

United States Department of the Interior
National Park Service

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National Register of Historic Places
Inventory—Nomination Form

received **AUG 16 1985**
date entered **SEP 26 1985**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name Huntington (Town) Multiple Resource Area

historic _____

and/or common _____

2. Location

street & number See continuation sheet _____ not for publication

city, town Huntington and vicinity _____ vicinity of _____

state New York code 36 county Suffolk code 103

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> districts	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input checked="" type="checkbox"/> agriculture	<input checked="" type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input checked="" type="checkbox"/> park
<input checked="" type="checkbox"/> structure(s)	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input checked="" type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<u>NA</u>	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Multiple Ownership-See continuation sheets

street & number _____

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. County Clerk's office

street & number County Center

city, town Riverhead state New York

6. Representation in Existing Surveys

title State-wide Historic Resources Inventory Has this property been determined eligible? yes no

date Summer 1979 federal state county local

depository for survey records Division for Historic Preservation

city, town Albany state New York

7. Description

Condition

excellent
 good
 fair

deteriorated
_____ ruins
_____ unexposed

Check one

unaltered
 altered

Check one

original site
_____ moved date _____

Describe the present and original (if known) physical appearance

The boundaries of the incorporated town of Huntington define the Huntington Multiple Resource Area nomination. The town of Huntington is situated on Long Island's north shore at the westernmost edge of Suffolk County approximately 35 miles east of New York City. The town comprises 93 square miles with 60 miles of irregular coastline along Long Island Sound. Its shore is characterized by rolling hills, bluffs, and picturesque harbors. These long, fingerlike harbors are called (starting from the west and proceeding east) Cold Spring, Huntington, Centerport, and Northport Harbors. At the head of each harbor is a series of ponds and streams extending inland for several miles. The irregular shoreline gradually flattens out into a plain to the south (inland). The southernmost area of the town has three groups of hills which are part of the Ronkonkoma Moraine and include West Hills, Half Hollow Hills, and Dix Hills. These hilly areas slope to the south to become the broad flat Hempstead Outwash plain.

The town of Huntington has a population of 201,000 (according to the 1980 census) with the largest concentrations occurring in and around the unincorporated villages of Huntington and Cold Spring Harbor. The town experienced its greatest period of growth during the 1940s and 1950s when it developed as a residential community serving New York City and the town's own commercial and industrial enterprises greatly expanded. During this period, large residential areas, industrial parks, and commercial strips were built throughout the town. As a result, Huntington is characterized by extensive, multiple-use land development patterns. In general, the areas of the town near the north shore (including the communities of West Neck, Huntington Bay, Asharoken, and Eaton's Neck) have remained upper income residential enclaves. These areas are dominated by large residences on generous lots which were built in the late nineteenth century, and early and mid-twentieth centuries. Narrow, winding roads serve these neighborhoods, which retain a semi-rural atmosphere due to dense, mature vegetation and deep setbacks. The modern construction that has occurred throughout these areas has been relatively unobtrusive due to strict local zoning laws.

In contrast to the north shore, the residential areas situated around Huntington's more developed inland communities are characterized by (primarily) small, single-family dwellings ranging in date from the early nineteenth century to the present. These residences tend to be built on small lots, positioned close together, and set back uniformly on tree-lined streets. New construction, consisting mainly of single-family ranch-style houses, has occurred throughout these communities. Although the modern construction has often compromised the historic appearance of these neighborhoods, the overall development pattern (setback and lot size) has generally been preserved.

The large expansive areas between villages have a wide variety of development and land use patterns. Despite the extensive residential and commercial expansion of the past forty years, the town still retains

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several large, family-owned farms located on the outskirts of the more densely populated villages. These large farmsteads usually have farmhouses, barns and various outbuildings clustered in groups adjacent to busy highways and thoroughfares. Extensive subdivision of farmland has occurred in recent decades resulting in large-scale residential neighborhoods set amidst productive farmland. The remaining undeveloped land, as well as the farm buildings themselves, are continually threatened by development pressures.

Many of the less developed outlying areas have concentrations of eighteenth and early nineteenth century dwellings situated on narrow roads which wind through heavily wooded areas which generally retain the appearance of Huntington's settlement period. New construction which has occurred throughout these areas is generally compatible with the surrounding, relatively undeveloped landscape.

Other areas within the town have been extensively developed as residential communities consisting of modern single-family dwellings set on half-acre plots. In recent years, large apartment/condominium complexes have also been constructed. These residential enclaves were often built on farmland or estate property that was sold and then subdivided. As a result of Huntington's extensive mid-twentieth century development, those areas which remain undeveloped are rare surviving links with Huntington's settlement and its historic agrarian landscape.

The historic resources of the town of Huntington were identified through a comprehensive historical/architectural survey undertaken in 1979 by the Huntington Community Development Office in consultation with the New York State Office of Parks, Recreation and Historic Preservation. The survey focused on the development of Huntington as illustrated by its historic architecture. A comprehensive in-depth analysis of the interiors of the resources has not been undertaken at present; many of the buildings and structures, including those from the settlement period, do contain numerous original and period interior details.

The multiple resource area nomination includes all of those properties within the town and the incorporated villages of Huntington Bay and Asharoken whose architectural, historical and/or cultural significance can be documented and assessed from the information currently available. The incorporated villages of Lloyd Harbor and Northport, which are also located within the town of Huntington, are not included within the multiple resource area nomination at this time. Although historic resource inventories have been conducted in these villages, their historic properties have not yet been fully evaluated and these communities lack sufficient local support to proceed with inclusion within the present multiple resource area proposal. In addition, a thematic group of significant early twentieth century estates which

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line the east shore of Cold Spring Harbor (primarily in the village of Lloyd Harbor) is presently being evaluated and researched by the State Historic Preservation Office. The collection of (approximately) 15 estate properties will be nominated as an additional component of this multiple resource area nomination at a later date.

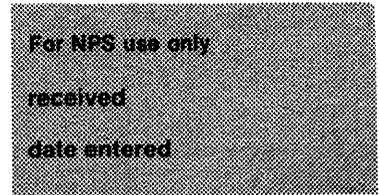
As a result of the comprehensive town-wide survey, ten historic districts and 76 individual components were identified for nomination. These components contain a total of 356 contributing historic features which are divided as follows: 333 buildings, 8 sites, and 15 structures.

A wide range of building types, architectural styles and periods of construction are represented in the multiple resource area. Generally, most of the nomination's individual components are residential and are located outside the densely developed villages. A majority of the multiple resource area's individual components were constructed during the nineteenth century; a smaller number date from the early twentieth century; and historic resources constructed before 1800 represent the smallest number of individual components. The historic districts include buildings which date from all of the time periods outlined above. Pre-1800 and nineteenth-century individual components are generally located outside the villages of Huntington and Cold Spring Harbor. A majority of the early twentieth century individual components are situated in the town's north shore communities of Huntington Bay, Little Neck, Asharoken, and Eatons Neck. The remaining individual components, which date from each phase of Huntington's historical development, are located in the communities of Greenlawn, Centerport, Half Hollow Hills, Dix Hills, West Hills, and Commack.

The multiple resource nomination also contains a small collection of non-residential properties as individual components and within historic districts, including five civic buildings, two cemeteries, two museums, three parks, one industrial building, and seven religious properties. For example, the Old Town Hall, the Soldiers and Sailors Memorial building, and the former town comptroller's office building form the core of the Old Town Hall Historic District; these are some of the most distinctive turn-of-the-century (1900) civic buildings in the town. The individually nominated, early twentieth century Cold Spring Harbor Library is a handsome civic building on the edge of that village's central business district. In addition, the multiple resource area includes Hecksher Museum and Park and the Vanderbilt Museum (both nominated individually) and the Whaling Museum within the Main Street Historic District in Cold Spring Harbor. Significant religious properties and cemeteries are also well-represented in the nomination both individually (the First Church on Main Street in downtown Huntington and the Commack Methodist Church and Cemetery) and in various historic districts. Finally, public parks are also contributing

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dwelling share the following architectural characteristics: three-bay side-entrance or five-bay center-entrance plans, timber-framing, shingle or clapboard sheathing, gable roofs (often with saltbox profile), massive interior end or center chimneys, regular fenestration (usually six-over-six double-hung sash), and minimal decorative detail.

As families grew and fortunes prospered, these dwellings were often enlarged by a series of wings and additions using virtually the same construction techniques. In the early nineteenth century, many existing settlement period dwellings and those newly built in the same mode were decorated with local interpretations of architectural details which were fashionable nationally at the time, primarily in a restrained Federal and/or Greek Revival style. These decorative details include broad cornices with returns, molded friezes, frieze windows, and simple classically inspired entrance surrounds. Characteristic settlement period architecture persisted throughout the town until the mid-nineteenth century, when many old dwellings were "remodelled" by the addition of eclectic, picturesque architectural details popular during the Victorian period; many new residences constructed during this period combined contemporary decorative features with the basic settlement period form. The use of the settlement period form was so pervasive throughout the town that mid-nineteenth century examples can be distinguished from their earlier counterparts only by the presence of eclectic Victorian period details.

The settlement period properties included in the multiple resource area were selected on the basis of their architectural integrity. The Division for Historic Preservation staff established broad guidelines by which to evaluate the many examples of settlement period architecture identified during the historic resources inventory, including the retention of original form, mass, fenestration, sheathing, and architectural details, and the absence of alterations and modern additions.

Many examples of settlement period architecture were omitted from the nomination because of alterations that changed rooflines, overall form and massing, fenestration, and entrances. In addition, properties that have received synthetic sidings or have been moved from their original sites have also not been included unless their architectural value and integrity were considered outstanding. It is relatively impossible to determine how many settlement period properties may exist in the multiple resource area, but which are unrecognizable due to a loss of architectural integrity. Continued historic research and restoration procedures may reveal additional examples of settlement period architecture in the future.

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The multiple resource nomination contains 4 settlement period properties or wings dating from 1653 to 1700; 26 dating from 1700 to 1800; and 79 dating from 1800 to c. 1850. Forty-five examples of settlement period properties are found throughout the multiple resource area as individual components. A total of 42 are included within all of the historic districts with the exception of the Bay Crest and Beaux Arts Park Historic Districts. Settlement period properties compose the majority of the Old Town Green Historic District, many of the dwellings in all four of Cold Spring Harbor's Historic Districts, and small groups in the West Neck and East Shore Road Historic Districts.

In addition to settlement era properties, the eclectic picturesque styles of the Victorian period (c. 1850-1900) are also represented in the multiple resource area nomination. Eighty-four properties (nominated individually and within historic districts) exhibit decorative details or are local interpretations of the Shingle, Stick, Queen Anne, and Tudor Revival styles of architecture. In their generous size, varied massing, quality craftsmanship, and attention to detail, these properties represent a break from the persuasive settlement period architecture which dominated the local building practices from the mid-seventeenth century to the mid-nineteenth century. Many of these large, distinctive dwellings are architect-designed and retain similarly styled carriage houses/servants' quarters. Most of the properties represent the best examples of their types and styles in the town.

The examples of Victorian period architecture included in the multiple resource area were judged on the basis of their architectural integrity and their historical associations with the town's late nineteenth century growth. The numerous properties which date from this period in the town that have received extensive alterations and/or additions resulting in the loss of architectural integrity, or that were moved from their original site, or that had their original historic setting compromised due to extensive modern construction were omitted from the nomination. Twenty-two examples of Victorian period architecture can be found as individual components and 62 examples are included within all of the historic districts except Goose Hill Road and Beaux Arts Park.

The multiple resource area also includes 22 properties that reflect the popular early twentieth century architectural tastes (1900-c. 1935) in the town such as the Colonial Revival, Bungalow, Spanish Renaissance Revival, Chateausque, Neoclassical, and International styles of architecture. Many of these properties are large, distinguished, architect-designed mansions which exhibit a high degree of craftsmanship.

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In many cases, the residences retain a variety of similarly styled outbuildings and their original spacious, well-landscaped settings. This group of properties also includes the small collection of architect-designed civic buildings within the nomination. The examples of early twentieth century architecture included in the multiple resource area were judged and selected on the basis of their architectural integrity and their historical associations with the town's turn-of-the-century development. There are numerous early twentieth century properties which have received extensive modern alteration and subdivision as a result of Huntington's continued twentieth-century prosperity. These have been omitted due to an overall loss of integrity and historic appearance. Twelve examples exist within the Old Town Hall, East Shore Road, Beaux Arts Park and Bay Crest Historic Districts. The ten individual components are primarily found in the villages of Huntington Bay, Asharoken, and Little Neck, where some of the largest, most distinctive examples were built and reflect the town's prosperous, early twentieth century growth and development.

