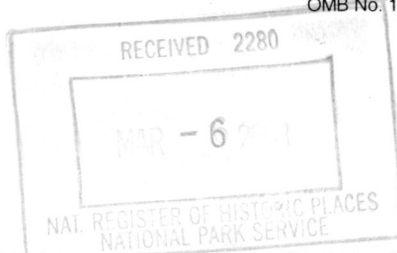


United States Department of the Interior
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National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Rye Town Park, Bathing Complex and Oakland Beach

other names/site number _____

2. Location

street & number Forrest Ave., between Rye Beach & Dearborn Aves. [N/A] not for publication

city or town Rye [N/A] vicinity

state New York code NY county Westchester code 119 zip code 10573

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (see continuation sheet for additional comments.)

Michelle Carter
Signature of certifying official/Title

Commissioner *MSA*

1/21/03
Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
[] see continuation sheet
- determined eligible for the National Register
[] see continuation sheet
- determined not eligible for the National Register
- removed from the National Register
- other (explain) _____

[Signature]
Signature of the Keeper

4/18/03
date of action

5. Classification

Ownership of Property
(check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
3	11	buildings
1		sites
3		structures
		objects
7	11	TOTAL

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(enter categories from instructions)

RECREATION AND CULTURE: Park

Current Functions
(Enter categories from instructions)

RECREATION AND CULTURE: Park

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19th & 20th CENTURY REVIVALS:

Mission/Spanish Colonial Revival

Materials
(Enter categories from instructions)

foundation concrete

walls stucco

roof tile

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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Rye Town Park, Bathing Complex &
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Section 7 Page 1

Narrative Description

The Rye Town Park, Bathing Complex and Oakland Beach, designed in 1909 by architects Upjohn & Conable and landscape architects Brinley & Holbrook, is situated on 28.1 acres of rolling terrain along the shore of the Long Island Sound in the city of Rye, Westchester County, New York. The park is bounded to the north by Rye Beach Avenue, to the south by Dearborn Avenue, to the west by Forrest Avenue and to the east by the publicly accessible 34.5 acre Oakland Beach, stretching 1200' in length. Adjacent to the east is the beach area of Playland Amusement Park (National Historic Landmark). The boundaries of the park remain true to the original design and layout. (Refer to Sanborn Map and Tax Map) The boundaries of the nominated property include the Rye Town Park (inclusive of all buildings and structures) and Oakland Beach.

The north, south and west edges of the park are defined by a well-crafted rubble stone wall with precise points of entry into the park. The wall follows the grid of the neighboring streets. The eastern edge of the park follows the same curves as the crescent shaped shoreline. The park sits approximately 15 feet above the beach level, grounded securely by a rubble stone foundation/retaining wall on the eastern side. The wall is penetrated by two subterranean tunnels that connect the beach to the Bathing Pavilion below the plaza level. Four staircases with adjacent ramps descend from the park level to the beach.

Character defining landscape features of the park include stone walls, a terrace overlook, a stone bridge, light fixtures, staircases and ramps, pathways, trees, plantings, lawns, a small lake and Oakland Beach. There are 17 buildings and structures within the park. Of these, six are historically significant and contribute to the architectural integrity of the site and are exemplary of a recreation facility designed at the turn of the 20th century. This cohesive collection of buildings, designed in the Spanish Mission Style, define the character and identity of the recreational Bathing Complex.

Additionally there are 11 non-contributing buildings scattered throughout the park landscape, some with a hint of detail, however they exude no sense of architectural integrity relative to the historic fabric and are of no particular style or period. In all cases these buildings serve a practical support function ranging from comfort station, to beach attendant booths to garages. These buildings and parking lot are the by-product of maintaining the park and recreation facility.

Landscape Description

The Bathing Pavilion and Shelters are separated by a narrow promenade that has a three-tiered fountain in the middle. The Bathing Pavilion, fronted by the two shelters, faces the 34+ acre Oakland Beach on Long Island Sound to the southeast. The buildings are located in the southeast corner of the 28.1 acre park on a bluff. Pedestrian access is via the handsome entrance at the southeast end through the "Bath

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Gate" or through the park. Automobiles park in the paved lot on the inland side of the main building or on summer weekends, in overflow parking areas on the lawn. The 1910 restaurant lies to the northeast of the shelters and the 1925 bathhouse is located northwest of the main bathing pavilion. Access to the beach is gained through a four entrance booths along the eastern edge of the park. Admissions gate. The entire park site is enclosed by stone walls and beach and defined on three sides by densely built residential streets. The houses surrounding the park are primarily single family detached structures built at various stages from the turn of the century through the 1960s in a variety of styles, including bungalow, ranch, split-level, Georgian revival and neoclassical. Lot sizes range from approximately one-tenth to two-thirds of an acre. The exception to the single-family housing pattern is Water's Edge, a condominium development of cluster buildings containing 2 and 3-story apartments built in the early 1970s. This site, to the south of Rye Town Park on Dearborn Avenue was originally the location of the locally famous (and independently operated) Magner's pool, built around 1927 and the largest of its kind in the country at 75' wide. The property also was the site of the former ferryboat landing house with a restaurant on the second floor, which operated until the mid-1930's when it was torn down. The property was later sold to real estate developers.

Brinley & Holbrook's design for the 28.1 acre park is free flowing in nature, not regulated by formal structure. The north, south and west edges of the park follow the rectilinear street grid and are lined with a rubble stone wall, laid with tooled mortar joints. The wall height remains a consistent visual datum penetrated by deliberate breaks in the wall for entry into the park. The wall is raised to form piers that frame these wall openings and are capped with rounded end cone finial caps. There are four primary pedestrian entrances into the park. Bath Gate, located at the southeast corner is the largest of all entrances and is an expansive staircase leading up to the plaza level and the Bathing Complex. Along the West, the West Gate punctures the perimeter wall at approximately the midpoint. There is a new break in the wall located midway along the west wall which is not shown on the original Brinley and Holbrook drawing dated March 5, 1909. At the northwest corner of the park is the North Gate, a prominent break in the wall set diagonally at the intersection of Forrest Avenue and Rye Beach Avenue. The northeast corner of the park, known as Beach Gate, is the grandest of the secondary stone wall gates and is formed radially around a planting bed outside the confines of the park. The Beach Gate leads directly out onto the pathway system that connects Rye Beach and eventually Playland Amusement Park and is the celebratory entrance for individuals entering the park from the north. All features described were part of the original landscape design and remain a vital part of defining the physical boundaries of the park grounds, including the acreage which remains untouched. The only automobile access is through the entrance to the parking lot about mid-block along Dearborn Avenue. The parking lot is paved in the location around the building and the extent of which runs from the back of the building (including the areas where the men's and women's bath houses once stood) heading west approximately

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150'-200'. In the height of the summer months, overflow parking is provided on the lawn in the areas known as the Forrest Grove and Chester Grove.

The east edge of the park followed the curving free form of the shoreline and sat atop a rubble stone foundation wall. The level of the park is approximately 15' above the sandy beach level. The rolling topography and rock outcroppings of the site offered numerous opportunities for capturing views within the park and of the water. The park plan consists of meandering gravel and paved pathways and pastoral lawn expanses, some forested and others embellished with tree clusters of varying species and a small lake. The widest pathway, called out on the original landscape plan as Cliff Walk, parallels the waters' edge and connects the Bath Gate with the Beach Gate. The pathway is activated by a stone terrace overlook that projects out from the wall on the water side and by the Spring Pavilion inland, wrapped by a small narrow path. The two major north-south paths, the West Chester and the East Chester Paths, loop around to connect to each other and to the gate entrances on the northern side of the park. An interesting and extant landscape element along the East Chester path is a beautifully subtle stone arched bridge that was designed to provide passage over the salt water stream that originally fed the lake. The design is reminiscent of a bridge designed by the landscape team for another project in Morristown, New Jersey. A series of narrow paths called out as the Grove Path, Spring Path and the Casino Path connected and intersected the north-south paths creating a pastoral sequence of meandering through a manicured landscape. The layout of the pathways defined a series of primary landscape features including the Forrest Grove, Chester Lawn, Crystal Lake and the Casino Lawn. Today the primary path sequence remains, however the narrow secondary paths (Grove, Spring and Casino) no longer exist. The lawns, tree clusters and planting areas remain today and benches and trash receptacles have been introduced. The lawns serve a different purpose than originally designed, for example the Casino Lawn is used as a dog run and the western lawns are used as overflow parking.

