the farming proposition." *The Cincinnati Enquirer*, January 11, 1914, 26 at <https://www.newspapers.com/newspage/33844868/>

²³⁹ "Wanted" in "Subscriber's Exchange . . . Misc." Column (4), *The Rural New-Yorker*, Jan. 19, 1918, 103.

²⁴⁰ In addition, because Wagner's contractor did not pay the supplier as agreed, Wagner made the payment in 1918. *Bayles v. Wagner* 163 App. Div. 973 in J. Newton Fiero, *State Reporter, Reports of Cases Decided in the Court of appeals of the State of New York* (Albany: J. B. Lyon Company, 1918), Vol. 222, pp. 571-572.

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Branch, L.I.”²⁴¹ “Friday” must have found a job immediately because a couple of weeks later, in *The Rural New-Yorker*, of April 20, 1918, a position opened for his replacement: “DAIRYMAN wanted, who is willing worker: state wages and full particulars first letter. Address. SUNNYBROOK FARM. Smithtown, N.Y.”²⁴² Charles Wykoff, listed in the 1920 census next to Wagner as specializing as “stock farm” work, was likely Friday’s replacement.²⁴³

The war was placing economic tolls on the farm; and, although the armistice was signed in November 1918, another winter season of scarce fodder appears to have led to Wagner’s decision in March of 1919 to sell the herd – a “total dispersion” – of his 45 head of “Registered Guernseys and Grade Holsteins.”²⁴⁴ Two months after he sold his herd, Wagner established the Fred J. Wagner Tire and Rubber Company quite possibly from the proceeds of the sale in anticipation of a post-war economic upswing in the automotive business.²⁴⁵

After March of 1919, when Wagner’s entire dairy herd was sold off, the remaining stock appears to have consisted primarily of pigs bred at Sunnybrook. Pigs named Master, Robin, Kate, and Rose, all of Sunnybrook, were farrowed at Sunnybrook on September 5, 1913; and Dixie of Sunnybrook in April 1914.²⁴⁶ The less demanding swine, which were capable of consuming more of a variety of forage than cattle, appear to have remained after the Wagners’s 1919 guernsey and holstein sale due to their continued need for a stock man.²⁴⁷ The pasture, which was stretched in its ability to sustain both cattle and pigs, would have more effectively fed pigs alone and resulted in greater swine production.²⁴⁸

Fred Wagner’s Home Kicks Off Future Automobile-Related Development in Smithtown

From about 1905 when the future mayor of New York City, William J. Gaynor, moved to the township and established his estate, Deepwells, in St. James, through 1914, when World War I began in Europe, was a time of growth and change in Smithtown. While a relative latecomer to the area, Wagner may have also contributed to this. After his home was completed, Fred Wagner twice mentioned his residency in Smithtown in his nationally circulated column in *House Beautiful*, first in December 1912 and then in April 1913. He was continuing the tradition of the cycling and auto industry publications and activities of 1895 to 1911 that mentioned Smithtown as a destination.

When Wagner bought the land in Smithtown that he would build into Sunnybrook Farm, it was located south of the railroad tracks and Main Street from the homes of prestigious and wealthy citizens of Smithtown. Wagner

²⁴¹ “Position Wanted” in “Wanted” Column (8), *The Long Islander*, Huntington, March 22, 1918, 4.

²⁴² “Farm Help Wanted” in “Subscriber’s Exchange,” Col (2) *The Rural New-Yorker*, April 20, 1918, 607.

²⁴³ Frederick Wagner, Head; Anna J. Wagner, Wife; Helen M. Hammond (Domestic Servant in 1915 Census); “Charles Wykoff, Head . . .” 1920 United States Federal Census, Smithtown, Suffolk County, New York, Roll: T625_1269, Page 5B; Enumeration District 134, Visitation Nos. 128 (Spurge); 129 (Wagner); and 130 (Wykoff).

²⁴⁴ “Public Auction, “Absolute Dispersion of 45 Head Registered Guernseys and Grade Holsteins, Fred J. Wagner Farm Smithtown 3 min. walk from Rail Road Station” *The Long Islander*, March 14, 1919. Article courtesy of Tom Muratore, member of St. Patrick’s R.C. Church congregation.

²⁴⁵ “Personal Notes of the Trade – ‘Wag’ Enters the Tire Business,” *The Rubber Age and Tire News* (New York: The Gardner, Moffat Co. Inc., June 10, 1919, 196.

²⁴⁶ American Berkshire Record (Springfield, Illinois: American Berkshire Association, 1915), Vol. 46: Master, Robin, Kate and Rose registered 193,658-61, p. 46,306; Dixie of Sunnybrook, 194,154 p. 46,347.

²⁴⁷ 1920 United States Federal Census, “Main Street,” Smithtown, Suffolk, New York; Roll: T625_1269; Page 58, Enumeration District 134 (Spurge/Wagner/Wykoff).

²⁴⁸ After one year of swine grazing a pasture, it’s now recommended that hay be grown for two years on that land, or cattle graze it for sanitation and disease control purposes. Howard N. Weaton and John C. Rea, “Forages for Swine,” Extension, University of Missouri, 1993-2019.

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was not alone in Smithtown in his interest in the automobile. Dr. George T. Fanning was the first in Smithtown to purchase an automobile in 1901; his son, Harold, would run a Stutz dealership from 1913 to 1917 in the family garage.²⁴⁹ A short walk north, Coe D. Smith on Edgewood Avenue was known for "his epic long distance drives between Smithtown and Florida . . . after 1910."²⁵⁰ In 1908, Smith and his wife made the first ever continuous automobile trip from New York to Florida, driving a Hudson roadster."²⁵¹ The Smithtown Auto Company offered automobile driving lessons and automobiles in 1911.²⁵² In his April 1913 column in *House Beautiful*, Wagner noted Mayor Gaynor's use of a limousine to reach his country home. According to Wagner:

. . . in the [18]90's what was considered automobile touring, we speak of today as mere *suburban driving*. For instance, a number of residents of Bay Shore, L.I., which is about 42 miles from New York City, and places considerably farther distant than that, commute to New York City daily. There are automobile commuters from Port Jefferson; Smithtown, where my home is located; Mayor Gaynor commutes from St. James, L.I., in his limousine, and these places are considerably farther distant than Bay Shore, yet I can recall when a 'tour' from Long Island City to Bay Shore took place about the year [18]96 and the cars that reached that place were considered wonders and the drivers treated as heroes. It mattered not what condition they were in when they got there, as long as they did get there – even though their single tube tires would be flat, or only one of their two cylinders working . . . The cars . . . carried all sorts of tools and paraphernalia.²⁵³

Wagner's column was a milestone marking the fact that the day of the suburban automobile commuter had arrived in the Town of Smithtown. His residency in Smithtown paralleled and helped advance the development and modernization of the surrounding community as improved roads and access to automobiles promoted the growth of suburban Long Island. Wagner's investment and residence in Smithtown in 1912, as well as the growing popularity of automobile touring and commuting, led to the the opening of two car dealerships nearby in 1913 – Stutz and Ford – and a Ford assembly garage (built in 1913) a couple of blocks east.²⁵⁴ Perhaps in honor of the new resident, the street Sunnybrook Farm was located on was briefly known as Auto Street or Auto Avenue before it was renamed Edgewater Avenue.

As the 20th century wore on, the area would become a popular location for other automobile-related businesses due to the proximity of a primary road and the railroad station. The land Wagner invested in at the east end of Main proved a key incentive to automobile-related business development in the area as proven by the building, just yards east of his property, of a row of nearly one dozen auto dealerships and specialty auto repair shops along a three-mile stretch (north and south sides) of Middle Country Road (NYS Route 25) from Smithtown east to St. James and Lake Grove. The Auto Row of Broadway that Wagner introduced to Smithtown has found a counterpart in the still increasing number of Smithtown's auto dealerships.

Pardington and Wagner Bring the Auto Industry to Smithtown

²⁴⁹ "Life of Former Resident Recalled in Automotive History," *Smithtown Messenger*, October 29, 1970; Frank Stepanak, "The Horseless Carriage and the Part It Played in the Growth of Smithtown," *Smithtown Tercentenary Program*, 1965, 85; and Stepanak (1965) transcribed in Brad Harris, "News of Long Ago," *The Smithtown News*, July 10, 1986. Also Frank Stepanak, Letter to Brad Harris, "News of Long Ago," *The Smithtown News*, July 17, 1986, 5.

²⁵⁰ Gish, 107-108.

²⁵¹ Stepanak (1965) transcribed in Brad Harris, "News of Long Ago," *The Smithtown News*, July 10, 1986.

²⁵² Automobile Instruction," *The County Review*, December 1, 1911, 5.

²⁵³ Fred J. Wagner, "Automobile Notes Suburban Driving," *The House Beautiful* (New York), April 1913, Vol. 33, No. 5, xxxvi.

²⁵⁴ Frank Stepanak, Letter to Brad Harris, "News of Long Ago," *The Smithtown News*, July 10, 1986.

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A reason why Smithtown's first car dealerships may have been built close to Wagner's Sunnybrook Farm were the annual outings for New York's automobile dealers that Fred hosted beginning in the late summer of 1911. When Wagner hosted the first of his twelve annual picnics for the automobile industry, Smithtown was already on the map of the automobile industry in 1905 due to Pardington's efforts. In 1905, the club ran a two-day tour of Long Island, with midday lunch on the first day scheduled at the Riverside Inn.²⁵⁵ In May 1911, the club participated in a Long Island event with the Riverside Inn at Smithtown as the "noon control" after which A.R. Pardington led the auto caravan to Brooklyn on the final leg of the journey. The day was described in the publication *Automobile Topics*:

All of the contestants arrived at Riverhead at 4 P.M. . . . it was reported that several of the cars had met with difficulty on the way down the island and there had been repairs and adjustments made. . . . At 8 o'clock on Sunday morning, the caravan started on the last lap of the run, the route taking them first to Greenport, thence back to the North Shore roads to Bay Ridge. The weather was ideal but the roads . . . too dusty and when the motorists arrived at the Crescent Point clubhouse in Bay Ridge, the finishing point, they were pretty well travel-stained. The noon control was established in Smithtown and from there many of the contestants led by A. R. Pardington made the journey to Bay Ridge via the Long Island Motor Parkway. After all the reports had been turned in and examined the committee in charge of the run announced that the (Long Island) Automobile Club had again won the trophy.²⁵⁶

In 1911, before Wagner broke ground for his home in 1912, he planned a major outing at his Sunnybrook Farm in Smithtown, relying on the Riverside Inn for providing a large portion of the menu for the day. It appears Wagner's first outing was a test for a networking and marketing idea to increase automobile usage of the Long Island Parkway while also encouraging the sale of autos and increasing the value of area real estate in which he was investing. The 1911 picnic was the first of a dozen outings to Smithtown Wagner held from 1911 to 1922.

Wagners' guests were known as the Big Village Motor Boosters, a group established in May 1911, that represented the manufacturers, auto dealers and agents of Broadway's Auto Row. Publicity about Wagners' outings over a dozen years, claimed the Boosters existed for that annual break in Smithtown and appear to have been created for that event by Wagner and Pardington. In 1911, the Boosters were led by Fred Wagner and A.R. Pardington heading the group's organizational roster when that first picnic at Sunnybrook was planned and then claimed a success.²⁵⁷ In August 1911, A.R. Pardington attended his neighbor Fred Wagner's picnic at Sunnybrook Farm.²⁵⁸

The annual outing was a means of building the auto industry through a network that could result in an interchange of business, advancement of the sport, or even help smooth any differences that might arise over, for example, auto racing locales and rules. Booster committees were annually set up. A transportation committee oversaw the sale of tickets to the event and encouraged participants to obtain all the automobiles they could for the trip, and arranging the meeting place for the city caravan of autos that would motor to Smithtown. There were also committees for the food preparation overseen by the Wagners and for the contests and baseball games. Booster meetings, some held at the Manhattan Automobile Club in anticipation

²⁵⁵ No Title, *The Corrector* (Sag Harbor), August 26, 1905, 5.

²⁵⁶ *Automobile Topics* 22 (New York), Vol. XXII, May 27, 1911, 387 at https://archive.org/stream/automobiletopics22/automobiletopics22_djvu.txt

²⁵⁷ New York Boosters at First Outing, " *Automobile Topics*, August 19, 1911, 1027.

²⁵⁸ *The New York Times*, August 17, 1911, 5.

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of the annual event, also advanced the spirit of unity among the participants.²⁵⁹ By 1920, there were additional committees for general arrangements, grounds, games and prizes, and publicity.²⁶⁰ Throughout the years, Fred Wagner always hosted the event and invited auto racing celebrities and special guests, particularly AAA officials to create an atmosphere of cooperation and friendlier rivalry to advance the industry as a whole, especially on the east coast.

First Motor Booster Outings to Sunnybrook Farm, 1911-1922

In August 1911, *Automobile Topics* printed details on a meeting at the Hotel Astor for planning of an annual Wagner picnic.²⁶¹ The region was well-known to the publication's readers; a month prior, it published that the roads to Smithtown were affected by construction of a new macadam road from Commack to Smithtown requiring detours through Huntington before "taking the north shore turnpike" when it resumed in Smithtown.²⁶² In its first year, the mid-week Wednesday picnic was a major event. A Huntington newspaper reported that 20 autos in an auto caravan passed through the village en route to "Fred Wagner's Sunnybrook Farm" for the annual Big Village Motor Boosters outing.²⁶³ Afterwards it was noted that 100 attended the Smithtown picnic and that breakfast was served at the Riverside Inn.²⁶⁴

In 1912, twice as many guests and Boosters representing the industry including "salesmen, newspaper men and others who work in the interests of automobiles in New York City" attended Wagner's annual outing.²⁶⁵ Guests participated in a baseball game on the farm property and contests, including a bicycle race and a tire changing contest.²⁶⁶ They were entertained at the inn for an end of day banquet, because Wagner's home was still under construction. The event gave Stickley's design high visibility. Attendees could see the work in progress (Figure 3) and, knowing that Wagner was also publishing his monthly motoring column in *House Beautiful*, consider the advantages of building in suburban Smithtown.

In 1912, a 50-car caravan to Smithtown, more than double that of the previous year, began early at Columbus Circle and was described as "a 45 mile run over pleasant roads," with arrival at "Wag's' farm in time for breakfast under the trees." At the end of the day, festivities held at the Riverside Inn featured speeches by the chairman of the executive committee of the Automobile Association of America and the sports editor of the *New York Times* and included international visitors from Dublin and Paris.²⁶⁷ Every motor booster who attended was given an emblem watch fob, an example of the valuable gifts and prizes, including tires, speed odometers, sun hats and cuff links that were given over the years at the annual event.²⁶⁸

²⁵⁹ "Automobile 'Row' Ready for Outing," *New York Herald*, September 11, 1913, 9.

²⁶⁰ "Motor Trade is Ready for Outing," *The Brooklyn Daily Eagle*, September 5, 1920, 2. Courtesy of Tom Muratore, Member of St. Patrick's R.C. Church Congregation.

²⁶¹ "Big Boosters Village Outing," *Automobile Topics Illustrated* (New York), Vol. 22, No. 17, July 29, 1911, 863.

²⁶² "To Extend L.I. [Motor] Parkway Further East," *Automobile Topics Illustrated* (New York), Vol. 22, No. 15, July 15, 1911, 767.

²⁶³ "Village Notes," *The Long Islander* (Huntington), August 18, 1911, 4.

²⁶⁴ "Great Sport at Booster's Outing," *Automobile Topics Illustrated* (New York), Vol. 22, No. 21, August 26, 1911, 1068; "New York Boosters on First Outing," *Automobile Topics Illustrated* (New York), Vol. 22, No. 20, August 19, 1911, 1027.

²⁶⁵ "Boosters Frolic at Second Annual Outing," *The Horseless Age* (New York), September 18, 1912, Vol. 30, No. 12, 420; "Boosters Are Out for Their Annual Fun Outing on 'Farmer' Wagner's Acres," *The Evening Telegram*, September 10, 1912, 10.

²⁶⁶ "Boosters Are Out for Their Annual Fun," *The Evening Telegram*, September 10, 1912, 10. Courtesy of Tom Muratore, Member, St. Patrick's R.C. Congregation.

²⁶⁷ Ibid.

²⁶⁸ "Boosters Are Out for Their Annual Fun," *The Evening Telegram*, September 10, 1912, 10. Courtesy of Tom Muratore, Member of St. Patrick's R.C. Church Congregation.

