

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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NATIONAL
REGISTERNATIONAL REGISTER OF HISTORIC PLACES
MULTIPLE PROPERTY DOCUMENTATION FORM

This form is for use in documenting multiple property groups relating to one or several historic contexts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. For additional space use continuation sheets (Form 10-900-a). Type all entries.

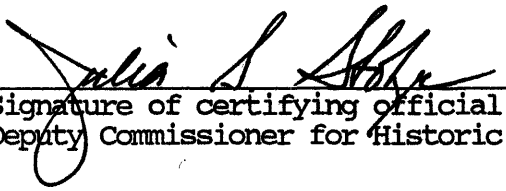
A. Name of Multiple Property ListingStony Brook Harbor Estates Thematic ResourcesB. Associated Historic ContextsEstate Development on Stony Brook Harbor 1878-1930C. Geographical Data

All properties included in this nomination border Stony Brook Harbor and are located within the incorporated villages of Nissequogue or Head of the Harbor.

[] See continuation sheet

D. Certification

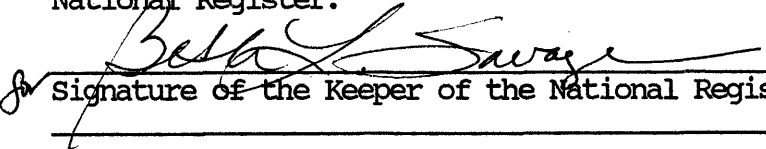
As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards for Planning and Evaluation.



Signature of certifying official
Deputy Commissioner for Historic Preservation10/13/92

Date_____
State or Federal agency and bureau

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



Signature of the Keeper of the National Register10/9/93

Date

E. Statement of Historic Contexts

Discuss each historic context listed in section B.

The properties identified within the historic context of Estate Development on Stony Brook Harbor 1878-1930 are a remarkable collection of architecturally and historically significant Long Island country houses, related outbuildings and landscaped grounds. In a region that is generally celebrated for its monumental estate architecture, the Stony Brook Harbor area is the location of a distinctive concentration of examples of this resource type that retain a high degree of integrity. Sharing both the geographic and socio-economic factors that led to the development of estates on Stony Brook Harbor in the period before and after the turn of the twentieth century, these properties form an unusually cohesive group that is unified by extensive family inter-relationships, historical connections and ties within the architectural profession itself. The fourteen nominated properties represent the full extent of estates developed within the designated geographical area and time span.

Between 1878-1930, Stony Brook Harbor became the focus of estate development and thus mirrored an architectural trend that was taking place elsewhere on Long Island and in other localities nationwide. The fourteen estates developed around Stony Brook Harbor in this period reflect the transformation of an isolated agrarian community into an exclusive enclave of second homes for wealthy urbanites, an event that was due in part to the geographic proximity of Stony Brook Harbor to Long Island Sound and metropolitan New York City and in part to a complex series of historical events that have to do specifically with the development of Stony Brook Harbor and its most prominent family, the Smiths.

Fundamental to the theme is the phenomenon of estate building itself, an important trend in American residential architecture during the decades before and after the turn of the twentieth century. An unprecedented number of American families had amassed significant fortunes in this period and sought to acquire - through their estates - tangible expressions of opulence that would both symbolize and celebrate their new wealth. New York City, which had emerged as the nation's business and commercial capital by the early nineteenth century, naturally attracted business people, industrialists and other professionals and thus contributed to the wealth of a large proportion of these affluent estate builders. Consequently, the environs of the metropolitan New York area were then exploited by large numbers of these wealthy urbanites, while the opportunities for employment, the demand for goods and services and the effect on land values benefited the local population as well. It may be argued that nowhere was the impact of estate building so great during this period as on Long Island, where hundreds of mansions were built and extensive areas of landscaped grounds were developed during a relatively short interval in what had been a largely rural and provincial region.

The roots of this phenomenon on Long Island may be traced to an earlier recreational trend, that of tourism, which grew in popularity among the middle and upper classes well before the Civil War. The value of waterfront property had been discovered by this earlier nineteenth-century generation of Americans, many of whom had sufficient means and time to enjoy Long Island's extensive and varied coastline. After the 1830s, numerous hotels, boarding houses and picnic grounds began to dot the north and south shores, and by the middle of the century more permanent summer cottages and larger summer residences were being built to accommodate the seasonal influx. The architecture of summer houses changed to keep pace with the ambition, tastes and growing affluence of their occupants as the century progressed, and the country houses within the nominated group reflect the trend toward more extensive properties with amenities such as formal gardens, large rooms for entertaining, and facilities oriented toward the water, such as open porches, sloping lawns and docks.

With the exception of its small and widely scattered farming communities, Long Island had remained primarily rural throughout the preceeding centuries and was therefore especially susceptible to estate development. By the end of the nineteenth century, its shoreline had been transformed and the so-called "Gold Coast" (as the major concentration of this phenomenon was known on the island's north shore) was born.