Historic Districts

The ten historic districts include: Beaux Arts Park and Bay Crest Historic Districts (in the village of Huntington Bay); the Harbor Road, Main Street, Shore Road and Goose Hill Road Historic Districts (in the unincorporated village of Cold Spring Harbor); and the West Neck Road, Old Town Green, Old Town Hall, and East Shore Road Historic Districts (in the village of Huntington). They include a total of 188 contributing historic features ranging in date from the town's settlement in 1653 to 1917.

The ten historic districts vary in size, setting, density of development, and architectural character. In general, each of the districts reflects a distinct phase and/or progression in the town's historical development as well as the growth of that particular area or community. Most of the districts also contain examples of a wide range of architectural types and styles which reflect Huntington's changing social and economic history. The accompanying historic district inventory forms provide additional descriptive information and boundary justification for each of the nominated districts. The following is a descriptive summary of each historic district component of the nomination.

There are four historic districts located in the densely built-up, unincorporated village of Huntington. The village is located south of Huntington Harbor and serves as the commercial center for many outlying communities. It is the most developed and populated village in the town. The village was first settled around the Old Town Green.

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During the nineteenth century, the village's development focus shifted west to the intersection of Main Street (Route 25A) and Route 110. The districts located in the village include: Old Town Green, East Shore Road, West Neck Road, and Old Town Hall. Each of the village's historic districts retains its overall historic appearance and is a remarkable, rare surviving historic enclave in a densely developed village setting.

The scale and development pattern of Huntington's original settlement (1653) is preserved in the Old Town Green Historic District which includes the Old Town Green or common, seven settlement period dwellings dating from the late eighteenth century to the mid-nineteenth century, a reconstructed colonial arsenal and the site of an eighteenth-century tavern which may have archeological potential. The simple, undecorated frame dwellings reflect the conservative, local vernacular building tradition practiced in the town during the eighteenth and nineteenth centuries. The four-block-long district is clustered around a major intersection approximately one mile east of the central business district in downtown Huntington. The district's visual focus is the Old Town Green, which runs the length of the district (north and south). The dwellings, which are located along the east side of the green, are situated on landscaped village lots and uniformly set back from busy Park Avenue. The unique collection of properties and broad open green space that constitute the district is surrounded on all sides by densely built-up, non-historic residential areas; some modern civic structures are found on the north and west sides closest to Huntington's central business district.

East Shore Road Historic District is a small residential enclave situated along this major thoroughfare, which runs along the east bank of Huntington Harbor and connects the unincorporated village of Huntington to the south with the incorporated village of Huntington Bay to the north. The 16 properties which constitute the district date from the early nineteenth century to the early twentieth century (1926) and reflect the area's development as a residential community for workers involved in the nearby commercial and water-related enterprises. The frame dwellings, which vary in size, have decorative details typical of their late nineteenth century construction date. Three of the properties and the site of a mid-eighteenth century potteryworks (which may have archeological potential) represent an aspect in the district's early nineteenth century development. The district is situated on the steep eastern banks at the southern end of Huntington Harbor. East Shore Road is a narrow, winding thoroughfare lined with wooded banks on the east and the harbor on the west. Due to the rugged terrain, most of the buildings were built on the west side of the street along the waterfront. These dwellings sit down away from the road and have outbuildings along (above) the roadside. Dwellings located on the east side are either

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at the bottom of the steep embankment or positioned on its side. Nearly all of the dwellings are sited on small, heavily wooded plots. The East Shore Road Historic District is bounded by a modern marina and a small, mid-twentieth century central business district on the south. The district's northern and eastern boundaries are clearly delineated by modern, single-family residential areas. The harbor forms the western edge of the historic district.

The West Neck Road Historic District is a residential enclave situated on a busy road which leads to the village of Lloyd Harbor. The district is located just north of Huntington's densely developed business district. It is composed of 23 contributing primary buildings (3 contributing outbuildings) constructed primarily during the last half of the nineteenth century. There are a few earlier, settlement era dwellings within the district, which recall the area's early nineteenth century rural past. West Neck Road is a wide village street lined with mature trees and houses similar in size, all with a uniform setback. The residential areas which surround the district on the north, west, and east have a mixture of modern buildings and altered historic structures. There is a sharp transition from Huntington's business district to this residential enclave, which makes it a well-recognized local historic area.

Structures which date from all phases of Huntington's historic development are represented in the small, distinctive Old Town Hall Historic District. The district consists of 6 civic and residential properties that reflect popular turn-of-the-century architectural styles. Huntington's early growth is represented by the town cemetery, an early nineteenth century Greek Revival style religious building, and the archeological site of a Revolutionary War fort. The three-block district is located along Main Street, situated at the top of a prominent hill overlooking the central business district of the unincorporated village of Huntington. The civic buildings and the cemetery (which includes the archeological site) line the street. The 3 large residences are set back from Main Street on large, well-landscaped plots. The religious property is located on a side street.

The unincorporated village of Cold Spring Harbor lies on the steep eastern shores of that harbor, several miles west of the center of Huntington. The 4 districts located within Cold Spring Harbor reflect the development of this small waterfront community into a major seaport/whaling center in the early nineteenth century, a fashionable summer resort area in the late nineteenth century, and an affluent residential community at the turn of the twentieth century.

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Harbor Road, which runs south of Cold Spring Harbor's business district and parallels the harbor for a distance of approximately two miles, forms the westernmost boundary of the village. The Harbor Road Historic District is situated on the steep southeastern bank of Cold Spring Harbor. Included within the district boundaries are ten settlement period type residences and a potential archeological site of an eighteenth-century grist mill, which represent the early nineteenth century core of the village as developed by two prominent families, the Hewletts and the Joneses. In addition, four large, stylish residences built in the mid-nineteenth century are also located in the district. The eclectic decorative details added to earlier structures in the district reflect the prevailing local tastes during Cold Spring Harbor's prosperous development as a major whaling port. Most of the frame residences in the district are set on large densely wooded plots along the harbor or nestled in the steep wooded bank on the east side of tree-lined Harbor Road. Generally, the district is surrounded by undeveloped land and non-historic residential and commercial buildings.

At the intersection with Main Street, Harbor Road becomes Shore Road and continues to parallel Cold Spring Harbor's east shore. Originally settled in the early eighteenth century by the locally prominent Titus family, the Shore Road Historic District contains three settlement era dwellings that reflect Cold Spring Harbor's early agricultural development. By the mid-nineteenth century, the harbor front became popular as the location of large homes as the area developed into a summer resort. Five large dwellings and the additions and picturesque details on the older buildings date from this prosperous period. All of the residences are located on large, wooded plots on the east side of this narrow, tree-lined road. The road's west side lines Cold Spring Harbor which provides the district with panoramic harbor views. Generally, the district is surrounded by undeveloped, wooded land on the north, south, and east.

The Main Street Historic District is primarily residential and is situated just east of Cold Spring Harbor's small business district. A small eastern section of the business district is included in the historic district; the remaining commercial area has modern and altered historic buildings. Twenty-seven contributing buildings and outbuildings are included in this densely built up historic district, which represents the largely intact historic core of Cold Spring Harbor village. The buildings range in date from the 1830's to the late nineteenth century. The buildings closest (west) to the business district are smaller and are situated on smaller lots in contrast to properties further east. Mature plantings and trees and uniform setbacks provide the district with a quaint historic district setting. The district is surrounded by undeveloped land on the north and non-historic residential areas on the south and east.

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Goose Hill Road branches off Main Street east of the Main Street Historic District. The road is relatively undeveloped and still retains its historic rural appearance reflecting Cold Spring Harbor's early settlement. Goose Hill Road travels north inland from the eastern end of Main Street and forms the eastern border of the village of Cold Spring Harbor. Relatively untouched by the prosperity of the whaling industry, Goose Hill Road is the only area in the village that has remained as farmland since its settlement in the late eighteenth century to the present. The Goose Hill Road Historic District is situated near the center of Goose Hill Road and includes five settlement period dwellings dating from the early nineteenth century and one substantial mid-nineteenth century residence. These frame dwellings are set back from the street on large, wooded plots along this narrow, winding road. Generally, undeveloped land surrounds the district on all sides with some sparsely scattered non-historic houses.

The incorporated village of Huntington Bay is situated on Huntington Bay and includes the shoreline of East Neck from the east bank of Huntington Harbor to the west bank of Centerport Harbor. As a result of its isolated location in relation to the village of Huntington, the area did not develop until the end of the nineteenth century. Generally, the village reflects an aspect of Long Island's north shore estate development as well as Huntington's turn-of-the-century (1900) development as a fashionable summer resort. Two historic districts are located in the incorporated village of Huntington Bay and are called Beaux Art and Bay Crest.

The Bay Crest Historic District is a small distinctive residential enclave near the center of this residential village. It represents the nucleus of a turn-of-the-century (1900) summer colony of the same name. The district consists of 12 large residences, some of which exhibit Queen Anne and Shingle style design characteristics. The houses are randomly situated on gently rolling hills along winding lanes and have generous landscaped lots. Many of the houses are sited to take advantage of views (north) toward Huntington Bay. The district is surrounded by modern and altered historic houses on the east, south, and west; a pond forms its northern boundary.

The Beaux Arts Park Historic District consists of a small group of large houses situated on two adjacent streets (Upper and Lower Drives) that constitute a single block. The district is located in eastern Huntington Bay and its two streets are narrow, private, and unpaved. All five residences within the district have stucco exteriors, tile or slate roofs, and exhibit a variety of stylish early twentieth century decorative details reflecting the Tudor Revival and Spanish Colonial Revival architectural idioms. These properties recall a turn-of-the-century (1900) resort development in the village that was originally called Beaux Arts Park. The Beaux Arts Park Historic District is surrounded by modern residential areas on all sides.

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The Huntington (Town) Multiple Resource Area nomination encompasses a large land area and contains a vast array of historic resources which recall all aspects of the town's historic development. The town of Huntington has experienced extensive modern twentieth-century construction and scattered throughout the suburban sprawl are numerous areas and properties which, because of their local context, are particularly significant in recalling the town's historic, architectural, and cultural development. The 10 historic districts and 76 individual components which constitute the nomination effectively represent the town's growth from its seventeenth-century settlement through its dense early twentieth century development.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input checked="" type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input checked="" type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input checked="" type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-1935	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1650 - 1935 **Builder/Architect** various; see continuation sheets

Statement of Significance (in one paragraph)

The Huntington Multiple Resource Area includes 76 individual properties, and 10 historic districts which architecturally and/or historically represent the history of the town of Huntington from its settlement in 1653 to the early twentieth century (1930s). As a whole, the components of the nomination reflect the historical development of the town from its early agrarian culture in the seventeenth, eighteenth and early nineteenth centuries to its later prominence as a summer resort area and its development as a suburban community in the late nineteenth and early twentieth centuries. The majority of the nominated properties constitute an inventory of surviving vernacular house types which represent the evolution of a local architectural tradition over two centuries of development. As a group, these buildings demonstrate the continuity of local vernacular building practices which persisted through almost two centuries, as evidenced by the use of traditional materials, house plans, methods of construction, and the cautious, conservative application of decorative design elements and styles. The survival of such a large number of relatively unaltered vernacular dwellings from the seventeenth through early nineteenth centuries in the multiple resource area is all the more remarkable due to Huntington's extensive development as a suburban and commercial center after World War II.

In addition, the multiple resource area nomination includes distinctive examples of a broad range of architectural styles from the mid-nineteenth century to the early twentieth century which reflect the changing social and economic climate of the town as it developed into a fashionable summer retreat and affluent suburb. These dwellings, many of which are located on or near Huntington's shoreline, are distinguished by their large size, picturesque architectural details, and high level of craftsmanship. In addition, many of these same properties are significant as representative works of locally and regionally prominent architects or architectural firms including Wallace K. Harrison, Stanford White, Cady, Berg and Seely, Grosvenor Atterbury, Julian Peabody, and Harry Donnell. The Huntington Multiple Resource Area includes the most significant and intact historic resources associated with the town's mid-seventeenth century settlement, eighteenth and nineteenth century rural growth, and later nineteenth and early twentieth century estate and suburban development.