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During the next decade of Wagner's picnics, all entertaining took place at Sunnybrook Farm, which as a good business investment, boosted publicity about the advantages of automobiling to a country home on Long Island. Nationwide, improved roads were noted as the reason for high volume fall touring in 1913. That year, Wagner invited the Big Village Motor Boosters and the Manhattan Automobile Club out to Smithtown in September to his third field day in Smithtown that the *New York Herald* headlined a "Great Success."²⁶⁹ In 1913, the route and time were publicized for the automobiling public to read. The trip planned from New York to Smithtown clocked at about three hours drive from Manhattan, leaving about seven in the morning, with arrival at Smithtown by ten on the Jericho Turnpike.²⁷⁰ By another report, the 40-mile journey to Smithtown was a little more than 40 minutes. This event was the first held after the Wagners' home was completed in December 1912. The reporter described attendees as "the Big Village Boosters, that organization of New York automobile tradesmen, which exist chiefly for having good times on Wagner's farm" and noted the clambake in the evening was on the lawn under the electric light. The New York secretary of state, the Honorable Mitchell May, attended.²⁷¹ In addition, a Scottish Highland Band in costume played the bagpipes for the 200 guests at what the *Long Islander* called Wagner's "beautiful home on Edgewater Avenue"; this story was the first occurrence of the name Edgewater applied to Fred's street, formerly called Auto Avenue.²⁷² The event was fully covered with photographs of bicyclists, wheelbarrow race contestants and other competitors in the annual games before a backdrop of farmland bordered by trees.²⁷³

In September 1914, there were 250 attendees at the Wagner farm, whom according to published reports gave "three cheers for 'Wag' and Mrs. Wagner" before the guests "motored back to town (New York City)." Five of the 15 events were for automobiles, including a "forward and reverse" auto race and an automobile gymkhana contest requiring contestants to perform various tasks in record time at successive stops of their automobile. There was also a baseball game at a professional-looking diamond field and other contests with prizes awarded to winners, as traditionally done at the annual outings. The *New York Herald* reported that a similar dinner was going to be held the next Saturday for the benefit of the wives of some of the Boosters "to see what the outing is like."²⁷⁴ This was an ideal opportunity to show life in the suburbs to families of Boosters, and market the area for potential real estate investment, starting with automobile industry affiliated businessmen who could commute from the Smithtown Rail Road Station to city jobs. The following year, the wives and women friends of the Boosters were all invited to the annual outing.²⁷⁵ In 1915, Mrs. Barney Oldfield, wife of the famous auto racer, attended. That same year, Annie Wagner was considered to be such a "charming hostess" that a "token of appreciation" was presented to her by a committee on behalf of the guests.²⁷⁶

²⁶⁹ "Many Motorists are Touring Better Now: Better Road Conditions in the East Bring Out Heavy Autumn Travel – Auto Happenings," *The New York Times*, September 8, 1913; "Outing of the Big Village Motor Boosters A Great Success," *The New York Herald*, September 21, 1913, Section 4, 3.

²⁷⁰ "Motor Boosters Have a Field Day: Old-Time Bicycle Enthusiasts in a Race," *The New York Times*, September 18, 1913.

²⁷¹ "Village Boosters Have Play Day on Wagner's Farm," *Motor World*, New York: The Motor World Publishing Company, Sept. 18, 1913, Vol .36 No. 13, 34.

²⁷² "Smithtown Branch," *The Long Islander*, Sept. 19, 1913, 6.

²⁷³ "Village Boosters Have Play Day on Wagner's Farm," *Motor World*, New York: The Motor World Publishing Company, Sept. 18, 1913, Vol .36 No. 13, 34.

²⁷⁴ "The Big Village Boosters' Outing," *Motor Age*, September 24, 1914, 13. Also see "Boosters' Outing a Grand Success," *New York Herald*, September 20, 1914.

²⁷⁵ "Motorists at Bake, Fast Drivers Frolic Mr. and Mrs. Fred Wagner Entertain Motor Boosters at Smithtown," *The Brooklyn Daily Eagle*, September 27, 1915, 4.

²⁷⁶ "Motorists at Bake, Fast Drivers Frolic Mr. and Mrs. Fred Wagner Entertain Motor Boosters at Smithtown," *The Brooklyn Daily Eagle*, September 27, 1915, 4.

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In March 1914, the "reliable" Wagner was in Santa Monica, California as starter for the Vanderbilt Cup Race, involved in west coast plans for auto racing in 1915 at the Panama-California Exposition in San Diego (January 1915-January 1917), and the Panama-Pacific International Exposition ("World's Fair") in San Francisco (February-December 1915); each city celebrated the Panama Canal opening with classic American auto racing.²⁷⁷ Following the west coast races and on the eve of the opening of the Sheepshead Bay stadium that Wagner was promoting in 1915, the annual affair at Sunnybrook Farm drew 300 participants with "out of town" guests including F. E. Edwards of Chicago, the Chairman of the Technical Committee of the American Automobile Association.²⁷⁸

In 1915, the outing at Sunnybrook was well photographed. *The Horseless* and *Motor World* published articles showing hundreds of auto industry leaders at tables and sharing meals.²⁷⁹ *The Horseless Age* included several illustrations and chose their headline carefully as war raged in Europe, dubbing the affair, "The Army of Motor Boosters in their annual invasion of Wag's Farm," and reported:

Some 300 men connected with the New York automobile trade drove down Long Island to Fred J. Wagner's farm at Smithtown, on Wednesday, September 22, and participated in their annual frolic, which this year was under the auspices of the Motor Club. Practically every one of importance on Automobile Row was present . . . Alfred Reeves, general manager of the National Automobile Chamber of Commerce . . . Chairman Kennerdell of the AAA Contest Board . . .²⁸⁰

The auto industry was mobilizing as the United States waited for possible entry into a world war. Among those leaders and celebrities of the New York auto industry who were guests along with 300 others at the 10th annual outing of 1915 was Wagner's friend Barney Oldfield (1878-1946), the first man to drive a mile in slightly under a minute (60 mph) in 1903. International race car drivers, the Italian-Briton racer Dario Resta (1882 Italy-1924) and Italian-American driver Ralph De Palma (1882-1956,) known for breaking international speed records, also were in Smithtown for the day.²⁸¹ De Palma had won the Vanderbilt Cup Race at Santa Monica in February 1914, flagged at the finish line by Wagner; and had just won the Indianapolis 500 in May 1915.

In the *Brooklyn Daily Eagle* of September 27, 1915, Wagner appeared in a photograph taken at Sunnybrook Farm with the auto racing greats of the 'Golden Era'.²⁸² He was pictured standing between Oldfield and Resta, and along with Hugh Harding (American driver, raced the Briarcliff Race, April 1908; the American Grand Prix at Savannah, 1908; Vanderbilt Cup Races 1909 and 1910 that Wagner started), Earl Cooper

²⁷⁷ "The Vanderbilt Cup Race," *The Horseless Age*, March 11, 1914, Vol. 33, No. 10, 400; How the Vanderbilt and Grand Prix Races Were Secured, William L. Hughson Has Put San Francisco on the Motor Car Racing Map," *Motoring Magazine*, February, 1915, 14.

²⁷⁸ "Auto Boosters Day Off: Three Hundred Attend Outing at Wag's Farm," *The New York Times*, September 23, 1915.

²⁷⁹ See photos of Wagner filling plates and guests seated outside to the horizon line in "Motor Boosters Romp at Wag's Farm," *The Horseless Age*, Vol. 36, October 1, 1915, 338; and tables and chairs set up outdoors captioned "Breakfast" and outdoor cooking with a woman supervising (likely Annie Wagner), captioned "The Culinary Department. Great praise was due this end of the outing," in "Motor Boosters Drop Care for a Day," *Motor World*, September 29, 1915, 15.

²⁸⁰ "Motor Boosters Romp at Wag's Farm," *The Horseless Age*, October 1, 1915, 338.

²⁸¹ "Auto Boosters' Outing," *The Accessory and Garage Journal*, (Pawtucket, Rhode Island, Vol. 9, No. 5, September 1919, Volume 9, No. 5, p. 33. De Palma won the Chicago Automobile Club Trophy race in 1913, at which Wagner was the starter. De Palma was described as "at present possibly the most popular racing car driver in the country." "De Palma and Andersen Win at Elgin," *Automobile Topics*, September 6, 1913, 273.

²⁸² *Brooklyn Daily Eagle* of September 27, 1915, 4 (article appears to have been written with incomplete information about the event, including the label "Baseball Team")
from Brooklyn Public Library (copyright free) at <https://bklyn.newspapers.com/image/54248981>

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(1886-1965) and Bob Burman (1884-1916) known as the Speed King of 1911. In May 1915 Burman had been awarded the crown by A.R. Pardington at the Indianapolis 500 in honor of his world record set in April at Daytona Beach. Automobile manufacturer, innovator and entrepreneur Harry C. Stutz (1876-1930) was also at Sunnybrook that day, as was race car driver George Robertson, winner of the 1908 Vanderbilt Cup Race. Oldfield and Cooper had driven Stutz autos at the San Francisco Grand Prize and Vanderbilt Cup Races in March 1915 that Wagner had participated in organizing.²⁸³ The *Eagle* photograph was taken following a summer of intensive auto racing across the country, with many of the races started by Wagner. In June, Wagner started an inaugural Chicago Race, at the first two mile board track in the country, watched from the Grandstands by the Mayor of Chicago and Governor of Illinois.²⁸⁴ On July 3, Wagner started a Sioux City, Iowa Race where future World War I aviator ace Eddie Rickenbacher (1890-1973) placed first, and on July 5, a race in Omaha, Nebraska where Rickenbacher again won first place.²⁸⁵

Following the entrance of the United States into World War I on April 6, 1917, the large number of leaders of the American automobile industry attending the Wagner's outing were photographed in a panoramic picture extending across two pages of the *New York Herald* and also *The Sun*.²⁸⁶ Fred and Annie and their son Fred, Jr. were photographed at center; the Wagners's gambrel dairy barns and other outbuildings were visible behind them. In 1918 as the Armistice approached, Wagner had begun moving away from holding his annual outing and the number attending was less. There was a brief mention of only about 125 boosters traveling to "Fred Wagner's Farm at Smithtown, L.I. for the Booster's Annual Outing of the Motor Club" on a rainy day in October. The piece was published above a photo of lines of Dodge Brothers cars painted olive drab for the Army Corps Quartermaster Corps.²⁸⁷

Before the 1922 annual outing, advertising for the event reported that the previous year, "over 600 motor tradesmen attended, and this years' affair promises to be even better, bigger and busier."²⁸⁸ After the 1921 outing, it was stated that there was a consensus that it should be continued on an even "greater scope than ever before" to boost the industry.²⁸⁹ However, in the fall of 1922, 'Wag' announced his plans to move from Smithtown to the Pacific Coast, and was determined to make the twelfth and last picnic at his "spacious 180

²⁸³ Cooper photographed in his Stutz, 1915 at https://commons.wikimedia.org/wiki/Category:Black_and_white_photographs_of_automobile_racing_in_1915#/media/File:Barney_Oldfield_San_Francisco_1915.jpg and Oldfield in his Stutz, 1915 is at https://commons.wikimedia.org/wiki/Category:Black_and_white_photographs_of_automobile_racing_in_1915#/media/File:Earl_Cooper_-_Stutz_-_San_Francisco_1915.jpg

²⁸⁴ J.C. Burton, "Dario Resta Dedicates Chicago Raceway with Victory in Record-Smashing Race," *Motor Age*, July 1, 1915, Vol. 28, No. 1, 7.

²⁸⁵ In October 1917 in France, Rickenbacher was under the command of Captain James Ely Miller whose family lived in Smithtown and in whose name an American Legion Post would be established and based in the 1920s at the barn that was formerly part of Fred Wagner's Sunnybrook Farm. Darwin S. Hatch, "Rickenbacher in Maxwell Wins Sioux City 300 Mile Race," *Motor Age*, Vol. 28, No. 2, July 8, 1915, 6.

²⁸⁶ "Motor Boosters' Hold Clambake at Wagner's Farm Leaders in 'Automobile Row' on Annual Outing" *The New York Herald*, September 30, 1917, 14-15. "Here We Have in Fine Array the Motor Dealers of Old Broadway," *The Sun*, September 30, 1917, 14. Courtesy of Tom Muratore, Member of St. Patrick's R.C. Church Congregation.

²⁸⁷ "Boosters Hold Annual Outing," *Motor Age*, October 3, 1918, 44 at https://books.google.com/books?id=6MpMAQAAMAAJ&pg=RA13-PA44&dq=%22Fred+Wagner,%22+President,+Motor+Age&source=bl&ots=6GHg8Fwb-K&sig=s20EJ8oJQxvqSNMhHriLV6CnTHM&hl=en&sa=X&ved=0ahUKEwj48vC4_q_bAhUPqlkKHfkZCWcQ6AEILTAB#v=onepage&q=%22Fred%20Wagner%2C%22%20President%2C%20Motor%20Age&f=false

²⁸⁸ "New York Dealers' Outing," *Motor World for Dealers, Jobbers and Garagemen* (New York: August 30, 1922, Vol. LXXII, no. 9, 48. On 600 see "New York Trade Picnic Sept. 7," *Motor Age*, August 31, 1922, 33.

²⁸⁹ "New York Dealers Have a Pleasant Outing," *The Accessory and Garage Journal* (Pawtucket, Rhode Island, September 1921), Vol. 11, No. 5, 49.

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acre farm" the best. A Long Island newspaper noted "he and his wife have entertained the men who make automobile history on Broadway" in past years with a well-remembered menu of "succulent yellow corn, juicy cantaloupes, ripe cold watermelon, red tomatoes, fresh eggs and home cured bacon" and chicken with the additional local fishermen catch of steamed clams and lobsters.²⁹⁰ The outing itinerary and menu was advertised in another publication as "Breakfast . . . served from sunrise until noon: the clambake, at which "Wag and a score of helpers will labor for several days in advance, will be opened at 2:30 o'clock in the afternoon, and then the clams, lobsters, chickens, corn and watermelon will occupy the 700 "Boosters" until dark."²⁹¹

Likely Spurge Farm Contribution to Annual Picnic

William N. Spurge (1851-1936) and his wife Annie Marsh Spurge (1863-1919), retired owners of the Riverside Inn, owned a three-acre farm with a Dutch Colonial Revival gambrel roofed stucco house built in 1908-1909. The Spurges' farm ownership from 1908 to 1921 coincided with Wagner's investments in Smithtown from 1910 until he sold in 1923. Spurge didn't sell his farm until 1921, a year before Wagner announced he was selling his farm; and Spurge continued to live in the home he built, renting quarters, after he sold it in 1921, until he died in 1936.²⁹² Although a precise connection between the retired Spurges and Wagner is unknown, they likely had neighborly and/or occasional business relationships.

Tickets for Wagner's outings, such as the 250 sold in 1913, allowed a head count prior to food preparation.²⁹³ For Wagner's annual event in 1915, a total of 125 chickens; 350 lobsters; 100 bluefish; and a barrel each of sweet and Irish potatoes were consumed.²⁹⁴ While Spurge listed himself as having "No occupation" on the censuses of 1915 and 1920, it is clear that he and his wife maintained a farm in their retirement. The 125 chickens needed for an event of this scale may have been purchased directly from William N. Spurge's coops southwest of Sunnybrook Farm.²⁹⁵ With an apple orchard and 25 fruit barrels and preserves in their inventory of 1921, the Spurge property was capable of significant poultry and fruit tree production.²⁹⁶

Mrs. Spurge, who was widely known for her cuisine as former proprietor at the Riverside Inn.²⁹⁷ Mrs. Spurge owned two three-burner oil stoves and ovens for cooking and an air tight wood stove.²⁹⁸ In 1915, a German baker Charles H. Olberding and his wife, both having resided in the United States for about eighteen years, lived under the Spurge's roof with their two young children. Anna Oldberding helped Annie Spurge with the housework.²⁹⁹ With a baker onsite in 1915, the Spurge household could have provided baked goods, fruit and

²⁹⁰ "Boosters Outing at Smithtown," *The County Review*, September 8, 1922, 7.

²⁹¹ "New York Dealers' Outing," *Motor World for Dealers, Jobbers and Garagemen* (New York: August 30, 1922, Vol. LXXII, no. 9, 48.

²⁹² "Wilbur N. Spurge" (William N. Spurge), 1930 United States Federal Census, Smithtown, Suffolk County, New York; Page 14A; Enumeration District 0111. Both Spurge and Jacob Franz were listed at Dwelling No. 284 with different "Family Numbers" 284 and 285. Spurge was "renting" from Franz.

²⁹³ "Motor Boosters Outing," *The Daily Standard Union*, Brooklyn, Sept. 13, 1913.

²⁹⁴ On Wagner picnic, see "Motor Boosters Have Outing," *The Brooklyn Daily Eagle*, Sept. 23, 1915, 8.

²⁹⁵ Corey Victoria Geske, *Application for Determination of Eligibility for St. Thomas of Canterbury Episcopal Church Parish House Smithtown* (2018): 'Poultry at the Spurge-Franz Home', 41, 43, 44n11. At the time the farm was sold by Franz, it had the capacity for 6,000 chickens "Chicken Farm -3 acres, 9-room house, all improvements, 3 coops, capacity 6000 - \$15,000. Please call at my office and I will show you these good buys. Have also listings from St. James and Stony Brook. GEORGE E. MORSING, SMITHTOWN BRANCH, N.Y. Tel. Smithtown 1139." "Real Estate for Sale, Smithtown Branch," *The Smithtown Star*, November 9, 1949. Article located by Tom Muratore, Member of St. Patrick's R.C. Church Congregation.

²⁹⁶ "Auction Sales," *The Long Islander* (Huntington), June 3, 1941, 5.

²⁹⁷ "A Famous Hotel Changes Hand," *The Suffolk County News* (Sayville), July 3, 1908, 1.

²⁹⁸ "Auction Sales," *The Long Islander* (Huntington), June 3, 1941, 5.