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Somewhere east of this area, the picturesque and secluded shoreline of Smithtown's Stony Brook Harbor became the locus of estate building with an unusual and decidedly local flavor. Unlike the vast estates of the super-rich, which were located for the most part to the west in present-day Nassau County, those developed on Stony Brook Harbor were smaller in scale and were linked more closely to the history of the region itself. Resulting in part from the distribution of a large fortune among a group of five siblings and the fortuitous marriage of one of them (Bessie Smith) to a renowned architect (Stanford White), the area attracted a circle of family, friends and business associates who established country houses with informal settings sympathetic to the bucolic character of the existing farmland. In fact, the early history of the harbor played an important role in this turn-of-the century period and it is therefore necessary to examine its origins in some detail.

The Stony Brook area was settled in the seventeenth century (c1640s) by Richard Smith, formerly of Southampton, who acquired a tract of some fifty-four square miles on Long Island's north shore and ultimately secured a royal charter that granted manorial status to his holdings. Present-day Smithtown evolved from Smith's manor, and his descendants remained prominent in the affairs of the region through succeeding generations. With his death in 1692, one-hundred-acre farms were devised to his numerous grandsons and substantial homesteads were conveyed to his surviving sons. Both Richard Smith (known as the Patentee) and his progeny first settled on extensive parcels in the northern section of the manor overlooking Stony Brook Harbor, and several of their Colonial-era dwellings were later incorporated into the nineteenth-century estates that are the subject of this nomination.

In the interim, however, the Smith family continued to dominate the social and economic development of Smithtown, as the thriving agricultural community and surrounding region was named by the eighteenth century. Among the most prominent of Richard Smith's descendants was Judge J. Lawrence Smith (1816-1889), who was widely regarded not only as Smithtown's leading citizen but as one of Long Island's foremost legal minds of the period. For several terms Suffolk County's district attorney, Judge Smith conducted a large legal practice, which drew periodic apprentices who later distinguished themselves in the profession as well. The judge married Sarah Nicoll Clinch (1823-1890), a wealthy New Yorker and former Long Islander, and between 1846 and 1862 eleven children were born to the couple. Six of them reached adulthood, and four of

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them, all females, figured prominently in the estate development of Stony Brook Harbor.

The village of Smithtown prospered during the eighteenth and nineteenth centuries in part because of its proximity to a river and to protected waterways. Thus, Smithtown was able to provide a place to process and transport the agricultural products of the immediate area and the inland population. It also emerged as a small commercial center, providing goods imported via Long Island Sound to a rural populace. Several mills were constructed along the Nissequogue River; local industries developed and trade via the sound encouraged a concentration of settlement and commercial development. Nevertheless, the community remained small and rural; after two hundred years of growth, little had changed in nineteenth-century Smithtown, which remained socially and economically dominated by its leading family, the Smiths.

A dramatic turn of events occurred toward the end of the nineteenth century, however, which greatly influenced the development of the harbor area. In 1886, Judge Smith's wife, Sarah, inherited a substantial bequest of \$250,000 from her aunt, the former Cornelia Clinch (1803-1886), who was the widow of the world-renowned merchant Alexander Turney Stewart. A.T. Stewart had died in 1876; the estate (valued in excess of twenty million dollars) was subsequently managed by his wife and a trusted confidant, Judge Hilton. The Stewarts were childless and after Cornelia Stewart's death, the vast Stewart fortune and land holdings became the subject of three sensational law suits contesting Hilton's role in the takeover of Stewart's commercial empire. Prominent in this litigation were not only Sarah Clinch Smith and her daughters, but also the judge himself and one of his former students, Prescott Hall Butler, who had married the judge's eldest daughter, Cornelia. Considerable legal expertise within the Smith clan assisted in the favorable settlement of these suits by 1890, thereby greatly increasing the collective wealth of the family. New York City real estate, hotels and commercial holdings in Saratoga Springs, thousands of acres in Garden City and Oyster Bay, and thirteen miles of railroad running from Floral Park to Bethpage Junction amounted in the aggregate to some \$12,000,000, an inheritance that surely fueled the ambitions of the landed, but not overly wealthy Smithtown gentry. With this money, the judge's daughters were able to acquire or expand their land holdings on Stony Brook Harbor, build country houses and indirectly influence the development of Stony Brook Harbor through their association with other family members and business acquaintances who were also attracted to the area.

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The coincidence of the extended Smith family acquiring both great wealth and social standing in the 1880s and 90s enabled its members to participate fully in a trend that was already transforming Long Island. It enabled them to embellish Stony Brook Harbor's picturesque shoreline with a string of fashionable country seats, mirroring the movement experienced elsewhere in this region during the same period. The result of this activity in Stony Brook Harbor differs from that elsewhere in the region, however, because of the fact that the estate owners were, for the most part, not among the transplanted nouveaux riches, who lacked historical ties to the area, but were, rather, members of an extended native clan and its inner social circle with well-established socio-economic ties to the region and its local traditions. A more detailed analysis of the Smith family members responsible for much of the estate building on Stony Brook Harbor in this period will illustrate the extraordinary inter-relationships that influenced the area's architectural development in the late nineteenth and early twentieth centuries.