Early Settlement

Before the seventeenth century, the area now known as the town of Huntington was first occupied by the Matinecock Indians, one of the thirteen tribes which settled on Long Island. One of the most prominent chieftaincies on the north shore, the Matinecocks controlled territory extending from Flushing Bay on the west to the Nissequoque River

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at Smithtown on the east and south to the center of the island. The tribe had villages at Flushing, Port Washington, Glen Cove, Oyster Bay, Cold Spring Harbor, and Huntington. They dwelt principally near the coast for the sea provided most of their food, while the tributary streams provided fresh water. The Indian trails which led through the meadows and hills became the earliest routes used by the colonial settlers arriving in the area.

In 1626, a representative of the Dutch West India Company formally purchased Manhattan Island, known as New Amsterdam, from the Indians. The lands of western Long Island, lying across the East River from New Amsterdam and stretching southward, attracted Dutch settlers, who gradually spread eastward as their numbers increased and they sought more land for their homes. Long Island was also settled by English settlers who crossed the Sound from Connecticut to establish farmsteads as early as 1640. Eventually, the Dutch and English mingled in the western Long Island villages.

On April 2, 1653, Richard Houldbroke, Robert Williams, and Daniel Whitehead, all of Oyster Bay, bargained with the Matinecock's Chief Raseokan for an area of land known as the "Old First Purchase." The land covered an area from Cold Spring Harbor in the west to Northport Harbor in the east and from the Sound south to what was later named Old Country Road. The second or "Eastern Purchase" was made by Jonas Wood, William Rogers, and Thomas Wilkes of Huntington on July 30, 1656. This covered land eastward from the First Purchase to the Nissequogue River at Smithtown. Other purchases secured Lloyd's Neck and Eaton's Neck and eventually the town was extended south to Babylon and the Great South Bay. The boundaries of the town of Huntington were legally defined on November 30, 1666 in the Nicolls Patent, granted by Governor Richard Nicolls, who represented the Duke of York. A third patent in 1694 named the east boundary as the line from the Fresh Pond, by Whitman's Hollow, to Sumpwams River by the sea.

Settlement Period History-Village of Huntington & Vicinity:

The earliest colonial settlers of Huntington established widely scattered homesteads in the territory lying east, west, and south of the harbor, in the three valleys around which the village of Huntington grew. The broad eastern valley, with its spring-fed stream, was chosen as the most suitable site for the village. The Old Town Green Historic District represents the first village established by colonial settlers in the town of Huntington in the mid-seventeenth. Developed along the intersection of two main Indian trails, now known as Main Street and Park Avenue, the district's focus is the town green, which lies at the

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northern end on the west side of Park Avenue. Known locally as the "town spot," the green retains its original configuration and has remained in public ownership since the founding of the town.

The present unincorporated village of Huntington developed around the green in the late seventeenth century. Shortly after the three men from Oyster Bay had completed the Old First Purchase, they divided the territory into parcels of one-hundred acres, known as "hundreds," and assigned them to the men who had already settled within the boundaries. The only surviving dwelling from the initial settlement centered around the town green and the earliest resource in the multiple resource area is the wing on the Jarvis-Fleet House which was built in 1653 by Richard Latting (Old Town Green Historic District). Although altered from its original three-bay center-entrance plan, the one-story building retains numerous mid-seventeenth century architectural details.

One of the first buildings constructed to serve the new community was Widow Platt's Tavern (c.1650). The tavern was demolished in 1860, but its approximate site at the corner of Park Avenue and Main Street is included in the Old Town Green Historic District; although its archeological potential has not been fully tested at this time. The tavern served a variety of functions for the newly settled village including that of a local meeting place, inn, store, and auction house.

Another early gathering place included in the multiple resource area is the Chichester Inn (Ind. Comp.) which served the area west of Huntington known as West Hills. In 1660, Thomas Burns was authorized by the town board to open an "ordinary." Although Brush's original 1660 building is gone, the c.1680 inn built on the same site by the locally prominent Chichester family remains. The building is a rare, relatively unaltered example of a seventeenth-century inn. Originally consisting of three rooms, the building has been greatly expanded by numerous period additions over the past three centuries. The relatively intact interior retains a winding, narrow, box staircase; a swinging wooden room partition; and the original tap room.

By 1659, the small settlement of Huntington had a dam built impounding the water of the Park Avenue and Spring Street brooks and a mill was established. The original dam stood until the late seventeenth century when a new one was built farther to the north. This dam operated until 1752, when Zophar Platt built the mill/dam which crosses the head of the harbor today. His tide mill, which stood at the west end of the

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dam, was demolished and its site developed in 1930. The power it generated ground grain into flour and meal. In addition to grist mills, saw mills were soon established within the community. The natural clay of the area was used in brick yards located in West Neck, East Neck, and Cold Spring Harbor. Stoneware was made at pottery works situated along the harbor from the mid-eighteenth century to the early twentieth century. A site which may possess archeological potential, the Brown Brothers Pottery Site, has been included within the multiple resource area as part of the East Shore Road Historic District; this potential archeological site is located in the Halesite Town Park. This pottery works was operated by a succession of entrepreneurs, the most prominent of which were the Brown Brothers, who operated it from 1863 until 1904. The archeological potential of the site, which remains generally undeveloped as a town park (established in the early twentieth century), has not yet been explored.

Reflecting the early settlement's growth, the First Church's congregation was organized in 1658 and its first edifice built in 1665. By 1660, a school had been established and by 1673, the small community consisted of sixty-five families. The first tannery was established in 1740 at the present southwest corner of Park Avenue and South Woodhull Street. The tannery was operated until its demolition in the mid-nineteenth century. Although located on the southern edge of the Old Town Green Historic District, the site has not been included in the nominated district due to the lack of thorough archeological investigation at the present time. In 1745, the colonial arsenal (Old Town Green Historic District) was built. Enlarged several times since its construction, the arsenal was reconstructed to its 1776 configuration in 1979. The former arsenal recalls the prominent role the town played during the Revolutionary War.

Early town records reveal that the tiny community centered around the green was served by a variety of merchants. Business was often conducted on a barter basis and operated out of individual homes or small out-buildings situated to the rear of the lots. The majority of residents were farmers who cultivated fields in the outlying areas. The small, self-reliant community centered around the town green provided the necessary goods and services for the surrounding area.

Settlement Period Architectural Resources:

By far the largest number of buildings within the multiple resource area are associated with Huntington's settlement and early growth. Built

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from the town's founding in 1653 to c.1850, these distinctive properties are referred to throughout the nomination as "settlement period" buildings because of their similar construction techniques and architectural details regardless of their date of construction. The multiple resource area contains 87 settlement period properties included as individual components and within the historic districts.

The earliest of the settlement period dwellings were built in the mid-seventeenth century by local builders whose construction techniques were based on those used in early wood frame buildings in southern New England. Since trade and commerce were quickly established between Long Island and southern New England during the seventeenth century, Long Island's early building traditions are more closely associated with those of New England than those of the Hudson Valley or the rest of New York State. Originally, the town's settlement period buildings were simple, utilitarian dwellings that provided shelter in an isolated agrarian community. However, their particular architectural form and method of construction persisted until the mid-nineteenth century as Huntington went through various stages of growth and development. As a group, settlement period dwellings reflect the area's conservative, traditional building practices and are distinguished by their lack of ornament and use of available materials in a straightforward manner. The area's lumber provided an abundant supply of building materials and, as a result, there is a noticeable lack of masonry construction. Regardless of their date of construction, settlement period dwellings share the following architectural characteristics: wood construction, timber-framing, shingle or clapboard sheathing, gable roofs (often with saltbox profile), massive interior end or center chimneys, regular fenestration (usually six-over-six double-hung sash), and an overall lack of decorative detail. The dwellings exhibit either three-bay, side-hall entrance plans or five-bay center-entrance plans. Typically, small farmsteads were enlarged during the eighteenth and nineteenth centuries as the families grew and fortunes prospered by a series of wings and additions using the same construction techniques. Some late (early to mid-nineteenth century) settlement period buildings exhibit a modest application of decoration, usually reflecting restrained Federal and Greek Revival style period details, but otherwise retain the distinguishing characteristics of their type.

Even as the village of Huntington evolved from an isolated agrarian community into a bustling commercial center, the traditional building practices, forms and styles prevailed. The result is a collection of 87 settlement period buildings which share virtually the same architectural characteristics but range in date from 1653 to c.1850. The settlement period properties selected for inclusion in the multiple resource area are the most unaltered, extant buildings that clearly

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embody the distinctive characteristics of their type and method of construction. All of the settlement period properties included in the nomination are architecturally and historically significant resources within the town due to their age, traditional method of construction, high level of integrity, and the important role they played in Huntington's settlement and growth.

One of the finest, most intact collections of settlement period dwellings included in the multiple resource area is that built by the second and third generation of settlers in the Old Town Green Historic District. The district contains Richard Latting's 1653 dwelling, the oldest extant building in Huntington. Latting's small dwelling is incorporated as a wing on Captain William Jarvis's Residence, one of the most distinguished and substantial examples of settlement period architecture in the multiple resource area. Built in 1702, the Jarvis Residence has a five-bay plan, gambrel roof, and modillioned cornice. Its imposing size and abundant, well-crafted decorative detail reflect the prosperity and prominence of its whaling captain owner. In addition, the Old Town Green Historic District contains five other settlement period dwellings dating from c. 1790 to c. 1850 which are particularly significant for their high degree of architectural integrity and their historical association with the town's original settlement.

Although residential development was concentrated in the vicinity of the town green, settlement period dwellings were also built throughout the surrounding region. [All of the properties are individual components (Ind Comp.) except where noted.] Many of the residences, such as the B. Ketchum House, built c. 1765 in Middleville, the John Rogers House, built 1732 in Half Hollow Hills and the John Wood House, built c. 1704 in Huntington Station, are five-bay dwellings with center-entrance plans and frieze windows. Other residences, notably the Ireland-Gardiner Farm in Greenlawn (c. 1750) and the John Oakley House in West Hills (c. 1720), are actually two, multi-bay dwellings joined together. Other dwellings were originally built as three-bay, side-hall or five-bay center-hall additions in the late eighteenth and early nineteenth centuries. These properties often exhibit frieze windows, sidelights, and a variety of chimneys. Examples of this type of dwelling include the Michael Remp House in Greenlawn (c. 1770), the Silas Sammis House in the unincorporated village of Huntington (c. 1730), the Jacob Smith House in West Hills (c. 1740), the Joseph Buffet House in Cold Spring Harbor (c. 1750), the Carll House in Dix Hills (c. 1750), and the Weeks House (1750) included in the West Neck Road Historic District.

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The Ezra Carll Homestead is an especially distinguished and unusual example of settlement period architecture in the town (Ind. Comp.) The house was originally constructed c. 1700 as a small, one and one-half story, gable roof structure. The five-bay, two and one-half story structure which was added c. 1740 features a second story overhang or jetty. Typical of the New England colonial houses of the seventeenth century, the use of the jetty on the Ezra Carll Homestead is unusual for its late date and significant as a direct link between the architectural practices of New England and those in western Long Island. (The Ezra Carll Homestead was recorded by HABS in 1937).

One of the regions outside of the town green which also developed in the late seventeenth century and still contains fine examples of settlement-type architecture from the period c. 1750 to c. 1830 is the area known as West Hills. Located southwest of the village of Huntington, the densely wooded area encompasses the region surrounding Jayne's Hill, the highest point on Long Island. West Hills retains four relatively intact settlement period buildings which are associated with the original settlement of the area and the locally prominent Whitman family. The large Whitman family is well recognized locally as the area's initial settlers and continued as civic leaders within the Huntington community throughout the seventeenth, eighteenth and nineteenth centuries. The most famous family member is Walt Whitman (1819-1892), one of America's greatest poets. Born in 1819 in the Walt Whitman House (Ind. comp., c. 1815), Whitman was the fifth generation of his family to live in West Hills. Although he only lived in the house for four years before his family moved to Brooklyn, he formed a deep attachment to the area, returning to it often throughout his life and using it, and Long Island as a whole, as a source of inspiration for many of his greatest poems.