The kidney shaped Crystal Lake is sited approximately in the center of the park and at the northernmost shore was a Music Hall pavilion nestled into a sweeping stone wall base that seemed to engage the cove of the lake. The building's placement recalls the ideas Olmsted & Vaux employed for their design of Prospect Park, where the Music Shelter was centrally located on a water element so all could see or hear the festive music which added to the relaxed atmosphere of a park setting. The building no longer exists (if in fact it were ever realized), however the low stone wall still remains.

Another unique architectural feature was the Casino, set upon the grassy knoll on the northern most portion of the park, offering a commanding view of the sound. The Casino building was the headpiece of the Casino Lawn and the original plans called for a formally planned garden and path design behind the building facing the neighborhood. This garden path leads to a break in the perimeter masonry which would have allowed direct access to the casino from Rye Beach Avenue. Little evidence exists to

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suggest this building ever existed, however the masonry staircase leading from the Cliff Walk path up to the elevation of the Casino Path remains today as if it were always a part of the landscape. Additionally a curb cut along Rye Beach Avenue exists in approximately the location where the wall break was in the original design, however the wall runs uninterrupted suggesting the full design for the Casino was never realized.

The Upjohn & Conable designs for the park include the Main Bathing Pavilion, the two colonnaded shelters and the restaurant adjacent to these structures. The original Bathing Pavilion had a two-story men's and one story women's bath house structure that projected symmetrically off of the rear of the building. The landscape plans illustrate that there were two zones identified for future expansion and these would have been contiguous to the rear bathhouse components. An interesting design twist evidenced only on the original drawings is an independent structure to the rear of the complex. A shallow elliptical form bracketed by two small bar ends and separated from the main building appears to terminate the architectural complex. The graphic articulation for this structure is shown as masonry, leading one to believe it was meant to be an occupied structure rather than a folly. A curious small 1 ½ story building remains today in the middle of the parking lot suspiciously close to the south intersection of straight and arched walls of the above mentioned structure. The north and east walls are faced with handsome red brick laid in a common bond with a band of soldier course at the line of the half-story. The north wall is penetrated with a garage door flanked by two small four-light windows at ground level and a half round vented opening above all framed in brick. The east side has two small four-light windows at ground level and a stucco chimney articulated similarly to the roof piers on the towers of the main building. The south and west walls are rather devoid of any detail and are surfaced with smooth painted stucco. This could be the remains of what was once a larger entity designed to house some type of storage for the Bathing Complex while achieving a termination for the bathing complex within the broader park scheme.

The beach itself, of about 34 acres, is 1200 feet long and is crescent-shaped near the Bathing Pavillion, then undulates as it stretches to the east. There is a wide area of white sand in front of the Bathing Pavillion and it narrows somewhat toward the east. Natural stones protrude from the sand in a number of areas, visible depending on the tides.

The Bathing Pavilion

The Bathing Pavilion has a 2 ½ story central volume flanked by two four-story towers: there are one-story additions at the rear (facing parking lot) and both ends. All building facades are finished with rough cream-colored stucco; available visible evidence suggests that the construction is brick. Copings, sills, water tables and window surrounded are simply detailed painted stucco elements. Roofs are all red clay tile, "mission-style," except for the flat second-story porch roof which has been covered with

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asphalt roll roofing. This portion of the building was originally designed to have a trellis-like canopy made up of carved-end joists placed approximately 16 inches on-center and open to above. The original copper gutters remain. The deep roof overhangs are supported on exposed stained wood rafters, carved at the ends in an ornamental profile. Windows are primarily double-hung wood frame and sash; the upper sash contains a decorative muntin pattern that subdivides the glazing into 16 triangular panes. This pattern is also seen on the eight quatrefoil windows at the third story of each tower, and in the single frame windows in the hipped roof dormers. The main façade has a triple arcaded central entrance porch with three sets of paneled double doors, crowned with leaded elliptical fanlights. There is a colonnaded recessed porch on the second story above the entranceway articulated with paired columns linked with wood railings (decorative treatment on balcony railing repeats muntin design in windows).

Attached to the rear of the original Bathing Pavilion were two enormous (approximately 130' x 100') separate bathhouses: one two-story roofed structure for men and a one-story roofed structure for women (see attached 1912 Sanborn map). The bathhouses were enclosed on three sides by brick walls about 20' high. The fourth enclosure of each bathhouse consisted of a wooden fence. The architects apparently designed these buildings as a short term solution: in a letter to the Rye Town Board Commission on April 2, 1910 they wrote: "The masonry wall at the rear of the bathhouses was substituted in wood on account of their temporary character." (Rye Town Park Minutes). Later, more bathhouses were constructed until they filled the area all the way to Forest Avenue. A portion of the 20' stone wall still remains today, but the bathhouses were demolished between 1919 and 1930. This may have occurred in 1925, when a new two-story Women's Bath House (also called "new rest stations" in Rye Town minutes) was built by the architect J. F. Musselman adjacent to the original Bathing Pavilion. The area formerly occupied by the temporary bathhouses is now a paved parking lot for park and beach users. The parking lot has been laid out so as not to disturb the original stone walls internal to the park.

The four-story bell towers each contain a room on the first floor accessed from the arcaded central entrance of the Bathing Pavilion. The upper tower levels are accessed off of the second floor porch gallery and then from within each tower using ladders. Originally there were two substantial stucco balconies at the second floor, east façade, one on each tower. Additionally the fourth floor of both towers was open on all four sides with large central openings capped with an elliptical top flanked by two smaller rectangular openings separated by delicate columns. These original details, however, no longer remain. The tower roofs have finials that appear to be copper and have distinctive roof profiles that project out beyond four capped piers that anchor the tower corners. The stucco window surround details, reminiscent of the Arts & Crafts era, remain and have been painted over.

The Bathing Pavilion originally housed administrative offices on the ground and second floors; a ticket office; large "bull-pen" dressing rooms for men and women with shelves at the check-out where baskets

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for clothing and valuables could be checked; and in the basement, a laundry and four small jail cells (two for men and two for women). The first floor of the east tower was used as a police room with barracks above on the second floor. The first floor of the west tower was used as an office for the Park Commissioners and there was an office on the second floor for the building's lessee. The large space on the second floor of the main building was used for a variety of things including shuffle-board. The attic was storage space for park equipment. In early years, a band would play on the second story balcony above the main entrance. The shelters accommodated dancing and picnic tables.

The interior of the Bathing Pavilion is rather uneventful. The first floor of the central volume consists of a long narrow space, used seasonally for issuing beach passes. The interior partitions are painted cinder block and the ceiling is pressed tin. This space leads to a rabbit warren of spaces used primarily for storage. A staircase along the southeast wall connects to the second floor and attic. The second floor of the main volume is a large open expanse with painted masonry walls and wrapped on all sides with natural light. The east wall is articulated with three sets of double doors that open out onto the porch with a commanding view of the Long Island Sound. The original pressed tin ceiling remains. The interior of the towers are painted brick on the second floor, exposed brick at the third floor and painted stucco on the fourth floor. Since these spaces were meant to be open air look-out towers, they were finished similar to other exposed surfaces on the building. Access within the east tower is provided with a series of very steep wooden straight run ladders. There is currently no access within the west tower.