²⁹⁹ 1915 United States Federal Census (Smithtown, Suffolk County, New York) as of June 1, 1915, 24.

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preserves to Fred Wagner for his annual outings featuring 'breakfast rolls' on arrival at Sunnybrook Farm, or supplied local businesses year-round. William Spurge's second wife Annie died in 1919 and sometime between the 1915 and 1920 censuses, the baker's family left the Spurge home.

The Sale of Sunnybrook Farm Followed by Wagner's Retirement

Wagner's farewell to Long Island appears to have occurred in late May 1923 when he was still on Long Island as starter for the Riverhead Decoration (Memorial) Day race.³⁰⁰ Wagner decided to sell and move to the west coast to Azusa, California near Los Angeles where many of his auto racing friends lived. By December 1923, Wagner had sold Sunnybrook Farm to Clarence Maloney, a well-to-do California real estate promoter whom Wagner may have known through the race track circuit. Maloney subdivided the property into 10 blocks (each made up of many parcels), renaming it "Sunnybrook Manor." An Outline Survey of Sunnybrook Manor was completed on April 26, 1923. In December 1923 and February 1924, Clarence (B.) Maloney began selling parcels of the land.³⁰¹ The Stickley home was located on the largest lot numbered "1" on the 10 block subdivision map for Sunnybrook Manor.³⁰² Fred and Annie continued slowly selling their land. In 1925, the Wagners sold off their 63 acre parcel located at the east end of Main Street for \$15,000.³⁰³

The purchaser of the Wagner tract appears to have been Clarence Bernard Maloney (1889-c.1938), who entered into service from Kalamazoo County, Michigan on June 25, 1917.³⁰⁴ Maloney was a First Lieutenant assigned to the 95th Squadron Royal Air Force at St. Omer France; and was injured in a flying accident in France on October 11, 1918.³⁰⁵ A Clarence B. Maloney applied for a passport in New York in 1924 and there is a record he sailed on June 13, 1925 on the SS *Duilio*, a new Italian super ocean liner. He was living in La Crescenta, Los Angeles in 1930 with his nine-year old daughter Alona.³⁰⁶ A 40-year-old Veteran of World War I, Clarence B. Maloney was listed as a "real estate promoter" who was "working on his own account" with a home value of \$30,000 in Los Angeles County, California in the 1930 Census.³⁰⁷

³⁰⁰ "Watch the Records Smash on May 30 . . ." *The County Review*, May 25, 1923, 1.

³⁰¹ *The County Review*, December 28, 1923, 18; *The Long Islander* (Huntington), February 15, 1924, 12; Map 175 filed in the Suffolk County Clerk's Office was cited in *The Long Islander* (Huntington), April 22, 1932, 24; *The Mid-Island Mail*, August 10, 1938, 15; September 14, 1938, 5; Alteration Map of Sunnybrook Manor Situate at Smithtown, Town of Smithtown, Suffolk County, New York Belonging to Clarence B. Maloney, File No. 175 filed May 7, 1924, ABS No. 234.

³⁰² Alteration Map of Sunnybrook Manor Situate at Smithtown, Town of Smithtown, Suffolk County, New York Belonging to Clarence B. Maloney, File No. 175 filed May 7, 1924, ABS No. 234.

³⁰³ "Prices Soar on Opportunity Isle," *The Suffolk County News*, October 23, 1925, 12.

³⁰⁴ Clarence B. Maloney's real estate transactions published in Suffolk County newspapers add to confirmation of his identity as the aviator with death date ca. 1939 after the last references to 'Clarence B. Maloney' in New York newspapers: *The Mid-Island Mail*, August 10, 1938, 15; August 24, 1938, 14; and September 14, 1938, 15 prior to his inclusion in the *California Death Index of 1905-1939* cited at <http://parr-hooper.cmsmcg.com/w2016/works-cited.xhtml>

³⁰⁵ For the Royal Air Force record of his service, see Honor Roll, University of Michigan accessed 4/30/2018 at <https://quod.lib.umich.edu/m/micounty/3933239.0001.001?rgn=main;view=fulltext> For a picture of Lt. Maloney from "An Honor Roll Containing a Pictorial Record of the War Service of the Men and Women of Kalamazoo County 1917-1918-1919," (Published by Mrs. O.H. Clark), see <http://kalamazoogenealogy.org/Veterans/WW1/Maloney,%20Clarence%20B-2.htm> and for his background see p. 146 at <http://kalamazoogenealogy.org/Veterans/WW1/WWIp133.htm>

³⁰⁶ United States Census 1930, "Somewhere in France: The World War I Letters of Lt Parr Hooper," n.d. at <http://parr-hooper.cmsmcg.com/w2016/works-cited.xhtml> Identification of 'the aviator Maloney' as the same person who bought Sunnybrook Manor is highly likely because he was in New York applying for a passport in 1924, the same year as the map for 'Sunnybrook Manor' was filed in Smithtown.

³⁰⁷ 1930 United States Federal Census La Crescenta, Los Angeles County, CA; roll 131: pg.: 5B; e.d.:1042.

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In 1939, real estate entrepreneur George Morsing (1884-1969) invested in several Sunnybrook Manor lots and bought the Wagner place as his own home.³⁰⁸ Born in Denmark, he had served in the same guard regiment in which King Christian had served, before immigrating to the United States.³⁰⁹ He sold the house in 1952 to St. Patrick's R.C. Church as their Rectory and moved to a new home on Atterbury Drive, a short walk away.³¹⁰

V. St. Patrick's Roman Catholic Church

Smithtown's Catholic Community and the early decades of St. Patrick's mission church

Smithtown's Catholic community formed ca. 1830 about a mile south of Smithtown Branch in the Town of Smithtown.³¹¹ The Beers Comstock & Cline map of 1873 indicates that the Catholic neighborhood was clustered east and west of present-day New York State Route 111 (Hauppauge Road). Although the *Catholic Almanac* described the church as in 'Smithtown' as early as 1850, the community's proximity to Hauppauge and concentration around Hauppauge Road in Smithtown resulted in the early church's location being alternatively called Hauppauge.³¹² Several Irish families had begun settling in this area by this time; local histories relate that Irish immigrants had difficulty purchasing land in Smithtown due to a contemporary preference not to sell land to Catholics.³¹³ These families included heads of household Thomas Burns, Patrick Burns, John Fisher, Patrick Fisher, and Cornelius Haggerty, as well as the Cumminsky, Loughlin, McGinley and Donohue families.³¹⁴ This grouping of Catholic homes in Smithtown Branch focused around the farm field that would become the central site of their 'First Church,' established in 1835.

³⁰⁸ "Sunnybrook Manor," Lots 1, 6, 7, 8-14, 11, 12. *The County Review*, October 12, 1939, 44. For "George E. Morsing" see 1940 United States Federal Census, Smithtown, Suffolk County, New York. Roll: M-t0267-02788; Page 12A; Enumeration District 52-157.

³⁰⁹ "People are Saying," *The Suffolk County News*, September 10, 1943, 9.

³¹⁰ "Reception Given Rev. Adam Willman at St. Patrick's" *The Smithtown Messenger*, July 11, 1952. Article located by Tom Muratore, Member of St. Patrick's R.C. Church Congregation; In 1952, Morsing and his wife Grace moved to a home he built in partnership with business entrepreneur and inventor Lawrence Vita of Vita Construction c. 1945 near Lawrence Atterbury's home. It is a Cape Cod wood shingled frame home with sweeping Dutch roofs in the colonial revival style.

³¹¹ J. Lawrence Smith, *History of Smithtown*, 19.

³¹² History related by Father Murphy, and public press releases as late as 1927 (two years before his pastorship began) frequently used 'Hauppauge' to refer to the First and Second Churches on Mount Pleasant Road, although the location was actually located in Smithtown and listed as 'Smithtown' as early as 1850 in the *Catholic Almanac*. Father Murphy was buried in the St. Patrick's R.C. Cemetery. "Smithtown Church Planning Its 100th Anniversary Service," *The Smithtown Messenger*, August 14, 1935, 1. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

³¹³ Church history is from *St. Patrick's Church Silver Jubilee 1952-1977; Saints Philip and James Church 1907-1982: 75 Years of Service*, 1982; *Our Heritage, Our Stewardship Our Legacy* (St. Patrick Church 30th Anniversary Journal (1982); and *St. Patrick R.C. Church 50th Anniversary Journal* (2002) at "Our History," accessed 2018 consolidated as "About Our Parish," St. Patrick's Roman Catholic Church, 2012, accessed 2019 at <http://www.stpatricksmithtown.org/uploads/docs/StPatrickHistory60thAnniversary.pdf>

³¹⁴ Census records indicate that in 1830, Patrick Fisher (born 1790); and Patrick (born 1780), Thomas (born 1788); and Andrew (n.d.) Burns were living in Smithtown. The 1860 Census indicates 'Ann Fisher' age 30, was born in New York about 1830, confirming the timeline of when the Fisher family arrived in the United States. 1860 United States Federal Census, Smithtown, Suffolk County, New York, p. 22; Cornelius Haggerty and his wife Mary, both born in Ireland c. 1792, were about age 38 when first arriving in Smithtown c. 1830. Family members in 1850 were Hannah (b. 1827) and William (b. 1833), a laborer, both born in New York, indicating the family's arrival in the United States by 1827. See "Condy Aggerty," United States Census 1830, Smithtown, Suffolk County, New York, p. 3; and 1850 United States Federal Census, Smithtown, Suffolk County, New York, p. 41; Catharine (presumably the widow of Andrew) was born in Ireland. Her household comprised her sons William, age 21, and Charles, age 13, born in New York c. 1829 and c. 1837, respectively, confirming the arrival of the Burns family c. 1830 in the United States. William was listed as a farmer in the 1850 Census; and Charles would be listed as a 'farmer' in the 1860 Census at age 23 after he came of age. 1850 United States Federal Census, Smithtown, Suffolk County, New York (Burns Recorded Household No. 142, Milne Recorded Household No. 141); 1860 United States Census, p. 22.

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During the 1850s, a family of French immigrants, skilled in engraving, moved near the St. Patrick's settlement and married into the Burns family. Around the same time the well-cared for Burns home was the subject of a watercolor painting c. 1857-1859 by their next-door neighbor, English born farmer, artist and Presbyterian, Alexander George Milne (1801-1865).³¹⁵ In the area of the St. Patrick settlement, the arrival of the painter Milne about 1840 and an engraver before 1854 indicates the Catholic community was at the center of an increasingly diverse workforce in the Hauppauge and Smithtown area.³¹⁶

In the wake of the Great Irish Potato Famine of 1845-1849 with its toll of one to one-and-a-half million perishing from mass starvation, more Irish families moved to Smithtown. After 1851, Irish born merchant James Sweeney moved from Pennsylvania to within walking distance of St. Patrick's Church.³¹⁷ As the Catholic farming community grew, Sweeney may have sold goods to them, benefiting from the competitive location of the Haggerty family, who were farmers and laborers living within sight of the Head of the River commercial center in Smithtown. By the 1860 Census, the Cunningham family arrived from Ireland and settled across Hauppauge Road from Milne within walking distance of the church.³¹⁸ The Catholic settlement was well established south of Smithtown's Main Street before the Long Island Rail Road arrived in town in 1872. Their substantial farm acreage suggests why early church histories record that the (Irish) Catholic community, "by their industry added much to the material wealth of the town."³¹⁹

St. Patrick's was formed as a mission church in 1835 and was attended by priests from established parishes in Flushing, Jamaica and the Diocese of Brooklyn (after it was established in 1853). At the outset, it was first a mission church of the Flushing Roman Catholic Church. In 1907, it came under the purview of the newly established Saints Philip and James Parish in nearby St. James.³²⁰ St. Patrick's remained a mission church

³¹⁵ Nineteen-year-old Delphine Burns, born in France, and probably the daughter of engraver Adolf and Ursula Olivie from France married into Catherine Burns' household by 1860 and was the mother of young Charles Burns born c. 1859. The Olivies were in France c. 1844 before immigrating to the United States; and were in New York before 1854. The Olivies' real estate was valued at \$1,750, somewhat wealthier than the holdings of the Burns family; and their eldest son was trained as an engraver. The Olivie home was located just north of the town line of Hauppauge and east of the Catholic settlement. "Olive," United States Census, 1860, Smithtown, Suffolk County, New York, p. 23; Milne painted the Burns family's home with Dutch swept roof, four- columned one-story front porch, two ells and outbuildings about when Charles Burns reached his majority at age 21 (c. 1857) and his son was born in 1859. The painting was previously thought to have been Milne's, not the Burns' home. Milne is buried at the cemetery of the United Methodist Church of Hauppauge. See Corey Victoria Geske, *The Home-Town of Alexander Milne: Study for the Springfield Museums*, MA, April 20, 2017, 10. Unpublished manuscript filed in Museum archives and at the Smithtown Historical Society.

³¹⁶ Milne was also a musician and published his own musical composition "The Setting Sun," that was "Respectfully Dedicated to the Ladies of Smithtown." It was engraved in fine calligraphy and published as sheet music in 1851; and could have been a collaboration with Olivie the engraver.

³¹⁷ Sweeney and his wife Catherine, ages 46 and 44 had real estate valued at \$500 and personal goods at \$240 They and three family members were born in Ireland before 1845, and their youngest child was born in Pennsylvania about 1851, which indicates an emigration pattern within the United States into New York State. 1860 United States Census, Smithtown, Suffolk County, New York, p. 22.

³¹⁸ Middle-aged farmer Miles Cunningham (b. about 1807) and his wife Mary, both born in Ireland, purchased a small parcel of land valued at \$800 (1860) across the highway from Milne and between the landholdings of laborer John Fisher age 40, his wife Mary and their one-year-old daughter; and the Burns family, suggesting they sold to him.

³¹⁹ Related by Father Murphy who was buried in the St. Patrick's R.C. Cemetery. "Smithtown Church Planning Its 100th Anniversary Service," *The Smithtown Messenger*, August 14, 1935, 1. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

³²⁰ "St. Patrick's Church, Smithtown, New York a simple and perhaps, austere beginning," *St. Patrick's Church Silver Jubilee 1952-1977* (New York, 1977). Richard H. Handley Collection of Long Island Americana, The Smithtown Library. Hereafter cited as *St. Patrick's Church Silver Jubilee 1952-1977*. The Saints Philip and James and St. Patrick's churches were mission churches of St. Joseph's church in Kings Park for about four years previously (1902-1907). Sr. Joan de Lourdes, C.S.J, *Richly Blessed: a history of the Diocese of Rockville Centre*, 1991 cited at "Parishes," *The Diocese of Rockville Centre* accessed 2019 at Hereafter referred to as Lourdes, C.S.J. (1991).

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(1907-1952) of Saints Philip and James Parish until it was established as its own parish in 1952.³²¹ For the 117 years (1835-1952) that it was a mission church, St. Patrick's was visited by priests from other parishes as their schedules allowed.

After settling in Hauppauge and Smithtown, the community's founding families petitioned the Most Reverend John DuBois, the third Bishop of New York for a priest to attend their community.³²² As a result of their request, priests were sent to take a census of Long Island Catholics and a visiting priest was sent to the community. The first Mass was held in the Fisher home where masses were said for several years thereafter; other accounts say they were also held in other neighboring Catholic farmhouses before there was a church building.³²³ The mission priest stayed with the Fisher family when traveling through town.³²⁴ Diocesan records indicate the congregation was first called St. Michael's before it became St. Patrick's.³²⁵

From 1830 to 1840, Rev. John Walsh, the pastor of St. James Cathedral in Brooklyn, was one of the first priests to make the excursion to Long Island's eastern end as far as Sag Harbor on what became his ten year mission.³²⁶ During Rev. Walsh's pastorship, the congregation's first church was built circa 1835 on land that the Fisher family donated west of Mount Pleasant Road. The Fishers donated a 25 foot square, one-story building with an attic and the farmland that it stood upon. The first church was at the center of what is now St. Patrick's Cemetery.³²⁷

On March 17, 1840, the feast day of St. Patrick of Ireland (c. AD 385-461), the Rt. Rev. John Hughes, D.D., fourth Bishop of New York dedicated the first church of St. Patrick's Roman Catholic Church in Smithtown.³²⁸ As the only church of the Catholic denomination for miles around, St. Patrick's served Catholics from Babylon, Islip, Port Jefferson, Northport and the entire Smithtown township, and was the only Catholic Church on Long Island between Saint Monica's in Jamaica, Queens and St. Andrew's in Sag Harbor.³²⁹ Church histories relate that Rev. Walsh was followed by the Rev. John O'Donnell, who was considered its first priest; he also assisted other Long Island congregations and visited as his schedule allowed for about a year.³³⁰

Two or three times a year from about 1840 to 1850, a priest sent from St. James Cathedral on Jay Street, Brooklyn to celebrate Mass in the new first church. Father Michael Curran, stationed in Flushing, attended

³²¹ *St. Patrick's Church Silver Jubilee 1952-1977*.

³²² "About Our Parish," St. Patrick's Roman Catholic Church, Smithtown, New York website, 2019 at <http://www.stpatricksmithtown.org/uploads/docs/StPatrickHistory60thAnniversary.pdf>

³²³ Recount of Father Murphy in "Smithtown Church Planning Its 100th Anniversary Service, *The Smithtown Messenger*, August 14, 1935, 1. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library; "About Our Parish," St.