The first Whitman to settle in West Hills was Joseph, who emigrated from England and was living in the area by 1668. Built c. 1692, the Joseph Whitman House (Ind. Comp.) is a representative settlement period dwelling which, although enlarged in the early twentieth century, still retains its late seventeenth century appearance. The homestead of John Whitman, one of Joseph's four sons, is also included within the multiple resource area and is situated on the grounds of the Whitman-Place House (discussed later in the text). Built c. 1692, the John Whitman House is a distinctive example of settlement period architecture exhibiting features characteristic of New England medieval style two-room houses with central chimney and half-story garret. Although used as a barn since 1837, the building retains its shingle sheathing, saltbox profile, hand-hewn framing, and some interior finishes. The other Whitman family properties date from a later period and are discussed later in the text. All of the Whitman properties are architecturally significant within the multiple resource area as fine, intact examples of settlement period construction and are historically important for their association with the area's most prominent settling family.

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During the Revolutionary War, British troops occupied the town of Huntington from 1781 to 1783. The troops used the First Church on the town hill for storing supplies and as shelter before finally tearing it down in 1782 and using its timbers to build Fort Golgotha. The archeological site of the British fort is located within the Old Burying Ground, the four-acre cemetery which is situated on the wooded hillside south of Main Street near the central business district. Listed individually on the National Register in 1981, Fort Golgotha and the Old Burying Ground are also included in the center of the Old Town Hall Historic District. The cemetery was used from the town's settlement in 1653 to the mid-twentieth century and many of Huntington's locally prominent citizens, original settlers, and war heroes are buried there.

In 1784, the Old First Church (Ind. Comp.) was constructed on the same site as the one disassembled by the British two years earlier. The shingle church features a five-stage belltower and modillioned cornice. Although the building has been greatly enlarged by additions to the sides and rear, it still retains its original plan and details. In 1789, the Commack Methodist Church (Ind. Comp.) was constructed to serve the small congregation in Commack, a rural hamlet to the southeast of Huntington. Consistent with the area's conservative, vernacular building tradition, the simple, undecorated church has shingle sheathing, multi-pane windows, entrances with transoms, and a front porch with square columns. The virtually unaltered building is historically significant as the oldest Methodist church in New York State. The two churches are the only intact, surviving eighteenth-century religious properties in the town of Huntington.

By 1790, when George Washington visited the town, stopping at Widow Platt's Tavern (Old Town Green Historic District), the population of Huntington numbered 2,000. Within twenty years, the population had doubled. During the 1820s and 1830s, the village began to play an increasingly important role as a center for local trade. Although the commercial core was still situated around the town green, it gradually shifted to Main Street in the western valley. An 1836 map depicts an arsenal, parsonage, school, general store, church and hotel along Main Street. The commercial ventures along Park Avenue included Platt's Tavern, a wheelwright shop, a store, a shoemaker, and a carriagemaker.

Although the majority of residents settled along the main roads during the early nineteenth century, many dwellings were built along the old Indian paths leading to the outlying areas. A fairly large collection (77) of relatively intact dwellings from the early to mid-nineteenth century remain scattered throughout the region. Some of these dwellings served as tenant houses on the estates of large landholders while others were the homes of local entrepreneurs. Although built one hundred and fifty years after the town's founding, many of these residences still exemplify the vernacular building tradition of the settlement period

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and are considered within the multiple resource area nomination as late examples of settlement period architecture. Many of these dwellings are identical to earlier settlement period properties in their conservative form, timber-framing, shingle and clapboard sheathing, and regular fenestration. However, they also reflect the area's increasing agricultural and commercial prosperity in their larger size and modest application of period ornament. In most cases, this restrained decoration is a local interpretation of the popular Federal and Greek Revival styles. The decorative features include broad friezes, frieze windows, projecting cornices, and door surrounds with transoms/sidelights/pilasters. Like their earlier settlement period counterparts, many of these residences have porches and wings added throughout the nineteenth century that reflect the individual needs of their inhabitants.

The majority of the nominated early to mid-nineteenth century/late settlement period buildings are one and one-half story, five-bay, gable roof or saltbox profile residences with center-hall plans and restrained Federal and Greek Revival style details. Individually nominated examples of this form within the unincorporated village of Huntington include the Rogers House (c. 1820), the Potter-Williams House (c. 1827), the residence at #244 Park Avenue (c. 1830), and the Skidmore House (c. 1830). Examples within the area of Huntington now known as Melville include the Sweet Hollow Presbyterian Church Parsonage (1830) and the M. Baylis House (c. 1820). Other examples of the five-bay center-hall entrance form of late settlement period architecture include the Seaman Farm (c. 1805) in Dix Hills, the Phillip Valentine House (c. 1815) in South Huntington, and Aunt Sally Scudder's House (c. 1800) in the East Shore Road Historic District. The Conklin House, built in 1828 and included in the West Neck Road Historic District, is an especially distinguished example of this group due to its overall integrity of design. Built for the locally prominent Conklin family, the residence is much larger and more stylish than its period counterparts with its paired interior end chimneys and Greek Revival style entrance with pilasters, transom, sidelights, and trabeated surround.

The two-story, three-bay side-hall entrance form was also frequently employed in the early to mid-nineteenth century. Like their five-bay counterparts, often the only decorative detail on these late settlement period properties is a modified Federal or Greek Revival style entrance. Individually nominated examples in the unincorporated village of Huntington include the S. Carll House (c. 1820), the Daniel Smith House (c. 1830), and the John Everit House (c. 1830). The Eliphas Buffett House (c. 1800) and the John Bumpstead House (c. 1835) are located in Cold Spring Harbor. The Ketchum-Clark House (c. 1820) and the Conklin-Moon House (c. 1830) are examples of this type of dwelling found in the

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West Neck Road Historic District. Two fine examples found in the West Hills area of Huntington are historically significant for their association with the prominent Whitman family (discussed earlier in the text). Built in 1810, the Whitman-Place House has a recessed entrance flanked by fluted pilasters. The Walt Whitman House, built c. 1815 by the famed poet's father, has a Federal style entrance with four-light transom and simple wood surround.

Other individually nominated mid-nineteenth century settlement period dwellings that do not have either the three-bay or five-bay plan but are still indistinguishable from earlier settlement period properties except for their larger size include the Henry Williams House (c. 1850), the Wiggins-Rolph House (c. 1848), Harry Wood House (c. 1853), and the David-Conklin House (c. 1750 with early and mid-nineteenth century additions) in the unincorporated village of Huntington. The John Harned House (c. 1850) and the George W. Brush House (1851) are located in the village of Centerport.

Although the conservative building tradition of western Long Island prevailed in the area through the mid-nineteenth century, increasing prosperity and a desire to display a sense of wealth and status resulted in the construction of several more fully developed, local interpretations of the Greek Revival style. The Velzer House (Ind. Comp.), constructed c. 1830 in Centerport, exhibits modified Greek Revival style details applied in a conservative manner to a basic three-bay, side-hall entrance building. A distinctive Greek Revival style appearance is apparent, however, in the use of a broad denticulated cornice with returns, a wide frieze, flanking wings, and an entrance with sidelights, molded surround, and transom. The multiple resource area also includes two religious properties which are architecturally distinctive interpretations of the Greek Revival style. The choice of a widely used architectural style for these buildings reflects the town's desire to express its permanence and increased productivity. Built in 1837, the Universalist Church is located adjacent to the Old Burying Ground within the Old Town Hall Historic District. The building has a pedimented gable facade, frieze windows, and an entrance porch with pilasters and paneled parapet. Constructed in the 1840s in the unincorporated village of Huntington, the Bethel AME Church (Ind. Comp.) is embellished by a central pedimented pavilion, a broken pedimented gable, and pedimented door surrounds. The Bethel AME Church and manse complex is the most important extant historic resource associated with local Black American history in the town of Huntington as a result of its historic and continued use and prominent location on a busy street.

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All of the late settlement period buildings in the multiple resource area are significant for representing the widespread use of the conservative local vernacular building tradition and for their association with Huntington's early nineteenth century growth. With their modest Federal and Greek Revival style details, these buildings represent a distinct phase in Huntington's architectural history that reflects the town's increased prominence and gradual loss of social, cultural and economic isolation.

SETTLEMENT PERIOD HISTORY -- COLD SPRING HARBOR AND VICINITY

Although Huntington's economic and commercial activity was concentrated inland around the town green, the town's sheltered harbors were used from its mid-seventeenth century settlement. The unincorporated village which developed on the steep eastern shore of the harbor to the west of Huntington, known as Cold Spring Harbor, also played a prominent role in the town's early eighteenth century development. In 1682, the Cold Spring River, the town's western boundary, was dammed by John Adams to power a saw mill and grist mill. The harbor to the north and the pond that was created to the south formed the physical focus and principal economic base of Cold Spring Harbor's development. Several families settled here during the seventeenth century but no architectural resources from this period survive. By the close of the Revolutionary War, only a few families had settled on widely scattered farms throughout the area. Two of the oldest, extant properties in the area are the Joseph Buffett House and the Daniel Hendrickson Farmhouse. Both of these dwellings retain the simple massing and overall lack of decorative detail which characterize the vast majority of early settlement period houses in Huntington. Built c. 1750, the Joseph Buffett House (Ind. Comp.) is a one-story, five-bay, center-hall plan building with frieze windows. The Hendrickson Farmhouse, built c. 1750 and included within the Goose Hill Road Historic District, is a two-story, five-bay, center-hall dwelling with a wide frieze. Like many of these period dwellings, the Hendrickson Farmhouse was "updated" in the late nineteenth century with the addition of decorative brackets to the cornice and a front porch with round, attenuated columns.

At the turn of the nineteenth century, several events occurred which shaped the future of the Cold Spring Harbor community. In 1791, Divine Hewlett and John Jones became partners in a grist mill venture while their families purchased much of the land bordering the mill pond and harbor. The Hewlett-Jones Grist Mill potential archeological site is included within the Harbor Road Historic District. The mill ceased to operate in the late nineteenth century and burned in 1921. The archeological potential of the site appears high due to the lack of twentieth-century development, although it has not yet been explored.

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On March 2, 1799, Cold Spring Harbor was made a Port of Delivery by an act of Congress, highlighting the important economic role the harbor was beginning to play. By 1810, John Jones had established a network of local industries in partnership with his brothers and several members of the Hewlett family. By 1837, the assemblage of Hewlett-Jones enterprises included two woolen factories, a barrel factory, brickyards, shipyards, and a general store. Another prominent Cold Spring Harbor family, the Dowdens, began a tannery business early in the nineteenth century. The extant Dowden Tannery (Ind. Comp.) was built about 1840 (at its third location). A stream in the back of the factory, located on the outskirts of Cold Spring Harbor, provided the water needed for the tanning process. The two-story, three-bay brick building has a slightly pitched roof with a projecting wooden cornice, segmental-arched lintels, and an entrance with segmental-arched surround with fluted pilasters. The factory is significant as the only reminder of the tanning industry which once flourished in the Huntington area.

By 1825, the community of Cold Spring Harbor was fairly well established and relatively self sufficient. The village consisted mainly of a cluster of buildings around the pond and inner harbors. The houses on the west side of Harbor Road were built by the Jones family while those on the east were constructed by the Hewletts. Many of these properties survive along with other early nineteenth century residences along Harbor Road and have been included in the nomination as the Harbor Road Historic District. Although these dwellings reflect the vernacular building traditions of the late settlement period, they tend to be slightly larger and more stylish than those dwellings found in and around the village of Huntington. These buildings reflect the relative wealth and prominence of their builders, successful entrepreneurs and sailing captains, in contrast to the more modest homes constructed by farmers. Their simple Federal and Greek Revival style detailing can be attributed to Cold Spring Harbor's outside contact through trade and its role as a thriving port. In addition, these properties have received more alterations than their counterparts in the village of Huntington due to Cold Spring Harbor's sudden popularity as an upper income summer resort in the late nineteenth century and the subsequent remodelling that occurred, especially on the properties with harbor views.

The majority of dwellings in the Harbor Road Historic District retain the three-bay, side-entrance and five-bay, center-entrance settlement period plans but have been embellished with restrained Federal and Greek Revival style details, particularly at the rooflines and entrances. These decorative features include wide friezes, attic story windows, cornice returns, entrance surrounds with pilasters, sidelights, and transoms, and porches supported on squared columns with narrow capitals.

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Many of the buildings have side wings or additions built either with the main residence or during the late nineteenth century.