Two one-story shelters, designed as open-air colonnaded structures, flank the main entrance on the east façade to the Bathing Pavilion. Together the three buildings frame a plaza that overlooks the beach and is on axis with the central volume of the Bathing Pavilion. Each shelter has a red clay tile roof in the same design as the main building. There are no gutters on these structures. The roof overhangs and rests on decoratively carved joists. The wood framed roof structure is left exposed on the interior and the wood is stained dark brown, consistent throughout the complex. The shelters are at grade and the floor of each is a poured concrete slab. The simple neo-classical columns are stucco and support the wood sill plates which in turn support the joist ends. The shelters exist today much as they did when originally designed.

The Bathing Pavilion and the two shelters range from fair to poor condition. The roofs of all buildings are severely deteriorated and present a potential life-safety hazard. The Rye Town Park Commission has performed an emergency stabilization repair on the two shelters and expect to restore the two shelters in the near future. The Bathing Pavilion however remains in a constant state of disrepair. The excessive amounts of trapped moisture within the exterior envelope and roof is causing serious deterioration to the all surfaces, both interior and exterior of the building. Previous repair and stabilization attempts have resulted in installation of inappropriate vinyl clad windows, removal of original ornament and character defining features. Each year the building loses more and more of the original clay tile due to age,

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weathering and lack of proper year round maintenance.

In addition to the Bathing Pavilion and two shelters, there are three other historic buildings and structures: a restaurant, completed in May, 1910 by Upjohn & Conable, in the style of the already completed work; the Spring House of the same period which is a miniature version of the two main shelters; and the previously described 1925 Women's Bath House. The restaurant remains today and currently is leased to a tenant for the next 16 years. Substantial work was done in 2000 to upgrade the restaurant facility, including a complete interior renovation, new clay tile roof, new outdoor dining terrace that successfully integrates the park level dining and the beach level dining. The original stone park wall has been retained and utilized as it was intended to move people between the two levels of beach and park. Unfortunately, during the restaurant renovation, the roof profile was altered by the removal of the small cupola-like crown and the distinctive curved pagoda ends have been removed.

The Spring House, part of the original Brinley & Holbrook landscape design, sits along the eastern lawn of the park as a folly in the landscape. Originally designed to mimic the larger bath pavilion shelters, the structure has been modified over the years as is evidenced by the replacement of the clay roof tiles with standard asphalt shingles. The paint scheme has also been modified over time, which is true of all of the Bathing Complex buildings and even the stone wall finial caps. It appears that the current Art Deco color scheme may have been introduced in an attempt to visually link the two recreational parks -Rye Town Park and Playland Amusement Park.

The Women's Bath House was designed in 1925 by J. F. Musselman in the Spanish Mission style characterized by the same stucco surface treatment, roof lines and materials as the Upjohn & Conable buildings. The details, particularly the roof overhangs and exposed rafter tails, have been simplified on this structure. The building today houses a men's and women's restroom, storage garage and outdoor shower area. It is used primarily by park visitors, since it is set back from the beach.

Other structures in the park are modern: two garages/storage facilities, a First Aid station, bathrooms, snack bar, and life guard station, the admission booth at the parking lot entrance and the three small beach attendant booths. One of the garages is a masonry structure located in the middle of the parking lot (discussed in detail in the landscape description due to its curious location in relation to the original plan). The other garage is a 1-story wood framed structure on a stone foundation that attached directly to the back of the Bathing Pavilion. The siding is vertical clapboard painted to match the color of the stucco buildings. The First Aid station is a prefab wood framed structure set on pilings and the life guard station is a flat roofed concrete block structure. These two structures are located side-by-side off of the stone terrace overlook on the Cliff Walk path. They are secured with a locked fence to prevent

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free loaders from accessing the beach at this point. The concession stand is a sided with vertical wood clapboard and capped with a gable end asphalt shingled roof. The rounded end after tails project about six inches beyond the building line. Adjacent to this building is a concrete block and stucco surfaced comfort station and attendant booth to access the beach. Three other beach attendant booths exist along the eastern park edge and are small wood framed booths with flat roofs. The parking lot attendant's booth is also a small wood framed structure with a gabled roof that has been covered in asphalt shingles. All of these buildings have been added to the park design over time to serve a specific purpose and none are of a distinct architectural style or design.

Conclusion

Today the extent of Rye Town Park and Oakland Beach remain much the same as when founded in 1909. The surrounding residential neighborhood has evolved and the subsequent development of the shorefront to the North (the areas known as Rye Beach and Playland Amusement Park) has transformed Rye's shoreline into a series of publically accessible beaches and parks.

The acreage of the park and beach remain intact and much of the original landscape design intentions exist today. The park site has suffered the loss of some of the original greensward areas, trees have been removed, paths have been partially paved and the Lake has been reduced to about one-third its original size and renamed the Duck Pond. It appears that some of the architectural folly structures no longer remain and all of the extant buildings have undergone alteration and repair campaigns that have left scars marked by inappropriate materials and methods.

Through time, the park, beach, restaurant and bathing complex have remained loyal to their original purpose. Despite alterations and inappropriate repair strategies, the site and buildings retain much of their original architectural and planning distinction as an exemplary early 20th century recreational facility.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance:

(Enter categories from instructions)

- ARCHITECTURE
- COMMUNITY PLANNING & DEVELOPMENT
- LANDSCAPE ARCHITECTURE
- ENTERTAINMENT/RECREATION

Period of Significance:

1909-25

Significant Dates:

1909-10; 1925

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Bldgs: Upjohn & Conable
Landscape: Brinley & Holbrook

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey

- recorded by Historic American Engineering Record

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: _____

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The Rye Town Park, Bathing Complex and Oakland Beach is significant in the areas of architecture, community planning and development, recreation, and landscape architecture as a distinctive and largely intact example of an early-20th century recreational complex on Long Island Sound. Sited on a large beach-front parcel set aside in the late 19th century for the use of less affluent vacationers, the park and beach were developed between 1909 and 1925 as a regional recreation park for the use of citizens of the town and city of Rye and nearby villages. The park can be seen as a product of early 20th century park reform and the Regional Planning Movement, which sought to offset the negative effects of urbanization through civic improvement and the provision of morally and physically sustaining recreational opportunities. The civic program here combined an advantageous natural setting, an informal landscape plan with a formal architectural design consisting of a group of recreational buildings and structures laid out in a formal axis, thus harnessing nature, science and art for social purpose. The Bathing Pavilion, shelters, bathhouse and restaurant, designed in the Spanish Mission style, evoke the feeling of a resort or vacation experience. The Park and Bathing Complex is the product of a comprehensive planning program in 1909 and was designed by two notable firms: landscape architects, Brinley & Holbrook and architects, Upjohn & Conable. Maintaining loyal to its original purpose of providing recreational opportunities for the local population, the Rye Town Park, Bathing Complex and Oakland Beach is a distinctive example representative of its social, historical and architectural contexts. Rye Town Park was listed in the Westchester County Inventory of Historic Places on August 2, 1988.¹

History

The Rye Town Park and Bathing Complex is located on land that since the 18th century belonged to Augustus M. Halsted, one of the area's early settlers. It is adjacent to the former location of the Rye-Sea Cliff ferry landing and south of Westchester County owned Rye Beach and Playland Amusement Park. The park site and beach were set aside in the early 20th century for public use by a far-sighted Town Board of Commissioners as the land west, north and south of the site was being subdivided into small residential lots. The park was laid out with sensitivity to the natural topography by the landscape firm of Brinley and Holbrook.

