

UNITED STATES DEPARTMENT OF THE INTERIOR
 NATIONAL PARK SERVICE
 NATIONAL REGISTER OF HISTORIC PLACES
 REGISTRATION FORM

OMB NO. 1024-0018, NPS FORM

2021
 OCT 17 1989

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets. Type all entries.

1. Name of Property

historic name SMITH-ROURKE HOUSE
 other names/site number _____

2. Location

street & number 350 SOUTH COUNTRY ROAD | | not for publication
 city, town EAST PATCHOGUE | | vicinity
 state NEW YORK code 036 county SUFFOLK code 103 zip code 11772

3. Classification

Ownership of property	Category	Number of resources within property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)		
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>2</u>	<u>0</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>0</u>	<u>0</u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>0</u>	<u>0</u> structures
	<input type="checkbox"/> object	<u>0</u>	<u>0</u> objects
		<u>2</u>	<u>0</u> Total

Name of related multiple property listings: NA Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, this property meets does not meet the National Register criteria. See continuation sheet.

Signature of certifying official [Signature] Date 8/24/89
 Deputy Commissioner for Historic Preservation
 State or Federal agency and bureau _____

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

Signature of commenting or other official _____ Date _____
 State or federal agency and bureau _____

5. National Park Service Certification

I hereby certify that this property is:

entered in the National Register. [Signature] 11-28-89
 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 of keeper [Signature] Date of Action _____

6. Function or Use

Historic Function

(enter categories from instructions)

DOMESTIC/single dwelling

Current Functions

(enter categories from instructions)

DOMESTIC/single dwelling

7. Description

Architectural Classification

enter categories from instructions)

MID-19TH CENTURY/Greek RevivalLATE VICTORIAN/Italianate

Materials(enter categories from instructions)

foundation BRICKwalls WOOD

roof TINother

Describe present and historic physical appearance.

The Smith-Rourke House, including a large, prominent residence constructed in 1837 and a smaller mid-nineteenth century carriage shed (two contributing buildings), is located on South Country Road in the unincorporated village of East Patchogue, Town of Brookhaven, Suffolk County, New York. The village is located in a lowland coastal zone along the southern shore of central Long Island. Numerous small creeks and streams dissect the marshy terrain in this area as they flow into Long Island's Great South Bay. The area was first settled in the mid-eighteenth century and rose to prominence in the nineteenth century, when agricultural production and sea-related commerce were at their peak. Approximately fifty miles from New York City, the area developed into a residential suburban community during the twentieth century. The Smith-Rourke house is a prominent early residence in the densely built-up environs of this south shore town.

The original boundaries of the property included approximately 112 acres bounded by Mud Creek on the west, Great South Bay on the south, the Neck Road (presently Roosevelt Boulevard) on the east and South Country Road on the north (map 1). Since 1861 the property has been repeatedly subdivided and sold off for the construction of residential housing. The remaining parcel associated with the house is slightly more than one acre (map 2 & 3). The boundary of the nominated property is drawn to coincide with the current legal lot lines of this parcel. The house (one contributing building) faces north and is set back approximately one hundred feet from South Country Road. The carriage shed (one contributing building) is located behind the house to the southeast. The circa one-acre lot is a heavily wooded, level area with a broad grassy lawn in front of the house. There are no non-contributing resources on the property.

The Smith-Rourke house is a large two-story, five-bay, generally square dwelling that measures approximately thirty-two by forty feet. Constructed on a raised brick foundation, the wood frame of the building employs mortise-and-tenon interlocking joints and is sheathed in exterior clapboards. The house is capped with a low-sloping hipped roof of tin and has a central cupola and cross-gables on all four sides. Four large brick chimneys with decoratively corbeled hoods pierce the roof along the end walls.

The house is embellished with a profusion of heavy, bold Greek Revival ornamentation. Each corner of the building has two full-height pilasters with molded capitals supporting a wide, molded entablature that extends to the gable on each side. The projecting cornice above the frieze is also supplemented by a row of dentils that extends around the entire roofline. The prominent square cupola on the roof mimics this configuration of elements in miniature.

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The front facade of the house faces north. The rectangular two-story facade is balanced and symmetrical with five evenly spaced bays on each level. The first level has a central entrance with two windows on either side. The front entrance has a six-panel door with intricate zig-zag molding in each panel. The door retains original hardware including white porcelain door knobs and key hole covers, and a silver door bell. Bold fluted pilasters separate the doorway from narrow, three-pane sidelights on either side. Fluted pilasters engage with larger unfluted pilasters to surround the entrance and support a wide entablature with a cornice of dentils and egg-molding.

The four front windows on the first level are large six-over-nine double-hung sash that extend from floor to ceiling. The windows are capped by a complex cornice that is high and boldly projecting with a row of dentils and an egg-molding over a shallow-cut pointed arch. The second story windows are six-over-six double-hung sash with matching cornices. All of the windows have black shutters, most of which are original. Set against the white background of the house, the dark shutters add to the elevation's size, scale and heavy ornamentation to create a bold, prominent and imposing facade.

The front elevation also features a one-story hipped roof porch with six columns evenly spaced across the front of the building. The columns, which lack bases, have slender fluted shafts and "Tower of the Winds" capitals composed of a single tier of acanthus with plain water leaves clasping the upper part of the bell and supporting a molded square abacus. The capitals are modeled after an early Greek Corinthian form and are the most detailed architectural embellishment on the exterior of the house. The columns support a wide superincumbent beam with a row of dentils at the cornice. The full porch with its detailed columns adds to the ornamentation of the house.

The east and west sides of the building are identical. Each has two widely spaced bays on both levels filled with six-over-six double-hung sash. The moldings, elaborate dentiled cornice, and dark louvered shutters of the windows are identical to the second-story windows on the front facade. With full height corner pilasters, wide molded board entablature, and dentil cornice along the roofline, the side elevations are consistent with the ornamentation of the front facade.

The rear (south) elevation was originally four bays over five with four six-over-six double-hung sash on either side of a central entrance on the first story. The two southeast windows on the first story were replaced in 1957 with a pair of smaller adjoining windows; however, the rest of the elevation remains intact. This rear facade is plainer than the other three elevations of the house with unadorned window and door surrounds and a small one-story porch with square columns. There is also

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an outside stairwell to the cellar at the rear of the house that leads to the original basement kitchen. At the top of this stairway there is a stone panel inscribed with the date 1837. The panel was stuccoed over along with the rest of the foundation and chimneys in 1957.

The interior of the Smith-Rourke house consists of a traditional center-hall floor plan with two rooms on either side. The center hall extends the length of the building with front and back doors at each end. The front door is a six-panel door and the rear door is a fifteen-pane French door. Both entrances have profusely molded wide door surrounds with jabot type tops, and the entrances to the principal rooms off the hall have identical casings. A straight flight of open-stringer stairs with rounded handrail, delicately turned balusters and easements ascends to the second floor from the first floor hall.

The four principal rooms on the first floor each have original fireplaces. The mantels from the front parlors have been removed and are stored in the barn. All of the windows in these rooms are placed above rectangular panels and have wide, heavily molded surrounds. The ceilings in the front parlors feature elegant plaster molded coving in very good condition. The ceilings are nine-and-one-half-feet high. The floors are of wide width pine.

The only downstairs room that has experienced alterations is the rear southeast room. Originally a dining room, it was divided and converted into a modern kitchen and powder room. The original stairway from the former dining room to the original basement kitchen still exists. The dumb waiter from the old kitchen has been altered to serve as a closet. The new kitchen has a drop ceiling containing heating ducts and plumbing but above this an earlier tin ceiling is still intact.

The second floor has a center hall with stairway to the attic. The two master bedrooms in the front of the house have original fireplaces and mantels, paneling under the windows, and molded door surrounds that are similar but more restrained than those found on the first floor. The doors are paneled and have white porcelain door knobs and brass locks with porcelain keyhole covers. The ceilings are nine feet high. There were four bedrooms across the rear of the second floor that have been altered to two bathrooms (one in 1915 and one in 1957) and a bedroom.

The integrity of the Smith-Rourke house is excellent except for the few alterations already noted. These include the stuccoing on the chimneys and foundation, the alterations to the original dining room and rear fenestration and to the second floor rear bedrooms. Slate covers have been placed on the chimneys to prevent rain from seeping, and dampers have been installed in all fireplaces. The old kitchen fireplace has been sealed in order to strengthen that chimney, which appeared to be sagging. No exterior additions or major alterations have been completed and the building retains the scale, massing and original ornamentation

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that is characteristic of this building type. Most of the original floor plan, interior design and ornamentation also remains intact.

