

BUILDING-STRUCTURE INVENTORY FORM

DIVISION FOR HISTORIC PRESERVATION
NEW YORK STATE PARKS AND RECREATION
ALBANY, NEW YORK (518) 474-0479

FOR OFFICE USE ONLY
UNIQUE SITE NO. 103-05-0323-1220a 48
QUAD _____
SERIES _____
NEG. NO. _____

NRE

YOUR NAME: Town of Islip Town Hall DATE: 6/16/79
655 Main Street
YOUR ADDRESS: Islip, N.Y. TELEPHONE: (516) 224-5450
ORGANIZATION (if any): Department of Planning and Development

IDENTIFICATION

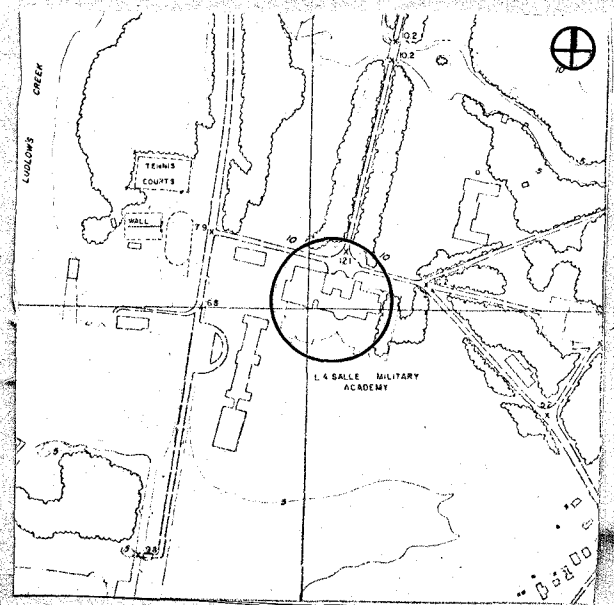
- 1. BUILDING NAME(S): Indian Neck Hall (Bourne Estate Mansion)
- 2. COUNTY: Suffolk TOWN/CITY: Islip VILLAGE: Oakdale
- 3. STREET LOCATION: on property of LaSalle Military Academy
- 4. OWNERSHIP: a. public b. private
- 5. PRESENT OWNER: LaSalle Academy ADDRESS: Oakdale, New York
- 6. USE: Original: residence Present: private school
- 7. ACCESSIBILITY TO PUBLIC: Exterior visible from public road: Yes No
Interior accessible: Explain _____

DESCRIPTION

- 8. BUILDING MATERIAL: a. clapboard b. stone c. brick d. board and batten
e. cobblestone f. shingles g. stucco other: _____
- 9. STRUCTURAL SYSTEM: a. wood frame with interlocking joints
(if known) b. wood frame with light members
c. masonry load bearing walls
d. metal (explain) beams, etc.
e. other _____
- 10. CONDITION: a. excellent b. good c. fair d. deteriorated
- 11. INTEGRITY: a. original site b. moved if so, when? _____
c. list major alterations and dates (if known):
Alterations and Additions, 1908 by Ernest Flagg, Arch.

12. PHOTO: Neg. 12, from south
NJM-2

13. MAP: Bowe-Anderson, Q-14



14. THREATS TO BUILDING: a. none known b. zoning c. roads
 d. developers e. deterioration
 f. other: _____
15. RELATED OUTBUILDINGS AND PROPERTY:
 a. barn b. carriage house c. garage
 d. privy e. shed f. greenhouse
 g. shop h. gardens
 i. landscape features: _____
 j. other: _____
16. SURROUNDINGS OF THE BUILDING (check more than one if necessary):
 a. open land b. woodland
 c. scattered buildings
 d. densely built-up e. commercial
 f. industrial g. residential
 h. other: _____

17. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS:

(Indicate if building or structure is in an historic district)

The mansion of the Borne Estate, Indian Neck Hall, is at the southern end of a straight, tree-lined drive, now closed, that once led from the main gates on Montauk Highway, to the forecourt of the residence.

18. OTHER NOTABLE FEATURES OF BUILDING AND SITE (including interior features if known):

2½ story brick structure with formal forecourt. 7 bay north facade with projecting 2 story wings with gable roofs. Marble quoining, stringcourse, sills, lintels, voussoirs, and water table. Wood pedimented portico with 4 giant corinthian columns. Palladian windows on projecting bays. Chippendale railing at roof. Clock tower with high pyramidal roof on west wing.

SIGNIFICANCE

1897, stone belvedere 1913

19. DATE OF INITIAL CONSTRUCTION: _____

ARCHITECT: Ernest Flagg

BUILDER: Wm. Bason & Sons, of Sayville, subcontracting to Jacobs & ?

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:

See Oa 45, #4.

Indian Neck Hall is a Designated Town Landmark. A very large and stately mansion designed by a famous architect, Indian Neck Hall is one of the few surviving South Shore Estates.