In the late 19th and early 20th century, Rye became a popular summer resort. Wealthy New Yorkers built large summer houses and joined one of the new private clubs such as the American Yacht Club (founded in 1883) or the Apawamis Club (founded in 1890). Augustus M. Halsted, a major landowner, developed part of his waterfront estate as a summer colony for the less affluent. Visitors from New York City, the Bronx, New Jersey and Long Island erected more than 200 shacks, "small wood barracks-like structures with outdoor privies, packed side by side in rows along dirt roads"² for which they paid the Halsted family ground rent from \$60 to \$90 annually.

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In 1904, Rye became an incorporated village. One of the earliest controversies was over the establishment of a public park at Oakland Beach, which was finally resolved in 1907 when Rye Town Park was created by an act of the New York State Legislature for the residents of Rye Town, including Rye Neck, the village of Rye and the village of Port Chester. Harrison residents were included later under a special arrangement. The 200 shack owners were peremptorily ousted from their vacation spot and some moved their cottages to nearby locations. Rye Park bonds in the amount of \$400,000, dated February 15, 1909, were issued by the town to finance the acquisition and development of Rye Town Park. In the judgment of condemnation proceedings, the court ordered \$183,346.13 paid to A.M. Halsted for the land; other expenses brought the total cost of the proceedings up to \$305, 521.13.³

The commission to design the Bathing Pavilion was awarded to the architectural firm of Upjohn & Conable. Hobart Upjohn (1876-1949), born in Brooklyn, New York was the youngest son of Richard Michell Upjohn and the grandson of Richard Upjohn, "the outstanding ecclesiastical architect of mid-nineteenth century America."⁴ responsible for the design of Trinity Church in Manhattan (1846). Richard Michell, trained by his father, achieved his own distinction as designer of the Connecticut State Capitol in Hartford (1872-8). He also designed the Rye Presbyterian Church (1872) maintaining the Upjohn tradition of ecclesiastical design; this tradition was extended to the third generation when Hobart designed the Parish House to add to his father's church in 1911.

Hobart Upjohn was educated at Polytechnic Preparatory Institute from 1890-95, one of the best private schools in Brooklyn at the time. He then attended Stevens Institute of Technology in Hoboken, New Jersey, from 1895-99 and graduated as a mechanical engineer. Perhaps because he was the youngest in his family, he was the only one of the Upjohn brothers offered the opportunity of a formal education. According to Hobart's son, Everard M. Upjohn, there is no evidence to suggest Hobart worked in his father's architectural office. In fact Richard Michell Upjohn died in 1903 thereby closing the firm that had been his father's and a successful practice since 1839.⁵

Hobart Upjohn formally opened his own practice in 1905 in New York City, prompted by the commission for All Soul's Universalist Church in Watertown, New York. Also in 1905 he designed the Mead Memorial Chapel in Waccabuc in upper Westchester County (National Register listed). In 1908 Upjohn joined forces with George W. Conable. "Upjohn felt a need for a man more experienced than he in running an office, writing specifications and other practical matters arising in architecture."⁶

George W. Conable (1866-1933) born in Cortland, New York received his formal education at Cornell University. After acquiring his training as an intern architect, he joined Ernest Flagg, in 1905, to assist in the preparation of the design for the Singer Building. After joining forces with Upjohn in 1908, they collaborated for the next 6 years on a number of ecclesiastical buildings, hospitals, civic structures and private residences.⁷

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During their partnership together, Upjohn & Conable were awarded the important commission of the "Rye Beach Development" completed in 1909-10. The project "involved a promenade, grotto, bathing facility and adjoining structures and a restaurant. Its style was restrained and dignified but at the same time festive as befitted a place for summer relaxation and enjoyment. Pavilions penetrated the promenade at intervals to give it rhythm."⁸

The work of Upjohn & Conable was published in the *Architectural Record* in December 1914 for their design of the house of Philip R. Mallory in Rye, New York. In this design, the editors commended the architects for the technological innovations which they employed to waterproof and soundproof the house.⁹ The Rye Town Park Bathing Facility was recognized in the *Architects' and Builders Magazine* in 1910 as "a new park with the most modern and complete facilities for bathing...appropriate in design and complete in appointments."¹⁰

An influential gentleman by the name of George D. Barron would prove himself a loyal friend and admirer of the work of Upjohn & Conable. It is unclear whether the duo was awarded the Bathing Facility commission as a result of Barron or if they were introduced to each other during the course of the project. In any event, Barron would go on to award the firm seven separate commissions for private residences and out buildings. George Barron was also one of the backers of the Rye Free Reading Room and influential in awarding that commission. Barron's son-in-law was none other than Phillip R. Mallory whose house, designed by Upjohn & Conable was published in *Architectural Record*.¹¹

During the years Upjohn & Conable were together, the firm was responsible for several designs in Rye, New York including the Revson House (Tudor Revival) in 1910, the Ardrey House (Tudor Revival) and the Rye Free Reading Room (Georgian Revival) in 1913. In 1914 the partnership disbanded and both went on to practice both independently and in conjunction with other partners. Conable went on to collaborate on a number of hospitals in the greater New York City region, most notably the Willard Parker Hospital, the Riverside Hospital on Brothers Island and Jamaica, Long Island and the hospital for Contagious Diseases. Upjohn's career spanned more than forty years and some of his most successful designs include several Presbyterian Churches in North Carolina and All Soul's Unitarian Church in New York City.¹²

The drawing collection and personal papers of Hobart Upjohn are preserved in the Drawing Archives of the Special Collections Department of Columbia University's Avery Library. Among this collection are numerous works in Westchester County including various churches and private residences in Eastchester, White Plains, Scarsdale, the Mount Vernon High School, United Hospital in Port Chester, St. Luke's Hospital in Katonah and campus buildings for Hobart College as well as Vassar College. Like his contemporaries, Upjohn favored period styles such as Georgian, Gothic and Tudor revivals.

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The 28.1-acre Rye Town Park was laid out by the landscape design firm of Brinley & Holbrook. John Rowlett Brinley (1862-1946) of Morristown, New Jersey graduated from the School of Mines Columbia College as a Civil Engineer in 1884. Brinley began his career in Morristown working as a landscape architect on numerous residential suburban projects. In 1901 Brinley teamed with John Holbrook and they established an office in New York City. Holbrook retired a few years after forming the company, however, Mr. Brinley continued to actively practice until 1941 and it appears he carried on the firm name.¹³ Brinley was regarded by his associates as a “man of amiable disposition and unassuming nature sound of judgment and of high intelligence. The character of his professional work speaks for itself through the many years of his most successful practice.”¹⁴

It is unclear if Holbrook was still actively practicing during the design of Rye Town Park. Not much is known about him and no precise date has been given for his retirement. It is clear that Brinley was the lead landscape designer for the park surrounding Upjohn & Conable’s Bathing Complex. The design is noted for the sensitivity to the natural topography.

Brinley & Holbrook also designed the landscape plan at Grasslands, the county –owned health care complex in Valhalla, which opened in 1920. One of the firm’s designs for a perennial garden pool in Bernardsville, New Jersey, was published in the *American Architect* in 1927 and was also featured in an exhibit of the American Society of Landscape Architects.¹⁵ The firm had a host of country estate landscape designs in New York, New Jersey and Connecticut to add to their credit. Among these are the estates of Morton F. Plant in Groton, Connecticut; David A. Luke in Tarrytown, New York; C.W. Harkness in Madison, New Jersey; Col. Anthony R. Kuser in Bernardsville, New Jersey and the Schiff places at Glen Cove, Long Island.¹⁶

Another project in Rye the firm collaborated on was the landscape plan for the Jay Estate in 1904 (Boston Post Road Historic District; National Historic Landmark). The firm was hired by Warner M. Van Norden, who was in the process of purchasing the Jay Estate with the intention of subdividing the land. Although the subdivision of the property never came to fruition, certain aspects of the Brinley & Holbrook design were implemented. The Jay Heritage Foundation is currently pursuing a cultural landscape report, documenting the rich history of the estate.