Another area in the village of Cold Spring Harbor that started to develop in the early nineteenth century was along Goose Hill Road, which runs inland and northeast of the harbor. Due to its distance from the harbor, Goose Hill Road was settled primarily by farmers who established relatively large landholdings. The Goose Hill Road Historic District contains dwellings dating from the late eighteenth to mid-nineteenth century that recall Cold Spring Harbor's early agricultural development. Because of their agrarian nature, the dwellings are generally smaller and simpler than those found throughout the rest of the village. The district is significant as one of the few intact rural "neighborhoods" in the town of Huntington. Examples of late settlement period architecture in the Goose Hill Road Historic District include the present Kehillath Shalom House (c. 1830), the Hewlett-Taylor Farmhouse (c. 1830), the Captain Joseph T. Bunce House (c. 1830), and the residence at #34 Goose Hill Road (c. 1830).

The initial development of Shore Road, which runs north from Main Street along the east shore of the harbor, occurred in the late eighteenth century and is represented in the Shore Road Historic District. In 1782, Richard Conklin, a large land owner, dammed the area streams to run his paper mill. When he died in 1787, his son sold part of the estate to Henry Titus who, ten years later, acquired the large adjoining parcel to the south. The Henry Titus House (c. 1785) originally consisted of a two story, three-bay dwelling with side-hall entrance and smaller side wing. Although the wing has been enlarged and others have been added, the house retains its overall historic appearance reminiscent of the settlement period. Henry Titus died in 1839 but each of his three children built homes along Shore Road in the mid-eighteenth century: the Mary Titus House, the John Titus Homestead, and the William Titus House. These and all of the properties included in the Shore Road Historic District were originally typical examples of late settlement period architecture. Although these residences still retain their original three-bay, side-entrance plans, all of them have also been altered since their construction as a result of Cold Spring Harbor's popularity as a summer retreat in the late nineteenth century. The other early nineteenth century dwellings in the Shore Road Historic District are the Captain W.A. Sannis House and the residence at #76 Shore Road. Built c. 1830 on the boundary now separating the incorporated village of Lloyd Harbor from Cold Spring Harbor, the Sannis Residence is a fine local example of a Federal style

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residence featuring a three-bay side-entrance form and flanking wings. The majority of the dwellings in the Shore Road Historic District illustrate Cold Spring Harbor's early nineteenth century development as a small harbor-front community.

In 1837, the Jones family industries continued to expand locally, spurred on by the need for new markets for their products and the growing popularity of the whale oil lamp. Under the direction of John H. Jones, a group of men from the area formed the Cold Spring Whaling Company in February 1838. The company built a long, narrow dock (no longer extant) on the east side of the harbor close to the large commercial dock with its store and grist mill. From the formation of the company in 1838 until 1860, when the last cargo was brought into port, whaling and its related activities were the main livelihoods in Cold Spring Harbor. Thirty-seven whaling vessels sailed from the harbor with crew members assembled from various ports in addition to Huntington's farming families.

During the late 1830s, Richard M. Conklin, a lawyer and entrepreneur, foresaw the whaling industry's potential demand for goods, services, and accommodations. Conklin began selling lots on both sides of Main Street and, as a result, the settlement of Cold Spring Harbor shifted from the head of the harbor to its present location. The businesses established in the small commercial district provided supplies for the long whaling journeys. Mills, a barrel factory, sail lofts, storehouses, forges, and repair shops also sustained the industry. Some of these buildings survive in a severely altered form and continue to serve commercial purposes. Store owners frequently built their residences along the street. The transformation of the tiny village as a result of the highly profitable whaling industry can be seen in the tremendous construction increase that took place from 1835 to roughly 1869 and is represented in Cold Spring Harbor's Main Street Historic District.

The majority of buildings constructed along Main Street during the mid-nineteenth century are typical late settlement period dwellings with a three-bay, side-entrance plan and restrained Federal and Greek Revival style details at the cornices and entrances. Many of the dwellings have received additions (in some instances, nearly doubling their size) and decorative details in the late nineteenth century, the most common being porches, bracketing, and door hoods. Properties which differ from the standard three-bay, side-hall plan include the S.W. Scofield House and J. Velsor House. These five-bay, center-hall symmetrical dwellings were built c. 1850 and remodelled in the 1860s by the addition of large central gable ends with round-arched windows and cornice brackets with drop pendants. The two dwellings retain broad friezes, multi-pane sash, and interior end chimneys characteristic of late settlement period architecture.

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During the 1840s, two churches (included in the Main Street Historic District) were built to accommodate the thriving hamlet. For many years, the churches served as the religious, social and civic centers of the hamlet. In 1842, the Methodist Episcopal Church was built with a combination of modified Greek and Gothic Revival style details. The clapboard-sheathed building has a broad cornice with returns supported on corner pilasters, a central projecting belltower with round-arched openings, and pointed-arched windows. The Baptist Chapel, built in 1844, is a distinctive local interpretation of the popular Greek Revival style. The religious property has a pedimented gable, broad corner pilasters, and a deep frieze. Originally the building contained pointed-arched windows, but these were removed in the 1960s when it was converted to a residence. Both buildings remain relatively unaltered examples of early nineteenth century religious properties in Huntington. The Main Street Historic District is architecturally and historically significant for its intact collection of late settlement period buildings and for its representation of Cold Spring Harbor's early nineteenth century development as a major whaling port.

NINETEENTH-CENTURY DEVELOPMENT

By 1867, when the Long Island Railroad's North Shore Line reached Huntington, the town was no longer an isolated community. Although railroad transportation did not detract from maritime shipping until the late nineteenth century, trains ran through the local countryside connecting Huntington with New York City and gradually transformed the village and its surrounding communities. With the eastward expansion of the railroad and the rapid increase in shipping on Long Island Sound, the beaches and tranquil wilderness of Cold Spring Harbor and Huntington became available to city visitors by a two-hour steamer or slightly shorter train or stage ride. In the 1880s and 1890s, popular excursion boats brought crowds of city residents for daytime outings. Hotels sprang up along the shore, docking facilities were improved and expanded, and picnic groves were laid out for daily visitors.

The influx of visitors and the shortened travel time between New York City and Huntington had a noticeable effect on the subsequent development of the village of Huntington and its surrounding communities. In addition to the large collection of settlement period buildings that represent the town's growth from 1653 to c. 1850 and exhibit a continuum of traditional local building techniques, the nomination also contains a broad range of properties reflecting Huntington's increased development during the late nineteenth century. As the town grew between 1850 and 1900, a wider range of buildings (civic, commercial, cultural) were constructed to meet the needs of the expanding population. These Victorian-era properties are more substantial and much more stylish

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architecturally, reflecting the town's prominent role as a commercial center and prosperous resort area. Many of the newly constructed buildings were local interpretations and sophisticated adaptations of popular late nineteenth century architectural styles including the Gothic Revival, Stick, Italianate, Queen Anne, Shingle, Second Empire, Tudor Revival, Chatauesque, Bungalow and Colonial Revival styles. In their generous size, varied massing, quality craftsmanship, and attention to detail, these buildings represent a break from the simple utilitarian settlement period architecture that dominated the area's building practices from the mid-seventeenth to mid-nineteenth centuries. Their architectural sophistication, abundant decorative detail, and use of popular architectural styles distinguish these properties as a distinctive collection within the town's building stock and architectural history. The use of locally and nationally prominent architects to design many of these buildings further illustrates the town's increasing prominence and relative wealth. Other distinguishing characteristics of the majority of the late nineteenth century buildings are their spacious, well-landscaped lots and well-crafted, stylish carriage houses/servants' quarters.

Also during the late nineteenth century, many existing settlement period dwellings were extensively remodelled and enlarged to reflect the popular architectural trends of the Victorian period. In many instances, these dwellings still exhibit traces of traditional building methods (such as wood construction) but also incorporate typical late nineteenth century eclectic, picturesque architectural details. This Victorian-era ornament includes scrollsawn brackets, spindle friezes, drop pendants, turned and pierced wooden trim, wraparound porches, bay and oriel windows, decorative sheathings, and varied fenestration. Although many settlement period dwellings throughout Huntington were remodelled during this period, many residences along the waterfront, in particular, were enlarged and upgraded.

Examples of Victorian-era architecture are found throughout the multiple resource area although the communities along the North Shore (West Neck, Huntington Bay, Asharoken, Eaton's Neck), which did not develop until this period, contain the most (and often the best) examples of the popular late nineteenth century architectural styles and are discussed later in the text under "North Shore Residential Development." The multiple resource area nomination includes twenty-five components (including those in the North Shore area) dating from c. 1850 to 1900 that reflect Victorian period architectural styles and represent Huntington's late nineteenth century prosperity. The examples of Victorian period architecture selected for inclusion in the multiple

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resource area are the most unaltered, extant buildings that clearly embody the characteristics of their type, style, and period. All of the properties are architecturally and historically significant within the town due to their age, level of integrity, degree of craftsmanship, and their associations with Huntington's emergence as a major commercial center and resort community.

NINETEENTH-CENTURY HISTORIC RESOURCES

One of the town's most distinguished mid-nineteenth century residences is the Prime Octagon House (Ind. Comp.). Built in 1859 by Ezra Prime, it is a distinctive and representative example of the mid-nineteenth century octagon style popularized by Orson Fowler. The two-story, stuccoed building is said to be patterned after plans included within Fowler's book A Home for All or the Gravel Wall and the Octagon Mode of Building. The building features a bracketed cornice, a hip-roofed cupola, and eighteen-inch thick walls and is architecturally significant within the multiple resource area as the only example of the octagon style. This house was built by the locally prominent Prime family who established a thimble factory in the village during the 1840s. By 1860, Ezra Prime opened Prime Avenue from Main Street to Mill Lane and built a dam (in what is now Hecksher Park - Ind. Comp.) to power his factory. In addition, the Prime House (Ind. Comp.), located adjacent to the octagon dwelling, was constructed by Ezra Prime c. 1855 as a two-family worker's residence. Originally, the dwelling consisted of a common hallway with a two-story apartment on each side. The working-class nature of the residence is evident in its austere detail. Now a single-family residence, the building retains a high level of integrity and features a molded fascia board and simple molded entrance surround with sidelights. The Prime Octagon House and the Prime-Funnell House are also important for their association with the no longer extant but once thriving Prime thimble factory and thus recall an important aspect of Huntington's mid-nineteenth century industrial history.

Elm Cottage, included in the West Neck Road Historic District, is one of the only Gothic Revival style residences within the multiple resource area. Popular in the mid-nineteenth century, the Gothic Revival style is distinguished by the use of board and batten siding, steeply pitched gable roofs and wall dormers, window labels, decorative chimneys, and pierced bargeboards. Built c. 1850, Elm Cottage features many of the decorative details characteristic of the style. The cottage was built for a member of the locally prominent Woolsey family and occupied by John Woolsey, who had a hat factory at the corner of Woolsey Street and West Neck Road. Although new construction has occurred relatively close to the house, Elm Cottage remains virtually intact.

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The Italianate style is represented within the multiple resource area primarily by settlement period dwellings that had eclectic Italianate features added to them in the late nineteenth century. These details include scrollsawn brackets, drop pendants, wide eaves, molded surrounds, and tall first floor windows. Examples of this remodelling process include the following individually nominated properties: The John P. Kane Mansion in Huntington Bay (c. 1850), the Henry Smith Farmstead in South Huntington (built c. 1750/remodelled 1860), the E.G. Lewis House in Northport (built c. 1855/enlarged c. 1870), and the Titus-Bunce House (c. 1820) in Cold Spring Harbor. The best example of a handsome, local interpretation of the Italianate style is the Charles Woodhull House in the unincorporated village of Huntington. Built c. 1870 by a wealthy merchant, the house is situated prominently on the hill overlooking Huntington's business district. The residence exhibits many Italianate stylistic characteristics including a cupola and porch with slender, paired columns and decorative balustrade.

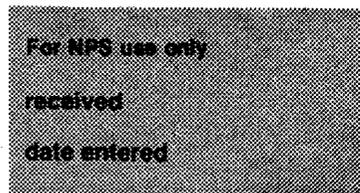
The multiple resource area includes several intact examples of the Second Empire style of architecture, also popular in the late nineteenth century. The most salient characteristics of this style are the mansard roof, heavily molded surrounds, and elaborate decorative detailing. The individually nominated examples include the Delamater-Bevin Mansion (1867) and the Brush Farmstead (c. 1873) in Greenlawn and the Charles M. Weeks House in downtown Huntington (c. 1860).