A mid-nineteenth century carriage barn is located to the rear of the house. The two-story, rectangular building is sheathed in vertical pine board siding and capped by a shingled gable roof with a small decorative cupola. The front (north) side has a large sliding barn door in the center and a hung door to the east. The east side has a door and the west side has two six-over-six double-hung sash windows on the first level. Each side has a centered mow door on the second level and a small window tucked under the gable. Decorative elements include cut-out pattern King-post trusses in the gable peaks, picket-fence pattern siding across the gable ends, shaped casing heads on the windows, and flat diagonal stickwork on all the doors. The interior of the barn contains four pony stalls and a root cellar.

The carriage barn retains a high degree of integrity. There have been some repairs to the floor on the second level due to leakage and rotting, and the roof was re-shingled in the 1970's. An electric garage door was installed behind the original sliding barn door to keep the new door as unobtrusive as possible. Despite these minor changes and additions, the building retains its original massing, scale and ornamental features.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations A B C D E F G

Areas of significance	Period of Significance	Significant Dates
<u>ARCHITECTURE</u>	<u>1837-1861</u>	<u>1837</u>
_____	_____	_____
_____	_____	_____

Cultural Affiliation
<u>NA</u>

Significant Person	Architect/Builder
<u>NA</u>	<u>NA</u>
_____	_____
_____	_____

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Smith-Rourke House is architecturally significant as a distinguished, intact example of up-scale domestic architecture on Long Island that recalls the prosperous coastal sea-oriented economy of the Patchogue area in the mid-nineteenth century. Built by William Smith, Jr., a successful sea captain, the residence is a large, embellished example of Greek Revival architecture as this style was typically applied in residences of the prominent and wealthy families of eastern Long Island. The nominated building recalls this idiom with its rectangular, two-story, five-bay, center-entrance massing, classical corner pilasters, wide frieze, columned porch with classical capitals, entrance doorway with sidelights and denticulated moldings. The residence also displays influences of the then emerging Italianate style in its cubic dimensions, cupola, window lintels, and interior detailing. The prominent residence retains a high degree of architectural integrity and is an important example of the occasional stylistic mixtures that occurred during periods of transitional architectural fashion. Complemented by an intact, picturesque, mid-nineteenth century carriage barn, the residence recalls the growing prosperity of central Long Island during the 1837 to 1861 Smith family ownership of the resource.

Eastern Long Island was settled in 1655 when colonists from Connecticut first arrived on the north shore and established Setauket. The early settlers found broad tracts of fertile land suitable for farming and extensive areas of salt marsh with grass available for summer pasture and winter hay. Fish and wild fowl were abundant along the coast and game abounded in the interior. Forests of pine, oak and chestnut provided building material for the early settlements.

During the late seventeenth and eighteenth centuries the population and settlement of central Long Island expanded along the north shore through Mt. Sinai and Miller Place and gradually down the valley of the Connetquot (Carman's) River. Yaphank, established along the river in 1726, was one of the earliest interior settlements of eastern Long Island and grew to prominence as a mill town. The village of South Haven was settled further south along the river, followed by Bellport near the mouth of the Connetquot, and Patchogue on the Great South Bay.

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The first division of the original Winthrop patent in the area that was to become Patchogue was executed in 1746 and included the easternmost coastal areas of Francis (now known as Dunton) Neck and Moger's Neck. These necks were willed in 1795 by William Smith to his three sons. The western half of Dunton Neck (beginning at the Winthrop patent line) was given to his son Isaac. Moger's Neck (on which the nominated property is located) was divided between his sons George and Barnabas. The land continued to be held and divided between various Smith family members, including a second William Smith and William Smith, Jr., who appears to have erected the nominated property in 1837.

During this period Patchogue was a prosperous community with productive farms distributed along South Country Road and a thriving oyster industry along the coast. Tens of thousands of bushels of oysters were shipped to market annually, and there were four to seven million of moss bunker (menhaden) caught each season. The Swan River Oil Company produced some sixteen thousand gallons of oil and five hundred tons of fish guano yearly (sold to local farmers as fertilizer).

Captain William Smith, Jr. was a successful sea captain who eventually retired to become a gentleman farmer. He built his home on a 112 acre tract of land and subsequently married Abigail Robinson, a prominent neighbor's daughter, in 1841.[1] In the census of 1850 he was listed as a seaman and in the census of 1860 he was listed as a farmer. In addition to the lands around the house, Captain Smith owned and farmed seventy-eight acres on the south side of the town of Brookhaven and sixty acres in Middle Island.

Captain Smith died in 1861 and the property was sold to Charles Rourke in 1864. Although most of the original land was sold off during the nineteenth century, the house remained in Rourke family ownership until it was purchased by the current owners.

The Smith-Rourke house is architecturally significant as a representative example of vernacular Greek Revival architecture on Long Island. The Greek Revival style was popular in New York State, and the nation in general, from 1825 to 1860. Its development represented the culmination of an American romantic admiration for classical architecture for its perceived associations with the democratic and republican sentiments associated with ancient Greece and Rome idealized in this period. The style copied archaeological examples of Grecian temple forms, adapting them to residential and civic buildings suitable for modern use. The classical vocabulary was rediscovered and reinterpreted, first by trained architects working in the capital and prominent cities of the eastern seaboard, and later by local carpenters and builders working from popular pattern books. In the hands of the local builder, the detailed proportions of classical antiquity were altered, distilled and simplified. The outcome was a unique vernacular interpretation that

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was purely American in character. This Greek Revival architecture, known as the National Style in its heyday, came to represent the youthful pride, economic success, and collective optimism of the young nation during the early decades of the nineteenth century.

Interest in the architecture of classical antiquity grew from a number of eighteenth and nineteenth century ideas and sources in America and on the continent. In its essence, the eighteenth-century Neoclassical movement was derived from the theories of the Enlightenment philosophers of a century earlier, who sought to improve the lot of mankind by the discovery and application in society of what were believed to be the elementary laws of nature. In art and architecture these principles were generally agreed to be embodied in the formal classical system and, thus, the eighteenth century witnessed a renewed interest in the study of ancient Greek and Roman architecture and an idealization and abstraction of classical form and proportion in contemporary architecture. One manifestation of these ideas was the multitude of portfolios and publications that resulted from western European expeditions to measure and record the ancient monuments of Greece and Rome. Wood and Dawkin's Ruins of Palmyra (1753), Stuart and Revett's Antiquities of Athens (1762), Major's Ruins of Paestum (1778) and numerous other archaeological publications put scaled drawings of classical temples, monuments and palaces into the hands of English, French and, eventually, American architects. The most popular and influential of these works was Stuart and Revett's The Antiquities of Athens (1762), which provided detailed drawings of the Greek Tower of the Winds and Monument of Lysicrates. The Antiquities influenced English architecture during the second half of the eighteenth century. Greek monuments were adapted for garden structures, and miniature "Tower of the Winds" and "Monument of Lysicrates" models were constructed on English estates. Adaptations of the "Tower of the Winds" also found their way into tower stages of English ecclesiastical architecture. In contrast, LeRoy's Ruins of Greece (1758) and Major's scale drawings of the temples at Paestum (1778) had a stronger influence on French Neoclassical architecture during this period.[2]

In America, the philosophy and architecture of Thomas Jefferson were strongly influenced by this European movement. Jefferson rejected the older Georgian architecture of the colonial period for its association with English domination and sought to create instead a new style that would embody the democratic ideals of the young nation. In Paris during the 1780's, Jefferson was exposed to the new architecture of the French Neoclassicists and became convinced that an architecture based on abstracted and individualized classical form and proportion could best represent the democratic ideals of the new republic, itself the experimental manifestation of Enlightenment ideas about liberty and equality. Jefferson imposed this architectural vision on his own highly individualized residence at Monticello (1770-82) and in the construction of the Virginia State Capitol (1785-89), which he modeled directly after

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the Classical Temple at Nimes; the Virginia capitol was one of the earliest Neoclassical buildings in America. In reinterpreting the ancient idiom in a personal and individualistic way, Jefferson set the stage for the Greek Revival movement in America.