Judge J. Lawrence Smith's four daughters - Cornelia, Kate, Ella and Bessie (a fifth, Louise, moved to Chicago and did not figure in the harbor development) - were central figures in the turn-of-the-century episode of country house building on Stony Brook Harbor. Cornelia Stewart (1846-1915), the eldest Smith daughter, married Prescott Hall Butler in 1874. A lawyer, Butler had graduated with Charles Follen McKim from Harvard in 1869. Butler worked for a time with Judge Smith, engaged McKim in designing a country house for his family (~~By-the-Harbor~~, c1878, 1890), and introduced Stanford White to the Smith family after White joined McKim's architectural firm in 1880. Butler assembled a large estate during the 1870s and 80s, which, at one time, also included another early Smith house named Frog Hollow. Butler's grandson, the architect William R. Huntington, occupied Frog Hollow with his wife for a number of years. The Butlers had three children: Lawrence and Charles, who inherited their father's estate, and Susan Louise (who married Francis C. Huntington), who occupied the nearby estate known as Rassapeague. Lawrence Smith Butler, who was also an architect, designed one of the other estates in this group (Harbor House, c1905) and is credited with alterations to his sister's house as well.

Kate Annette (1852-1908), the judge's third daughter, married the Rev. Joseph Bloomfield Wetherill in 1879. Wetherill died in 1886, never seeing the country house designed by Stanford White for Kate Wetherill in 1895. This impressive octagonal house (Weatherill

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House) and its outbuildings were developed on a parcel of land immediately contiguous to White's own estate, Box Hill.

Ella Batavia (1858-1943), the fourth daughter, married a lawyer, Devereux Emmet, in 1889. The Emmets acquired considerable property on the east side of the harbor and lived at Sherrewogue, an ancestral Smith homestead enlarged by Stanford White and altered again in 1895. The Emmets also owned contiguous tracts of land on which were a number of other eighteenth-century period dwellings, which they later sold. These included Thatch Meadow Farm, later sold to George W. Bacon and enlarged by the firm of Peabody, Wilson and Brown in 1912 (Bacon's wife was herself a Smith descendant) and East Farm, acquired by Archibald Brown (of Peabody, Wilson and Brown), which was restored and enlarged by Brown in 1910. Brown's brother, Lathrop, was introduced to the vicinity through this connection and retained his brother's firm to design Land of Clover (currently Knox School) in 1915-18.

Devereux Emmet's brother, Christopher Temple Emmet, purchased a large tract at the eastern edge of the harbor adjacent to East Farm and hired the noted architect Charles A. Platt to design a country house, The Mallows, in 1906. Christopher Emmet's wife, Alida Chanler, was a grand-niece of Mrs. William B. Astor; the Emmets were married in 1896 at Rokeby, the Astors' country house on the Hudson River. They selected Platt to design The Mallows because he had designed Sylvania at Barrytown-on-Hudson for Alida's sister, Elizabeth (wife of John J. Chapman). Robert Winthrop Chanler designed a frieze for the dining room at The Mallows, and, even though Platt had designed the main house, Stanford White was called in to design the barns and ice house.

The fourth Smith sister, Bessie Springs (1862-1953), was Judge Smith's youngest daughter. She married the architect Stanford White (1853-1906) and convinced him to purchase the old Samuel Carman farmhouse, which Bessie had grown fond of in childhood. White enlarged and remodeled the nineteenth-century wood-frame dwelling several times in the 1880s and 90s. When completed, Box Hill (National Register listed, 1973), a stuccoed and pebble-dashed country home, bore little resemblance to its original farmhouse. The architect's son, Lawrence Grant White (1887-1956), also an architect, made his own addition to Box Hill, as well as designing a stuccoed cottage on the estate at the harbor's edge as a secondary residence in 1913 (Shore Cottage). Lawrence White married Laura Chanler, a niece of Alida Chanler Emmet.

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The remaining turn-of-the century properties included within this multiple property nomination were not built or owned by any of the judge's daughters or members of their circle. But their existence can be traced to strong historical or architectural ties to the network outlined above. Two of the principal dwellings were designed by the Long Island architect I.H. Green, Jr., and each of these commissions is tied to the Smith lineage as well. Woodcrest, Green's first harbor commission, was built in 1895 for Homer W. Reboul, whose daughter, Garetta Hagemeyer Reboul, married Joel Smith Lawson in 1922. Lawson's mother, the former Helen Renelche Smith, was a seventh generation, direct descendant of Richard Smith, the Patentee. The other Green-designed house, the James W. Phyfe Estate, was built in 1904. Phyfe, a descendant of James Phyfe, brother of the famous cabinet-maker Duncan Phyfe, was married twice: first to Anna Lawrence Smith (d. 1877), and second to Anne Carll Smith, both of whom were seventh generation Smithtown Smiths. James Phyfe died in 1914, his second wife having died in 1911. Another property, Beachbend, is a distinguished eighteenth-century period dwelling associated with the early Smith family settlement of the harbor and it, too, was carefully remodeled during the estate era by Peabody, Wilson and Brown (1920). Nearby is Harbor House, the former Case estate, built in 1905 to the designs of Ford, Butler and Oliver, who were also responsible for improvements to Rassapeague a decade later. Finally, the last component of the thematic group is the William J. Ryan Estate (now Nissequogue Golf Club), built in 1930 to the design of noted Long Island architect Bradley Delehanty. Working within his characteristic classical vocabulary, Delehanty designed the groups' most recent estate on the land of Ebenezer Smith, the Patentee's grandson and the youngest son of Richard Smith II.