The drawing archive for the firm of Brinley & Holbrook is housed at the Morristown Free Public Library in Morristown, New Jersey. Among the collection is the original landscape plan for Rye Town Park and a photo album dated 1903-1908, titled “John Brinley” perhaps suggesting that Holbrook had retired by 1903. At the back of the photo album are a series of loose photos, unlabeled and not dated, one of which is a picture of the Bathing Complex and Park taken from Oakland Beach.

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Regional Planning: The Search for the Environment

“The Twentieth Century marks the dawning of an epoch in Western Civilization....never before has society been able to better its condition so easily through the agency of government.”¹⁷

-Frederick C. Howe (The City. 1905)

The planned development of this beachfront parcel of land paralleled the planning reform movement that was gaining momentum during the first decades of the 20th century in the United States and more specifically in Westchester County. In order to understand the planning significance of Rye Town Park it is important to place the Park development into the larger context of Regional Planning.

Regional Planning evolved from the Garden City Movement begun in Britain in the late 19th century. The Englishman Ebenezer Howard published a book in 1898 titled *Tomorrow: A Peaceful Path to Real Reform*, in which he coined the term “Garden City” and defined the principles of his visionary idea. Howard’s Garden City theory advocated the creation of small satellite communities to draw people out of the urban centers and provide them with housing and employment set within a planned landscape environment. Howard’s theories would have an immeasurable influence on practical urban and regional development internationally and more specifically would lay the foundation for Regional Planning in the United States.

“It was by unselfconscious common sense and humane understanding, rather than by systematic fact-finding and analysis, that Howard got to the heart of the urban problem.”¹⁸

What made Howard’s instinctual vision so unique was that he based his theories on the habits and desires of common people. Howard lectured extensively for the good of the cause and together with a number of enthusiasts formed the Garden City Association. The Association was started with the purpose of launching a single experimental community and would assume an important role in housing reform.¹⁹

Thomas Adams, an influential player in the Garden City Association, urged the members to broaden their mission by attempting environmental and urban reform that would “stimulate interest and promote scientific development of towns.”²⁰ Adams would continue to promote socially responsible change. He embraced the idea of controlled planned development of both the urban centers and the surrounding towns by promoting advancements in transportation routes, infrastructure and natural open space resources. The controlled use of land would prevent the uncontrolled spread of the city. Adams was also responsible for interpreting the Garden City ideals and transforming them into the basis for the Regional Planning Movement and transporting them overseas. American planners were drawn to the

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practicality of Adams' ideas and soon Regional Planning would redefine the American landscape.²¹

The theories of Adams were discussed, expanded upon and challenged by notable American architects, landscape architects and planners and a national discourse on the theory of Regional Planning began. One prominent contributor to the dialogue was Frederick Law Olmsted, who would prove influential in defining the changing philosophy toward open space in this country. He was instrumental in shaping the professional response to the societal shift in values and needs and was a valued proponent of the need for large parks for communal recreation.²²

(It is important to note Adams contributions within the US; he would be selected, in 1920, by the Russell Sage Foundation to develop a Regional Plan of New York and Its Environs²³

Regional Planning and Westchester County

Increasing interest in town and city planning logically evolved to regional planning in Westchester County due to its location within the New York Metropolitan region. Westchester County was directly influenced by the Regional Planning phenomenon as is evidenced by the decades leading up to the creation of the Westchester County Planning Commission in 1922.²⁴ The first documented attempt at mitigating urban sprawl and protecting the suburban enclave(s) was the creation of the Bronx River Parkway (National Historic Landmark).

The plan for the Parkway, initially begun in 1895, accomplished two very important things: (1) provided a major transportation corridor linking the Bronx/New York City with Westchester; (2) cleaned up an increasingly populated and unsanitary river valley wasteland.

Second in a long list of public projects undertaken in the County, was the attempt to develop a public park at Rye Beach. The proposal was voted down in 1901 by the County Board of Supervisors. Rye Beach was used as a bathing place, open to the public, for generations and was becoming an increasingly valuable amenity in the public's opinion, since much of the Long Island shore beachfront was being privately acquired. The County felt it would be in the public's best interest to acquire Rye Beach and operate it as part of a larger parks system.

"In retrospect both of these projects, one a stream valley parkway, the other a waterfront park, can be seen as pointing the way toward the comprehensive park plan for the county as a whole."²⁵

Regional Planning in Westchester County in the first two decades of the 20th century included a strategy for creating a series of large waterfront parks, along both the Hudson River and Long Island Sound shore to provide waterfront recreation parks. Additionally, a series of parkways would not only connect the

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county to its neighbors to the north and south, but would also link the park system together. The parkways were typically sited along stream beds so as to serve multiple purposes of stream protection, utility and sanitary line installation and controlled traffic patterns in and out of the urban center.²⁶

Regional Planning and Rye Town Park

During the first decades of the 20th century the Rye shore along the Long Island Sound was developed into three separate parks in three distinct phases. **Park 1:** The southern portion, bounded by the Sea-Cliff/Rye Ferry slip, the northern portion edged by Rye Beach Avenue and stretching west to Forrest Avenue was to become Rye Town Park and the adjacent section of beach was known as Oakland Beach. **Park 2:** To the north of this land, stretching between Oakland Beach at the south end up to Manursing Creek on the northern edge and along the crescent shaped waters' edge, was designated as Rye Beach. (This area would be developed in the nineteen teens and twenties as two small amusement parks known as Paradise Park and Rye Beach Pleasure Park, both of which would be condemned and acquired by Westchester County in 1925 to make way for Playland Park.) **Park 3:** The area to the north of Manursing Creek up to Manursing Island was known as Manursing Park. Westchester County would acquire this land in 1923 and in 1927 it would be redeveloped into Playland Amusement Park and Playland Lake. The history of the shorefront landscape is important to understand the strategic development of this area. An important fact to note is that the unsuccessful 1901 proposal for a public park at Rye Beach would have encompassed all three areas described above for a total of 153 acres at a cost, at that time, of \$250,000.²⁷

Although the Rye Beach project of 1901 was rejected, it galvanized the Rye Town government leaders into action. Sensing county interest in the real estate, the local government officials responded quickly to establish a public recreation facility along the shore to promote outdoor activity within a community structure.

The concept of creating Rye Town Park is credited to John A. Gwynne, a public-spirited resident of Rye.²⁸ Following the public vote on June 11, 1907 in favor of a park at Oakland Beach, the electors of the Town of Rye voted on November 5, 1907 in favor of acquiring the properties now know as Rye Town Park. The properties formerly owned by the Halstead estate, were acquired through condemnation proceedings initiated by the Town Park Commission, which was created under authority of Chapter 711 of the Laws of 1907.²⁹

This Act declared that the Park was to be under the direction of the Rye Town Park Commission. The Commission was comprised of the Town Supervisor, the Presidents of Port Chester and Rye Villages, a Commissioner to be appointed by the Town from the Village of Mamaroneck and a second to be

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appointed by the Village of Rye. All members were unpaid volunteers. The maintenance and payment for policing of the park were the responsibility of the Town of Rye and the police force was to be appointed by the Village of Rye.³⁰

The location of the park was directly adjacent to the Sea-Cliff/Rye Ferry Slip and Boat Landing. Promoting the notion of a publicly accessible park, the site could be accessed from roadway, pathway and boat way.