The two evolving traditions, Neoclassicism in Europe and Jeffersonian Classicism in America, were brought together by the prominent and influential architect Benjamin Latrobe. Latrobe, generally regarded as the father of the Greek Revival in the United States[3], was born in England and educated on the continent. As a practicing architect in England during the early 1790's, he was inspired by and embraced the growing Neoclassical movement (particularly as applied in France), and designed residential architecture modeled after classical inspirations. His Hammerwood Lodge (circa 1791) near East Grinstead in England employed classical capitals that were copied directly from Major's scale drawings published in the Ruins of Paestum (1778).[4]

Latrobe came to America in 1796 and captured the attention of Jefferson and others with his classical design for the bank of Pennsylvania (1798-1800), which he modeled after the Erechtheum in Athens. Appointed by Jefferson in 1803 to oversee the completion of the capitol in Washington D.C., Latrobe dominated the field of American architecture over the next fifteen years. Through his numerous commissions, and those of his successful students Robert Mills and William Strickland, Latrobe shaped the direction of the Greek Revival movement in America. His preference for the ancient Greek style based on the pure temple form became the inspiration for the revival that dominated civic and residential architecture from 1820 to 1860.

While architects like Latrobe, Strickland and Mills designed archaeologically correct Grecian temples for the public and civic needs of America's growing cities, others were making the new national style available to the local carpenter and builder through the publication of ubiquitous pattern books. John Haviland's The Builder's Assistant (1818-1821), Asher Benjamin's The American Builder's Companion (1827), and Minard LaFever's The Beauties of Modern Architecture (1835, 1839, 1849, 1855) were a few of the numerous popular manuals that provided instruction on the design of classical orders and proportions for use in residential architecture. These books reduced the complex classical grammar into a simplified vocabulary of designs for porticoes, doorways, mantels, moldings and other ornamental elements. In the hands of rural carpenters, the Greek Revival took on an unorthodox expression characterized by simplified, modified, and archaeologically incorrect designs. Two-story temple front dwellings with Doric or Ionic orders of unskilled proportions were common, particularly in the growing villages of the rural interior, but Greek Revival elements were equally applied in a liberal and unrestricted fashion to traditional side-gable house forms with no illusion to the pedimented temple. The result was the parochial and ubiquitous residential architecture of the vernacular Greek Revival.

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Long Island, New York, because of its close proximity to New York City, was strongly influenced by popular architectural styles. By the 1820's vernacular Greek Revival construction was beginning to appear, and during the 1830's and 1840's many of the new residences for the growingly wealthy sea captains, millers and merchants of the island were erected in the Greek Revival style. Some of these were formal, architect-designed works with dramatic two-story pedimented fronts and rich Grecian detail throughout. The National Register listed Benjamin Hunting House (1845-1846) in Sag Harbor, attributed to Minard LaFever[5], is a representative example. Alansten (1838), the National Register listed Jay family homestead located across the Long Island Sound in Rye, Westchester County, would also fit into this category. Large carpenter-built, temple-front country residences of a more modest and restrained character make up a second recognized Greek type on Long Island, with the Thomas F. Youngs Estate (1836) in Oyster Bay and the Horatio Gates Onderdonk House (1836) in Manhasset (Both National Register listed) serving as suitable illustrations. Yet the most common Greek Revival building type on the island was the traditional five-bay, center-hall, side gabled house form with applied Greek Revival detailing. It was this vernacular design that was employed by the emerging class of prosperous village residents who were of slightly lesser means. Representative examples of this building type include The Mills Pond House (1837) in St. James, The Titus-Otis James House (1838) in Bellport, and "Deepwells," the Joel L.G. Smith House (1845-1847) in St. James (all National Register listed). Some of the later examples, such as Deepwells with its square roof cupola, also incorporated elements of the Italianate style, as well. Numerous other examples of this building type may be found in the eastern villages of Long Island that prospered during the 1820 to 1850 period.

The Smith-Rourke House (1837) is a representative example of this vernacular Greek Revival building type. The applied Grecian ornamentation of the residence is illustrative of the vernacular pattern-book approach employed in this type of housing. The desired effect, "a design...of bold and prominent members, disposed of in a manner that will not fail to produce an imposing effect,"[6] as LaFever instructed in The Beauties of Modern Architecture (1835), was achieved through the use of a profusion of pilasters, columns, denticulated cornices, and wide-molded board friezes, ubiquitously collected from any number of pattern book sources. The rows of dentils employed on the house were a commonly used application, illustrated in all the source books and easily and economically executed. The unusual scroll-cut panels of the window caps are similar to the cornice designs in Biddle and Haviland's Young Carpenter's Assistant (1833)[7], and the delicate bead-and-reel moldings used on the window cornices and door surround were a favored element in LaFever's 1835 publication[8] that added to the complexity of the detailed ornamentation. Many of these applied moldings were undoubtedly being produced in quantity as bench work in the larger carpenter shops.

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The use of the Greek Tower of the Winds capitals on the Smith-Rourke House is a particularly notable feature of architectural detail. This capital, an early Corinthian form dating from the Post-Hellenic Period[9], received considerable attention as a result of the publication and dissemination of Stuart and Revett's Antiquities of Athens, the first volume of which provided measured drawings of the Athenian Tower of the Winds monument (Figures 1 and 2). As a result, the capital received widespread use in English Neoclassical architecture and also found its way into some of the early pattern books that were beginning to embrace classical architecture. Yet, while the capital was noted and illustrated in Asher Benjamin's 1827 American Builder's Companion (Figure 3), it was absent in its correct form from later works, most notably LaFever's widely influential The Beauties of Modern Architecture (1835, 1839, 1849, 1855). As a result, the capital appears on occasional early Greek Revival works, but was less commonly used during the 1840's and 1850's, the period of LaFever's dominating influence. The Smith-Rourke House is one of the few houses on Long Island with these archaeologically correct capitals.

The Smith-Rourke House is also notable as a representative Greek Revival residence that exhibits the early influence of the increasingly popular Italianate style. Although Italianate architecture did not replace the Greek Revival until the 1850's, the earliest Italianate houses in the United States were built in the late 1830's[10] and residential architecture of the late 1830's and 1840's often incorporated the new Italianate elements into traditional Greek Revival designs. The Smith-Rourke House is an important early example of this stylistic mixture. While predominantly a Greek Revival house, the resource embodies a number of Italianate elements including its squarish form, low-pitched roof, tall first-story windows, and prominent belvedere on the roof top. Interior elements, including the rounded moldings of the door and window surrounds and segmental arches of the fireplace mantels are also more characteristic of the late Romantic period than of typical Greek Revival interiors. The influence of the Italianate style on a house of this early date recalls the sensitivity of the successful and progressive island dwellers to new and popular architectural styles.

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FOOTNOTES:

1. The Long Islander, 14 May 1841.
2. Dora Wiebenson, Sources of Greek Revival Architecture. (University Park and London: The Pennsylvania State Univeristy Press, 1969).
3. MacMillan Encyclopedia of Architects, s.v. "Latrobe, Benjamin H.," by Samuel Wilson, Jr., p. 611.
4. Wiebenson, 1969, p.71.
5. Jacob Landy, The Architecture of Minard LaFever. (New York: Columbia University Press, 1970), p.241.
6. Minard LaFever, The Beauties of Modern Architecture. (New York: D. Appleton & Company, 1835), Plate 30.
7. Owen Biddle and John Haviland, An Improved and Enlarged Edition of Biddle's Young Carpenter's Assistant Being A Complete System of Architecture for Carpenter's, Joiners, and Workmen in General, Adapted to the Style of Building in the United States. (Philadelphia: McCarty and Davis, 1833). See particularly Plate 5G.
8. LaFever, 1835. See particularly Plate 22 and Plate 30.
9. Robert Chitham, The Classical Orders of Architecture. (New York: Rizzoli International Publications, 1985), p.26.
10. Virginia and Lee McAlester, A Field Guide to American Houses. (New York: Alfred A. Knopf, 1988), p.214.

9. Major Bibliographical References

Benjamin, Asher. The American Builder's Companion. New York: Dover Publications, Inc., 1969. (Reprint of 1827 edition).

Biddle, Owen, and John Haviland. An Improved and Enlarged Edition of Biddle's Young Carpenter's Assistant Being a Complete System of Architecture for Carpenter's, Joiners, and Workmen in General, Adapted to the Style of Building in the United States. Philadelphia: McCarty and Davis, 1833.

See continuation sheet

Previous documentation on file (NPS):

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

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property approximately one acre

UTM References

A 1|8| 6|7|0|5|9|0| 4|5|1|4|0|8|0|
Zone Easting Northing

C | | | | | | | | | | | | | | |
Zone Easting Northing

B | | | | | | | | | | | | | | |
Zone Easting Northing

D | | | | | | | | | | | | | | |
Zone Easting Northing

See continuation sheet

Verbal Boundary Description

The nominated property is located on the south side of South Country Road in East Patchogue, Suffolk County, New York. The approximately one-acre parcel is a trapezoidal shaped lot adjacent to the road. See map 2.