³²⁴ Recount of Father Murphy in "Smithtown Church Planning Its 100th Anniversary Service, *The Smithtown Messenger*, August 14, 1935, 1. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

³²⁵ Lourdes, C.S.J. (1991).

³²⁶ *St. Patrick's Church Silver Jubilee 1952-1977*.

³²⁷ *St. Patrick's Church Silver Jubilee 1952-1977*.

³²⁸ Recount of Father Murphy in "Smithtown Church Planning Its 100th Anniversary Service, *The Smithtown Messenger*, August 14, 1935, 1. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

³²⁹ Smith (1882), 19. Cited in *St. Patrick's Church Silver Jubilee 1952-1977*; On 1840 dedication, see *St. Patrick's Church Silver Jubilee 1952-1977*. "About Our Parish," St. Patrick's Roman Catholic Church, Smithtown, New York website, 2019 at <http://www.stpatricksmithtown.org/about-parish>

³³⁰ Church histories also mention a Father James O'Donnell, O.S.A and Father Nicholas O'Donnell. *St. Patrick's Church Silver Jubilee 1952-1977*; Smith (1882), 19 recounted by Father Murphy in "Smithtown Church Planning Its 100th Anniversary Service, *The Smithtown Messenger*, August 14, 1935, 1. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

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Catholics as far east as Greenport on the North Fork of Long Island, and traveled on horseback to St. Patrick's, one of several mission churches of his Flushing parish.³³¹ A long-time parishioner of St. Patrick's, Michael Sheridan (c. 1830-1929) of Kings Park, remembered traveling the 45-mile trip by horse with Father Curran as an altar boy at St. Patrick's.³³² About 1843, a 50-foot addition was made to the length of the first church to accommodate the small, but growing, congregation. There was a small projection at the southwest corner that was used as a sacristy and for confessions. Hemlock boards without backs constituted pews.³³³ Father Curran was succeeded after 1850, by Fathers McCarthy, O'Neil, Crowley and Caselis, also spelled Carsolla and Cabella (herein established for the first time as Rev. John A. Casella) who visited about once a month.³³⁴ From 1851 until 1870, several priests made the journey, visiting Cold Spring Harbor, Hicksville, 'Hauppauge,' Port Jefferson, Islip, Riverhead and Greenport.³³⁵

In 1851, the church was attended by a Father J. McGuiness (Edward Maginnis) of Jamaica under the Archdiocese of New York comprising the city and County of New York.³³⁶ By 1857, St. Patrick's in Smithtown was being visited once a month by a priest from Greenport.³³⁷ This was likely Rev. John McCarthy who built and dedicated the church of St. Agnes in Greenport in 1855. Both Brooklyn priests Rev. McCarthy and also Rev. Edward Maginnis attending Smithtown were considered pioneer priests who traveled from Jamaica, offering Mass to Long Island congregations. Between the 1850s and 1860s, the number of Catholic congregations in the region grew as a result of immigration. New congregations in Glen Cove, Cold Spring Harbor, Huntington, and Bay Shore were established during the period.³³⁸ From 1870 to 1875, St. Patrick's in Smithtown was visited once a month by Father John A. Casella from Riverhead under the authority of the Diocese of Brooklyn.³³⁹ Father Casella had become resident pastor (1869-1870) at St. John the Evangelist in Riverhead and laid out a church and cemetery in his first year.³⁴⁰ As the Smithtown congregation increased, a parochial school was established in 1870.³⁴¹

Building St. Patrick's second church in 1874

³³¹ *St. Patrick's Church Silver Jubilee 1952-1977*.

³³² "St. Patrick's Church," 1936 Smithtown Souvenir Program Town Celebration, August 1936. Long Island Tercentenary 1636-1936. Collection of Tom Muratore, Smithtown Member of the St. Patrick's R.C. congregation.

³³³ *St. Patrick's Church Silver Jubilee 1952-1977*.

³³⁴ Recount of Father Murphy [in part from Smith (1882), 19] in "Smithtown Church Planning Its 100th Anniversary Service, *The Smithtown Messenger*, August 14, 1935, 1. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library. Smith (1882) adds Fathers 'Carsolla' and Manney following Crowley. The early pastors serving before 1874 were listed as Fathers McGuire, 'McGinnis,' Crowley, and 'Cabella' in the [R.C. Church of St. Patrick] Dedication day *Book of Remembrance*, June 30, 1929. Courtesy of St. Patrick's Roman Catholic Church, Smithtown, New York. See Attachment PDF, 9 (right side). Hereafter referred to as the *Book of Remembrance* (1929).

³³⁵ Ibid.

³³⁶ From 1854 to 1856, Rev. Edward Maginnis of Jamaica lived at and cared for a mission in south central Oyster Bay town that appears to have been the origin of St. Ignatius of Loyola in Hicksville, which became a parish in 1872. Lourdes, C.S.J. (1991). The priest recorded as "J. McGuiness" attending Smithtown according to the Almanac appears to have been the same as Rev. Edward Maginnis in Diocesan records. See *The Metropolitan Catholic Almanac* (Baltimore: Fielding Lucas, Jr., 1851), 157.

³³⁷ *The Metropolitan Catholic Almanac* [Baltimore: John Murphy & Company, 1857], 212; (Baltimore: John Murphy & Company, 1860), 169; 1861 (no mention).

³³⁸ Lourdes, C.S.J. (1991).

³³⁹ *Sadliers' Catholic Directory Almanac and Ordo . . . for 1874* (New York: D. & J. Sadlier & Co., 1874), 363; 1864 (no mention); 1866 (p. 210); 1867 (p. 187); 1870 (no mention); 1871 (no mention); 1872 (p. 330); 1873 (no mention); 1875 (p. 372).

³⁴⁰ The first Mass for the Riverhead church was held (three miles away in Aquebogue) in 1844. Lourdes, C.S.J. (1991).

³⁴¹ *St. Patrick's Church Silver Jubilee 1952-1977*.

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In 1874, the congregation moved the original church building across Mount Pleasant Road onto the Fisher farm property and constructed a new church near the site of the first.³⁴² The builder of the 1874 second church in Smithtown is unknown. Historic photographs indicate that it was a vernacular church building featuring a steeple and rosette window.³⁴³ Rt. Rev. John Loughlin, D. D., First Bishop of Brooklyn dedicated the large new church on June 4, 1874.³⁴⁴ A local paper announced the planned ceremony of "laying the cornerstone" of "a proposed Catholic Church of Smithtown."³⁴⁵ As far away as Sag Harbor, *The Long Island News* reported the attendance as "very large" when the "cornerstone of the new Roman Catholic Church at Smithtown, was laid last Sunday by Bishop Laughlin."³⁴⁶ Bishop John Laughlin (1817-1891) was born in Ireland. He was transferred to St. Patrick's Cathedral in New York City in 1841 and was the first Bishop (1853-1891) appointed by Pope Pius IX to the newly created Diocese of Brooklyn, which included Long Island. During thirty-eight years of leadership, Bishop Laughlin dedicated 125 new churches as the diocese's Catholic population grew from 15,000 to almost 400,000 by 1891. In 1882, Judge J. Lawrence Smith, writing his history of the town, noted that, "though weakened by the erection of churches in all the chief villages," the Catholic settlement at Smithtown was "at present in a prosperous condition."³⁴⁷

The second church of 1874 was built while Rev. Peter Kearney was pastor and he resided in Smithtown from 1885 to 1887 at "the first house on the road south of the church."³⁴⁸ The next pastor Father Michael J. Dowd lived in Brooklyn and traveled to Hauppauge about once every three weeks.³⁴⁹ Rev. Dowd was the first resident pastor at St. Francis de Sales in Patchogue, a mission church congregation established in 1856.³⁵⁰ According to church histories, later pastors to Smithtown included Rev. James J. Cronin, likely before he became pastor at Patchogue (1897-1927), followed by Fathers Thomas J. McCaffrey; Bennett; Donaldson; and Rev. James McEnroe.³⁵¹ Rev. McCaffrey's attendance to St. Patrick's church in Smithtown probably began about 1892, when he was appointed resident pastor of St. Joseph's at Kings Park. According to Diocesan histories, St. Patrick's in Smithtown was attended by a priest from St. Joseph's starting with its establishment, about 1892, and on a more regular basis, from 1902 to 1907 before the congregation came under the purview of the new Saints Philip and James Parish in 1907.³⁵²

³⁴² For illustration of 1874 church, see Rockwell, 50; of 1874 and 1929 Churches, see Gish, 139. Also see "About Our Parish," St. Patrick's Roman Catholic Church, Smithtown, New York website, 2019 at <http://www.stpatricksmithtown.org/about-parish>; St. Patrick's Church Silver Jubilee 1952-1977.

³⁴³ *Book of Remembrance* (1929), Attachment PDF 10 (illustration, left side).

³⁴⁴ *Book of Remembrance* (1929), Attachment PDF, 9 (right side). Also see "Smithtown Church Planning Its 100th Anniversary Service," *The Smithtown Messenger*, August 14, 1935, 1. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

³⁴⁵ "Long Island News," *The Long Islander* (Huntington), June 5, 1874, 2.

³⁴⁶ "Long Island Notes," *The Long Islander* (Huntington), June 12, 1874, 2; "Long Island News," *The Corrector* (Sag Harbor), June 13, 1874, 2.

³⁴⁷ Smith (1882), 19.

³⁴⁸ *Book of Remembrance* (1929), Attachment PDF, 10 (left side); *St. Patrick's Church Silver Jubilee 1952-1977*.

³⁴⁹ Recount of Father Murphy [in part from Smith (1882), 19] in "Smithtown Church Planning Its 100th Anniversary Service," *The Smithtown Messenger*, August 14, 1935, 1. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

³⁵⁰ Rev. Cronin was Pastor in Patchogue for 50 years (1897-1946). Lourdes, C.S.J. (1991). For Rev. Cronin's picture, see *Patchogue History*, Part 3 (AGC Printing, n.d.), 265 at <https://www.scribd.com/doc/106392154/AGC-Printing-Patchogue-History-Part-3-Layout>

³⁵¹ Only pastors' surnames were listed in the *Book of Remembrance* (1929), Attachment PDF, 9 (right side). Also see "Smithtown Church Planning Its 100th Anniversary Service," *The Smithtown Messenger*, August 14, 1935, 1. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library. Rev. McEnroe attended to St. Dominic in Oyster Bay where a church was built about 1868.

³⁵² Lourdes, C.S.J. (1991).

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In 1927, during the pastorship of Father William J. Duhigg of the St. James church, a "disastrous forest fire" that destroyed St. Patrick's church.³⁵³ The fire of 1927 was reported as occurring after "one of the worst forest fires this section has witnessed broke out in the vicinity of Middle Island" resulting in total destruction of the church and even cracking and blistering many of the cemetery stones.³⁵⁴ It also occurred, as other sources indicate, at the height of organized persecution against Roman Catholics in the area.³⁵⁵ The site of the destroyed church on Mount Pleasant Road was marked by a white cross near the center of what became the present day cemetery for St. Patrick's R.C. Church in Smithtown.

St. Patrick's Roman Catholic Church rebuilds in Smithtown

For their new church building, the congregation began looking for available land in a more central location in the community. In 1928, Clarence Bernard Maloney gifted the land for St. Patrick's Church from the Sunnybrook Manor property, formerly part of Wagner's Sunnybrook Farm; the adjacent parcel to the west, which held Wagner's home, was not then part of the church property.³⁵⁶ This new location was close to the center of Smithtown, Main Street, the Long Island Rail Road station and the Town Hall. This proximity to transportation promised a potential increase in attendance that could help the mission church become a parish with its own priest. The more developed area's stores and residential areas also held the potential to attract and grow a larger congregation. Greater visibility leading to parish status was a goal for the St. Patrick's congregation, which was approaching the centennial of the settlement of the Catholic community in Smithtown in 1830, and was still the mission church it had always been.

Because the pastor of Saints Philip and James church, Father Duhigg, lived in the St. James rectory, the new Smithtown location was more convenient than the earlier location southeast of Hauppauge Road. Some members of his congregation also may have found it more convenient, which meant some might consider migrating to the Smithtown congregation. In addition, the late 19th and early 20th century had seen the migration of wealthier Catholic summer and year-round estate owners in the Smithtown area. This included the family of inventor and businessman Charles M. Higgins of New York City, who arrived in 1906, plus several other City residents who also were listed in the church's dedication day *Book of Remembrance* as contributing to the building effort.³⁵⁷ The family supported the construction of a larger church closer to Main Street to attend when they were in town at their country estates; and for when their families settled in Smithtown, as was the case with Mrs. Higgins's son, Tracy Higgins (1901-1983), President of the Higgins Ink Company founded by his father.³⁵⁸ Tracy lived with his family at their Edgewood Avenue home, East House, designed by Peabody, Wilson and Brown and built in 1929, the same year as St. Patrick's Church.³⁵⁹

³⁵³ Smithtown Church Planning Its 100th Anniversary Service, *The Smithtown Messenger*, August 14, 1935, 1. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

³⁵⁴ "Hauppauge Church Burns to Ground," *Smithtown Messenger*, April 16, 1927.

³⁵⁵ "About Our Parish," St. Patrick's Church, Smithtown, New York website, 2019 at <http://www.stpatricksmithtown.org/about-parish> and "About Our Parish," St. Patrick's Roman Catholic Church, Smithtown, New York, 2012 at <http://www.stpatricksmithtown.org/uploads/docs/StPatrickHistory60thAnniversary.pdf>

³⁵⁶ *Book of Remembrance* (1929), Attachment PDF, 9 (right side).

³⁵⁷ *Book of Remembrance* (1929), Attachment PDF, 9 (right side); 11 (left side).

³⁵⁸ The Higgins' company had offices in New York, Chicago and London, and c. 1946 Tracy Higgins received the Certificate of Public Service of the Brand Names Research Foundation at a "testimonial dinner attended by 1200 business leaders" at the Hotel Astor, New York City. "15 Years Ago," *The Smithtown Messenger*, March 9, 1961.

³⁵⁹ The original entry door (replaced) on the north elevation of Tracy Higgins' home was constructed of vertical tongue and groove panels similar to the east side entrance door to the narthex of the Tudor Revival St. Patrick's R.C. Church.

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The new St. Patrick's Church location was a short walk east from the Riverside Inn at Head of the River. The Inn was purchased in 1918 by Frank Friede (c. 1881-1954), a member of St. Patrick's congregation and a contributor to the building fund for the new church.³⁶⁰ His home was just a short walk east of the church. 'Friede's Riverside Inn,' as it was called, brought political activity to Smithtown. During the 1920s, Governor Alfred "Al" E. Smith (1873-1944), four time governor of New York and first Catholic nominee for President (Democrat, 1928); and New York City Mayor (1926-1932) Jimmy Walker (1881-1946) were guests.³⁶¹

McGill and Hamlin

Father William J. Duhigg of the St. James parish supervised the construction of the congregation's third church, which would be dedicated on June 30, 1929 by the Most Rev. Thomas E. Malloy, S.T.D., Bishop of Brooklyn.³⁶² Without official parish status, St. Patrick's church did not have its own permanently assigned priest until 1952 when it became a parish.³⁶³ It is likely that the Brooklyn Diocese was primarily involved in the selection of architects McGill and Hamlin to design the new church building. The diocese had recently worked with the firm on other projects, including St. John the Evangelist Church (1927), the sixth oldest parish in the Brooklyn diocese; until 1925, it had been attended by Rev. Thomas S. Duhigg, Father William's brother.³⁶⁴ The choice of a New York City based firm for a "mission church" in Smithtown reflected well on McGill and Hamlin's record of work.

The firm of McGill and Hamlin (1924-1930) was skilled in designing churches and worked in both the revival and modern styles. McGill and Hamlin were responsible for designing the Roman Catholic Church of St. John the Evangelist, Brooklyn, New York in 1926; Sacred Heart Chapel (1927), Beacon, New York; the Chapel of St. Vincent's Home for Boys, Brooklyn, New York, 1927; and, after branching out individually, their design for the Church and Rectory of the Good Shepherd Church, Marine Park, New York City, was completed in 1939.³⁶⁵ By the mid-1920s, McGill and Hamlin had been working together for over a decade. Earlier in their careers, McGill and Hamlin were members of the firm of senior partner Henry Killam Murphy (1877-1954). Murphy was responsible for building for "Yale in China," notably the University of Shanghai and Beijing University.³⁶⁶ Murphy graduated from Yale in 1899 and spent an additional year at Yale graduate school

³⁶⁰ Frank Friede donated the carpets for the church. *Book of Remembrance* (1929), Attachment PDF, 9 (right side).

³⁶¹ The Governor Alfred E. Smith Sunken Meadow State Park in the Town of Smithtown was named for him. Later diners included Margaret Truman (1924-2008) in 1949, daughter of then President (1945-1953) Harry S. Truman (1884-1972); and in the early 1950s, actress Judy Garland (1922-1969). For visitors to the inn listed in Friede's obituary and autographed Riverside Inn Menus contributed by Joan Rust from the collection of her father Bill Korman, an Inn employee, see Maggie Blanck Web Site at <http://www.maggiéblanck.com/Land/Friedes.html>. Also, Bradley Harris, Kiernan Lannon, and Joshua Ruff, *Smithtown Then and Now* (Charleston, South Carolina: Arcadia Publishing, 2011), 36 (illustrated).