The Carll S. Burr Mansion (Ind. Comp.), located in the village of Commack, is an excellent example of a settlement period dwelling (built c. 1830) that was greatly enlarged from 1881 to 1885 in the Second Empire style. Isaac Burr was one of the original men to settle Commack, an area east of Huntington, and to operate a large farm there in the mid-eighteenth century. His grandchild, Smith Burr, introduced the family into what would provide its wealth and fame, horse racing and training. By the mid-nineteenth century, the Burrs were well-known for their famous trotters. In 1850, Smith Burr operated a tavern and inn along Burr Road, which became a popular meeting place for local residents. The Burr estate, located across from the tavern, was bought by the family in the 1830s and extensively remodelled between 1881 and 1885. At this time, a mansard roof, belvedere, and other Second Empire style details were added. The Burr estate is one of the largest, most distinctive examples of the Second Empire style in the multiple resource area.

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Other properties built by the locally prominent Burr family include the Carll S. Burr, Junior House built in 1895. Located in Commack, the architecturally distinguished residence is a fine, intact example of a late nineteenth century picturesque dwelling. The shingle and clapboard residence has a three-story tower, flaring eaves, a porte-cochère, and decorative porch trim. Within a few years, Burr, Jr. moved his family into the Hubbs-Burr House (Ind. Comp.). Originally built c. 1895 for Manley Hubbs, a successful fruit dealer in New York City, this dwelling is a fine example of the shingle style with its sweeping, overhanging slate roof, irregular fenestration, clapboard and shingle sheathing, and recessed porch with lattice-like balustrade, frieze, and turned posts. Distinctive examples of their styles and periods, these three properties also reflect the influence that the locally prominent Burr family had on the late nineteenth century development of the Commack area in the town of Huntington.

One of the finest local interpretations of the picturesque style of architecture is the William Wooden Wood House in the village of Huntington. Built in 1868, the dwelling is distinguished by a gambrel roof wall gable in the facade, massive brackets, elaborate window surrounds, and a large porch with decorative detailing. The Woods, known for their milling and dockside ventures, occupied the residence until the 1940s.

Individually nominated examples of settlement period dwellings which also received subsequent period alteration to reflect late nineteenth century architectural tastes include the Hewlett House in Cold Spring Harbor (c. 1815), which had its roof raised and a bracketed cornice added, the Isaac Losee House in the unincorporated village of Huntington (built c. 1750/1842) and the Jarvis-Fleet House in Huntington Beach (c. 1700/1750), which had large crossgables with ornamental windows, decorative porches, and bay windows added. The individually nominated Henry Townsend House, built c. 1830 in the village of Huntington, was originally a settlement period farmhouse that was completely remodelled with Stick style-inspired ornament; decorative details added include brackets, vergeboards, exposed rafter ends, vertical board siding, and sawn corner braces.

Late Victorian era fashions and tastes are best exemplified in the dwellings included in that part of Cold Spring Harbor's Main Street Historic District which runs from Spring Street to Goose Hill Road. This area was developed primarily by Moses Rogers, a local entrepreneur who foresaw the housing pressure created by the village's thriving whaling industry. In the 1860s and 70s, he divided his property into housing lots and sold them to retired whaling and coasting captains. The result is "Ship Captain's Row," a distinguished section at the eastern end of Main Street. Rogers's own homestead at #196 Main Street was enlarged and remodelled in the 1870s, reflecting his financial success as a real estate agent. The dwellings in "Ship Captain's Row" exhibit a variety of decorative details typical of the Victorian era

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including vergeboards, pierced/scrolls/sawn woodwork, irregular fenestration, asymmetrical massing, and ornamental sheathings. The residences vary in size and detail from the modest J. Douglas House (c. 1870), which is reminiscent of Huntington's settlement period architecture with its three-bay side-entrance plan embellished only by bargeboard, to the imposing Capt. John Walters House (c. 1870), a large, three-bay residence with attached wing decorated by a gambrel-roof crossgable, paired cornice brackets, round-arched windows, and elaborate pedimented door surround. The relatively large massing and profusion of architectural details on these residences reflects the prosperity and social position of their owners as well as that of the Cold Spring Harbor community as a whole. Other properties reflecting this phenomenon are included in the Main Street and Goose Hill Road Historic Districts.

Cold Spring Harbor's whaling industry declined during the 1860s; however, during the last quarter of the nineteenth century, the village became a popular excursion and vacation retreat with two hotels and a casino providing facilities for thousands of summer visitors. As mentioned earlier, the new-found source of income and sudden popularity as a summer resort had an effect on the building practices throughout Huntington, but it particularly affected the small community of Cold Spring Harbor with its picturesque harbor views and waterfront residences. Many Cold Spring Harbor homeowners enlarged and remodelled their dwellings, incorporating a variety of the popular, picturesque details of the period. Distinguished examples of Cold Spring Harbor residences that were remodelled or built during this period and exhibit late nineteenth century decorative details include "Harbor View" (built 1824/remodelled 1881), "Owl's Cote" (1869) and St. John's Parsonage (built c. 1835/remodelled c. 1860), all included in the Harbor Road Historic District. Built c. 1875, the John Dole House in the Shore Road Historic District and the Hendrickson Farmhouse (c. 1750) in the Goose Hill Road Historic District are also examples of this widespread late nineteenth century remodelling process in the village of Cold Spring Harbor.

Another example of the extensive remodelling which took place during the resort period is evident in the Townsend Jones House, included within the Harbor Road Historic District. Built for the son of one of the town's founding families in the mid-nineteenth century, the dwelling was extensively remodelled at the turn of the century when such features as large brackets with drop pendants, bracketed cornices, window sills with consoles, a porte-cochère, and a verandah were added. Also at this time, the interior was remodelled by one of America's leading architects of the period, Stanford White. A member of the nationally prominent firm

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of McKim Mead and White, Stanford White designed many country estates and city townhouses for the established elite of New York City. The interior of the Townsend Jones House is representative of the firm's work with its open plan, commodious hall, paneled woodwork, and high quality decorative detail.

The employment of architects for residential design also signifies Cold Spring Harbor's increased prosperity and recognition as a fashionable area to live. In 1907, Cornelius Regua, the local coffee and tea merchant, had the Connecticut firm of Brown and VonBeren design his residence at 325 Main Street (Main Street Historic District). Little is known about the firm other than that they practiced in the greater New York City area during the early twentieth century. The clapboard and shingle gambrel-roofed house is a distinctive example of early twentieth century residential architecture within the district. A blend of the Shingle and Queen Anne styles, the Regua house features an overhanging second story on exposed joists, lozenge-shaped window panes, bay windows, and a pilaster-framed tripartite window.

While Cold Spring Harbor was enjoying newfound prosperity as a summer resort, the village of Huntington also experienced an influx of wealth during the late nineteenth century resulting in the construction of summer and permanent homes. The building boom in the village, however, differed slightly from that of the surrounding coastal communities in that less affluent people, either commuters to New York City or part of Huntington's own growing work force, settled on the outskirts of the village. West Neck Road, a major street running north from the central commercial district of town, is one of the few relatively unaltered streetscapes to survive from the village's late nineteenth century residential development. The area was originally settled in the early nineteenth century as farm-houses were built along West Neck Road, which led to the summer pastures and grazing areas. Surviving properties from this period were noted earlier in the discussion of Huntington's early nineteenth century growth and development.

By the mid-nineteenth century, the south end of West Neck Road, closest to the village, was subdivided into small building plots. The West Neck Road Historic District includes twenty-three residences built between 1855 and 1910, with the majority dating from 1880 to 1900, the period when this area developed as a residential extension of the village of Huntington. The majority of these dwellings are middle-class residences; the homes of merchants and businessmen. The residences exhibit late Victorian period eclecticism in their asymmetrical massing, irregular fenestration, and profusion of wooden trim. A representative example of the dwellings in the West Neck Road Historic District is #43 West Neck Road. Built c. 1878, the shingled dwelling has a pedimented gable end, crossgable, denticulated cornice, and varied fenestration. The residence is distinguished by a porch with spindle frieze, decorative corner braces, and scrollsawn balustrade.

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Woolsey Street, which connects the village's Main Street west of the central business district with West Neck Road, contains a small enclave of modestly scaled cottages with eclectic picturesque details. Although the cottages may be linked with the Woolsey Glove Factory which was located at the corner of Woolsey Street and West Neck Road, further research and documentation must be prepared before conclusive historical and architectural judgement can be made. The enclave may be added to the multiple resource area nomination at a late date once the research is complete.

The rest of Huntington was also developing in response to the population increase during the late nineteenth century. In particular, the East Neck area, lying between Huntington Harbor and Centerport Harbor, now known as Huntington Bay, was developed during this period. One such area in East Neck was known as Halesite. Halesite had developed, to some extent, early in Huntington's history. Due to its waterfront location, abundant clay deposits, and shipbuilding activities, Halesite was first settled in the early nineteenth century.

East Shore Road, the major thoroughfare along the east bank of the harbor, was laid out in 1836. By the mid-to-late nineteenth century, Halesite began to experience a prosperous building period due to the influx of tourists and city residents who flocked to the area's beaches on steamers and pleasure craft. Halesite Park was established and W.R. Solleck built the Edgewater Hotel (no longer extant), a typical rambling Shingle style hotel with a dock to accommodate excursion boats. However, due in part to its well-established industrial base, the area around East Shore Road never developed as a fashionable residential enclave like many other areas in Huntington Bay. Instead, it became a residential community primarily serving the workers involved in the nearby commercial enterprises.

The East Shore Road Historic District in East Neck contains sixteen structures and one potential archeological site. Aunt Sally Scudder's House (HV 161) and the Brown Brothers Pottery Site (HV 167) have been discussed earlier. The remaining fourteen properties were built along East Shore Road between 1850 and 1926. In stark contrast to the sprawling and stylish estates built elsewhere in the town, the homes along East Shore Road are rather unpretentious in size, scale and detail. Predominantly working and middle-class residences, the dwellings exhibit such popular late nineteenth century architectural features as dormers with bargeboards, wooden trim, bay or round-arched windows, and overhanging eaves with exposed rafter ends. All of the residences are sited to allow an unobstructed view of the harbor and many have wrap-around porches to take advantage of the scenic shoreline.

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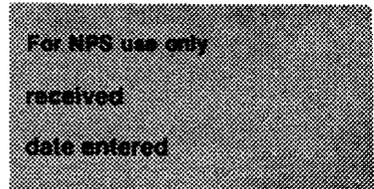
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NORTH SHORE RESIDENTIAL DEVELOPMENT

As a result of its isolated location in relation to the village of Huntington, the North Shore area did not experience extensive development until the end of the nineteenth century when the rest of the town experienced a tremendous population increase as a result of its popularity as a fashionable summer resort. Until the 1870s, the North Shore area, which now consists of the communities of West Neck, Huntington Bay, Asharoken, and Eaton's Neck, was composed primarily of large farms. By the 1880s, with such national magazines as Scribner's Monthly extolling the virtues of the town, attention started to focus on the North Shore with its scenic vistas, shoreline, and undeveloped land, all within reach of New York City via the railroad. With its unspoiled beauty, relative privacy, and easy commuting distance from New York City, Huntington's North Shore greatly appealed to the wealthy entrepreneurs, businessmen, and civic leaders of the upper-class who viewed the area as an ideal, exclusive residential community. Between 1880 and 1920, the North Shore was extensively developed by a variety of contractors and wealthy individuals who built private residences, estates, and planned communities. George Taylor, a prominent local businessman, established a housing community in the center of East Neck. Although a few of these residences survive, they have lost a substantial amount of architectural integrity due to various additions and alterations and are not included in the nomination. August Heckscher, a wealthy industrialist and philanthropist, built an estate complex at the western tip of East Neck that included a multitude of dwellings, boat houses, greenhouses, a race track and two artificial lakes. In 1925, Heckscher sold his estate to William E. Gormley, a local real estate man, who later established a new residential community on the former estate land.