In terms of the aesthetic development of Rye Town Park, one cannot underestimate the impact of the 1893 Chicago World's Fair. The event marks the birth of the City Beautiful Movement in America and the introduction of Municipal Planning.³¹ Attitudes began to change regarding the function and meaning of open space and by the dawn of the 20th century, landscape architects and planners had begun treating open space as a civic display of ordered buildings and nature. For the first time municipal art, civic improvement, planning and landscape design were meshed to form a new paradigm for urban park spaces.³² The timeliness of the World's Fair would spark an era of progressive park reform that would manifest itself primarily in urban open space and would proliferate during the nineteen teens and twenties, an era post-dating the period of significance for Rye Town Park. Therefore, a more appropriate interpretation of the influences surrounding the design of the park include the works of prominent landscape professionals of the time; specifically the work of Frederick Law Olmsted and Calvert Vaux. Their designs for Prospect Park and Central Park, two seminal park designs, would have a far reaching impact on shaping the face of urban design in America. The two designers had the ability to create an environment that would transport the visitor instantaneously from urban chaos into peaceful countryside. They had an unbridled talent for balancing the eclectic urban context with a seemingly untouched natural landscape. Their designs were ordered, yet free flowing and meant to evoke emotion from the visitor and create and experience linked by specific landscape events. These ideas were similarly exhibited on a smaller scale in Brinley and Holbrook's design for Rye Town Park.

Vaux truly believed the "park" was a work of art and a form of enriching the physical environment of a collective society, regardless of class distinction. He disassociated himself with others who "had taken up expedient, eclectic ideals and were producing the kind of classic, imperial architecture that better represented the success and pride of the money-makers."³³

Socially, Rye Town Park embodies similar ideals to Vaux's principles in that it was a park planned for a less affluent audience. The shack-dwellers evicted from the Halsted estate, were representative of a larger population of the surrounding villages of Rye for whom the park was intended. The park design provides a combination of quiet secluded footpaths for solitude and broad pathways for socializing surrounded by meticulously planted groves of trees dispersed among the rolling terrain and

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outcroppings. The result is a communal garden oasis set along the shores of the Long Island Sound.

The planned development of the lands known as Rye Town Park holds a significant place in the Regional Planning history of Westchester County. Rye Town Park was the first park planned along the shores of the Long Island Sound solely for public use and enjoyment as an outdoor recreation complex promoting healthy communal activities. Although a product of local government controls, the Rye Town Park development established the framework and geographic parameters for the subsequent development of Rye Beach and Manursing Island Park (what would be developed as Playland), two historically significant planning contributions on the county, state and national levels. Playland Amusement Park is the nation's first fully planned amusement park and is designated a National Historic Landmark. The timing and siting of Rye Town Park are vitally important to establishing the comprehensive structure and connection of parklands with transportation corridors to provide both an escape route from the city and a destination to escape to.

The Bathing Complex

The design of the Rye Town Park Bathing Pavilion has been variously described as Mediterranean Revival, Spanish Revival, Eclectic, and Mission Style. Virginia and Lee McAlester's *A Field Guide to American Houses*, would define the building as Mission Style based on its symmetrical massing, red tile roof covering, deep overhanging eaves, mission-like bell towers, quatrefoil windows, smooth stucco wall surfaces, visor roofs cantilevered out from the wall, and arcaded entry porch. The Mission Style occasionally borrowed from the Craftsman and Prairie Movements, which can also be seen at the Rye Town Park Bathing Pavilion, especially in such details as the pagoda-like (peaked and flared) roof lines, and the brace supports under the visor roofs. One of the most distinctive features of the Bathing Pavilion and adjacent colonnaded shelters is the exposed rafter tails which have been decoratively carved, a typical Craftsman detail. The date of the Rye Town Park buildings, 1909, would place them squarely in the time frame of the Mission and Craftsmen building period; the Spanish Revival, which flowed out of these earlier styles, did not receive wide attention until the Panama-California exposition in 1915. Growing up in an architectural family, Upjohn would have been familiar with the latest architectural trends. Although California was the birthplace of the Mission and Craftsmen styles, they quickly spread eastward under the influence of architects' and builders' magazines.³⁴ But the style was never common outside the southwestern United States. As Frank Sanchis commented, Mission and Spanish Colonial styles in the Northeast "often look more like stage sets than real buildings".³⁵

The Rye Town Bathing Pavilion and shelter complex is indeed a stage set. The architects intentionally designed buildings that were exotic and playful. Local visitors who spent the day picnicking at Rye Town Park or sunbathing at Oakland Beach immediately stepped into a fantasy world of some faraway

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place. It may have reminded the visitor of California or Spain or Florida; the objective was to imbue the visitor with a sense of fun and relaxation that would remove him from his ordinary daily life. Underground tunnels leading directly from the Bathing Pavilion to the beach enhanced the experience of being instantly transported to another world. As Sanchis noted, "Buildings that house recreational activities are quite individualistic in their appearance, being suited to their particular purpose and often consciously imbued with the feeling of gaiety, relaxation or excitement intended to be generated by their use".³⁶ Further proof that the buildings were designed as stage sets is the architecturally undistinguished interior of the building; the strictly utilitarian space contrasts strongly with the playful exterior.

The architects themselves, Upjohn & Conable, acknowledged that they were inspired by other recreational facilities, not the local architecture, when they designed the Bathing Pavilion. In a letter to the Rye Town Board of Commissioners in 1910 they wrote: "While it might be possible to develop and finish some of the rooms, such as the administration room, with a better finish than installed, the finish which this room has is in accordance with the buildings of this character now built at Revere Beach and Nahant (Massachusetts), which buildings we examined thoroughly before designing your bathing pavilion".³⁷

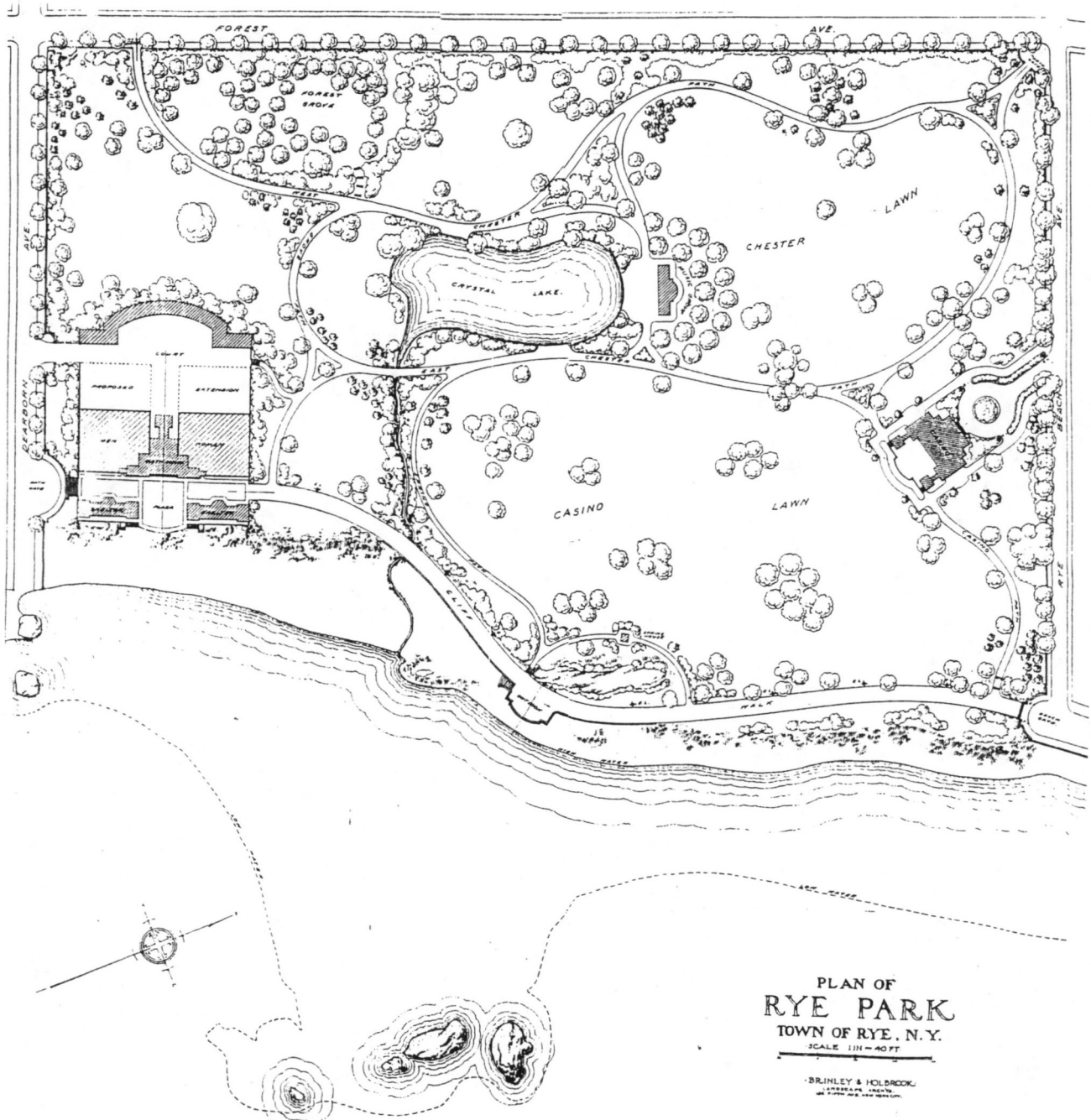
Like other recreational facilities, Rye Town Park's main pavilion and shelters were designed to evoke a strong emotional response from the viewer, both on land and by sea. Its success can be measured by the fact that the site remains today one of the most popular attractions for local residents on a year round basis, especially in the summer months when the beach is filled to capacity. The Spanish Mission style buildings continue to generate a festive mood for the visitor, 93 years after being built—fitting testimony to the durability of Rye Town Park's architectural, historical and social significance.