See continuation sheet

Boundary Justification

The original boundaries of the property included approximately 112 acres surrounding the house. Since 1861 this property has been repeatedly subdivided and sold off for the construction of residential housing. The boundary of the nominated property is drawn to coincide with the current legal lot lines of the remaining circa one-acre lot still associated with the house. See map 2.

See continuation sheet

11. Form Prepared By

name/title Robert D. Kuhn, Historic Preservation Program Assistant
organization Office of Parks, Rec., & Historic Preservation date August 1, 1989
street & number Agency Building 1, Empire State Plaza telephone (518) 474-0479
city or town Albany state New York zip code 12238

United States Department of the Interior
National Park Service

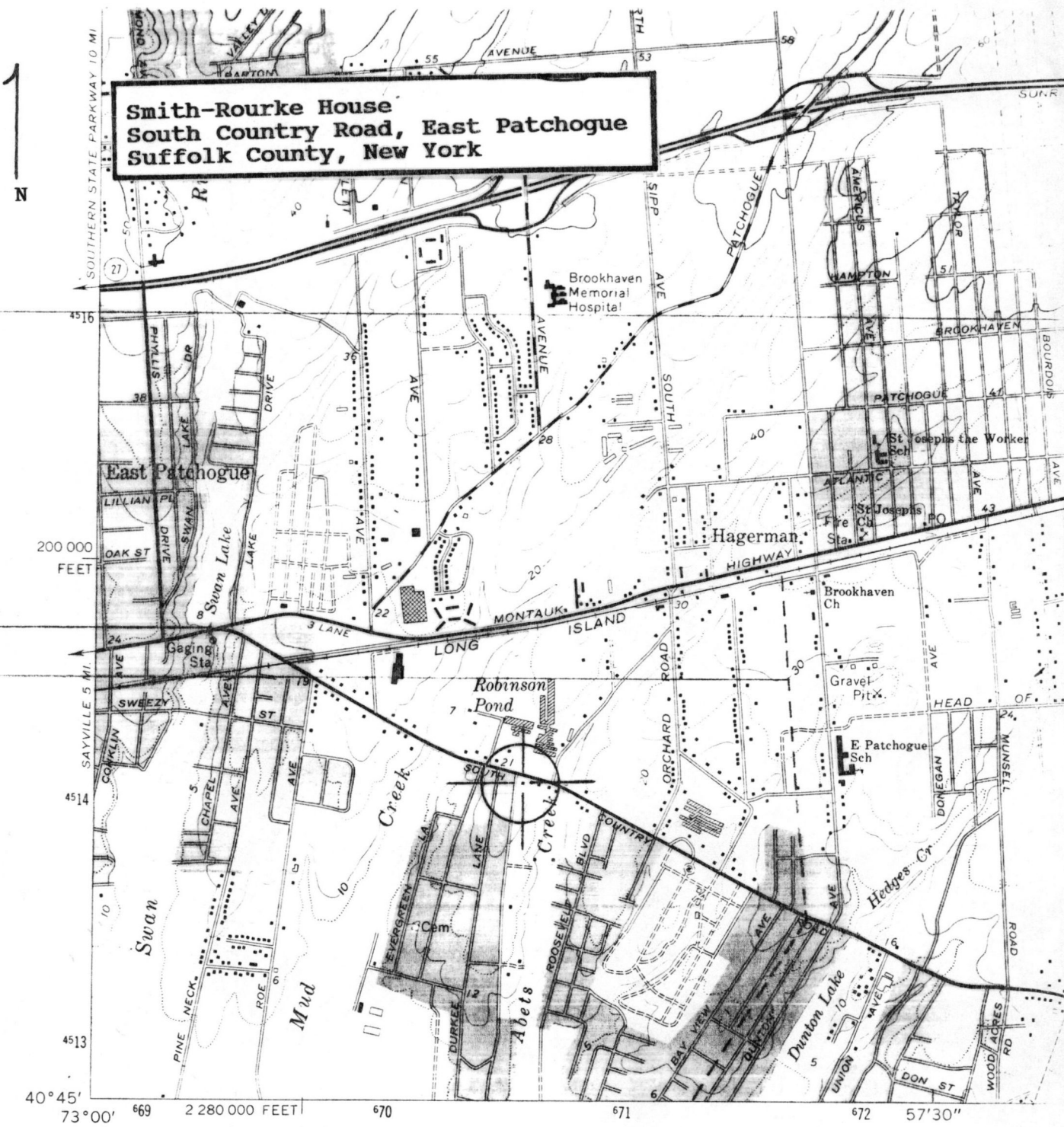
NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

SMITH-ROURKE HOUSE
SOUTH COUNTRY ROAD, EAST PATCHOGUE
SUFFOLK COUNTY, NEW YORK

Section number 9 Page 2

MAJOR BIBLIOGRAPHIC REFERENCES (cont'd):

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Smith-Rourke House
 South Country Road, East Patchogue
 Suffolk County, New York

MAP 1 - 7.5' USGS Bellport Quadrangle showing location of the Smith-Rourke House. Scale - 1:24000. UTM Coordinates: 18 E670590 N4514080

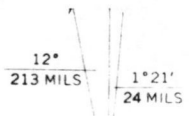
Planimetry by photogrammetric methods from aerial photographs taken 1955. Topography by planetable surveys 1956. Revised from aerial photographs taken 1966. Field checked 1967

Selected hydrographic data compiled from USC&GS chart 120SC (1966)
 This information is not intended for navigational purposes

Polyconic projection. 1927 North American datum
 10,000-foot grid based on New York coordinate system, Long Island zone
 1000-meter Universal Transverse Mercator grid ticks, zone 18, shown in blue

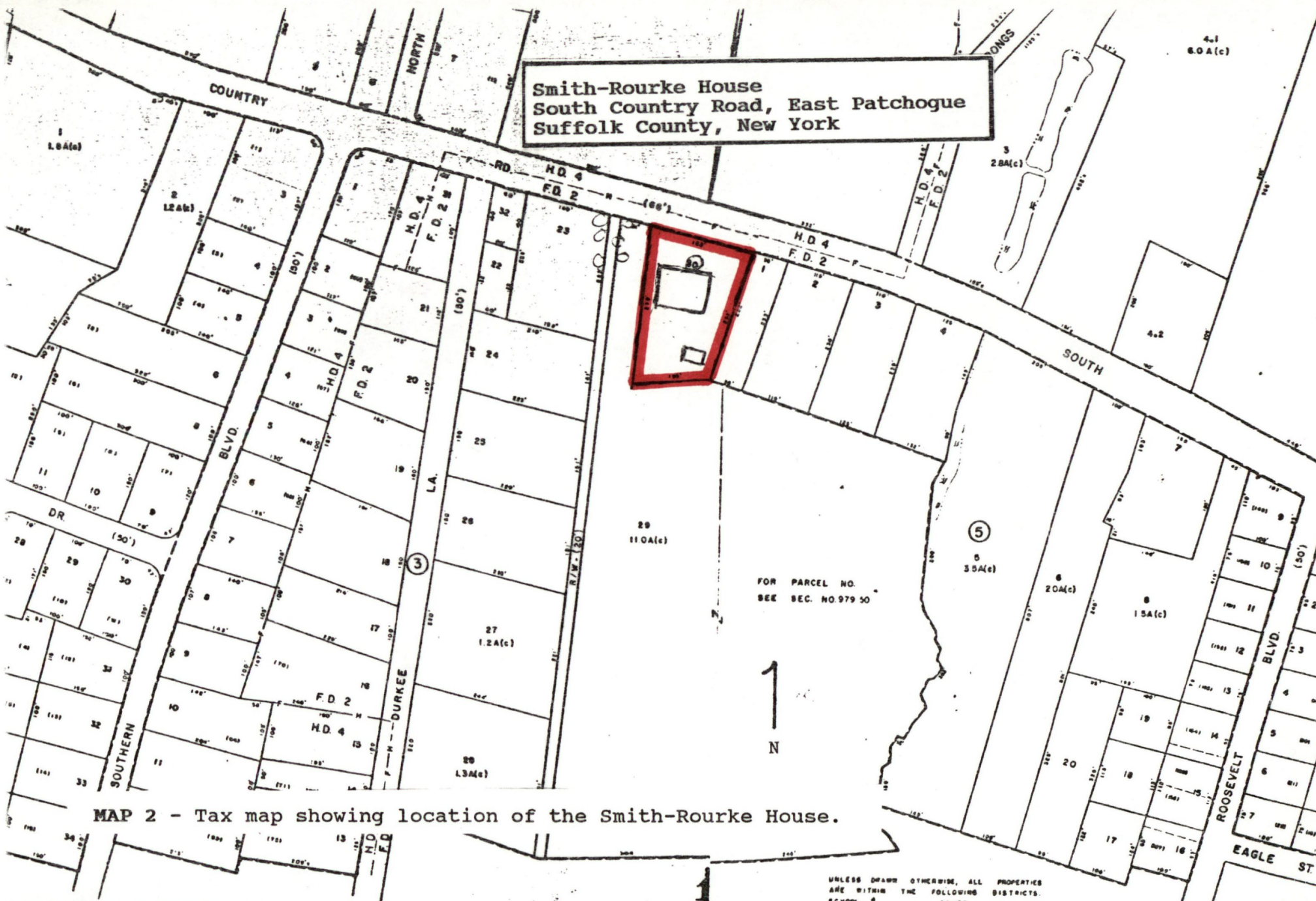
Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked

Red tint indicates areas in which only landmark buildings are shown



UTM GRID AND 1967 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

Smith-Rourke House
 South Country Road, East Patchogue
 Suffolk County, New York



MAP 2 - Tax map showing location of the Smith-Rourke House.