In addition to the geographical connections to this area of the Smith family, the geographical advantage of a picturesque harbor within easy commuting distance of New York City undoubtedly contributed to the area's popularity for estate development. Virtually all of the estate owners had business interests and primary residences in New York and used their Stony Brook estates as country houses for seasonal recreation. Within a relatively short period of time, the harborfront properties were acquired or, in some cases, extensive tracts were assembled from smaller parcels and developed into large estates dominated by imposing principal dwellings.

The Stony Brook Harbor estate type is characterized by a large, distinguished estate house with views of the harbor, sited on a

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substantial parcel landscaped to effect a naturalistic country setting. These estates generally include a variety of secondary buildings and structures that represent the estate's functional history and the lifestyle of its owners. As is typical of Long Island estate architecture in general, a number of the estate buildings are significant as the work of nationally prominent architects, such as Stanford White and his partner Charles F. McKim and the firm of Peabody, Wilson and Brown; however, unlike many of Long Island's estates, here the prominent designers were friends or relatives of their clients and sometimes even the owners of the estates they designed. Thus, although the nominated estate buildings exhibit the eclecticism and diversity of style associated with upper-income residential design of the period, they are somewhat unusual in the context of Long Island's estates in that most of them are closely tied to the indigenous local culture and many evoke Long Island's conservative local building traditions in their straightforward compositions and restrained decoration.

Several of the nominated estate houses are actually surviving eighteenth-century farmhouses associated with the region's early development that were redeveloped and reinterpreted in the estate period. Coinciding with the contemporary trend in architectural design, these authentic relics provided a basis for the transformation into estate dwellings in which architects attempted to evoke the scale, form and detailing of the antique, while adding contemporary amenities associated with estate living, such as open porches with water views, larger rooms for entertaining, guest rooms and expanded kitchen and service facilities. Significantly, the Smith family residences on Stony Brook harbor were built by descendants of the area's most prominent seventeenth-century settler and founder of Smithtown. Like other conservative members of this rural community, the Smith descendants had preserved their ancestral homesteads through successive generations. Several of these Colonial-era houses were incorporated into larger, turn-of-the-century houses by architects who admired their design qualities. In fact, at least one property of eighteenth-century origins (Sherrewogue) appears to have served as a model for a new estate house designed in the early twentieth century (The Mallows). The interrelationship of the earlier dwellings with those built during the estate era is an unusual and distinctive aspect of the area's overall architectural character and a definitive aspect of the historic context within which they are linked.

As was characteristic of the period of Long Island estate development in general, the architects employed in designing the

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Stony Brook Harbor estates were prominent in their profession both here and in other localities. Whether retained to enlarge or restore an existing eighteenth-century period dwelling or to design a new country house, each worked within a contemporary aesthetic that harmonized with the forms and decorations of the colonial period. Together, this group of architects left a concentration of exceptional commissions at the harbor's edge, some of which are additionally distinguished as first commissions, innovative designs, extremely fine examples of their periods and types and/or the residences of the architects themselves.

Stanford White (1853-1906) was the dominant figure in the group, but his partner Charles F. McKim (1847-1909) was responsible for introducing him to Judge Smith's family in the first place. McKim, as noted above, designed By-the-Harbor for his Harvard classmate Prescott Hall Butler in 1878; the design is important as the first house commission undertaken by McKim during his employment in the office of Gambrill and Richardson. McKim often visited his harbor friends, and, after his retirement in 1908, he lived in the vicinity until his death the following year.

Stanford White joined McKim in architectural practice in 1880. His introduction to the Smith clan culminated four years later in his marriage to Bessie Springs Smith; his subsequent contribution to the local architectural scene continued for twenty-five years and included a wide variety of commissions. For himself and Bessie he transformed the simple frame Carman farmhouse into a large, stuccoed and multi-gabled country house with exotic interiors, spacious and formal grounds and numerous outbuildings (Box Hill). His work at Sherrewogue (1895) was a less radical intervention and succeeded in balancing the eighteenth-century period colonial house with a west wing incorporating neo-Colonial design elements. White's other commission in this group, the Weatherill House (1895), designed for his sister-in-law Kate, is said to have resulted from her insistence that he undertake the design; the architect's resolution of the interior arrangements and siting of this unusual octagonal structure are especially noteworthy.