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Brinley & Holbrook plan for Rye Town Park, 1909

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- ¹ See Westchester County Inventory of Historic Places, Recommendation Form: Rye Town Park, 6/29/88.
- ² Maggie Walker, "A History of Rye Town Park," The Daily Item August 28, 1972, 1.
- ³ Alvah P. French, History of Westchester County, New York (New York: Lewis Historical Publishing Co., 1925) 46.
- ⁴ Macmillan Encyclopedia of Architects (vol. 4) 244.
- ⁵ Everard M. Upjohn, "Hobart B. Upjohn, A Formal Account as I Remember Him," (Hobart Brown Upjohn Archive, 1972) np.
- ⁶ Ibid.
- ⁷ Henry F. Withey, AIA and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles: New Age Publishing Co., 1956) 133.
- ⁸ Everard M. Upjohn, np.
- ⁹ "Trinity Parish Church, Newark, NJ", The Architectural Record July 1917, 77.
- ¹⁰ "Oakland beach bathing pavilion, Rye, NY," Architects' and Builders' Magazine 1910-11, v.12, 283.
- ¹¹ Everard M. Upjohn, np.
- ¹² Henry F. Withey, AIA, 134, 610.
- ¹³ Richard Schermerhorn, "ASLA Necrology: John Rowlett Brinley, a Biographical Minute," Landscape Architecture April, 1946, v.36, 106-7.
- ¹⁴ Ibid.
- ¹⁵ "Perennial Garden Pool, Estate of Col. A.R. Kruser, Bernardsville, NJ," The American Architect May 5, 1927, 587.
- ¹⁶ Richard Schermerhorn, 107.
- ¹⁷ Stanley Buder, Visionaries and Planners; The Garden City Movement and the Modern Community (New York: Oxford University Press, 1990) 96.
- ¹⁸ Ibid. 97.
- ¹⁹ Ebenezer Howard, Garden Cities of To-morrow (London: Faber and Faber Ltd., 1946) 10.

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²⁰ Stanley Buder, 98.

²¹ Ibid. 96-100.

²² Erin Moroney, "Playland Amusement Park: a reinterpretation and preservation plan for the nations first fully planned amusement park," thesis (M.S.), Columbia University, 1999, 19-20.

²³ Ibid. 20-21.

²⁴ Jay Downer, Public Parks in Westchester County, 1925 (New York: Lewis Historical Pub. Co., 1925) 22.

²⁵ Ibid.

²⁶ *ibid.*

²⁷ Ibid. 36.

²⁸ Ibid. 45.

²⁹ Ibid. 46.

³⁰ Marcia Dalphin, Fifty Years of Rye, 1904-1954 (Rye, New York: The Rye Chronicle Press, 1955) 26.

³¹ Scott A. Carson, "Frederick Law Olmsted and the Buffalo park and parkway system: a study of the planning and design responses to 19th century urban growth and changing needs and values of the 20th century," thesis (M.L.A.), State University of New York, College of Environmental Science and Forestry, Syracuse, NY, 1993, 177.

³² Ibid. 178.

³³ William Alex and George B. Tatum, Calvert Vaux Architect & Planner (New York: Ink, Inc., 1994) xi.

³⁴ Virginia and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1986) 409.

³⁵ Frank E. Sanchis, American Architecture: Westchester County, New York (Harrison, New York: Harbor Hills Books, 1977) 149.

³⁶ Ibid. 513.

³⁷ Minutes of the Commissioner of Parks, April 2, 1910.

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Upjohn, Hobart Brown. Drawing and papers of Hobart Brown Upjohn Architect: Avery Library Special Collections, Columbia University, New York, New York.

10. Geographical Data

Acreege of Property 62.6 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 8	6 1 1 4 6 9	4 5 3 5 1 8 5	3	1 8	6 1 0 8 0 1	4 5 3 4 9 1 2
	Zone	Easting	Northing		Zone	Easting	Northing
2	1 8	6 1 1 4 5 4	4 5 3 4 7 5 9	4	1 8	6 1 0 8 8 5	4 5 3 5 3 0 7

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title contact: Peter D. Shaver (see continuation sheet)

organization New York State Office of Parks, Recreation & Historic Preservation date August 19, 2002

street & number P.O. Box 189, Peebles Island telephone 518-237-8643

city or town Waterford state NY zip code 12188

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Rye Town Park, Bathing Complex, and
Oakland Beach
Westchester County, New York

Section 10 Page 1

Geographical Data

Verbal Boundary Description

The boundaries of the Rye Town Park and Oakland Beach are shown by a heavy line on the attached site map.

Boundary Justification

The nominated property includes the boundaries that are historically associated with the property during the period of significance.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 11 Page 1

Rye Town Park & Bathing Complex
Westchester County, New York

Form prepared by:

Lisa Easton
Campagna & Easton Architects
15 East 32nd Street
New York, NY 10016

Edited by:

Peter D. Shaver, NYSHPO

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Rye Town Park & Bathing Complex
Westchester County, New York

PHOTOGRAPH KEY

Name of photographer: Lisa Easton

Date of photographs: June-July 2002

Location of original negative:
Campagna & Easton Architects
15 East 32nd Street, 5th Floor
New York, NY 10016

- Photo 1: General view, facing northwest, showing beach, bathing complex, and shelters
- Photo 2: Main Bathing Pavilion, facing south
- Photo 3: Long Island Sound, facing east from 2nd floor gallery of Main Bathing Pavilion
- Photo 4: South entrance to park, facing north, showing Main Bathing Pavilion at left
- Photo 5: Main Bathing Pavilion, perimeter stone wall, and parking area, facing northeast
- Photo 6: Interior, Main Bathing Pavilion, main space second floor, facing northeast
- Photo 7: Interior, Main Bathing Pavilion, main staircase
- Photo 8: Shelters, facing north
- Photo 9: Interior of north shelter, facing north
- Photo 10: Wall between beach and terrace with shelters, facing south
- Photo 11: Park and duck pond, originally Crystal Lake, facing northwest
- Photo 12: General view of park, facing north
- Photo 13: General view of park, facing southeast to Long Island Sound
- Photo 14: "Beach Gate," the north entrance to park, facing south
- Photo 15: Pathway and stone wall along beach, facing north
- Photo 16: Restaurant, facing north
- Photo 17: Women's Bath House, facing northwest
- Photo 18: Spring House, facing west
- Photo 19: Oakland Beach, facing northeast
- Photo 20: Oakland Beach, facing northeast