A number of properties survive from the North Shore's late nineteenth and early twentieth century development, a rather rare occurrence in an area that has experienced extensive residential development since World War II and is under increased pressure to develop the remaining available land. The multiple resource area nomination contains 13 individual components and 17 residences located within two historic districts that date from the North Shore's turn-of-the-century (1900) residential development. These residences, dating from c. 1885 to c. 1915, are much larger and much more stylish "upper-class" versions of their Victorian period counterparts found throughout the unincorporated village of Huntington and its surrounding communities. The North Shore residences are distinguished by their large size, rambling forms, multiple wings, high level of craftsmanship, attention to detail, and

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profusion of decorative features inspired by a variety of fashionable late nineteenth century styles. In addition, the residences exhibit such typical period architectural characteristics as decorative sheathing, irregular fenestration, wrap-around porches and verandahs, and a variety of roof shapes. Many of the residences are sophisticated examples of popular late nineteenth century architectural styles including the Queen Anne, Shingle, Tudor Revival, Chatauesque, Bungalow, and Colonial Revival styles of architecture. Most of the North Shore residences were sited to provide picturesque views of the shoreline and many of them still retain their historic setting. Originally, many of the dwellings were surrounded by formal gardens and well-planned landscapes and although few of these survive, most residences still occupy spacious, garden-like plots. Many of the residences retain a variety of outbuildings including gatehouses, carriage houses, and servants' quarters that stylistically reflect the main dwellings. The examples of residences built along the North Shore at the turn of the century selected for inclusion in the multiple resource area are the most unaltered, extant buildings that clearly embody the characteristics of their type, style, and period. All of the properties are architecturally and historically significant within the town of Huntington due to their age, level of integrity, degree of craftsmanship and their historical associations with the late nineteenth century development of Huntington's North Shore as an affluent residential community.

The majority of the individually nominated examples of large, picturesque turn-of-the-century North Shore residences are located in Huntington Bay. Most of these properties have intact historic settings with scenic views of the bay and retain their contributing dependencies. The two J.T. Robb Houses and the A.P.W. Kennan House are located on Sydney Road directly overlooking Northport Bay. Although both built in 1887, the Robb Houses exhibit different architectural styles. J.T. Robb House #1 is a good example of a large eclectic style house featuring a second-story overhang, exposed rafter ends, and casement windows. The property retains a small portion of its original formal, landscaped garden. J.T. Robb House #2 exhibits an eclectic mix of Shingle and Colonial Revival style details with its paired gambrel-roofed crossgables, varied fenestration, and wrap-around porches. Built c. 1900, the Kennan House is a fine example of the Colonial Revival style with its modillioned cornice, large Palladian window, and classical entrance surround. The property is distinguished by its spacious, well-landscaped yard and large Colonial Revival style garage/servants' quarters. Other Huntington Bay examples include the Shingle style Bowes House, built in 1899, the c. 1915 Charles Geoghegan House, with its eclectic blend of Queen Anne and Shingle style details, and the Colonial Revival style C.A. O'Donohue (1917) and John Green (c. 1900) Residences.

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Also located in Huntington Bay is the Residence at 200 Bay Avenue, built in 1890. A fine example of the Tudor Revival style, the large residence features half-timbering, steeply pitched gables, casement windows, and decorative wood trim. Adjacent to the Bay Ave House is the Tudor Revival style J. Lehrenkraus Residence, built c. 1917. Although the Lehrenkraus Residence has been identified as a significant historic resource in the town of Huntington, the property is not included in the multiple resource area nomination at this time because it is inaccessible for on-site inspection.

Another individual component located in Huntington Bay is the Gilsey Mansion, built in 1900 on a high hill overlooking Huntington Harbor. The large clapboard Colonial Revival style dwelling is distinguished by a massive pedimented portico on colossal fluted Doric columns. Other Neoclassical features include the denticulated cornice and the lunette in the pedimented gable.

In 1897, the Charles Van Iderstine Mansion (Ind. Comp.) was built overlooking Northport Harbor in the unincorporated village of Little Neck. The estate originally included a gatehouse, carriage house and servants' quarters, but these have been extensively altered into private residences and separated from the main house by new construction. The main dwelling is an architecturally significant example of the American Queen Anne style with its mixed sheathing, wrap-around porch supported on paired Doric columns, varied fenestration, irregular and asymmetrical massing, and three-story octagonal tower. Although its historic setting has been altered, the main dwelling is virtually intact and retains its late nineteenth century appearance and view of the harbor.

The North Shore community of Asharoken, located between Northport Bay and the Long Island Sound, was also extensively developed in the late nineteenth century. Unfortunately, few of the residences dating from this period retain integrity of siting and design due to modern infill construction and extensive alterations. Three intact, individually nominated examples include the N.J. Felix House, the Delamater-Robinson House and the Harry E. Donnell House. In 1900, N.J. Felix built a large eclectic residence on the bay side of Asharoken. The Felix House has a hipped roof and features a mix of Colonial Revival and Queen Anne style details including dormers with broken pedimented surrounds, an octagonal turret, bay windows, and a wrap-around verandah. The house retains its original waterfront setting and remains virtually intact.

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The Delamater-Robinson House and the Harry E. Donnell House are particularly distinguished examples of the large homes built along the North Shore in the early twentieth century. The very large, rambling homes were built in 1902 by locally prominent architect Harry E. Donnell and are distinctive examples of the popular Tudor Revival style with their half-timbering, multi-gables and dormers, varied fenestration, elongated chimneys, and multitude of porches. The Delamater-Robinson House also has details reminiscent of the Shingle and Colonial Revival styles. This residence has several dependencies which have been extensively altered and are now separated from the main house by new construction. Both dwellings have a high degree of architectural integrity and retain their spacious, well-landscaped lots.

The Bay Crest and Beaux Arts Park Historic Districts are historically and architecturally significant as the only two surviving examples of the residential enclaves which characterized the early twentieth century residential growth and development of the village of Huntington Bay. Of the ten historic districts included in the multiple resource area, these two represent the most recent period residential development within the town of Huntington.

The 1887 Beers, Comstock and Cline map depicts the area between the far western tip of East Neck and George Taylor's Halesite development in the middle of Huntington Bay as "Bay Crest." Constructed as a summer house enclave by unknown developers between 1887 and 1910, Bay Crest originally consisted of fourteen properties set back on large plots along several winding private lanes. Twelve of the original fourteen properties dating from c. 1890 to c. 1905 have been included within the multiple resource area as the Bay Crest Historic District. (One of the dwellings was demolished in the mid-twentieth century and another has been excluded due to extensive alterations.) The dwellings either exhibit a variety of picturesque, eclectic details from popular late nineteenth century styles or reflect the design characteristics of a specific architectural style, usually the Queen Anne, Shingle or Colonial Revival styles. Many of the properties have garages, servants' quarters and/or carriage houses which resemble the main dwellings stylistically. The Bay Crest Historic District is significant within the multiple resource area as the largest contiguous collection of turn-of-the century residences within Huntington's North Shore.

In the early twentieth century, yet another residential community was established along the North Shore. Beaux Arts Park was established by the Bustanoby Brothers, wealthy New York City entrepreneurs. Beaux Arts Park first appears on the 1909 Belcher-Hyde map as the area between Locust Lane and Bay Road in eastern Huntington Bay. According to the map, the park was to be serviced by a series of private, winding lanes and divided into over a hundred building lots. The Bustanoby Brothers centered the residential community around a hotel and casino that were

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located at the northernmost edge of the park, overlooking the bay. The hotel, originally known as Locust Lodge, was built in the 1870s in the Shingle style. After acquiring the property, the brothers referred to it as the "Chateau des Beaux Arts," from which the community was named. In 1905, the Bustanoby's built a casino in the exuberant, eclectic mode of the Beaux-Arts architectural style. The casino and hotel were separated by a large formal garden with walkways. (Unfortunately, the hotel was demolished in 1939 and the casino was destroyed by fire in the 1950s.)

Beaux Arts Park was advertised as an exclusive residential community for the wealthy upper class. A variety of bungalows, chalets, and villas were to be built in what was described as the "French taste." By 1917, however, the casino and hotel had become the Huntington Golf and Marine Club and bathing houses and a club house had been built; it is apparent that the Bustanoby's had lost control of the venture. Between c. 1905 and c. 1915, only the five properties which compose the Beaux Arts Park Historic District had been built. The dwellings are distinctive blends of Tudor Revival and Spanish Colonial Revival styles of architecture. The large, rambling stucco homes feature stylistic design details including steeply pitched slate or pantile roofs, irregular plans, casement and multi-pane windows, ornate low-relief plasterwork, and a variety of turrets, porches, and wrought-iron detail. Many of the properties retain carriage houses/servants' quarters that complement the main dwellings stylistically. The Beaux Arts Park Historic District is the only collection of early twentieth century Tudor Revival and Spanish Colonial Revival style dwellings in the multiple resource area.

GOLD COAST ESTATE DEVELOPMENT

The period of the "Gay Nineties" witnessed the beginning of what became known as Long Island's "Gold Coast." By the 1890s, the completion of the Long Island Railroad's three northern branches provided easy and relatively quick access to the area's beaches, hills, and woods. Wealthy magnates and successful industrialists, who had amassed great fortunes after the Civil War, viewed Long Island's northern shore with its beauty, undeveloped land, and close proximity to New York City as the perfect location for their estates. The name "Gold Coast" satirized the development of these estates, mansions, and country homes on or near the waterfront. By the beginning of the twentieth century, the "Gold Coast" dominated the north shore of Long Island with a virtually unbroken line of contiguous estates stretching from King's Point in Nassau County to Lloyd's Neck in Suffolk County. Many of these estates

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were comprised of former individually owned farms which had proven unprofitable for their owners due to the rocky, unproductive terrain. The residences which composed the "Gold Coast" were generally architect-designed mansions with scores of rooms, rambling wings, ornate interiors, and lavish details. Their properties often featured architect-designed landscapes, numerous outbuildings and extensive recreational facilities including polo fields, stables and tennis courts. When estate building peaked in 1920, nearly six hundred properties existed which exhibited the design characteristics of the typical "Gold Coast" estate.

The "Gold Coast" phenomenon affected the residential development and growth of the North Shore communities of Eaton's Neck, Huntington Bay, Little Neck and Asharoken. The residences constructed as part of the "Gold Coast" differed from the other large dwellings constructed along the town's North Shore during the same period simply because of the magnitude of wealth involved, which affected their size, style, design, and surroundings. Although many of the homes built throughout the North Shore communities (see North Shore Residential Development) are more modest in scale and detail and have much smaller parcels of land in comparison to the grand estates, they are related to the overall development of the "Gold Coast" in that the same factors (wealth, attraction to Long Island's north shore, and a desire for an exclusive neighborhood) led to their construction.

From 1890 to 1920, the town of Huntington was the choice for the homes of Marshall Field III, George McKesson Brown, William K. Vanderbilt, Walter B. Jennings, Otto Kahn, and Robert Weeks DeForest. The Field estate survives as part of Caumsett State Park (National Register, 1979); the Jennings and Kahn estates are currently considered eligible for the National Register (as a result of staff review) as components of the Cold Spring Harbor Estates Thematic Resources nomination (to be nominated separately). The Brown and Vanderbilt Estates are included as individual components of this nomination; the DeForest Estate known as "Wawapek" is included within the Shore Road Historic District, which recalls Cold Spring Harbor's transformation from a thriving port to a fashionable vacation retreat.

A wealthy businessman and prominent philanthropist, Robert Weeks DeForest constructed his country home, known as "Wawapek," from 1898 to 1900 on a hill overlooking the beach on the eastern shore of Cold Spring Harbor. The building of Wawapek coincided with Cold Spring Harbor's turn-of-the-century development as a semi-rural, affluent residential suburb of New York City. This role was reinforced in part by wealthy industrialists like DeForest who first chose the area in the late nineteenth century as a summer retreat and then decided to make it their year-round home.

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The Wawapek estate originally comprised one-hundred acres of land atop the bluff overlooking Shore Road. Designed by the prominent architect Grosvenor Atterbury, Wawapek incorporates elements of the Shingle style and the rustic, unrefined features of Adirondack lodges. Unlike many of the turn-of-the-century Long Island estates which were characterized by pretentious mansions and classically formal gardens, Wawapek was purposely designed to resemble a rugged, picturesque country retreat. Constructed of rubble stone, brick and wood frame with shingle siding, Wawapek is distinguished by an irregular plan, varied fenestration, and heights of from one to three stories. Massive stone chimneys, shed dormers, and eyebrow windows accentuate the various roof types which include gambrel, jerkinhead and hipped. Two- and three-story circular towers with concical roofs are placed at various intervals. Historically important as one of the earliest estates constructed along the harbor's eastern shore, Wawapek remains a unique example of its type and style within the multiple resource area.

A close friend of DeForest, Grosvenor Atterbury (1869-1956) was a prominent New York City architect who enjoyed a long and successful career designing large-scale country estates and city townhouses for many of New York City's most affluent families. Wawapek reflects Atterbury's attention to detail and craftsmanship, his command of the eclectic picturesque forms of the late nineteenth century, and his use of natural materials to produce an elegant vernacular design. The first residential design of his career, Wawapek remains one of Atterbury's most significant achievements.