Lawrence Grant White (1887-1956), Stanford White's only son, lived at Box Hill after his father's death in 1906. Lawrence later graduated from Harvard (1907) and the Ecole des Beaux-Arts (1913); following World War I, he joined his father's firm. He specialized in large commissions, such as the Pennsylvania Railroad Station in Newark, New Jersey and the Girard Trust Company offices in Philadelphia. His contributions to this estate group include Shore

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Cottage, built in 1913 as a guest house on the Box Hill property but later given to the younger White and his wife, Laura Chanler White, as a wedding present. The design of Shore Cottage reflects the ideas and techniques of a later generation of architects, while evoking the legacy of White's father and the area's Colonial past at the same time. Lawrence White later made other additions the Box Hill estate house, which he maintained until his death in 1956.

Lawrence Grant White's cousin, Lawrence Smith Butler (1876-1954), also an architect and prominent in Smithtown society, was a noted horseman and founder of the Smithtown Horse Show (1909). He was a principal in the firm of Ford, Butler and Oliver and was responsible for the design or remodeling of numerous buildings in the St. James village area, including additions to Timothy house, an eighteenth-century building updated in 1910, and the William A. Minott house and stable on Three Sisters Road, also 1910. Within the nominated group, however, Butler is credited with Harbor House (1910), the former Hodgkinson estate, and with renovations to Rassapeague for his sister, Susan Butler Huntington. Butler also added a stable at By-the Harbor.

The remaining country houses within the thematic group were all designed by architects who were very prolific on Long Island. Charles A. Platt (1861-1933) traveled widely and was an accomplished painter and student of Renaissance gardens (Italian Gardens) in addition to being a noted architect. Two of his better known commissions on Long Island are the Weld estate and the Reed estate (1912 and 1926, respectively) in Lloyd Harbor near Huntington. His introduction to Stony Brook Harbor had come through Elizabeth Chanler Chapman, for whom he had designed Sylvania in Barrytown-on-Hudson. Platt's experience with the neo-Colonial idioms is expressed here in a design with close ties to the nearby eighteenth-century house of Devereux Emmet, which, with its Stanford White addition of 1895, is very similar in appearance to Platt's The Mallows.

Also accomplished in the neo-Colonial mode was the firm of Peabody, Wilson and Brown. One of their well-known Long Island commissions, Town Hall in Huntington, is a classic of its type. Archibald Brown attended Harvard (1903) and the Ecole des Beaux-Arts (1910) and began practice in 1911. One of his earliest commissions was Land of Clover, which he designed for his brother in 1915-18. The house is an ambitious work, large and beautifully sited, with a great attention to detail. Brown had already made the harbor area his home by acquiring and enlarging East Farm (1910); he also restored

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and enlarged the adjacent property, Thatch Meadow Farm, in 1912. His restoration of Beachbend (Dick Nezer's Place) in 1927 was his last contribution to the district.

Another important Long Island architect represented in the thematic group is Isaac H. Green, Jr. A native of Sayville, on the south shore, Green was a prominent member of that community until his death in 1937. One of the greatest concentrations of his work is in East Hampton, where he designed many large, Shingle style summer homes during the 1880s and 90s. Also significant is his parish house for St. Mark's Episcopal Church, Islip (1890). Green is credited with two significant commissions on Stony Brook Harbor. The first, Woodcrest, the Homer Reboul estate (1895), is a rambling Shingle style building with Colonial Revival design elements. The second, the James W. Phylfe estate (1904), is a more fully developed neo-Colonial Revival design indicative of its later date but characteristic of Green's work as well.

Finally, the architect Bradley Delehanty ranks among Long Island's most prolific practitioners. He is credited with scores of important commissions scattered primarily in the westerly section of Long Island's north shore. Active from the turn-of-the-century until his death in 1965, Delehanty was an accomplished designer whose personal rapport with his clients earned him a strong reputation. An early student of historical modes, Delehanty's own country house was a converted Long Island farmhouse. He is noted for improving similar buildings for clients and for designing new country houses in the Colonial or neo-Georgian modes. The William J. Ryan estate, dating from 1930, is an exceptionally large work for Delehanty and an admirable example of his use of massing and detailing to match the architectural tastes and aspirations of an ambitious owner. Like its counterparts throughout the district, it commands an impressive view of the harbor.