³⁶² Smithtown Church Planning Its 100th Anniversary Service, *The Smithtown Messenger*, August 14, 1935, 1. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library. Also see, *St. Patrick's Church Silver Jubilee 1952-1977*. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

³⁶³ Keith Kelly, "103-Year-Old church Cornerstone Found After Half-Century Search," [Newsday]. Vol. 34, No. 6, 1 at "Our History," St. Patrick's R.C. Church website and "About Our Parish," St. Patrick's Roman Catholic Church, Smithtown, New York, 2012 at <http://www.stpatricksmithtown.org/uploads/docs/StPatrickHistory60thAnniversary.pdf>

³⁶⁴ For McGill and Hamlin's rendering, see Website of St. John the Evangelist-St. Rocco, Brooklyn, New York at <https://stjohnstrocco-brooklyn.org/> and also "History," St. John the Evangelist-St. Rocco at <https://stjohnstrocco-brooklyn.org/history/>

³⁶⁵ St. John the Evangelist was the parish of Rev. Thomas S. Duhigg, the late brother of Rev. William J. Duhigg of Saints Philip and James attending to the mission church of St. Patrick's; *The Architectural Record*, October 1927 in *The Architect and Engineer*, October 1927 at https://archive.org/stream/architectengineer9128sanf/architectengineer9128sanf_djvu.txt; Mission style with octagonal tower and squared bell tower; Gothic style altar at Church of the Good Shepherd at <http://online.fliphtml5.com/dyjt/plia/#p=3>

³⁶⁶ On Beijing, see Jeffrey W. Cody, *Building in China: Henry K. Murphy's Adaptive Architecture, 1914-1935*. Hong Kong: The Chinese University Press, 2001, 2.

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studying architecture. In 1900, he attended the successful Atelier Masqueray in New York City, modeled after the Ecole des Beaux Arts in Paris, while a draftsman at the New York architectural firm of Tracy and Swartwout,³⁶⁷ where he worked for five years (1900-1905). He joined Delano & Aldrich and superintended (1905-1906) the building of New York mansions.³⁶⁸

After returning from a European study tour, Murphy founded his own architectural firm in 1906-1907; and in 1907, designed a home in the Town of Smithtown for nationally prominent patent lawyer Edmund Wetmore (1838-1918). During his work in Smithtown, Murphy collaborated with M.F. Oliver, the Assistant Commissioner in the office of the State Architect, Albany in 1910; and a partner in the firm that became Ford, Butler and Oliver by 1913.³⁶⁹ In 1908, Murphy established a firm with Yale instructor Richard Henry Dana (1879-1933). Murphy and Dana built homes, theaters, parish houses and educational facilities in the northeastern United States, particularly in New York and Connecticut with a concentration in New Haven near Yale University. After 1914, Murphy and Dana designed and oversaw building for "Yale in China," a program that provided medical training, hospitals, and educational facilities.³⁷⁰

About 1913, McGill and Hamlin entered Murphy and Dana's practice to work on the Brescia Hall project at the College of New Rochelle.³⁷¹ The firm's New Rochelle work provided a range of experience in the educational field, stylistically and in terms of sheer scope, that would benefit them in the far east.³⁷² In 1917, McGill was promoted from draftsman to architect; in the fall of 1919, as senior architect, McGill went to China with Murphy.³⁷³ After Dana left the firm in 1921, McGill and Hamlin were elevated to partners in the firm.³⁷⁴ From 1914 until 1935, Murphy built in China.³⁷⁵ With their senior partner, Henry K. Murphy, McGill and Hamlin designed for Kobe College at Okuradani, Japan in 1923 before the campus was relocated to Okadayama in 1933 and designed Shanghai College's buildings (1919).³⁷⁶ Hamlin's papers at Columbia include his work on Wayland Academy, Hangchow, China, 1919; Peking University, Peking, China 1919-1922; and Ginling College, Nanking, China, 1919-1925.³⁷⁷

³⁶⁷ See "Biographical/Historical Sketch," Guide to the Henry Killam Murphy Papers (1899-1938). Manuscripts and Archives, Yale University Library.

³⁶⁸ Cody, p. 18.

³⁶⁹ *Documents of the Senate of the State of New York, Annual Report of the State Treasurer* (Albany: J. B. Lyon Company, Printers, 1910), 600 at <https://books.google.com/books?id=qrkIAQAIAAJ&pg=PA600&lpg=PA600&dq=%22M.F.+Oliver,+architect&source=bl&ots=zc3rvSda5L&sig=ekHYwjIDZwwIIQZ9pbZvhUJk8l&hl=en&sa=X&ved=0ahUKEwjN2sKqg9fXAhVQct8KHf2PCA4Q6AEIPTAH#v=onepage&q=%22M.F.%20Oliver%2C%20architect&f=false>

³⁷⁰ Yale graduate, Grosvenor Atterbury, (B.A., 1891) whose cousin Lawrence Atterbury lived in Smithtown was well aware of Murphy and Dana, with the two firms selected by Yale to submit competitive entries in 1911 for a design memorializing the late University President. *Yale Alumni Weekly*, Vol. XXI, No. 2, September 20, 1911: 30; On Atterbury asked to participate in Yale-in-China in 1904 and Shanghai College (designed 1919, now University of Shanghai for Science and Technology (USST), see Yan Hong, "Shanghai College: An Architectural History of the Campus Designed by Henry K. Murphy," *Frontiers of Architectural Research*, Vol. 5, Issue 4, Dec. 2016: 466-476 at <http://www.sciencedirect.com/science/article/pii/S2095263516300358>

³⁷¹ Cody, 27.

³⁷² *Ibid.*, 27.

³⁷³ Cody, 63, 119.

³⁷⁴ *Ibid.*, 143, 148.

³⁷⁵ *Ibid.*, 2.

³⁷⁶ Yan Hong, *Shanghai College: An Architectural History of the Campus Designed by Henry K. Murphy*, *Frontiers of Architectural Research*, (2016): 5, 471.

³⁷⁷ "Talbot F. Hamlin (1889-1857)," Avery Architectural and Fine Arts Library, Columbia University at http://library.columbia.edu/locations/avery/da/collections/hamlin_tf.html

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McGill and Hamlin's focus on churches can be attributed to McGill's expertise and connections. Henry J. McGill was a devout Roman Catholic who specialized in designing Roman Catholic churches. The firm was favored by the Diocese of Brooklyn, which McGill continued to work for after he and Hamlin established separated practices. During the 1930s, he became well known for his Art Deco church designs, including the Church of the Most Sacred Blood; the Blessed Sacrament Church complex in Jackson Heights (1929-1949) and St. Andrew Avellino, Flushing (1939-1941).³⁷⁸ Henry J. McGill was a Member of the American Institute of Architects and the Knights of Columbus. Of his four daughters, two were nuns: Sister Winifred Denise, O.S.F. stationed at Mt. Loretto, Staten Island and Sister Mary Helaine, O.P. stationed at St. Bartholomew's School, Elmhurst. His only son was the Rev. Brother Bertrand Gregory F.S.C., a teacher at St. John's Parochial School, the Bronx.³⁷⁹

In 1930, while commissions were scarce during the Great Depression, Talbot Faulkner Hamlin left the practice of McGill and Hamlin and established his own firm.³⁸⁰ Hamlin had been a part-time instructor of architectural history at Columbia University in 1916, and in 1934 returned. He would become the Avery Librarian for the Avery Architectural and Fine Arts Library at Columbia and a noted architectural historian.³⁸¹ Hamlin wrote nine books on varied topics, winning a Pulitzer in 1956 for his 1955 biography on architect Benjamin Henry Latrobe. Hamlin was active in the Society of Architectural Historians and historic preservation in New York and his early list of New York buildings, taken in 1941, was "key in the movement to take inventory of New York's historic resources to build a constituency for historic preservation and to steer the New York City Landmarks Preservation Commission," of which he was a member.³⁸²

Design of St. Patrick's Roman Catholic Church

Due to their varied experience, McGill and Hamlin were skilled in designing in revival styles and adapting a building to its environment and the client's needs. For St. Patrick's Roman Catholic Church, their efforts resulted in a successful eclectic Tudor Revival style design for the church. Modeled on English precedents from the Elizabethan and Tudor periods, the Tudor Revival emerged in the late 19th century in response to the highly-detailed and ornate styles that had predominated during the Victorian era. The style was also popularized as part of the Arts and Crafts movement, another medieval revival which emphasized traditional craftsmanship and simple forms in contrast to mechanized architectural production. The Tudor Revival's characteristics, which include sturdy massing, masonry construction, steeply pitched roofs with cross-gables and parapets, patterned brick and stonework, prominent chimneys, small diamond-paned windows, decorative half-timbering, and interior woodwork reflect this aesthetic and historical inspiration. After its introduction in America, largely in architect-designed estates, simpler forms of the Tudor Revival became popular in residential construction, especially between World War I and World War II. The style, which had a popular association with England and hinted at aristocratic roots, was particularly popular among middle and upper class individuals building in wealthy suburban communities. In addition to private homes, the style was

³⁷⁸ National Register of Historic Places Registration Form, "Fourth Church of Christ Scientist," Washington Heights, Manhattan, New York, Section 8, 12 at [http://anthonywrobbins.com/National%20Register%20nominations/Hebrew%20Tabernacle%20\(Fourth%20Church\)%20NR%20nomination.pdf](http://anthonywrobbins.com/National%20Register%20nominations/Hebrew%20Tabernacle%20(Fourth%20Church)%20NR%20nomination.pdf)

³⁷⁹ McGill was survived by his wife, four daughters, son and four grandchildren. A solemn requiem mass was held for "Henry J. McGill, an architect" at St. Gregory's Roman Catholic Church at St. John's Place and Brooklyn Avenue in Brooklyn. "Henry J. McGill, Architect Life-Long Resident of Boro," *The Brooklyn Daily Eagle*, 3 Dec. 1953, 27.

³⁸⁰ Talbot Faulkner Papers, Columbia University at http://www.columbia.edu/cu/web/archival/collections/ldpd_3460613/

³⁸¹ Cody, 27.

³⁸² NY Preservation Archive Project at <http://www.nypap.org/preservation-history/talbot-f-hamlin/>

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commonly used for churches and apartment buildings and less frequently for commercial buildings, schools, and civic buildings.

In their design for St. Patrick's Roman Catholic Church, McGill and Hamlin blended hallmarks of the Tudor Revival style with elements of the Arts and Crafts and Gothic Revival styles (Figure 6). The church's heavy massing, steep central gabled roof, projecting side gables, and central, squat tower flanked by an octagonal turret reflect the style's medieval precedents. The octagonal turret, which was consistent with the style, was a special adaptation of the style's design vocabulary to accommodate new technologies; it incorporates a coal heating chimney. The building features a variety of multicolored patterned brickwork, including a highly decorative diamond pattern on the tower referencing Tudor period designs, a raised diamond in the south gable, an irregular Flemish bond pattern and the use of blackened clinker brick throughout. The church's windows, whether square, rectangular, or in pointed gothic forms, are small and are nearly exclusively in a diamond pattern. The windows feature limited stained glass with pops of color in the form of shards of colored glass. On the interior, the medieval design is carried forward through the use of wooden scissor trusses and exposed wooden beams on all ceiling surfaces (Figure 7).

The diamond design used for the tapestry brick coursing of St. Patrick's entrance tower, was symbolic of light. Enhanced by the leaded diamond pane windows, it appears to expand on the concept of the unpolished diamond representing the uneducated mind; and the polished diamond signifying the polished mind, educated in religion.³⁸³ McGill also used the diamond motif for his design of a Reliquary at the Shrine of the Little Flower (1931-1936) in Royal Oak, Michigan where face brick from the old chimney of their former church, destroyed by fire, was used as nogging between timberwork outlining a triumvirate of diamonds in the gable at the front entranceway of the building designed to house artifacts from the destroyed church.³⁸⁴

In addition to designing the building's exterior and interior, McGill and Hamlin also played an active role in the design of the church's Arts and Crafts style diamond-paned stained glass windows. Henry J. McGill was renowned for his attention to detail. On his drawing of November 21, 1928 for the shrine windows backing a holy statue, his instructions specified that the "nimbus indicated is in glass of window." In McGill and Hamlin's architectural rendering of April 2, 1928 of the interior nave of St. Patrick's church, there is also selective shading in various diamond panes of the ribbon windows, suggesting interspersed shards.³⁸⁵ These shards may have been salvaged from the large stained glass rosette window or other windows of the destroyed 1874 church.³⁸⁶ The glass designer of the windows at St. Patrick's Church in Smithtown is unknown, but the work was likely done under McGill's direction.

³⁸³ Based on Masonic philosophy, Albert G. Mackey, *Encyclopedia of Freemasonry and Its Kindred Sciences* (Philadelphia: McClure Publishing Co., 1917), 181 at https://books.google.com/books?id=A2ZMSStxzW8C&pg=PA141&lpg=PA141&dq=encyclopedia+of+freemasonry,+diamond,+Albert+Mackey,+Mason&source=bl&ots=Na3-HNoslmsig=ACfU3U28oTygg26NS3yKqWy_2vRe2HTXsQ&hl=en&sa=X&ved=2ahUKEwiH6Ja1nZHgAhWLhOAKHQmgDQE6AEwDnoECA0QAQ#v=onepage&q=diamond&f=false

³⁸⁴ Rev. A. M. Hutting, *Shrine of the Little Flower* (Royal Oak, Michigan, 1936), 99.

³⁸⁵ See architectural renderings in Attachment PDF, 2, 4.

³⁸⁶ Illustrated in "Hauppauge Church Burns to Ground," *The (Smithtown) Messenger*, April 15, 1927; Corey Victoria Geske, "Legacy of McGill, Hamlin: Architects in Smithtown, China and Japan created the Byzantine Catholic Church of the Resurrection," *The Smithtown News*, November 2, 2017, 21.

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Whether salvaged or from another source, the shards of colored and patterned glass were used for symbolic effect in what can be perceived as a meaningful presentation to the observer. Two red glass triangles are found in the art deco ribbon windows of the eastern façade of the church, in the direction of the sunrise. The red triangles symbolize light and divine love and sacrifice, according to stained glass window designer Charles J. Connick, and are representative of the Trinity.³⁸⁷ As a symbolic example of reconstruction and a reminder of the destroyed church, the glass pieces in the windows of St. Patrick's church exemplify in temporal building materials the religious concept of redemption, salvation, and eternal light. The ribbon windows to the east also include floral pattern fragments such as stems, leaves and grapes. Several diamond panes of gold in the lancet windows of the choir loft reiterate the tapestry diamond patterned brickwork of the entrance tower façade containing those windows. These placements indicate a meaningful selection and placement of glass that was not haphazard.

Each of the two sets of east ribbon windows that include a red triangle, also contains a shard of bright blue placed like a stylized blue bird, which has been popularly associated with happiness.³⁸⁸ McGill was partial to the use of avian imagery in his Art Deco ornamentation, including a parapet screen of decorative aluminum metalwork of abstract peacocks and flowers crowning the tower at the Church of the Most Precious Blood in Long Island City.³⁸⁹ The Art Deco glass shards of stylized blue birds in Smithtown complimented McGill's use of lark's tongue chamfers on the bell tower, where the lark imagery symbolized the dawn and 'resurrection.'

A Tudor Revival Church Celebrating a Congregation's Centennial Anniversary

In their *Book of Remembrance* for the 1929 church dedication, the St. Patrick's congregation wrote: "It has been our happy privilege to build this third church, and have the present Third Bishop of Brooklyn, the Right Reverend Thomas E. Molloy, D.D., dedicate it June 30, 1929." This implies that the Smithtown community, not the diocese, primarily funded the new church and commissioned McGill and Hamlin to design it, based on the Diocese's preference for the firm. While it is unclear how involved the St. Patrick's congregation was in choosing the design for their new church, McGill and Hamlin's design for a fashionable Tudor Revival brick building offered a physical sense of the historic congregation's stability and prominence in the growing suburban community. It also distinguished the church from the nearby, older frame Catholic churches in Kings Park and St. James, as well as the Methodist and Presbyterian Churches on Main Street, Smithtown. In addition, its location central to town indicated the Catholic congregation in Smithtown was flourishing, well established, and a thriving religious community (Figures 8, 9).

³⁸⁷ See "triangle" in Masonic philosophy in Albert G. Mackey, *Encyclopedia of Freemasonry and Its Kindred Sciences* (Philadelphia: McClure Publishing Co., 1917), 946; A treatise "How to Look at Stained Glass Windows" by designer Charles Jay Connick (1875-1945) urged observers to make an effort to understand the symbolism of Catholic stained glass windows. He believed a window inspired by way of colors that suggested virtues and ideals, "much as do pure sounds in music." He noted red was recognized as "the color of divine love . . . martyrdom and sacrifice . . . Blue became the color significant of heavenly wisdom and eternal loyalty, truth and contemplation, Green the color of springtime, is the symbol of hope and victory . . . gold, the color of achievement and treasures in heaven . . . *Liturgical Arts A Quarterly Devoted to the Arts of the Catholic Church*, vol. 6, no. 2, 1937, 74 at <http://www.cjconnick.org/Connick%20in%20Liturgical%20Arts.pdf>; In 1931, at the Shrine of the Little Flower, Michigan, McGill ensured that the light filled open tracery of the nimbus about the head of Christ upon the 28 foot high crucifix, sculpted in stone by Rene Paul Chambellan (1893-1955), was ensconced with a large triangle.