- 1 Bathing Complex
- 2 Shelters (2)
- 3 Restaurant
- 4 Women's Bath House
- 5 Spring House

Rye Town Park, Bathing Complex
and Oakland Beach
Rye, Westchester County, NY
City of Rye tax map, c. 1978
Scale 1 inch = 290 feet



Rye Towne Park & Bathing Complex, and
Rye, Westchester County, Ny Oakland
Photo # 1 of 20 Beach



Rye Town Park, Bathing
Complex and Oakland Beach

~~Photo~~ Rye, Westchester
County, NY

Photo # 2 of 20



Rye Town Park, Bathing
Complex and Oakland Beach
Rye, Westchester County, NY

Photo # 3 of 20



Rye Town Park, Bathing Complex and
Oakland Beach
Rye, Westchester County, NY

Photo # 4 of 20



Rye Town Park, Bathing Complex and
Oakland Beach

Rye, Westchester County, NY

Photo # 5 of 20



ATLANTIC
MARINE
CONSTRUCTORS

Rye Town Park, Bathing Complex and
Oakland Beach

Rye, Westchester County, NY

Photo # 6 of 20



Rye Town Park, Bathing
~~Facility~~ Complex and
Oakland Beach
Rye, Westchester County, NY
Photo # 7 of 20



Rye Town Park, Bathing Complex and
Oakland Beach
Rye, Westchester County, NY
Photo # 8 of 20



Rye Town Park, Bathing Complex
and Odoland Beach
Rye, Westchester County, NY
Photo # 9 of 20



Rye Town Park, Bathing Complex
and Oakland Beach
Rye, Westchester County, NY
Photo # 10 of 20



Rye Town Park, Bathing Complex and
Oakland Beach

Rye, Westchester County, NY

Photo # 11 of 20



Rye Town Park, Bathing Complex and
Oakland Beach

Rye, Westchester County, NY

Photo # 12 of 20



Rye Town Park, Bathing Complex and
Oakland Beach

Rye, Westchester County, NY

Photo # 13 of 20



Rye Town Park, Bathing Complex
and Oakland Beach

Rye, Westchester County, NY

Photo # 14 of 20



Rye Town Park, Bathing Complex and
Oakland Beach

Rye, Westchester County, NY

Photo # 15 of 20



Sea Side
JOHNNIE'S

Rye Town Park, Bathing Complex and
Oakland Beach

Rye, Westchester County, NY

Photo # 16 of 20



Rye Town Park, Bathing Complex and
Oakland Beach

Rye, Westchester County, NY

Photo # ~~17~~ 18 of 20
17



Rye Town Park, Bathing Complex and
Oakland Beach

Rye, Westchester County, NY

Photo # 18 of 20



Rye Town Park, Bathing Complex and
Oakland Beach

Rye, Westchester County, Ny

Photo # 19 of 20



Rye Town Park, Bathing Complex and
Oakland Beach

Rye, Westchester County, NY

Photo # 20 of 20

Rye Town Park, Bathing Complex and Oakland Beach
 Rye, Westchester County, NY Zone 18
 Mamaroneck quad 1:24,000



Easting
 ① 611469 4535185
 ② 611454 4534759
 ③ 610801 4534912
 ④ 610885 4535307

MAMARONECK QUADRANGLE
 NEW YORK-CONNECTICUT
 7.5 MINUTE SERIES

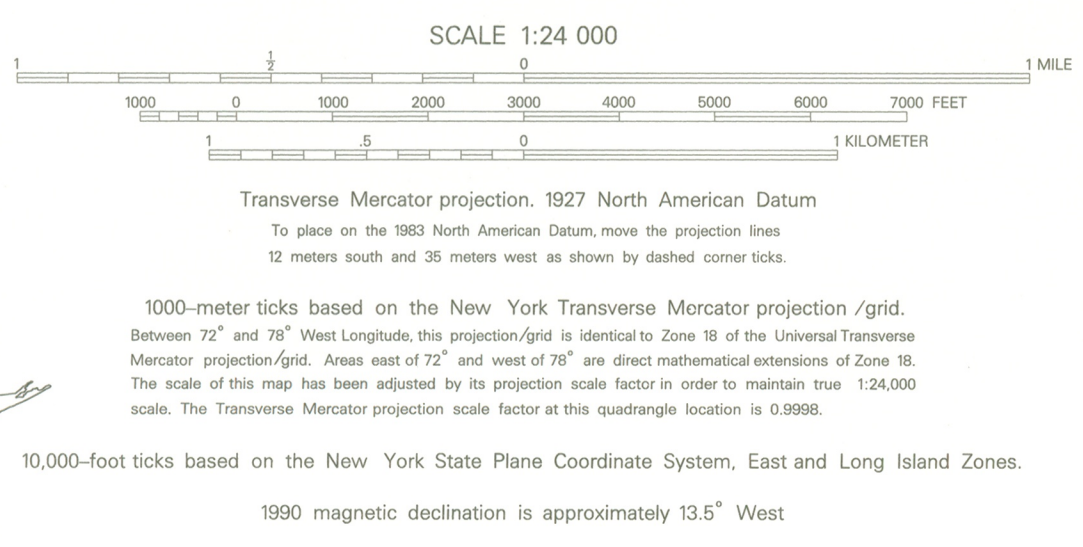
NEW YORK STATE
 DEPARTMENT OF TRANSPORTATION



Published by the New York State Department of Transportation, in cooperation with the U.S. Department of Transportation, Federal Highway Administration.
 Map base from 1967 U.S. Geological Survey 7.5-minute quadrangle.
 Map revisions made using aerial photographs dated 1989, construction plans, official records and other sources. Features revised include: highways and other transportation facilities; civil and public land boundaries; recreation sites; hydrography; and buildings. Gray tint indicates developed areas in which only landmark buildings are shown. Darker gray tint indicates open water features.
 Revisions may not comply with National Map Accuracy Standards.
 Correspondence concerning this and other Department of Transportation maps should be directed to: Map Information Unit, New York State Department of Transportation, State Campus, Building 4, Room 105, Albany, New York 12232.
 Map revisions outside New York State are limited to major highways.
 Revisions by F.S. Renberg



QUADRANGLE LOCATION



INDEX TO 1:9600 (1"=800') MAP COVERAGE

MAMARONECK (north)	
MAMARONECK (south)	

BOUNDARIES:

State	-----
County	-----
Town or City	-----
Incorporated Village	-----
State / Federal Land	-----

ROADS:

Posted Touring Route	-----	Divided:	-----
Interstate	-----	Wide mall	-----
U.S.	-----	Narrow mall or barrier	-----
State	-----	Undivided:	-----
County	-----	4 or more lanes	-----
State Highway (SH) number and limit	-----	Less than 4 lanes	-----
County road	-----	Vehicle track; trail	-----
Interchange number	-----		

Contours, at 10-foot intervals, shown unrevised from: 1967 U.S. Geological Survey map. Datum is mean sea level.



OFFICE OF THE SUPERVISOR
TOWN OF RYE

10 PEARL STREET
PORT CHESTER, NEW YORK 10573

ROBERT A. MORABITO
SUPERVISOR

(914) 939-3075
FAX: (914) 939-0786

August 9, 2002

Ms. Ruth Pierpont
Director, Field Services Bureau
Peeble's Island,
Waterford, NY 12188-0189

Dear Ms. Pierpont:

As President of the Rye Town Park Commission I am writing this letter on behalf of the Commission to acknowledge the full support of the nomination of Rye Town Park, inclusive of the park and landscape features, structures and beach for designation on the State and National Registers of Historic Places.

Very Truly Yours,

Mr. Robert Morabito
President