The country houses, dependencies and landscaped grounds created by these noted architects form a homogeneous group of estates that are similar in scale, orientation to the water, a general informality in both style and setting, and a Colonial-period aesthetic, either original or revival. The latter quality is most apparent among the nominated properties in which original Colonial-period houses were adapted and expanded to meet the needs of later occupants. However, it is also clearly evident in the later houses and landscaped grounds as well. The surviving eighteenth-century Smith family homesteads are significant in illustrating a pattern of development on Stony Brook Harbor typical of the earliest settlement period:

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Situated on widely spaced farms with frontage on the harbor, these early houses were large by eighteenth-century standards but conformed to the traditional form, layout and materials typical of the region in this period. Typically facing south, each principal dwelling was accessed from narrow roads that encircled the harbor, and each farmstead included both cleared pasture and orchard and considerable wooded land as well. As working farms and year-round residences of their eighteenth-century occupants, the Colonial-era dwellings accommodated the relatively prosperous lifestyle of eighteenth-century gentleman farmers but lacked certain amenities associated with the recreational values identified in the nineteenth century estate period. Thus, the early dwellings modified as country houses for upper income clients acquired such typical features as larger interior rooms and more open plans (i.e., partitions were removed), additions with porches and water views, expanded service facilities with up-to-date kitchens and pantries, and accommodations for guests. Extant outbuildings typically continued to serve their original purposes as sheds, barns and the like. The naturalistic setting in which these early dwellings and farm buildings stood was left largely undisturbed, its woodland left intact and its pastures dedicated to passive farm activities such as grazing for riding horses. No longer functioning as productive farms, the land was nevertheless prized for its open, rural quality, which coincided with the aesthetic of informality prized by the estate-builders. Exceptions to this occurred in the form of small formal gardens laid out near some of the estate houses and the introduction of large specimen plantings on several properties to supplement the existing flora.

A strong tie appears to exist between these updated eighteenth-century houses and the new principal dwellings introduced in the estate period. As noted elsewhere, the enlarged Sherrewogue may have served as a model for The Malloes, located nearby; this is the most apparent connection between an eighteenth-century period house and its Colonial Revival counterpart. The pervasive affection for wood-frame construction, wood-shingle or clapboard siding and Colonial period detailing was common throughout the area in the period, however, and represents the strength of tradition in the Colonial Revival period. Even the Wetherill house, Stanford White's playful octagon, perched high above the harbor on a site typical of the estate period, employs an architectural vocabulary consistent with the area's Colonial-era architecture. By contrast, two of the harbor's turn-of-the century projects departed from the wood-frame tradition; significantly, both clients were new to the area and both apparently desired a grander expression than that conveyed by the

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more traditional Colonial Revival and Shingle style houses. These were Lathrop Brown's Land of Clover and the William J. Ryan Estate, both built of brick, strikingly formal and sited prominently on cleared acreage rather than being nestled into the wooded countryside. Each of these commissions exhibits a different trend in Colonial Revival design, toward grandiosity and greater development in general, and the numerous outbuildings at these estates, including the round stable at the Brown estate, are a further expression of this mode. Nevertheless, both projects took the harbor as their focal point and developed a considerable portion of land to its traditional appearance, thus participating in the overall approach to landscape preservation shared by the harbor's other estate developers.

F. Associated Property Types

I. Name of Property Type Estates

II. Description

The Stony Brook Harbor Estate Multiple Property nomination includes only one property type, Stony Brook Harbor Estates, fourteen of which are included in this submission. The Stony Brook Harbor estate type is defined by location, setting, period, historical associations and a number of distinctive architectural characteristics.

Location and Setting:

The nominated estates all enjoy a consistent geographic relationship to the harbor itself; all are located on fairly large tracts of land around the harbor and each estate house is oriented toward the water, on sloping terrain, and sited so as to enhance scenic vistas. The historic rural character of the harbor, which recalls both its settlement phase and its late-nineteenth century estate phase, is suggested by the survival of country lanes and long access drives, pastures and woodlands, and rolling hills. Some roads survive from the eighteenth century; originally built as approaches to the early harbor houses, they remain unaltered and serve as driveways to the estate buildings. Each of the principal estate houses is sited relatively near the water itself and is secluded from public view; in contrast, outbuildings are typically located at a distance from the main house, clustered along approach roads and often visible from the main roadway. Original estate parcels ranged in size from one to three hundred acres at the turn of the century and, typically, each estate was contained between the harbor and the perimeter road that encircles the harbor (known variously as Long Beach Road--Moriches Road--Harbor Road). Several of the estates have been subdivided and no longer retain the extensive holdings that were typical of the period of significance. Nevertheless, all nominated estates retain the important characteristics of location and setting that define their type, including a secluded, somewhat expansive, rural character, access off the perimeter road and waterfront orientation.

Period:

The period within which the estate type developed is defined as c1878-c1930, the half-century in which Stony Brook Harbor became the focus of estate building. All fourteen properties included in this nomination were developed as estates during this period and have been little altered since 1930. The estate houses themselves, however, fall into two categories: (1) eighteenth-century settlement period houses that were enlarged, altered, reinterpreted and/or redesigned as estates in the period of significance and (2) "new" buildings designed and constructed specifically as estate houses during the period of significance. Likewise, much of the historic landscape, intact from the estate period, also reflects aspects of both periods of development. Much of the original eighteenth-century pasture lands and orchards survive within the open naturalistic settings of the newer estates, which were consciously and sympathetically sited within the then-fallow ancestral farmlands. Similarly, many of the nominated estates include land that originally belonged to the eighteenth-century Smith family settlers. Some of the estate lands represent "re-assembled" settlement era farms; others were acquired fairly intact in the estate period. Thus, a few of the estate properties that retain intact historic buildings or landscaping from the late eighteenth and/or early nineteenth century also possess additional significance in the settlement period.