UNLESS DRAWN OTHERWISE, ALL PROPERTIES ARE WITHIN THE FOLLOWING DISTRICTS:
 SCHOOL 4
 FIRE 19 2
 LIGHT 1 1 2
 PARK
 SEWER
 HYDRANT 4
 WATER
 REFRIG

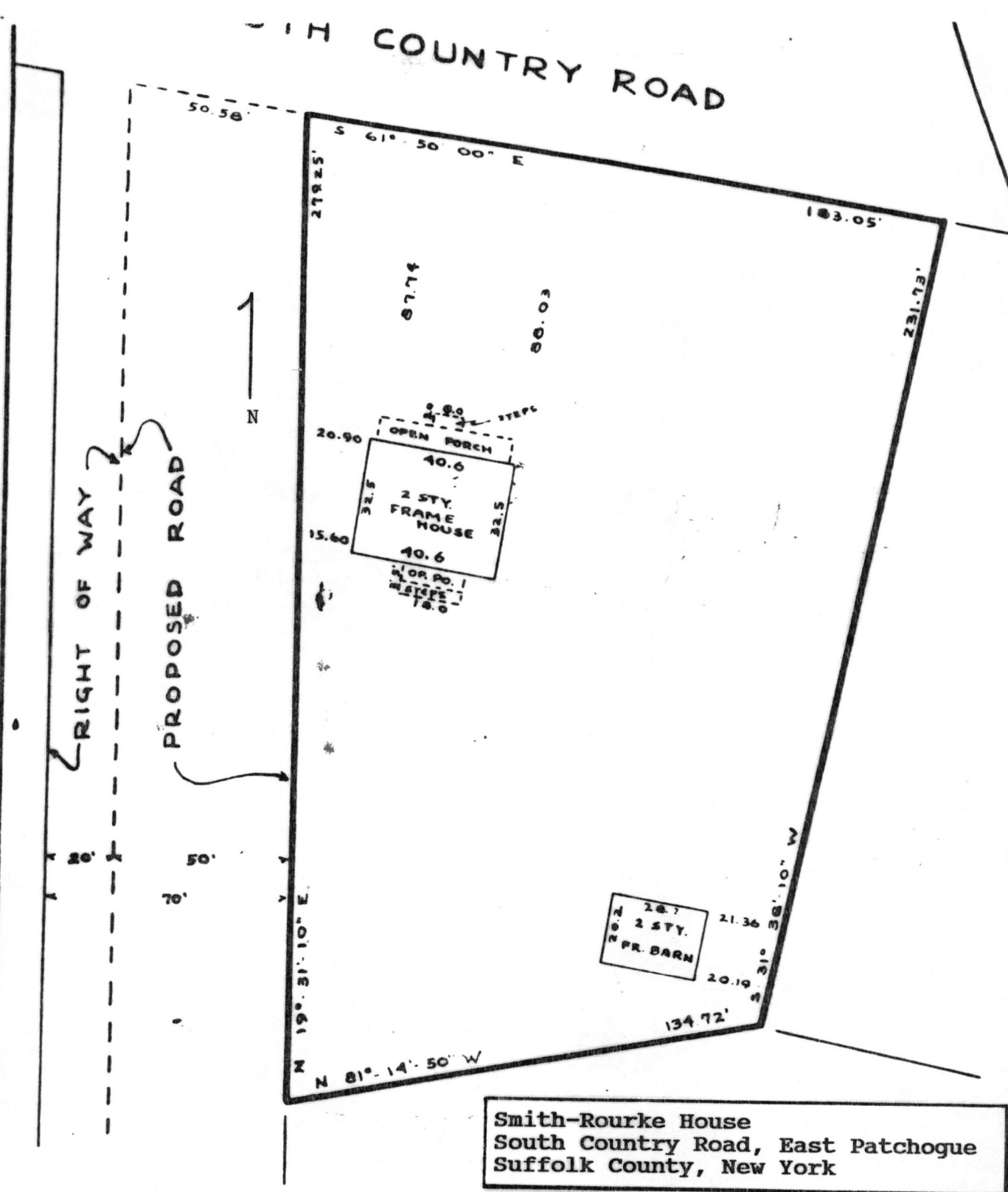


© COUNTY OF SUFFOLK
 Real Property Tax Service Agency
 H. Russell Haase, Director
 Riverhead, L. I., New York

TOWN OF BROOKHAVEN
 VILLAGE OF
 DISTRICT NO. 0200
 Date of Completion

9 41
 PRO

Legend	
Property or R/W Line	County Line
Discontinuity Corner Marker	Town Line
Subdivision Lot Line	Village Line
Parcel	Street
Fire District Line	Water District Line
Light District Line	Park District Line
Hydrant District Line	Refrigeration District Line
Blank Map	Blank Map



Smith-Rourke House
 South Country Road, East Patchogue
 Suffolk County, New York

MAP 3 - Survey map showing location of house and carriage barn and boundaries of nominated property.