³⁸⁸ At the center of a set of three and in the third frame of a set of three, each set contains a red triangle. The blue bird motif may have been readily recognizable to parish members, because two blocks east of the church, the 'Blue Jay Market' entry was flanked by two large painted blue jays (each one-third the length of the store windows beneath). In 1929, the half-owner of the Market was Frank Corbani who photographed St. Patrick's Church in 1930.

³⁸⁹ "Church of the Most Precious Blood," Sacred Sites, New York Landmarks Conservancy accessed 2018 at http://www.nylandmarks.org/programs_services/grants/sacred_sites_program/projects/church_of_the_most_precious_blood

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Father Duhigg who had attended to the St. James and Smithtown churches through World War I, died four days after the dedication of St. Patrick's Church. A new pastor, Rev. Clarence E. Murphy, was appointed to Saints Philip & James on July 19, 1929; and would celebrate one mass on Sundays at Smithtown.³⁹⁰ The construction of the Tudor Revival St. Patrick's Roman Catholic Church was a statement of permanence by the Catholic community in Smithtown as their centennial anniversary of the establishment of the Smithtown Church in 1835 approached. After dedicating the third church in 1929, Bishop Molloy returned in 1935 for the Church's 100th anniversary service. At the time of its Centennial, in 1935, St. Patrick's congregation was considered one of the oldest Catholic Churches on Long Island.³⁹¹

During this period, the Smithtown congregation was on its way to becoming its own parish. Two years later, in 1931, Smithtown received the attention of the Diocesan community when local papers announced that priests of the (St. Vincent de Paul) Vincentian Order were being sent by the diocese to "conduct a week's mission" at St. Patrick's.³⁹² This was the Vincentian order of Father Edward Young whose family lived in Smithtown and who served six years in China. Arriving in Smithtown, the society members likely would seek funds for St. Vincent de Paul programs as the financial base of the surrounding Catholic community was recognized and tested in the early years of the Great Depression.

As the congregation of St. Patrick's increased during the post World War II era, the church became its own parish in 1952 and was no longer a mission church dependent on visiting priests from other parishes. By the time St. Patrick's became a parish in its own right in July 1952, the Diocese of Brooklyn had purchased the former Wagner Sunnybrook Farm house west of the Church from real estate entrepreneur George Morsing.³⁹³ The availability of Morsing's home facilitated the Diocesan decision to establish St. Patrick's as a parish with church and rectory fronting the railroad on a well-appointed campus. The parish's first Pastor (1952-1963) Rev. Adam Willman continued to live at the Saints Philip and James Rectory until the Smithtown rectory was prepared for him. Parishioners completed repairs and some redecorating.³⁹⁴

In 1952 when the rectory was purchased, the church basement was finished by "tiling the floor, installing fluorescent lights, and converting the coal bin to a kitchen and bar."³⁹⁵ The church was damaged by a fire in the sacristy on May 26, 1964. The rapid response of firefighters saved the building from serious structural damage. Subsequent repair work was carried out per the original design.³⁹⁶ This disruption in church services, temporarily held in the local movie theater and hospital, hastened the parish's decision to move to a larger facility. During Rev. Willman's pastorate, the parish doubled in size and a second priest was added. Rev. Willman's pastorate was followed by Rev. Joseph Canning on June 26, 1963 who met with parishioners to discuss plans for a parochial school and new larger church.³⁹⁷

³⁹⁰ *St. Patrick's Church Silver Jubilee 1952-1977*.

³⁹¹ Smithtown Church Planning Its 100th Anniversary Service, *The Smithtown Messenger*, August 14, 1935, 1.

³⁹² *Port Jefferson Times Echo*, May 1, 1931, 7.

³⁹³ "Reception Given Rev. Adam Willman at St. Patrick's," *The Smithtown Messenger*, July 11, 1952. Clipping courtesy of Tom Muratore, Member of St. Patrick's R.C. Church Congregation.

³⁹⁴ "About Our Parish," St. Patrick's Roman Catholic Church, Smithtown, New York website, 2019 at <http://www.stpatricksmithtown.org/uploads/docs/StPatrickHistory60thAnniversary.pdf>

³⁹⁵ This meant the north façade turret was no longer needed for coal heating purposes. "About Our Parish," St. Patrick's Roman Catholic Church, Smithtown, New York website, 2019 at <http://www.stpatricksmithtown.org/uploads/docs/StPatrickHistory60thAnniversary.pdf>

³⁹⁶ Sarah Kautz, Preservation Long Island (PLI), Historic Resources Inventory Form, January 16, 2018, 4.

³⁹⁷ "About Our Parish," St. Patrick's Roman Catholic Church, Smithtown, New York website, 2019 at <http://www.stpatricksmithtown.org/uploads/docs/StPatrickHistory60thAnniversary.pdf>

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In Smithtown township, the growth of the St. Patrick's congregation is mirrored in by other Roman Catholic church congregations. The period between the late 1950s and early 1970s saw the construction of five new Roman Catholic churches, including one for St. Patrick's. As the St. Patrick's congregation continued to grow during the 1960s, there was not enough room in the Church and parishioners were standing outside the building to attend service. To relieve the overcrowding, Father Canning added additional services held in the basement. The growth of the parish resulted in a decision to move to a new larger building with a rectory and school in 1966. From its new location, the congregation continues to serve the Smithtown community.

VI. Later History: The Byzantine Catholic Church of the Resurrection, 1967-present

In 1967, the Eparchy of Passaic, New Jersey purchased the former St. Patrick's R.C. Church campus. The Eparchy named it the Byzantine Catholic Church of the Resurrection in honor of the first Byzantine Catholic Liturgy season celebrated in the church for Easter in April 1967. When the Church was dedicated in August of 1967, it was the first Byzantine church for Long Island Eastern rite Catholics belonging to the Passaic diocese.³⁹⁸

The Byzantine Catholic Church, also known as the Greek Catholic Church, originated in Eastern Europe and was brought to the United States during the late 19th century by Carpatho-Rusyn immigrants (also known as Carpatho-Russian or Ruthenian). According to the *Long Island Catholic* in 1967, Catholic cultural patterns of the 'Latin Church' or 'Church of the West,' and Eastern churches originated from the early great centers of Christian influence such as Rome for the West and Alexandria, Antioch, Jerusalem and Constantinople in the East although most of the Eastern Churches . . . in union with Rome were, at one time separated."³⁹⁹ in 1646, they reunited with the Church of Rome and were described as "The Greek Catholic Church," Greek in terms of ritual and art; and Catholic in terms of union with the Bishop of Rome.⁴⁰⁰ In the United States, during the 20th century, the term 'Greek Catholic' would change to 'Byzantine Catholic' recognizing that the church was not Hellenic (Greek) in nationality and that the services were in the Byzantine Rite. Also, services came to be said, predominantly, in the vernacular English language.⁴⁰¹

The Byzantine Rite Eparchy (diocese) of Passaic established in 1963, is one of six Byzantine jurisdictions in the United States and is subject to the Pope. The Eparchy has jurisdiction over Byzantine Rite Catholics of Ruthenian, Hungarian (Magyar) and Croatian nationalities living along the East Coast from Maine to Florida.⁴⁰² When the Byzantine Catholic Church of the Resurrection was established in 1967 as the first Byzantine church for Long Island Eastern rite Catholics, the Eparchy of Passaic was the "third largest in the nation, embracing more than 96,000 Eastern Rite Catholics."⁴⁰³

³⁹⁸ Fr. Jack Custer and Fr. Tyler Strand, "Marks milestone: Byzantine Catholic Church of the Resurrection celebrates 50 years of serving God, community," *The Smithtown News*, September 7, 2017, 1A. Hereafter, Fr. Jack Custer and Fr. Tyler Strand (2018); "Byzantine Rite Church Dedicated in Smithtown," *Long Island Catholic*, August 10, 1967. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

³⁹⁹ "Byzantine Rite Church Dedicated in Smithtown," *Long Island Catholic*, August 10, 1967. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴⁰⁰ "History," The Byzantine Catholic Eparchy of Passaic, New Jersey, 2019 at <https://www.eparchyofpassaic.com/history.html>

⁴⁰¹ "History," The Byzantine Catholic Eparchy of Passaic, New Jersey, 2019 at <https://www.eparchyofpassaic.com/history.html>

⁴⁰² Ibid.

⁴⁰³ Ibid.

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Members from both of the groups associated with the Byzantine Catholic Church, Western Ukrainians and Carpatho-Russians, emigrated to the United States in the late 19th and early 20th centuries.⁴⁰⁴ Ukrainian Greek Catholic immigrants were drawn by the potato farms and local industries of eastern Long Island. By the 1930s, two Ukrainian Greek Catholic parishes were established in Suffolk County at the East End of the Island. These communities represented almost no Greek Catholics from the primary Ruthenian eparchies (dioceses) of Preshov or Mukachevo in (what was then) Czechoslovakia and Ukraine. After World War II, Carpatho-Russian immigrants in Manhattan and Brooklyn, and especially their children, began to move out on Long Island to Suffolk County where employment opportunities also attracted more Ruthenian immigrants from Pennsylvania.⁴⁰⁵

Establishment and Early Growth of the Byzantine Catholic Church of the Resurrection

By the 1960s, Bishop Stephen J. Kocisko observed, "a number of Byzantine Catholics on Long Island had to travel 50 miles or so to attend the Liturgy on Sunday."⁴⁰⁶ Before the Byzantine Catholic Church was established in Smithtown, Brooklyn was the nearest church for Byzantine Catholics living on Long Island who were under the Passaic diocese. In the late 1960s, Father Paul Dano pastor of Manhattan's Ruthenian Catholic Church, the Blessed Virgin Mary Byzantine Church, traveled to the Smithtown area to look for a suitable location for a parish with the full support of the Eparchy's Bishop Kocisko. He blessed homes and delivered Easter food baskets for a growing Ruthenian colony, now also known as Byzantine Catholics.⁴⁰⁷ Rev. Paul Dano offered encouragement for a new Byzantine parish in Smithtown, and the Eparchy saw a need for a church in the Smithtown area where the population of Byzantine Catholics had been increasing.⁴⁰⁸

In Smithtown, a member of the Byzantine Catholic church learned of the availability of the former St. Patrick's church, hall and rectory. In March 1967, the eparchy purchased the spacious church, rectory and grounds of St. Patrick's Roman Catholic Church in Smithtown. The campus was considered ideal according to Bishop Stephen J. Kocisko. The eparchy expected there would be over 200 to 300 families in the parish; by 1999, that goal would be surpassed.⁴⁰⁹ A few weeks later, the first liturgy was celebrated. In honor of the Easter season, the new parish was dedicated to "the Resurrection of our Lord."⁴¹⁰ Early efforts to establish the parish began with six families about when the church was dedicated by Bishop Stephen Kocisko on August 7, 1967, the feast day of the Transfiguration. After Father Daniel Bitsko, the young assistant at St. Mary' Church was appointed the first resident pastor of Resurrection Church during the summer of 1967. Membership in the parish had grown to fifty families by Easter 1968.⁴¹¹

When the former St. Patrick's was first used for Byzantine Catholic services, the sanctuary area was refitted for Byzantine worship with a home-made iconostasis with icons completed by Father Basil Kraynyak of Yonkers. In the Byzantine Catholic tradition, an iconostasis, or wall of icons, is placed to separate the nave

⁴⁰⁴ Fr. Jack Custer and Fr. Tyler Strand (2018), 1A.

⁴⁰⁵ Ibid.

⁴⁰⁶ "Byzantine Rite Church Dedicated in Smithtown," *Long Island Catholic*, August 10, 1967. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴⁰⁷ Fr. Jack Custer and Fr. Tyler Strand, 1A.

⁴⁰⁸ "Byzantine Rite Church Dedicated in Smithtown," *Long Island Catholic*, August 10, 1967. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴⁰⁹ "Byzantine Rite Church Dedicated in Smithtown," *Long Island Catholic*, August 10, 1967. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴¹⁰ Fr. Jack Custer and FR. Tyler Strand, 1A.

⁴¹¹ Fr. Jack Custer and Fr. Tyler Strand, 1A.

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from the sanctuary. At the Byzantine Catholic Church of the Resurrection, it extends from east to west. About two years later, the present altar and iconostasis were designed and executed between 1969 and 1972 with iconography by Felix Sanger. Before his work at the Byzantine Catholic Church of the Resurrection, in 1965, Felix Sanger was responsible for designing a 34-foot high mosaic of St. Francis for St. Francis Church, an Episcopal Church in Milwaukee, Wisconsin.⁴¹² The iconostasis has three doors to the sanctuary, the central royal doors reserved, in belief, for Christ. Two side doors with the archangels Michael and Gabriel are used by clergy and servers. The iconostasis is viewed as a link bringing together, through symbolism, the nave and the sanctuary to remind the congregation that they have access to Heaven through Christ.⁴¹³ The icons across the top tier of the iconostasis represent the major feasts of the Church year and include the Mystical (Last) Supper with the twelve apostles. The icons include St. Nicholas, the patron of Byzantine Catholics. A tetra pod ("holy" table with book and icon) for the celebration of the sacraments is placed in front of the icon screen. When the new iconostasis was installed, parishioners completed carpentry, painting and marble work in the interior of the sanctuary.⁴¹⁴ At that time, the basement parish hall was also renovated.

With 210 families in the growing parish in 1978, plans were made to add gold-toned aluminum domes to the church to conform to Byzantine Catholic practice and reflect the Byzantine Catholic faith.⁴¹⁵ In 1979, a ten-foot-high dome with a six-foot high Slavic cross at its top, was placed on the entrance tower above the front door. Around the main dome, four smaller domes, four feet in height were placed at each corner of the entrance tower containing the speaker system for the church bells. In addition, a new roof was installed because "some water damage to the interior" occurred when the shingles were damaged during winter storms.⁴¹⁶ The domes were viewed by the congregation as "giving the simple Gothic exterior a more authentically Byzantine appearance."⁴¹⁷ Sometime after 1979, the glass entrance porch was added to the front entrance tower. In 1982, several adjacent properties were purchased for Eastern Christian Formation (religious education) and other parish activities. A two-story brick school building, the Education Building was constructed by parishioners and used for the next twenty years for a popular day care program. Also under Father Bitsko's pastorate, a site for a parish cemetery was purchased in Riverhead.⁴¹⁸

In 1988, the church added a shrine area, church offices and a garage and added onto the church kitchen.⁴¹⁹ The onion dome was taken down and repainted and regilded for the church's 25th Anniversary in 1992.⁴²⁰ It was restored in place in 2014 in preparation for the church's 50th anniversary with gold paint instead of gold

⁴¹² The Milwaukee mosaic was constructed of marble stones from Germany and designed to also include polished red agate stones from Mexico. At the time, Sanger was working for Conrad Schmitt Studios, Milwaukee, Wisconsin. St. Francis Church is adjacent to the University of Wisconsin campus at Madison. The Living Church (Episcopal Church), (Milwaukee, Wisconsin: The Living Church Foundation, Inc. (April 25, 1965), Volume 150, 20 at https://books.google.com/books?id=2kvkAAAAMAAJ&pg=RA1-PA20&lpg=RA1-PA20&dq=%22Felix+Sanger,%22+artist&source=bl&ots=LxeknxyVfi&sig=GfuM9hPvby0v-CvTQC_7LT7Cpm8&hl=en&sa=X&ved=0ahUKEwiOpffo5fvZAhUNnlkKHRxpDWIQ6AEIJjAA#v=onepage&q=%22Felix%20Sanger%2C%22%20artist&f=false

⁴¹³ "Our Holy House," Byzantine Catholic Church of the Resurrection, Smithtown, New York website, 2019 at <https://sites.google.com/site/resurrectionchurchsmithtown/home/our-church>

⁴¹⁴ Fr. Jack Custer and Fr. Tyler Strand, 1A.

⁴¹⁵ Jim Murphy, "Church Readies For New Domes, Purchases Home," *The Smithtown News*, Oct. 5, 1978; See Attachment PDF, p. 14, Legacy Inventory: "New Dome Fits a Tradition," *Newsday*, April 21, 1979.

⁴¹⁶ Jim Murphy, "Church Readies For New Domes, Purchases Home," *The Smithtown News*, Oct. 5, 1978. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴¹⁷ Fr. Jack Custer and Fr. Tyler Strand, 1A.

⁴¹⁸ Fr. Jack Custer and Fr. Tyler Strand, 1A.