Historical Associations:

In addition to their location, the Stony Brook Harbor Estates also share an intricate set of familial and business associations. These connections fall into two primary categories, the effects of which, to a large extent, determined the existence and

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location of the estates themselves, the interest in the history and preservation of the historic cultural landscape shown by estate builders and the architectural character of the estates themselves. The two significant themes can be broadly defined as: (1) the interrelationships of the Smith family members and (2) the connections between Smith family members, their business associates and friends and a number of extremely prominent American architects of the period. The history of all fourteen nominated estates is closely tied to one or both of these themes. (See context statement.)

Architectural Character:

The Stony Brook Harbor Estates can be considered as a distinctive subset within the broad regional estate type common on Long Island in the period 1878-1930. Like other Long Island estates, the Stony Brook properties are characterized by large parcels of land, large estate houses, orientation to the water, rooms for entertaining, porches, sloping lawns, docks, support buildings and secluded settings with some formal landscaping. However, the Stony Brook estates were considerably more modest in size and scale and far less elaborately embellished than others of the period. Further, the Stony Brook estate builders rejected a number of the popular stylistic idioms of the day that had been derived primarily from remote European models, such as the Renaissance Revival, in favor of the conservative regional building traditions of Long Island and/or allusions to the English ancestors of the Long Islanders. Thus, the Stony Brook estates almost all embody a Colonial Revival or Georgian aesthetic that resulted either from the acquisition, renovation and/or expansion of a colonial period farmhouse or from the inspiration of Long Island's colonial architecture. This respect for and sensitivity to the colonial era landscape may have been the result of the familial connections of the estate builders with their eighteenth-century forebears, the physical survival of several eighteenth-century settlement era homesteads, which were reinterpreted as estate houses, and/or the national popularity of the Colonial Revival after c1890 and the association of American architect Stanford White with both the Smith family estate builders and with development and popularization of the Colonial Revival stylistic idiom in America.

III. Significance

The Stony Brook Harbor estates are significant under criterion A in the areas of recreation, community development and social history

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for their association with the theme of estate development on Stony Brook Harbor in the period c1878-c1930, one of the most important phases of Long Island's history and development. In terms of recreation, the estates, which were developed as second homes for wealthy families, are significant in representing the final phase of the impulse toward recreational use of Long Island's predominant coastal areas, which had begun to be populated with resorts and hotels as early as the 1830s. With the general increase in wealth, status and class consciousness among the upper classes in the New York metropolitan area after the Civil War, the development of large private seasonal estates in the New York vicinity (such as the Stony Brook Harbor enclave) became the norm. The planning of this particular group of estates, which were consciously acquired, laid out and developed in a distinctive pattern within the colonial era farmsteads of the Smith family (founders of Stony Brook Harbor and ancestors of many of the estate builders), also reflects an attempt to establish an informal, naturalistic, pastoral setting for rest and relaxation, important aspects of the estate experience, and thus possesses significance in community planning and development. The estates are also significant in social history, as their development and design were directly related to the ancestral, familial, social and business connections of their owners. The story of these interconnections (see context statement) provides valuable information about many aspects of the social history of a specific set of upper-class Long Islanders and reveals the values placed upon history, the maintenance of tradition and the emphasis on a certain lifestyle; more specifically, the connections established through marriage and business between a wealthy family and a group of prominent and influential American architects offer an opportunity to study architect/client relationships and various aspects of competition, interaction and influences among architects themselves.

The estates are also significant under criterion C in the area of architecture as distinctive intact examples of Long Island estates of the period, as representative examples of a variety of popular American architectural styles, as they illustrate the dominant historicist impulse of the late nineteenth century and for the ideas about preserving, reinterpreting and enhancing the surviving elements of the eighteenth-century cultural and physical landscape that are embodied in the designs of estate buildings and their placement within a traditional landscape. Each of the fourteen nominated estates embodies the distinctive characteristics of the Long Island estate type, including a large, somewhat secluded parcel, a landscaped setting, a large estate house designed to accommodate entertaining and leisure time activities (including

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features such as large rooms, many bedrooms, porches, grounds for strolling, views of the water, docks, secondary support buildings and others). In addition, the estate houses were all designed or remodeled by prominent architects in a variety of popular period idioms, including the Colonial and Georgian Revival and Shingle styles. Further, the predominance of revival styles derived from the tangible remains of Long Island's Colonial past or English ancestry (in one case even directly inspired by an extant eighteenth-century residence) and the influence of Long Island's historic building traditions on the designs, materials and technology of the late-nineteenth estates reveal the importance (to the contemporary Smiths) of preserving traditions and maintaining links to what was believed to be the simpler and more natural rural agrarian lifestyle of their colonial ancestors. Likewise, the siting, layout and landscaping of the estates was also accomplished within an historicist framework that prompted designers to introduce their new work in sympathy with the existing pastoral landscape. The historic division of the land into widely spaced farms with frontage on the harbor was generally maintained in the new estates, which were also contained within the traditional limits of the harbor and Moriches Road and served by some surviving eighteenth-century country lanes and access roads. New houses were oriented to the south as the old had been, and the naturalistic settings, which included some surviving pastures, orchards and woodlands from the eighteenth-century Smith farms, were left largely undisturbed except for the addition of various specimen plantings and a few formal gardens.