MAP OF PROPERTY
 AT EAST PATCHOGUE
 SUFFOLK COUNTY, NEW YORK
 SURVEYED OCT. 1957
 FOR LESTON & DUCKWORTH

RICHARD WILHELM
 AND
 ASSOCIATES
 ENGINEERS & SURVEYORS

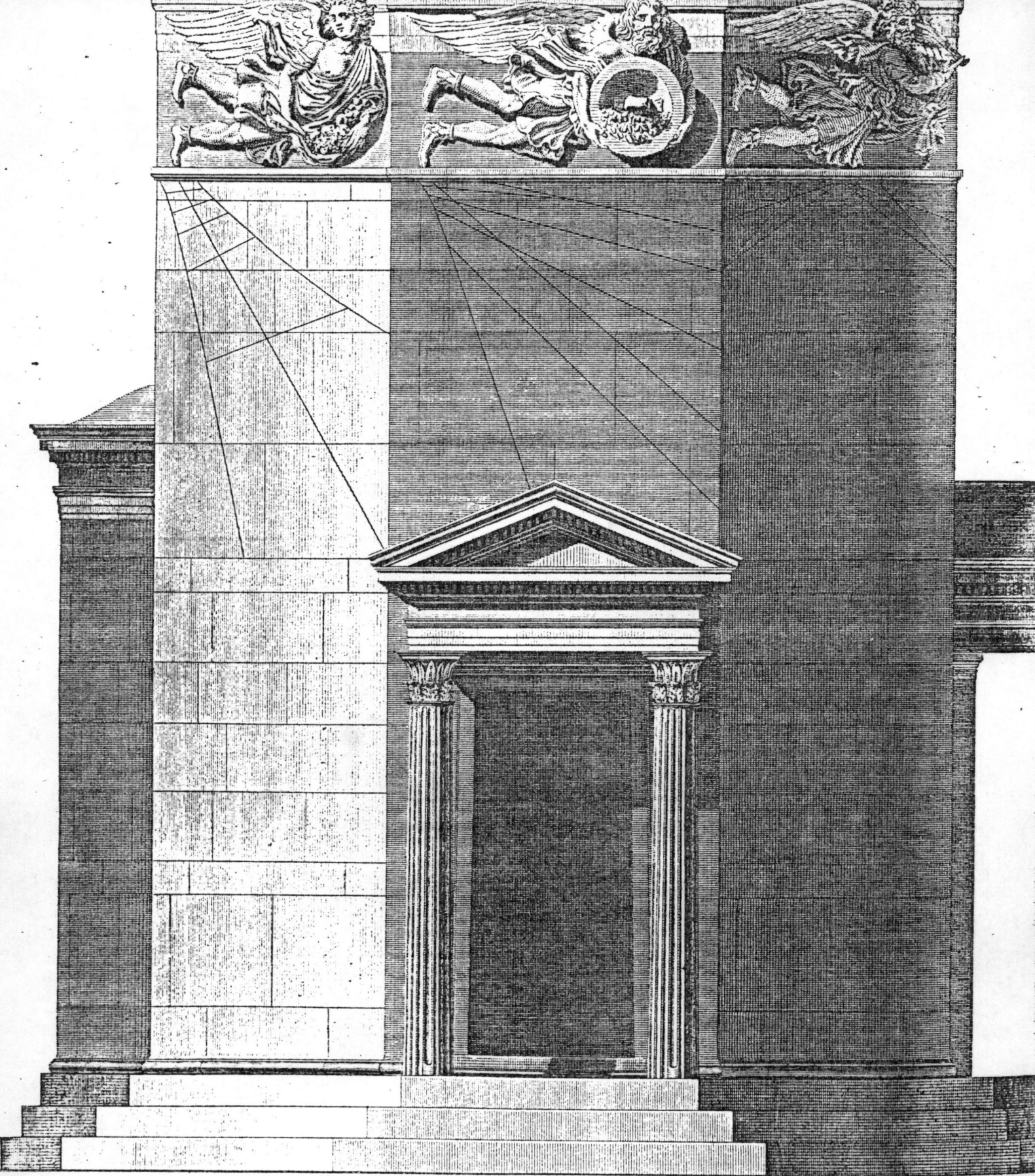


FIGURE 1 - Scale drawing of the Tower of the Winds illustrated in Stuart and Revett's The Antiquities of Athens (1762), chapter 3, plate 3. The capitals and columns of the Smith-Rourke House closely match those illustrated in Stuart and Revett's Antiquities.

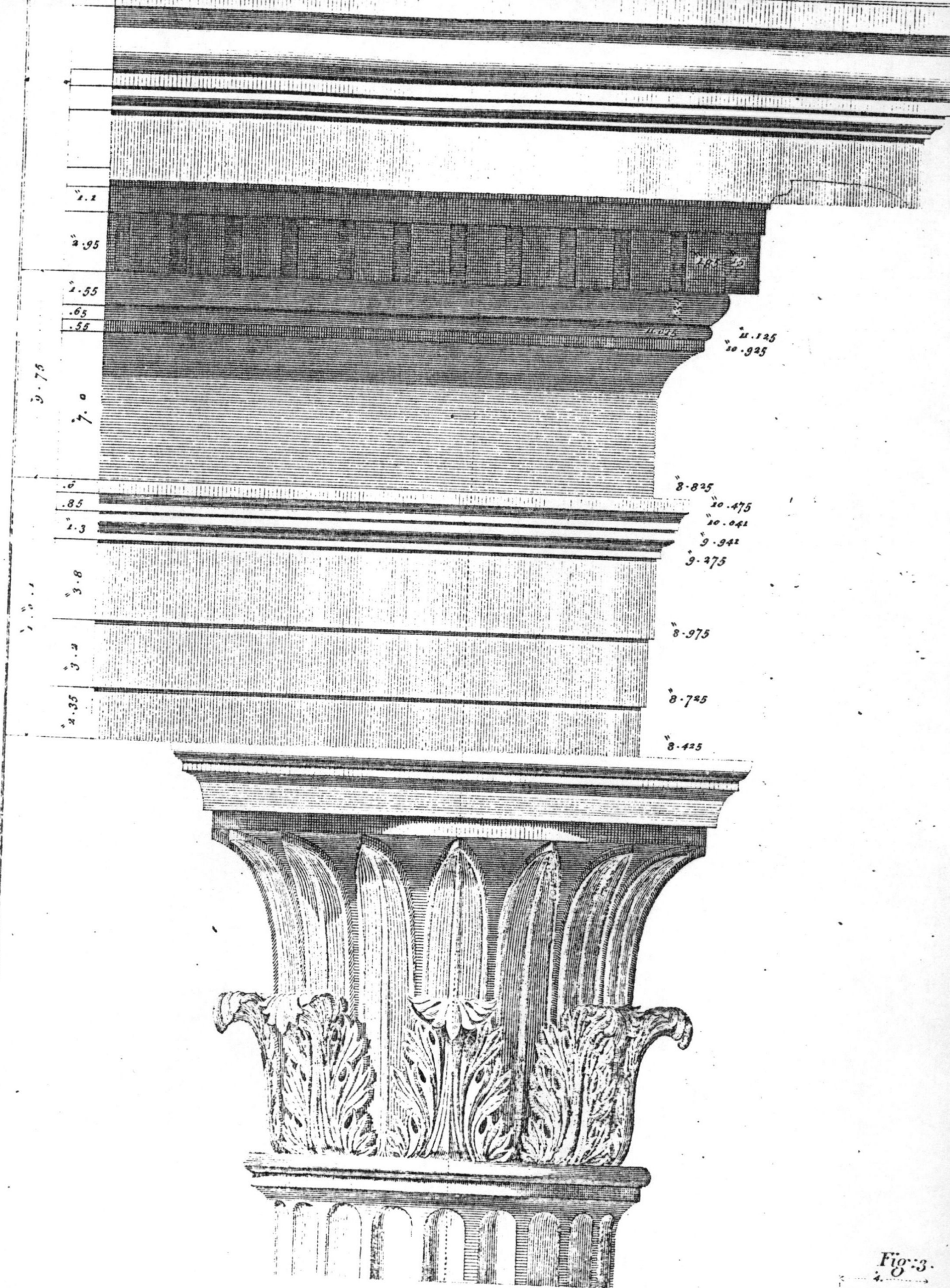


FIGURE 2 - Scale drawing of the Tower of the Winds capital illustrated in Stuart and Revett's first volume of The Antiquities of Athens (1762), chapter 3, plate 7.

Fig. 3.