⁴¹⁹ "Church Celebrates The End of an Era," *The Smithtown News*, September 1, 1988, 29. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴²⁰ Illustration, *The Smithtown News*, January 2, 1992. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

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leaf. Preparation for the Fiftieth also included some interior renovations of new concrete and brickwork, and the church's windows were also restored.⁴²¹

The congregation remembers Father Bitsko's 38-year pastorate (1967-2005) as "marked by steady growth in the parish and a high profile for Byzantine Catholics in the local community."⁴²² At the time of his retirement, Father Bitsko's work was recognized by the honorary naming of Mayflower Avenue as Father Dan's Way. Born in the coal mining town of Coalsport, Pennsylvania, Father Bitsko's family was of Czechoslovakian descent and spoke the Slavic language at home.⁴²³ Father Bitsko was chaplain to the Riverhead Raceway on Long Island and the Pocono International Speedway in Pennsylvania, his home state and sometimes raced cars himself at the two speedways.⁴²⁴ The pastor of the Byzantine Church was also a chaplain for the Smithtown Volunteer Fire Department and an active member of the department; chaplain for the Smithtown Township Fire Chiefs and the Suffolk County Fire Chiefs. He was a past president of the Rotary Club and a member of the Knights of Columbus.⁴²⁵ Father Dan Bitsko was the Chaplain for the (then) NJ Nets basketball team, the LI Tomahawks lacrosse team (1975) and the NY Islanders hockey team. In addition to providing religious support at local sporting events, the church was also cognizant of the arts, running an art auction for its benefit in 1982. The event included the added fund-raising appeal of Islander hockey sticks.⁴²⁶ Three months later, the Islanders arranged for the Stanley Cup to be brought to Smithtown for a few hours for members of the congregation.⁴²⁷

For twenty years from 1974 to 2005, during Father Bitsko's pastorate, the Byzantine Catholic Church was "best known" for its biennial Byzantine Bazaar attended by tens of thousands of visitors over Labor Day weekends. The event celebrated Slavic cuisine, crafts, music and culture.⁴²⁸ The reason the festival was only held every two years was the time it took for the dancers to train, the food to be cooked, hundreds of Ukrainian Easter Eggs (pysanky) to be painted and hundreds of tablecloths and napkins to be embroidered. The families also crafted several hundred ceramic pieces with authentic design and markings. The congregation's crafts were known to sell out before the festival ended.⁴²⁹

For the festival, first held in 1974, more than 30 parishioners, many of them senior citizens, followed old family recipes for a menu of home-baked breads, kielbasa, pierogies, holupki (a mixture of minced beef, port, rice and spices wrapped in a cabbage leaf), kapusta (a blend of sauerkraut and onions fried in butter), zavin (large cakes filled with poppy seeds, crushed walnuts or whipped prune), potato pancakes and potato soup. They

⁴²¹ Seth Wallach, "Restoring Historic Smithtown Church," *The Smithtown News*, September 25, 2014. [Byzantine Catholic Church of the Resurrection] Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴²² Fr. Jack Custer and Fr. Tyler Strand, 1A.

⁴²³ Aurora forte, "Life with a Small Busy Parish," *The Smithtown News*, January 15, 1975, 16. [Byzantine Catholic Church of the Resurrection] Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴²⁴ 1991 Press Release, p. 3. Richard H. Handley Collection, Long Island Room, Smithtown Library. "Local Center Salutes Father Dan," *The Smithtown News*, September 24, 1992, 3A. The wallpaper in the Rectory dining room c. 1960s portrays a street scene (with Venetian inverted bell chimney pots) staged for an event with flags flying from rooftop poles and a musician playing a stringed guitar.

⁴²⁵ Susan Page and Dallas Gatewood, "Civic-Minded Pastor Says a Sad Goodbye," *Newsday*, September 9, 1975, 17. "Father Dan Tribute," *The Smithtown Messenger*, September 24, 1992. Clippings, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴²⁶ "Church to Benefit From March 15, Auction," *Smithtown Messenger*, March 5, 1987. [Byzantine Catholic Church of the Resurrection] Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴²⁷ "Stanley Cup Here," *The Smithtown News*, June 10, 1982. [Byzantine Catholic Church of the Resurrection] Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴²⁸ Fr. Jack Custer and Fr. Tyler Strand, 1A.

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worked in the parish kitchens from mid-May through late August, flash freezing the food to preserve freshness and flavor. Newspapers credited them for educating the community about Slavic culture.⁴³⁰

On Labor Day weekend, 1993, the four-day celebration received support from Willard Scott of the *Today Show*, and broadcasts from Long Island's WALK radio.⁴³¹ Two years later, publicity attending the Smithtown Festival noted:

The authenticity of the food, which has won rave reviews through the years from newspapers, radio and TV stations and NBC's Today Show, can be attributed to the fact that it is all prepared by members of this small (240) family church . . . not outside vendors . . . Church parishioners . . . recently baked nearly two tons of bread and about 4,000 cakes for the event, and they are stuffing 30,000 cabbages.⁴³²

In 1991 and again in 1993, it was reported that more than 70,000 visitors, some from as far away as Virginia and Massachusetts, to visit "the Smithtown festival" and local newspapers noted that nations represented were Czechoslovakia, Hungary, Poland, Russia, the Ukraine, Bulgaria, Yugoslavia and Slovenia, Croatia and Bosnia.⁴³³ One of the major attractions at the festival was the Resurrection Folk Dance Group that demonstrated Ukrainian and Slavic folk dances.⁴³⁴ The folk dance group members were from the Long Island villages of Coram, Ronkonkoma, St. James, Stony Brook, and Smithtown.⁴³⁵ In 1993, there were 22 performances of the folk dancers in one weekend.⁴³⁶ The Festival also included a polka contest, and a Club Balalaika with a stage in the church basement for the folk dancers. Crafts included demonstrations of pysanky (Easter egg) painting. Members of the New York Islanders were on hand to sign autographs and greet visitors, many of whom arrived on charter buses a distance of 50 miles or more to Smithtown.⁴³⁷ In 1995, the festival attracted more than 50,000 visitors and newspapers declared it was, "by far Long Island's most popular Labor Day Weekend event." Reporters noted that, although Long Island had various Polish and Ukrainian events, the Smithtown festival was "the only one bringing together all of the Slavic customs, foods and dances."⁴³⁸

Father Bitsko retired from active ministry in Smithtown in 2005. His successor Father Harry Untereiner, made "sweeping changes in the life and program of the parish." By 2008, the Smithtown congregation was

⁴²⁹ Ibid.

⁴³⁰ Kielbasa is a type of sausage, the name originating in Poland; pierogies, also spelled pierogi, pirogi, are dumplings of Eastern European origin; holupki is stuffed cabbage, name originating in Poland, popular throughout eastern Europe; kapusta is of Polish origin; and zavin originates in Czechoslovakia. "It's Byzantine Bazaar!" *The Smithtown News*, August 16, 2001, 3A. Clipping, The Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴³¹ "Phyllis Lader," A Community Celebrates Slavic Festival Draws 65,000 Here," *The Smithtown News*, September 9, 1993, 3. Clipping, The Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴³² "Busy Preparing for Byzantine Bazaar Parishioners Hard at Work Rehearsing, Baking, Painting . . ." *The Smithtown News*, Aug 3, 1995, 3A. Clipping, The Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴³³ Byzantine Roman Catholic Church, 1991 Press Release, p. 2. Richard H. Handley Collection of Long Island Americana, The Smithtown Library; "Busy Preparing for Byzantine Bazaar Parishioners Hard at Work Rehearsing, Baking, Painting . . ." *The Smithtown News*, Aug 3, 1995, 3A. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴³⁴ Byzantine Roman Catholic Church, 1991 Press Release, p. 2. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴³⁵ "Busy Preparing for Byzantine Bazaar Parishioners Hard at Work Rehearsing, Baking, Painting . . ." *The Smithtown News*, Aug 3, 1995, 3A. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴³⁶ "Phyllis Lader," A Community Celebrates Slavic Festival Draws 65,000 Here," *The Smithtown News*, September 9, 1993, 3. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴³⁷ "Busy Preparing for Byzantine Bazaar Parishioners Hard at Work Rehearsing, Baking, Painting . . ." *The Smithtown News*, Aug 3, 1995, 3A. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

⁴³⁸ Special Byzantine Bazaar Labor Day Weekend, 1995, 14. Clipping, Richard H. Handley Collection of Long Island Americana, The Smithtown Library.

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administered out of St. Mary's, Manhattan until Father Jack Custer was appointed pastor in May of 2009. During Father Custer's pastorship, the Smithtown church was linked with another Byzantine Catholic (Ruthenian) parish of St. Andrew the Apostle in Westbury, New York, the one other Byzantine Catholic Church on Long Island.⁴³⁹ In 2015, Father Custer was reassigned to the parish of the Cathedral of St. Michael the Archangel in Passaic, New Jersey and the current bishop, the Most Reverend Kurt Burnette, appointed Father Tyler Strand to the two parishes in Westbury and Smithtown. In 2017, a priest was ordained for St. Andrew's and Resurrection became Father Tyler's sole parochial concern. The congregation has "high hopes for his eventual move to Smithtown from the Westbury residence."⁴⁴⁰

Today, the parish administers Eastern Christian Formation for children, teens and adults. At its fiftieth anniversary, the church stated the congregation "is proud of the priestly vocation of one of its own, Father Joseph Bertha, whose mother is still a trustee of the parish."⁴⁴¹ Parishioners participate in men's and women's societies, including the men's club and women's club, which organize frequent service and social activities and events. Parishioners also participate in the byzan teens and crafty ladies groups, the parish action committee and parish maintenance teams. The parish is active in civic and charitable work and is the venue used by the local chapter of the Sons of Italy.⁴⁴² The Byzantine Catholic Church of the Resurrection is one of the seven churches comprising the Smithtown Food Pantry located at the adjacent Parish House (former Spurge House, 1908-1909) of St. Thomas of Canterbury Episcopal Church. The church continues to support the education of the younger generation of the congregation and the community by continuing cultural customs. The church has its own Slavic dance troupe and an Irish step-dancing school meets there. During the year, members of the church congregation offer the community lessons in hand-painting the pysanky (painted crafted eggs).

On September 17, 2017, the parish celebrated the 50th anniversary of its dedication in 1967. Preparations included removing the boards from the rectory, in light of the recent discovery that the building was designed by Stickley. There is excitement in the parish about the discovery of this history. Members of the congregation have been working on the interior as time allows and are interested in obtaining a grant for restoration of the building. They are also considering the fund-raising possibilities and parish activities that, in future, may take advantage of the property's rich cultural heritage.

⁴³⁹ Fr. Jack Custer and Fr. Tyler Strand, 1A, 9A.

⁴⁴⁰ Ibid., 9A.

⁴⁴¹ Ibid.

⁴⁴² Ibid.

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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: _____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property 2.49 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18</u> Zone	<u>651354</u> Easting	<u>4524132</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 nomination boundary includes the land donated to St. Patrick's Roman Catholic Church in 1928 (church property) and 1952 (rectory property / Wagner residence). This land includes the church and rectory, formerly the residence associated with Fred and Annie Wagner's Sunnybrook Farm. This parcel was subdivided from the 143-acre Sunnybrook Farm after the Wagner family sold the property in 1923.

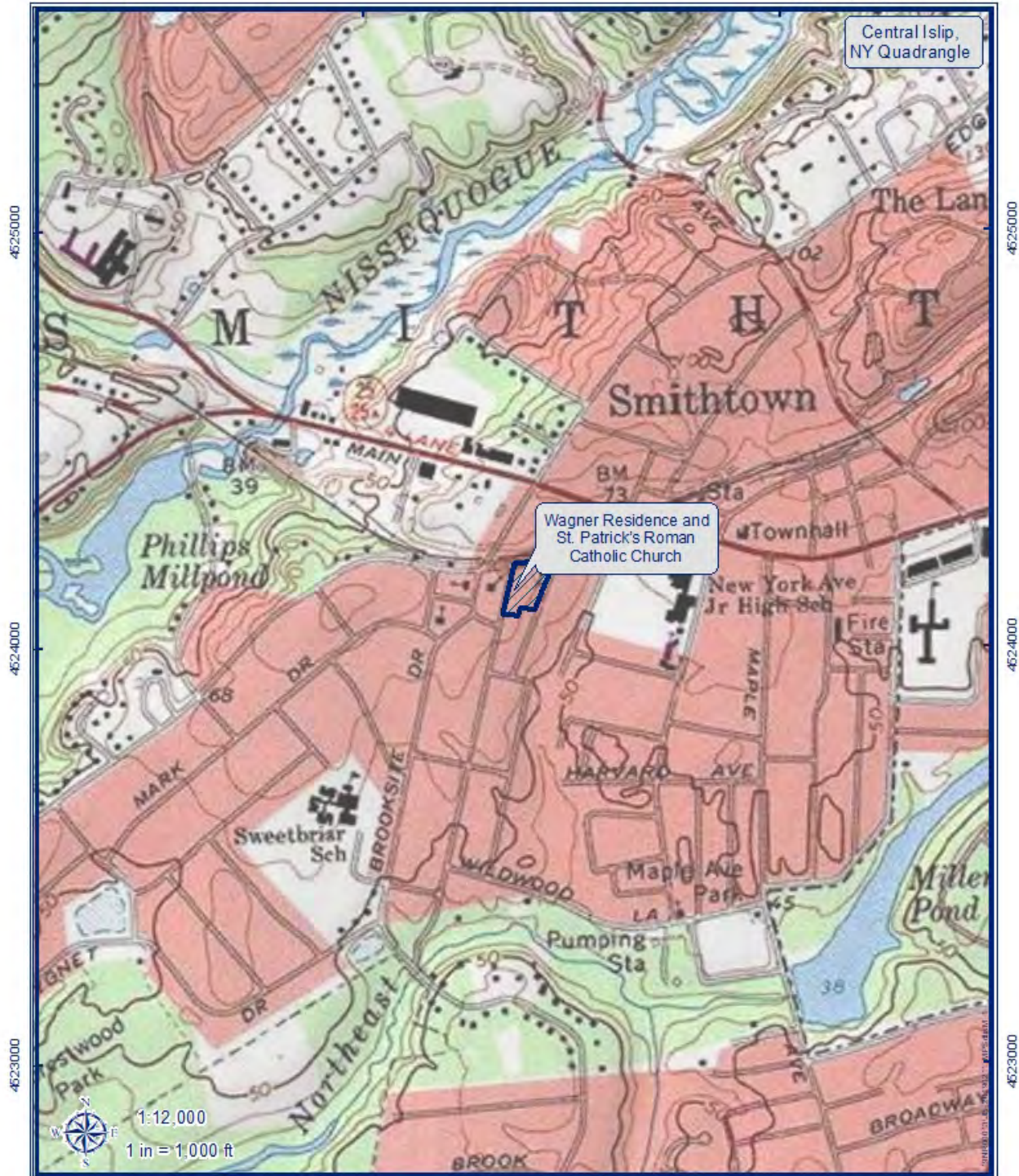
Due to the subdivision and residential development of the property during the early 20th century, the land no longer retains integrity to its historic agricultural appearance. When the property was subdivided, it still retained several farm outbuildings. Some of these remain, including a barn and garage, in various states of alteration. However, 20th century development on the formerly open farmland separates these outbuildings from each other and from the main house. The property does retain integrity as the church complex assembled by St. Patrick's Roman Catholic Church and the boundary has been drawn to reflect this.

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Wagner Residence and St. Patrick's Roman Catholic Church
Smithtown, Suffolk Co., NY

37 Juniper & 38 Mayflower Ave.
Smithtown, NY 11787



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

0 380 760 1,520 Feet



Wagner
Residence and
St. Patrick's
Roman Catholic
Church



NEW YORK
STATE OF
OPPORTUNITY
Parks, Recreation
and Historic Preservation
Division for Historic Preservation

Wagner Residence & St. Patrick's RCC
Name of Property

Suffolk County, NY
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Wagner Residence and St. Patrick's Roman Catholic Church
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37 Juniper & 38 Mayflower Ave.
Smithtown, NY 11787

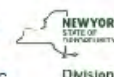


Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 125 250 500 Feet



Wagner
Residence and
St. Patrick's
Roman Catholic
Church



Parks, Recreation
and Historic Preservation
Division for Historic Preservation

Wagner Residence & St. Patrick's RCC
Name of Property

Suffolk County, NY
County and State

11. Form Prepared By

name/title Corey Geske (edited by Jennifer Betsworth, NY SHPO)

organization Independent Historian

date February 2019

street & number _____

telephone _____

city or town _____

state _____

zip code _____

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: Fred and Annie Wagner Residence and St. Patrick's Roman Catholic Church

City or Vicinity: Smithtown

County: Suffolk

State: New York

Photographer: Corey Victoria Geske

Description of Photograph(s) and number:

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0001

North (front) elevation, Rectory. Lawn and Education Building (left). March 2017. Windows boarded).

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0002

North (front) elevation, Rectory. Boards removed from windows. 50th Anniversary, Sept. 2017. Geske, previously published.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0003

North (front) elevation, May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0004

East (side) elevation, Rectory. May 2018.

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NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0005
Rectory, perspective view from the northeast. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0006
Rectory, northeast elevation. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0007
Rectory, northwest elevation. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0008
Rectory, West (side) elevation. April 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0009
Rectory, South (rear) elevation from Juniper Avenue. March 2017.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0010
Rectory, West elevation. November 2017.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0011
Rectory, View from Dining Room to Dining porch. Camera facing west. November 2017.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0012
Rectory, View from Living Room to Dining Room and Dining Porch. Camera facing west. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0013
Rectory, Living Room. Camera facing east. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0014
Rectory, Living Room Fireplace with stylized Checkered Flag Tapestry Brick Pattern. November 2017.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0015
Rectory, third floor shed-roof dormers with original ribbon windows,. Camera facing north. October 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0016
Byzantine Catholic Church of the Resurrection, perspective view from the northeast at Mayflower Avenue.
September 2017, Fiftieth Anniversary. Geske, previously published.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0017
North (front) elevation Byzantine Catholic Church from Edgewater Avenue. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0018
West elevation, perspective from great lawn in front of Rectory. May 2018.