Within several years after the completion of Wawapek, Robert W. DeForest had a gatehouse built at the Main Street entrance to his estate in the village of Cold Spring Harbor. Built c. 1910, the DeForest gatehouse has been under separate ownership since the early twentieth century and is now physically separated from the remaining estate property. Although associated with the DeForest estate, the gatehouse is a contributing element in Cold Spring Harbor's Main Street Historic District due to its roadside location within the streetscape and its distinctive architectural style. The three-bay residence is unique within the multiple resource area as an unaltered example of a Gaspé fisherman's cottage. The Gaspé Peninsula is an area of eastern Quebec known for its use of traditional European building practices and materials. The cottage features flaring eaves which form an entrance hood along the facade, a central entrance with sidelights and scalloped fanlight, a massive exterior brick chimney, and multi-pane sash.

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A more typical example of the estates built as part of Long Island's "Gold Coast" is Coindre Hall (Ind. Comp.) overlooking Huntington Harbor. Built in 1910, Coindre Hall was originally the fifty-four acre estate of George McKesson Brown, owner of the McKesson Chemical Company of Connecticut and a civic leader of Huntington. Brown commissioned architect Clarence Luce to design a large French Chateau style house on a dramatic waterfront site facing Huntington Harbor. Popular in the United States in the early twentieth century, the French Chateau style is based on a mix of late French Gothic and Renaissance Revival style design elements as exemplified in the chateaux of the Loire Valley in France. An excellent example of the style, the hipped-roof Coindre Hall features tall circular towers with conical roofs, elongated decorative brick chimneys, and steeply pointed masonry gables. Other outstanding Chateau style details include brackets with foliated finials, scrollwork, and elaborate wood balustrades. The largely intact Brown estate includes the main dwelling, the Chateau style boathouse, small garage, and surrounding landscaped property. Excluded from the estate complex is the extensively altered service/stable complex to the west of the main house.

The well-known architect Clarence Luce (1851-1924) practiced throughout New England during the late nineteenth and early twentieth centuries. Coindre Hall reflects Luce's Beaux-Arts training in its strong symmetrical and axial organization. The detail, ornamentation and form of the Brown residence is apparent in many of Luce's other works and reflects his love and ease in designing in the French Chateau mode. A superb example of Clarence Luce's work, Coindre Hall is significant as a distinctive example of the large estates built on Long Island's North Shore and as one of the most distinctive examples of the French Chateau style design on Long Island.

The William K. Vanderbilt Estate, known as "Eagle's Nest," is another representative of "Gold Coast" development. Constructed from 1907 through the 1930s, the sprawling complex is situated on forty-three acres of gently sloping land overlooking Northport Harbor. William K. Vanderbilt, Jr. was heir to his family's transportation empire and president of New York Central Railroad as well as one of the major philanthropic and civic leaders of the early twentieth century. Vanderbilt planned Eagle's Nest as his personal retreat and as a museum for his marine collections. Begun in 1907 to a design by the architectural firm of Warren and Wetmore, Eagle's Nest was originally a small six-room Japanese style house. Throughout the years, the house was remodelled

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and added to by architect Ronald H. Pierce until it was finally completed in the 1930s as a twenty-four room Spanish Baroque style mansion. As completed, the three-story house features red-tiled roofs and white stucco walls, a quadrangular plan, and an interior courtyard. Dominating the mansion complex is a tall, domed bell tower with an arched entranceway. Elaborate high relief, polychromed ornament, and Spanish and Moorish-inspired designs embellish the mansion. The complex also includes a one-story, hipped-roof stucco and polychromed building with an elaborate entryway frontispiece that was built in 1922 to house Vanderbilt's original marine museum. The similarly styled terra-cotta garage and servants' quarters were compatibly converted to a reception center in 1928. The estate also includes several early twentieth century out-buildings including a Tudor Revival style boat house (1914), an airplane hangar, power house, garages, and service quarters. Reflecting pools, fountains, formal gardens and marble statuary complete and complement the estate which became the Vanderbilt Marine Museum in 1944.

It is uncertain what role Warren and Wetmore played in the design of the Vanderbilt Estate and what Ronald Pearce, of whom little is known, actually designed. The highly successful firm of Warren and Wetmore was formed in New York City in 1896. They received many major commissions from the Vanderbilt family during their partnership, which lasted until 1931. The firm designed Grand Central Station (1903) and its surrounding complex which includes the Biltmore Hotel (1914), the Hotel Commodore (1919), the Vanderbilt Hotel (1912), and the Grant Central Terminal Post Office (1906). The firm also gained a reputation for designing large country estates for the wealthy on Long Island including the Guggenheim Estate, and the McKay Estate. Due to their connections with the Vanderbilt family and their practice of designing estates, it is assumed that Warren and Wetmore played a decisive role in the construction of Eagle's Nest. The estate reflects their attention to craftsmanship and detail, their love of exuberant decoration, and their ease in harmonizing a sprawling, multi-building complex.

During the period (1890-1920) that the "Gold Coast" was developing along the north shore, the village of Huntington was still somewhat semi-rural with a population of approximately 12,000 (1900). Main Street and New York Avenue were recognized as the center of town. The Huntington Street Railroad or trolley was built between 1890 and 1896. The Water Works Company had been established in 1892, the Gas and Electric Company formed the following year. The first automobile appeared on Huntington's streets in 1900 and the village continued to be promoted

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on Huntington's streets in 1900 and the village continued to be promoted on real estate brochures and local publications as the "ideal suburb" of New York City. The thirty-five mile distance to the city was transgressed by fourteen trains in the summer and nearly ten in the winter.

The historic turn-of-the-century (1900) civic core of the village of Huntington is included within the Old Town Hall Historic District, which contains a small, cohesive collection of late nineteenth and early twentieth century structures. The Old Town Hall Historic District is one of the few unaltered concentrations of historic properties retaining a high level of architectural integrity in Huntington's downtown business district. The area is important within the multiple resource area as representing the early twentieth century civic growth of the town.

The turn-of-the-century prosperity and growth resulted in the construction of several architect-designed civic structures including the Town Hall (1910), the Soldiers and Sailors Memorial Building (1892), and the Sewing and Trade School (c. 1900). The latter two structures were designed by the prominent New York City firm of Cady and See and are distinctive examples of the popular Tudor Revival style. The Soldiers and Sailors Memorial Building was originally built as the town library. Responding to population increases in the community and the village's need for educational facilities, Miss Cornelia Prime, daughter of the locally prominent and affluent Prime family, donated the Sewing and Trade School. In 1910, the prominent New York City architect Julian Peabody built the imposing Neoclassical town hall, one of the most conspicuous symbols of the town's turn-of-the-century growth. The Town Hall features a monumental porticoed front, marble trim, colossal Corinthian columns, a modillioned cornice, and a clock tower.

The use of architects to design early twentieth century civic structures reflects Huntington's desire to portray itself as a well-established, prominent suburban community. Julian Peabody was a distinguished architect who later formed the well-known firm of Peabody, Wilson and Brown which was active in New York City from 1924 to 1935 and designed several large hotels, apartment complexes and country estates. The firm of Cady, Berg and See designed many prominent New York City structures including hospitals, hotels, and museums.

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At the same time that Huntington's civic core was being established atop the hill overlooking the western end of the downtown business district, Heckscher Park was formed just east of the main commercial center. Around the turn of the century, the heirs of Ezra C. Prime sold the site of his thimble works to August Heckscher, the wealthy industrialist and philanthropist who owned a large estate on the western tip of West Neck. Heckscher removed the Prime dwelling, built a museum, and developed the area into a park. Deeded to the town in 1920, Heckscher Park (Ind. Comp.) contains a distinctive collection of civic and park-related buildings and recalls an important aspect in the town of Huntington's early twentieth century growth.

The park features Prime's dammed mill pond, a small yet distinguished Renaissance Revival style museum (1920), a cobblestone cottage (c. 1900), and an octagonal wooden gazebo (c. 1900). The cobblestone cottage is significant within the multiple resource area as the only representative example of an early twentieth century Bungalow style residence. The museum building is a unique example of the early twentieth century Renaissance Revival style of architecture within the multiple resource area. The one and one-half story concrete building is composed of nine bays punctuated by low relief panels and sculptural niches and separated by Doric pilasters.

In 1913, Cold Spring Harbor's wealthy Jennings family made a gift to the unincorporated village of a Neoclassical style library (Ind. Comp.). Designed by the prominent architect Julian Peabody, the Cold Spring Harbor Library is a small yet distinctive example of early twentieth century civic architecture with its modillioned cornice, octagonal cupola, and pedimented portico on Doric columns. Situated in a prominent location at the head of Cold Spring Harbor's main commercial area, the virtually unaltered library remains as one of the only civic structures in the tiny hamlet.

In 1925 and 1929, two of the last major estates were built in the town of Huntington. The Halsey Estate, known as "Tallwood," was built in 1925 for Richard Halsey along Sweet Hollow Road in the West Hills section of Huntington (Ind. Comp.). Halsey was an art critic, antiquarian, and curator of the American wing at the Metropolitan Museum. The two-story, twenty-two-bay Halsey Estate is a replica of the famous Prince House in Flushing which was built c. 1750 and demolished in the early twentieth century. The Colonial Revival style mansion consists of a five-bay, two and one-half story gambrel-roofed center flanked by lengthy gambrel-roofed and gable-roofed one and one-half story wings. The Halsey Estate is one of the most distinguished early twentieth century, Colonial Revival mansions in the town.

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From 1929 to 1930, the renowned early twentieth century American architect Wallace K. Harrison built his private home (Ind. Comp. WH 23) south of Cold Spring Harbor. The estate represents one of the most distinctive and well-developed examples of the International Style on Long Island, designed by one of its leading proponents in the United States. The estate consists of a long, narrow one-story, flat-roofed concrete house with a two-story circular living room, a circular two-story concrete studio, and a square, two and one-half story aluminum guest house with banks of windows. The usual aluminum pre-fabricated guest house was featured in Philip Johnson's book The International Style.

Wallace K. Harrison (1895-1981) was responsible for designing many major twentieth-century commissions in New York State including the United Nations Building (1947-1953), the Lincoln Center for the Performing Arts (1959-1966), and the Empire State Plaza in Albany (1963-1978). Harrison's projects have influenced the direction of American architecture in the twentieth century. He is noted for his mastery of the International and Modernistic styles, as well as his innovative and creative use of such twentieth-century construction materials as concrete, glass, aluminum, and steel. His estate is architecturally significant as an outstanding example of his work in the International style, is historically significant for its association with Harrison's life, and is one of the town of Huntington's most significant early twentieth century estates.

The stock market crash of 1929 and the Depression of the 1930s virtually stopped all construction in Huntington. The Depression spelled the demise of the "Gold Coast" along with the difficulty in finding inexpensive domestic help, the increases of land and income taxes, and the exorbitant operational costs. The town experienced little new growth between 1930 and 1940 but by the late 1940s, an entirely new class of ownership emerged in Huntington. Servicemen returning from World War II looked to Long Island for suitable homes for their growing families. The town experienced a tremendous rate of residential and commercial development as it was transformed into a suburban community. Nearly all of the undeveloped land was divided and sold; estates were demolished and their lands broken into small parcels. Modern construction occurred everywhere throughout the town resulting in the demolition of many historically and architecturally significant buildings.

The multiple resource area contains numerous properties which have remarkably retained their architectural integrity and historical significance in the wake of the extensive development which transformed Huntington in the past forty years. Together, these properties represent Huntington's growth and development from its settlement in 1653 to the 1930s.

9. Major Bibliographical References

See continuation sheets

10. Geographical Data

Acreage of nominated property See continuation sheets

Quadrangle name Various

Quadrangle scale 1:24,000

UTM References

A

Zone	Easting			Northing					

B

Zone	Easting			Northing					

C

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D

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G

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H

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Verbal boundary description and justification

See individual and district component forms

List all states and counties for properties overlapping state or county boundaries

state	code	county	code

11. Form Prepared By

name/title Austin N. O'Brien

organization Division for Historic Preservation date August 14, 1985

street & number Agency Building # 1, Empire State Plaza telephone (518) 474-0479

city or town Albany state New York

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Julia S. Stohr

title Deputy commissioner for Historic Preservation date August 14, 1985

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I hereby certify that this property is included in the National Register

See Continuation sheet for listings date
Keeper of the National Register

Attest: date
Chief of Registration

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* Detailed bibliographies for individual components and historic districts are on file in the Office of the Town Historian.

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