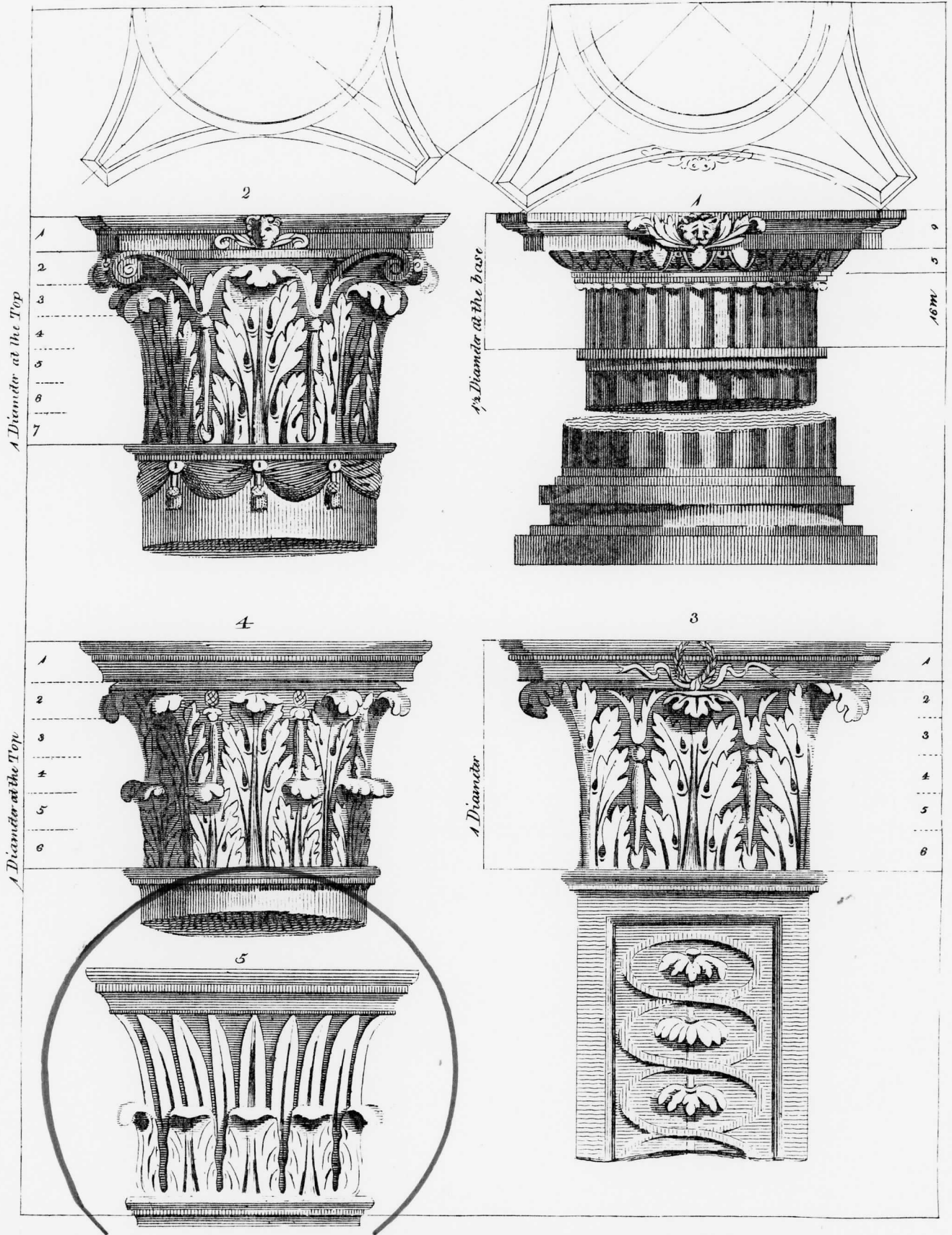


FIGURE 3 - Scale drawing of the Tower of the Winds capital illustrated in Asher Benjamin's The American Builders Companion (1827), plate 22, page 51. Pattern books like Benjamin's were influential in shaping the character of vernacular Greek Revival architecture in New York State.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Smith--Rourke House

MULTIPLE NAME:

STATE & COUNTY: NEW YORK, Suffolk

DATE RECEIVED: 10/17/89
DATE OF 16TH DAY: 11/16/89
DATE OF WEEKLY LIST:

DATE OF PENDING LIST: 10/31/89
DATE OF 45TH DAY: 12/01/89

REFERENCE NUMBER: 89002021

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N	DATA PROBLEM: N	LANDSCAPE: N	LESS THAN 50 YEARS: N
OTHER: N	PDIL: N	PERIOD: N	PROGRAM UNAPPROVED: N
REQUEST: N	SAMPLE: N	SLR DRAFT: Y	NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 11/28/89 DATE

ABSTRACT/SUMMARY COMMENTS:

Outstanding illustration of transitional phase from Greek Revival to Italianate style residential architecture chosen by the wealthy class to convey prosperity in patchogue in the mid-19th century. Particularly notable are the "Tower of the Winds" column capitals apparently patterned after illustrations in Asher Benjamin's The American Builders' Companion (1827).

RECOM./CRITERIA Accept C
REVIEWER Savage
DISCIPLINE Architectural History
DATE 11-28-89

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

CLASSIFICATION

count resource type

STATE/FEDERAL AGENCY CERTIFICATION

FUNCTION

historic current

DESCRIPTION

architectural classification
 materials
 descriptive text

SIGNIFICANCE

Period Areas of Significance--Check and justify below

Specific dates Builder/Architect
Statement of Significance (in one paragraph)

summary paragraph
 completeness
 clarity
 applicable criteria
 justification of areas checked
 relating significance to the resource
 context
 relationship of integrity to significance
 justification of exception
 other

BIBLIOGRAPHY

GEOGRAPHICAL DATA

acreage verbal boundary description
 UTMs boundary justification

ACCOMPANYING DOCUMENTATION/PRESENTATION

sketch maps USGS maps photographs presentation

OTHER COMMENTS

Questions concerning this nomination may be directed to

_____ Phone _____

Signed _____ Date _____



Smith-Rourke House
South-Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1988
Neg.: R. Duckworth
Photo No. 1: North (Front) Facade.



Smith-Rourke House
South-Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1988
Neg.: R. Duckworth
Photo No. 2: East (Side) Facade.,



Smith-Rourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1988
Neg.: R. Duckworth
Photo No. 3: West (Side) Facade.



Smith-Rourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1988
Neg.: R. Duckworth
Photo No. 4: South (Rear) Facade.

350



Smith-Tourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1988
Neg. E R. Duckworth
Photo No. 5: Front entrance detail



Smith-Rourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1983
Neg.: R. Duckworth
Photo No. 6: Front entrance.



Smith-Rourke House

South Country Road, East Patchogue

Suffolk County, New York

Photo by: R. Duckworth, 1938

Neg.: R. Duckworth

Photo No. 7: Detail of Tower of the Winds Capital.



Smith-Rourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1983
Neg.: R. Duckworth
Photo No. 7: Porch columns



Smith-Pourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1938
Neg.: R. Duckworth
Photo No. 8: Detail of six-over-nine
front windows.



Smith-Rourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: P. Duckworth, 1988
Neg.: R. Duckworth
Photo No. 9: East window with cornice.



Smith-Rourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: P. Duckworth, 1988
Neg.: P. Duckworth
Photo No. 10: Southwest corner
with pilaster.



Smith-Rourke House
East Patchogue, South Country Road
Suffolk County, New York
Photo by: R. Duckworth, 1988
Neg.: R. Duckworth
Photo No. 11: Wood moldings, west parlor.



Smith-Rourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1938
Neg.: R. Duckworth
Photo No. 12: Mantel, southwest parlor.



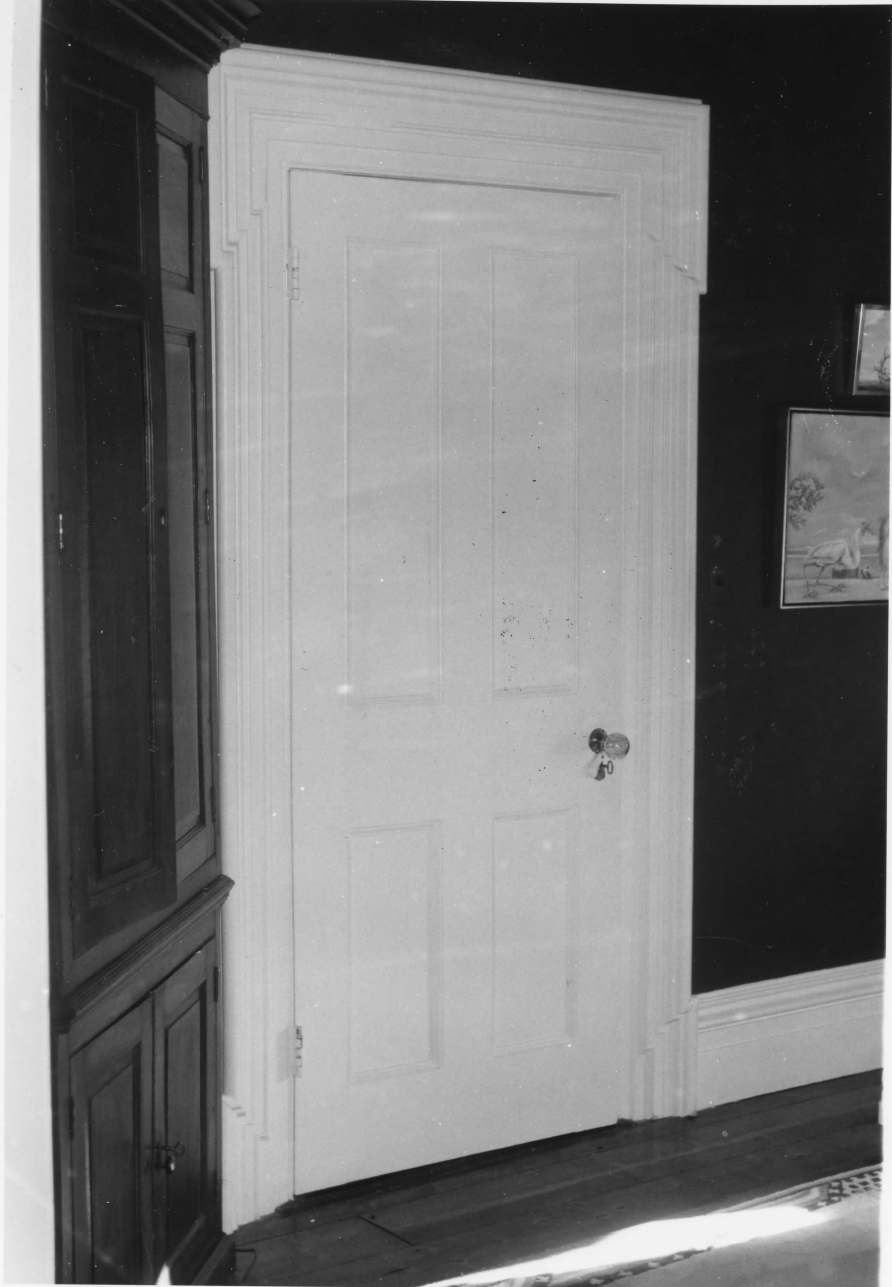
Smith-Rourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1988
Neg.: R. Duckworth
Photo No. 13: ceiling cove, front hall.