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NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0019
Perspective view from the southwest from the Stickley house. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0020
Perspective view of south elevation from Mayflower Avenue. Projecting diamond patterned brick coursing is on sanctuary exterior. September 2017.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0021
North elevation, Entrance Tower showing diamond patterned brick coursing. Nov. 2017.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0022
View of the nave.. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0023
View of iconostasis and sanctuary from central nave. November 2017.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0024
View of Iconostasis from nave. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0025
View of east Shrine. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0026
View of Nimbus in the glass of east Shrine. November 2017.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0027
Interior, nave, east side diamond paned ribbon windows with Art Deco stained glass accents of triangle and abstract blue bird. November 2017.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0028
Interior, nave, east side, second group of 3 east side diamond paned windows with stained glass accents featuring red triangle of glass and abstract blue bird motif. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0029
Interior, nave, east side Shrine and Truss. First 2 (of 3) windows in one group of east ribbon windows is to the left. November 2017.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0030
Partial view, East elevation from exterior of narthex to central portion of nave with east Shrine and iconic ribbon windows. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0031

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Partial view, East elevation camera facing south from exterior of east shrine to sanctuary with Education Building to left (east of Rectory). May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0032

East elevation, camera facing south from exterior of narthex to sanctuary. May 2018.

NY_Suffolk Co_Wagner Residence and St. Patrick's Roman Catholic Church_0033

Camera facing southwest with main Church (right), Rectory (center) and Education Building (left). May 2018.

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.

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Appendix A. Fred Wagner's Other Residences

The house designed by Stickley in 1912 for the Wagners at their Sunnybrook Farm in Smithtown is the only extant home in the United States known to be historically associated with automobile racing Hall of Famer Frederick J. Wagner (1869-1933). Previous to 1912, Fred and Annie Wagner lived at a series of rented residences for short periods of time. No addresses have been identified for many of these, including 1897 and 1900 in Chicago, Illinois; California where he resided from 1924 to 1933; nor The Sulgrave apartments where he resided in New York City in 1906. His address at 107 Lockwood Avenue in New Rochelle, New York from 1908 to 1911 is now a parking lot for an apartment complex.

Unlike these earlier residences, Fred and Annie Wagner were involved in the design and construction of Sunnybrook Farm and lived on the property for over a decade (1912-1924). During the 20th century, the property's association with Wagner and Stickley was largely forgotten. In 1991, the rectory had been photographed by photojournalist Ray Stubblebine for his 2006 catalogue *raisonne* on Stickley.⁴⁴³ The present rectory was identified as the home of Fred Wagner at his Sunnybrook Farm and documented as the house designed by Gustav Stickley and published in *The Craftsman* of April 1913, in February 2017 by Smithtown resident and independent scholar Corey Victoria Geske; the was information immediately presented to the Byzantine Church.⁴⁴⁴ The church removed the boards from their vacant Rectory for their Fiftieth Anniversary Celebration September 17, 2017. The congregation has since worked on the interior as time allowed. Until preparation of this National Register application in mid-2018, the house's association was Stickley remained locally unknown.

⁴⁴³ Ray Stubblebine, *Stickley's Craftsman Homes Plans, Drawings, Photographs* (Salt Lake City, Utah: Gibbs Smith, Publisher, 2006), 442-443.

⁴⁴⁴ Corey Victoria Geske, *Preliminary Study for the National Register of Historic Places Proposing a Town Hall Smithtown Historic District*, April 12, 2017, 13, 41. The study included identification of McGill and Hamlin as architects of St. Patrick's R.C. Church. David Ambro, "Town Hall Historic District proposed," *The Smithtown News*, May 25, 2017, 3; Kevin Redding, "Past key to future Push to preserve historic buildings to revitalize downtown . . .," *The Times of Smithtown*, August 31, 2017; Geske, "Gustav Stickley in Smithtown: A Leader of the American Arts and Crafts Movement," *The Smithtown News*, Nov. 9, 2017, 10; Geske, "Rediscover Sunnybrook Farm off West Main Street," *The Smithtown News*, Dec. 7, 2017, 10. Howard Kroplick, "Residence of the Starter of Five Vanderbilt Cup Races Rediscovered in Smithtown," *Vanderbilt Cup Races* website, May 12, 2018.

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1. Circa 1911, Fred Wagner when he bought land in Smithtown. Courtesy, Howard Kroplick, Town Historian of North Hempstead and President of the Long Island Motor Parkway Preservation Society.

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2. 1906 Vanderbilt Cup Race, Wagner first photographed using checkered flag, photo split second after *The New York Times* photo published Oct. 14, 1906. Courtesy, Howard Kroplick, Town Historian of North Hempstead and President of the Long Island Motor Parkway Preservation Society.

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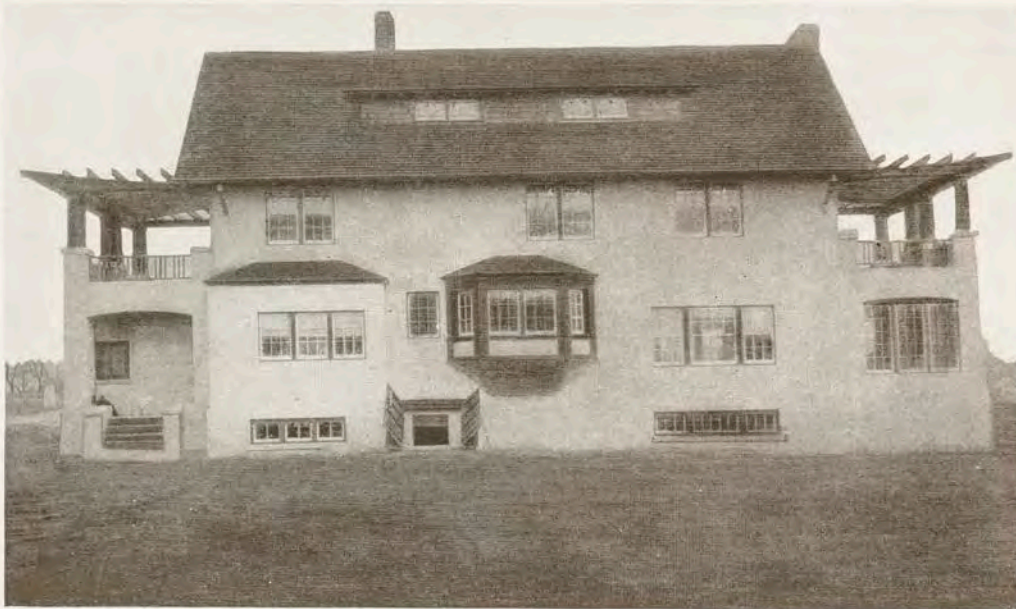
3. Summer 1912. Wagner House Under Construction, *The Building Age*, September 1912, 498. Courtesy, Cornell University Fine Arts Library.

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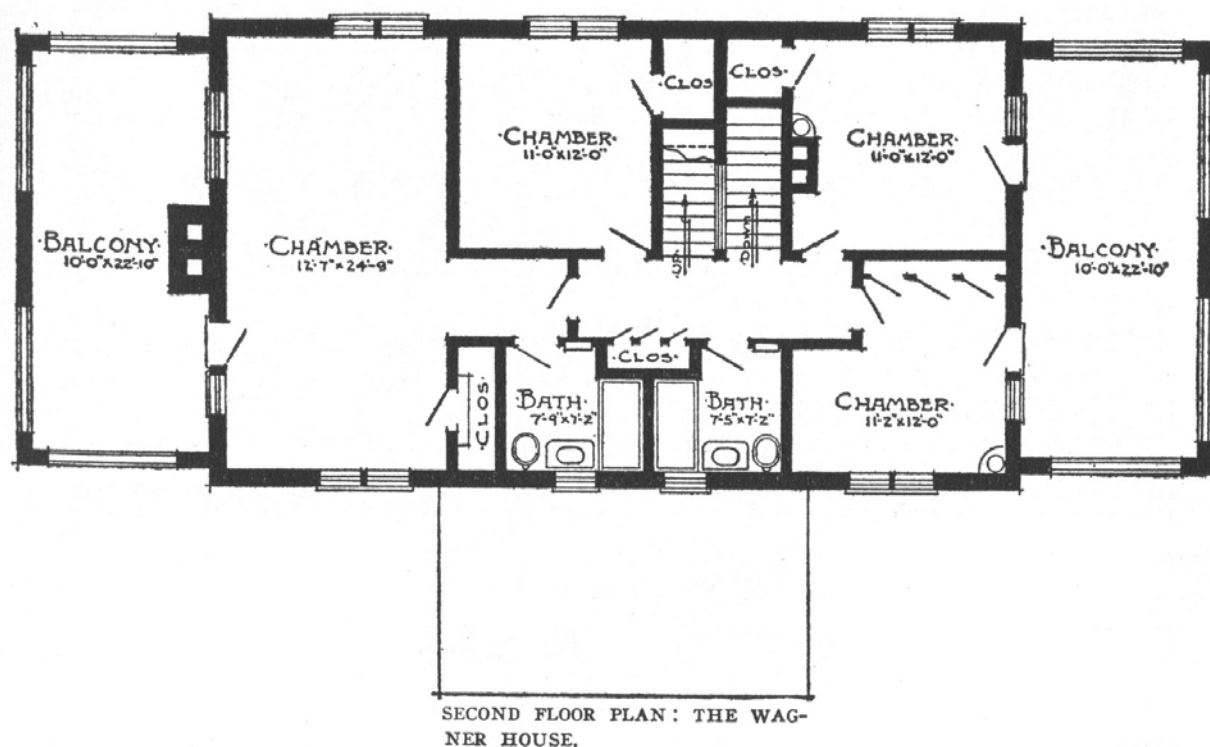
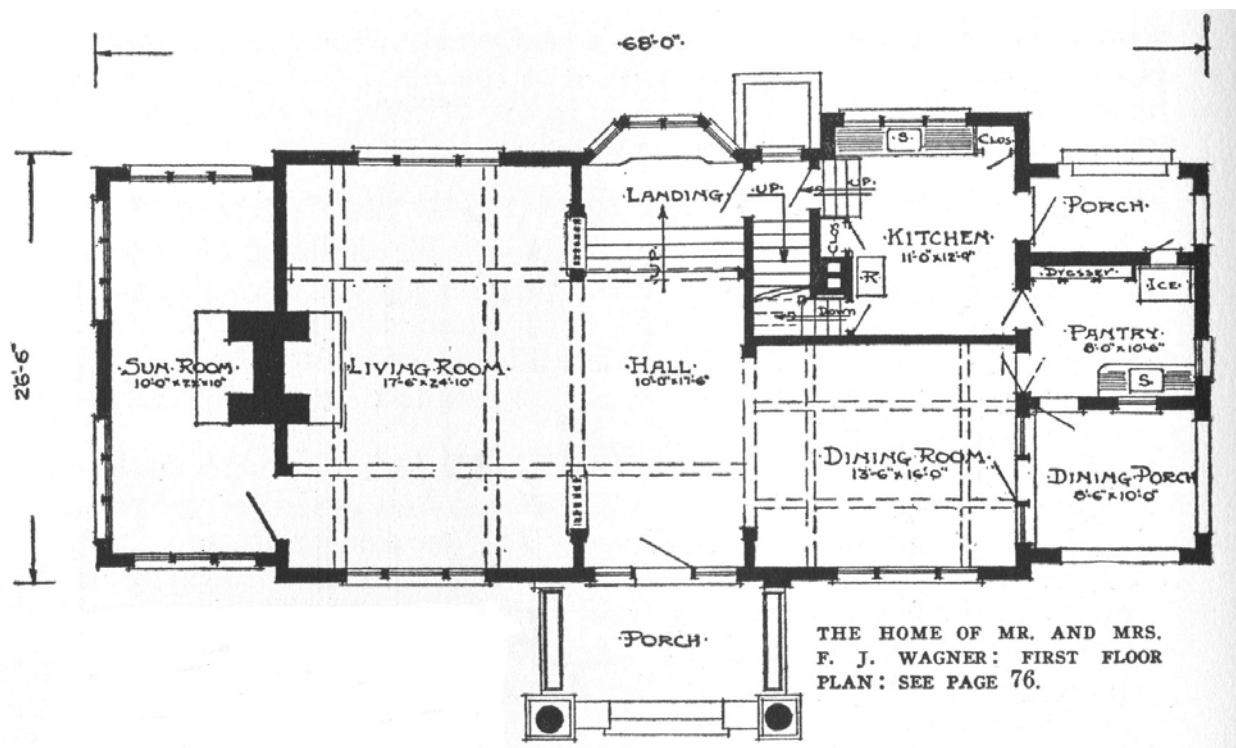
Gustav Stickley, Architect.

FRONT OF THE RESIDENCE OF MR. AND MRS. F. J. WAGNER, WHICH WAS RECENTLY BUILT AT SMITHTOWN, L. I., FROM SPECIAL CRAFTSMAN PLANS: THE WALLS, WHICH ARE OF HOLLOW CONCRETE CONSTRUCTION, ARE LIGHT GRAY AND THE ROOF AND PERGOLAS OVER THE SLEEPING BALCONIES ARE GREEN. REAR OF THE WAGNER HOME, WITH THE RECESSED KITCHEN PORCH ON THE LEFT.

4. Stickley, Gustav. "The Value of Cooperation Between Owner and Architect as Illustrated by Specially Designed Craftsman Homes." *The Craftsman* 24 (April 1913): 76. University of Wisconsin Digital Collections.

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5. Stickley, Gustav. "The Value of Cooperation Between Owner and Architect as Illustrated by Specially Designed Craftsman Homes." *The Craftsman* 24 (April 1913): 78-9. University of Wisconsin Digital Collections.

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6. McGill and Hamlin. "The Roman Catholic Church of Saint Patrick at Smithtown, LI." Courtesy Avery Architectural and Fine Arts Library, Columbia University.

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7. McGill and Hamlin. "The Roman Catholic Church of Saint Patrick at Smithtown, LI." (Note: there is no physical evidence that the painting or carving shown on the beams was ever completed) Courtesy Avery Architectural and Fine Arts Library, Columbia University.

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8. 1930s St. Patrick's Church Postcard. Courtesy, Tom Muratore, Member of St. Patrick's Congregation.

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9. Circa 1940 Panoramic View of Sunnybrook Manor with Stickley designed house (center) and St. Patrick's Church (right). Courtesy, Tom Muratore, Member of St. Patrick's Congregation.





























































Church
of the
Resurrection
Celebrating
Our 50th
Year!
1967-2017







UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:	Nomination	
Property Name:	Frederick and Annie Wagner Residence and St. Patrick's Roman Catholic Church	
Multiple Name:		
State & County:	NEW YORK, Suffolk	

Date Received:	Date of Pending List:	Date of 16th Day:	Date of 45th Day:	Date of Weekly List:
6/24/2019	7/19/2019	8/5/2019	8/8/2019	8/9/2019

Reference number:	SG100004240
Nominator:	SHPO

Reason For Review:

<input type="checkbox"/> Appeal	<input type="checkbox"/> PDIL	<input type="checkbox"/> Text/Data Issue
<input type="checkbox"/> SHPO Request	<input type="checkbox"/> Landscape	<input type="checkbox"/> Photo
<input type="checkbox"/> Waiver	<input checked="" type="checkbox"/> National	<input type="checkbox"/> Map/Boundary
<input type="checkbox"/> Resubmission	<input type="checkbox"/> Mobile Resource	<input type="checkbox"/> Period
<input type="checkbox"/> Other	<input type="checkbox"/> TCP	<input type="checkbox"/> Less than 50 years
	<input type="checkbox"/> CLG	

☒ Accept ☐ Return ☐ Reject 8/8/2019 Date

Abstract/Summary Comments:	
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Recommendation/ Criteria	
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Reviewer	<u>Alexis Abernathy</u>	Discipline	<u>Historian</u>
Telephone	<u>(202)354-2236</u>	Date	<u></u>

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.



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ERIK KULLESEID
Acting Commissioner



17 June 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 eight nominations, all on disc, to be considered for listing by the Keeper of the National Register:

Fourth Avenue Methodist Episcopal Church, Brooklyn, Kings County
Camp Hill School, Pomona, Rockland County
32 Police Precinct Station House Complex, New York, New York County
Fultonville Historic District, Fultonville, Montgomery County (280 owners, 0 objections)
McNaught Family Farm, Bovina Center Vicinity, Delaware County (3 owners, 0 objections)
Frederick and Annie Wagner Residence and St. Patrick's Roman Catholic Church, Smithtown, Suffolk County ✓
Dorrance Brooks Square Historic District, New York, New York County (115 owners, 0 objections)
East Marion Road Historic District, East Marion, Suffolk County (158 owners, 10 objections)

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