In addition, a few of the estate houses possess additional significance under criterion C (architecture) in the period c1689-c1750 as intact representative examples of Long Island settlement era architecture and under criterion A for their association with the early settlement of Stony Brook. These are Sherrewoque, c1689-c1700, the ancestral settlement period homestead of the Smith family, and three settlement-era Smith family farmhouses: Beachbend, c1700; East Farm, c1710; and Thatch Meadow Farm, c1750. Despite their later incorporation into twentieth-century estates, all of these dwellings are distinctive examples of settlement period buildings on Long Island and continue to embody the definitive features of early Long Island architecture. They are defined by their classic five-bay, two-story, center-hall plans, wood frames, shingle cladding and, in some cases, fine interior paneling. Several of these properties also have small collections of agricultural outbuildings dating from the nineteenth and early twentieth centuries; these testify to the uses of these properties

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as farms prior to their incorporation into estates in the Colonial Revival period.

Built as farmhouses rather than as estates, these dwellings present a decided contrast to those constructed in the estate period. Their siting, for example, was not focused on the view of the harbor so important in the estate period. Rather, these houses were located on advantageous natural sites overlooking a protected harbor; they faced south and some were built into the hillside so that they could more efficiently offer protection from the elements. They served as the centerpieces of expansive farms that combined fertile upland, woodland and thatch beds. By the twentieth century, their landscapes consisted of naturalistic settings of woodland, cleared pastures and other landscape features and many were distinguished by collections of agricultural dependencies. Yet, as different as their histories and functions were to those of the estates, their architectural character, their form and massing, plan and decorative motifs, served as the primary inspiration and model for the late nineteenth and early twentieth century estates built around the harbor.

IV. Registration Requirements

A Stony Brook Harbor estate is eligible for National Register listing if it substantially retains each of the following definitive characteristics of the property type:

- a parcel large enough to suggest seclusion
- evidence of historic land divisions and roads; remnants of pastoral landscape (either eighteenth, nineteenth or early twentieth century)
- waterfront location on Stony Brook Harbor and/or view of Stony Brook Harbor and/or orientation to the water and/or proximity to the water
- tangible association with the Smith family and/or the circle of business associates/prominent architects who gravitated to the Smiths during the period of significance
- conspicuously designed and/or developed as an estate property between c1878 and c1930

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--property features one or more estate buildings usually including a large estate house oriented toward leisure time activities; estate houses are generally characterized by some or all of the following features: views of the water, gardens, lawns, guest rooms, open interior plans in common spaces, numerous bedrooms and spaces designed for parties, rest, relaxation and entertainment, a complex of support buildings, usually architect designed or remodeled during the period of significance with design influenced by popular period idioms and in particular Long Island's colonial period building traditions

G. Summary of Identification and Evaluation Methods

The Stony Brook Harbor Estates Thematic Resources nomination is based upon an historic resources survey conducted under the auspices of the town of Smithtown in 1979-80. Following completion of this survey, major patterns of development in the town and associated property types representative of that development were identified.

The theme recorded in this nomination - estate development around Stony Brook Harbor - was well represented by a number of intact surviving resources. This theme encompassed a continuum of historical and architectural associations from the town's settlement period through the twentieth century. Subsequently, thorough research was undertaken on the settlement patterns of the Smith family in the eighteenth century, the history and influence of this family in the eighteenth, nineteenth and early twentieth centuries. Research for this proposal was undertaken primarily in the archives of the Society for the Preservation of Long Island Antiquities (SPLIA), which serves as regional coordinator and repository of survey data and other research related to Long Island's history and architecture. This research served to refine and confirm the theme of estate development on Stony Brook Harbor. Working from a study list of properties associated with this theme, field investigation was undertaken by staff of the SHPO and SPLIA to define the estate typology and to assess integrity of the architecture and landscape components of the study estates in both periods of significance. From this, a final National Register proposal and a list of properties to be nominated was developed.

In 1989, the SHPO funded a historic preservation consultant (under the direction of SPLIA) to review and revise the proposal as appropriate and to redefine it in terms of the new National Register multiple property nomination form. As part of that project, a statement of historic context, property typology and registration requirements were all refined and the integrity of each property proposed for nomination was reevaluated.

[] See continuation sheet

H. Major Bibliographical References

see continuation sheet

[x] See continuation sheet

Primary location of additional documentation:

☐ State historic preservation office
☐ Other state agency
☐ Federal agency

☐ Local government
☐ University
☒ Other

Specify repository: Society for the Preservation of Long Island Antiquities

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