Smith-Rourke House
East Patchogue, Suffolk, NY
Photo: R. Duckworth, 10/88
View 14 of 20: Detail, ceiling
cove, front hall.



Smith-Rourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1988
Neg.: R. Duckworth
Photo No. ~~13~~:14: Door way, back hall.



~~Smith~~

Smith-Rourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1988
Neg.: R. Duckworth
Photo No. 15: South west parlor
door.



Smith-Rourke House

South Country Road, East Patchogue

Suffolk County, New York

Photo by: R. Duckworth, 1938

Neg.: R. Duckworth

Photo No. 16: East bedroom mantel
and door.



Smith-Rourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1983
Neg.: R. Duckworth
Photo No. 17: Stairway.



Smith-Rourke House
South Country Road, East Patchogue
Suffolk County, New York
Photo by: R. Duckworth, 1933
Neg.: R. Duckworth
Photo No. 18: Vest Bedroom doorway.



Smith-Rourke House

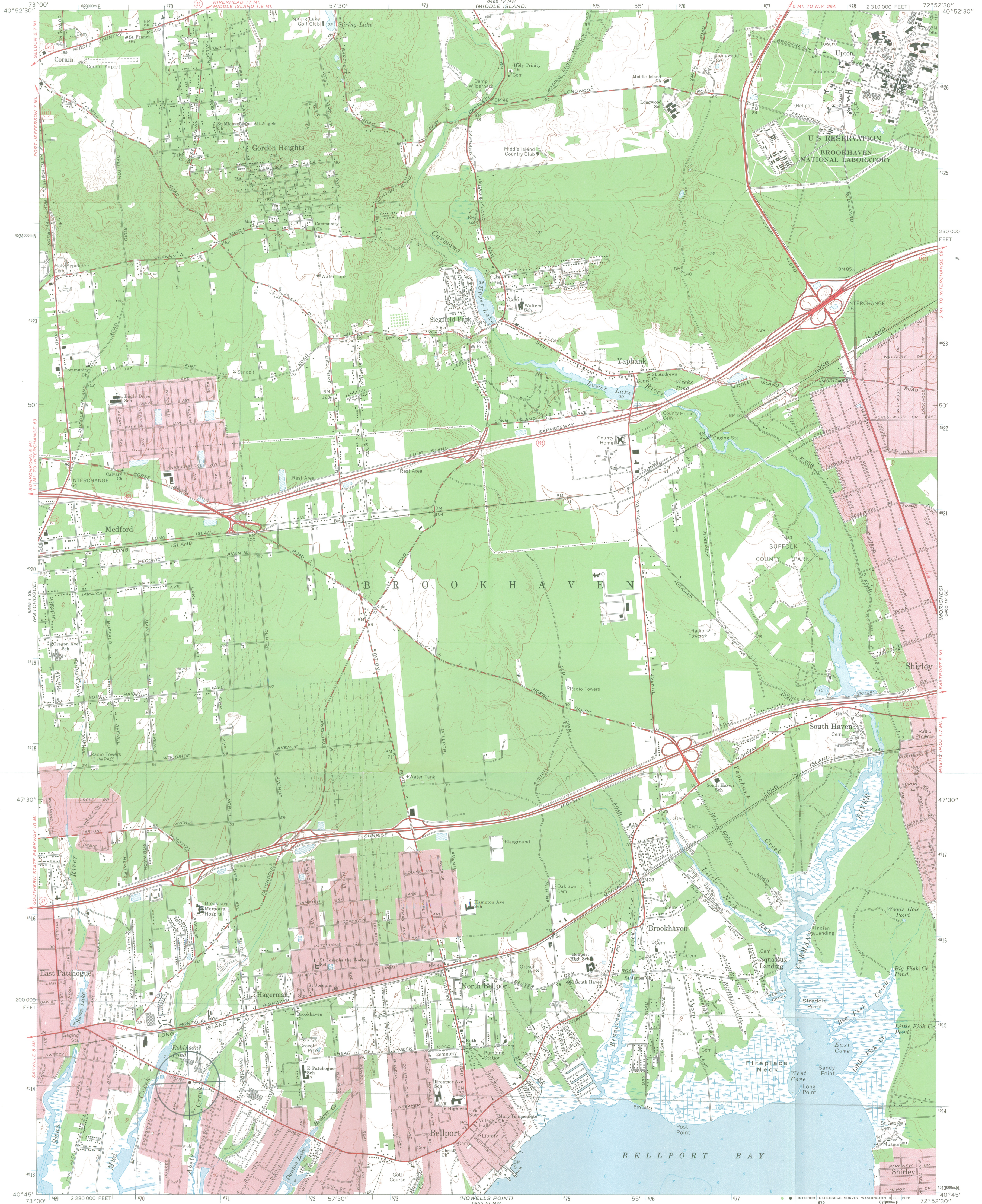
E. Patchogue, South Country Road

Suffolk County, New York

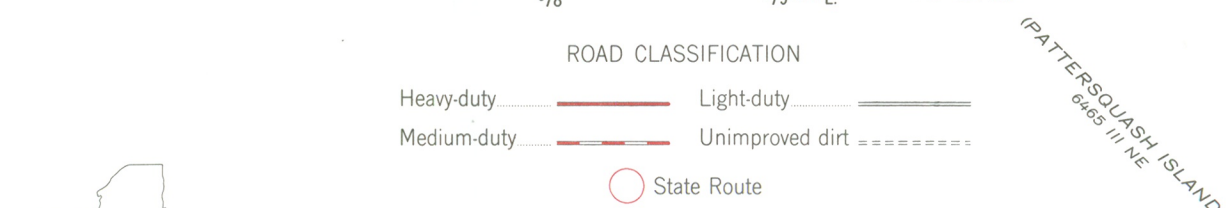
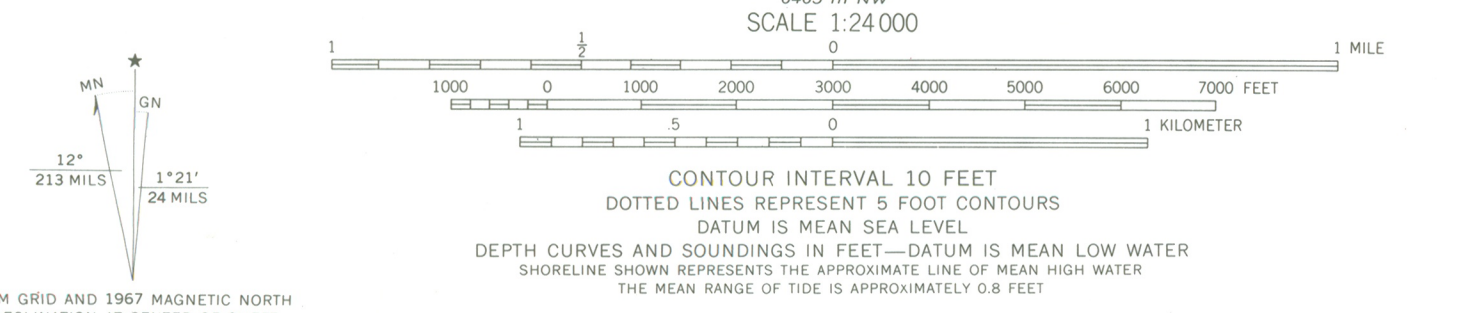
Photo by: R. Duckworth, 1933

Neg.: R. Duckworth

Photo No. 19: Carriage Barn.



Mapped, edited, and published by the Geological Survey
Revised in cooperation with New York Department of Transportation
Control by USGS and USC&GS
Planimetry by photogrammetric methods from aerial photographs taken
1955. Topography by planetable surveys 1956. Revised from
aerial photographs taken 1966. Field checked 1967
Selected hydrographic data compiled from USC&GS chart 120SC (1966)
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Polyconic projection. 1927 North American datum
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1000-meter Universal Transverse Mercator grid ticks,
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Red tint indicates areas in which only landmark buildings are shown



SMITH-ROURKE HOUSE
350 SOUTH COUNTRY ROAD
EAST PATCHOGUE, SUFFOLK COUNTY
NEW YORK

BELLPORT QUADRANGLE
SCALE - 1:24,000
UTM COORDINATES: 18 E670590 N4514080

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D.C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

BELLPORT, N. Y.
SW/4 MORICHES 15' QUADRANGLE
N4045-W7252.5/7.5
1967
AMS 6465 IV SW-SERIES V821