21. SOURCES: E. Belcher Hyde, Atlas of a Part of Suffolk County, South Shore, Long Island, N.Y., Brooklyn: 1915.
 Bourne Blueprint Collection, LaSalle Military Academy.

22. THEME:

Prepared by: Society for the Preservation of Long Island Antiquities
 Setauket, New York 11733
 Nina Monastero, Research Assistant
 June, 1979

NJM-2, neg. 7

view from north



Clocktower to the west was a 1912 addition. The clock, which is still operable, includes Westminster Chime movements.

21. SOURCES: (con't)

"Indian Neck Hall, LaSalle's Home," Brother Roger Chingas, LaSalle Academy.
Susan Page, "Getting a Start at LaSalle," Newsday, Sept. 13, 1978.
Charles P. Dickerson, A History of the Sayville Community, Suffolk
County News, 1975.

LA SALLE MILITARY ACADEMY


OAKDALE, NEW YORK 11769

(516) 589-0900

Oa 48

BOURNE BLUEPRINT COLLECTION

BOX III

A. House for F.G. Bourne, Esq. 
Oakdale, L.I.


Architect: Ernest Flagg
35 Wall Street
N.Y.C.

Date: ca. 1897

Drawing #841 - Third Floor Plan, West Half
#842 - Third Floor Plan, East Half

B. Anonymous - these plans bear no name, date, architect or origin. They are presumably plans for a proposed mansion for F.G. Bourne.

Sheet: #1 - Mezzanine (between 1st and 2nd floor)
#2 - Ground Floor Plan
#3 - First Floor Plan
#4 - Second Floor Plan
#5 - Third Floor Plan


C. House for F.G. Bourne, Esq.
Oakdale, L.I. 

Architect: Ernest M. Flagg
35 Wall Street
N.Y.C.

Date: ca. 1897

Two drawings: 1.) blueprint of First Floor Plan
2.) pen and watercolor of First Floor Plan

D. Map Showing Irrigation System and Location of Independent Pipes for Supply of Residence, Stable and Lodge on Mr. F.G. Bourne's Grounds
Oakdale, L.I.

Architect: R. Ulrich, Landscape Architect 

There isn't any date, drawing number or location of this firm on the drawing.

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BOURNE BLUEPRINT COLLECTION

Flat File

A. Residence for F.G. Bourne
Oakdale, N.Y.

Architect, date and drawing number undeterminable.

1 Drawing: Main Water Supply lines, ca. 1904

B. Indian Neck Farm of F.G. Bourne
Oakdale, L.I.

Survey : C.E.
Sayville, N.Y.

Date: Sept. and Nov. 1890

C. Bourne Property
Oakdale, L.I.

Surveyor: C.E.
Sayville, N.Y.

This map contains a bayfront section.

D. Residence for F.G. Bourne, ESQ.
Oakdale, L.I.

Architect: Ernest Flagg
35 Wall Street
New York

Date: ca. 1897

Drawing Number: 3083

First Floor Plan

E. Residence of F.G. Bourne, Esq.
Oakdale, L.I.

Architect: Ernest Flagg
35 Wall Street
New York

Date: August 9, 1910

1 Drawing: Layout and Detail of Grounds and Fence Around
Courtyard on North Side of Building. (two pieces)

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BOURNE BLUEPRINT COLLECTION

Flat File (cont'd.)

F. Sunken Pit, Rear Wall, Natural Slope, For Sandy Soil
(riflerange and target)

Architect, date and drawing number are undeterminable. The association with the Bourne Property can only be assumed.

G. House for F.G. Bourne, Esq.
Oakdale, L.I.

Architect: Ernest Flagg
35 Wall Street
N.Y.C.

Drawing #: 1752

1 Drawing, three pieces:

Drawing Showing New Chimney in Gun Room

H. Residence of Commodore F.G. Bourne
Oakdale, L.I.

Architect: I.H. Green
Sayville, N.Y.

Date and Drawing Number undeterminable.

1 Drawing:

Ground Plan Proposed Change in Road to the Court Yard

I. Alterations to the Residence of F.G. Bourne, Esq.
Oakdale, L.I.

Architect: Ernest Flagg
35 Wall Street
N.Y.C.

Drawing #:

- 10872 - Basement Plan, 4/18/08; two copies
- 10873 - First Floor Plan, no date; two copies
- 10874 - Second Floor Plan, 8/26/08; two copies
- 10875 - Third Floor Plan, 8/2/07; two copies
- 12227 - Roof Plan, 7/14/08; one copy

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OAKDALE, NEW YORK 11769

Oa 48

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BOURNE BLUEPRINT COLLECTION

Filed Under:
Bourne Residences

Addenda of Specifications for Buildings:

A. Indian Neck Hall and Related Outbuildings:

1.) Stone Belvedere

Architect: Ernest Flagg
109 Broad Street
N.Y.C.

Date: January 30, 1913

2.) Electric Panel Lists for Related Circuits:

Only eight of the original eleven (?) exist. They are: for:

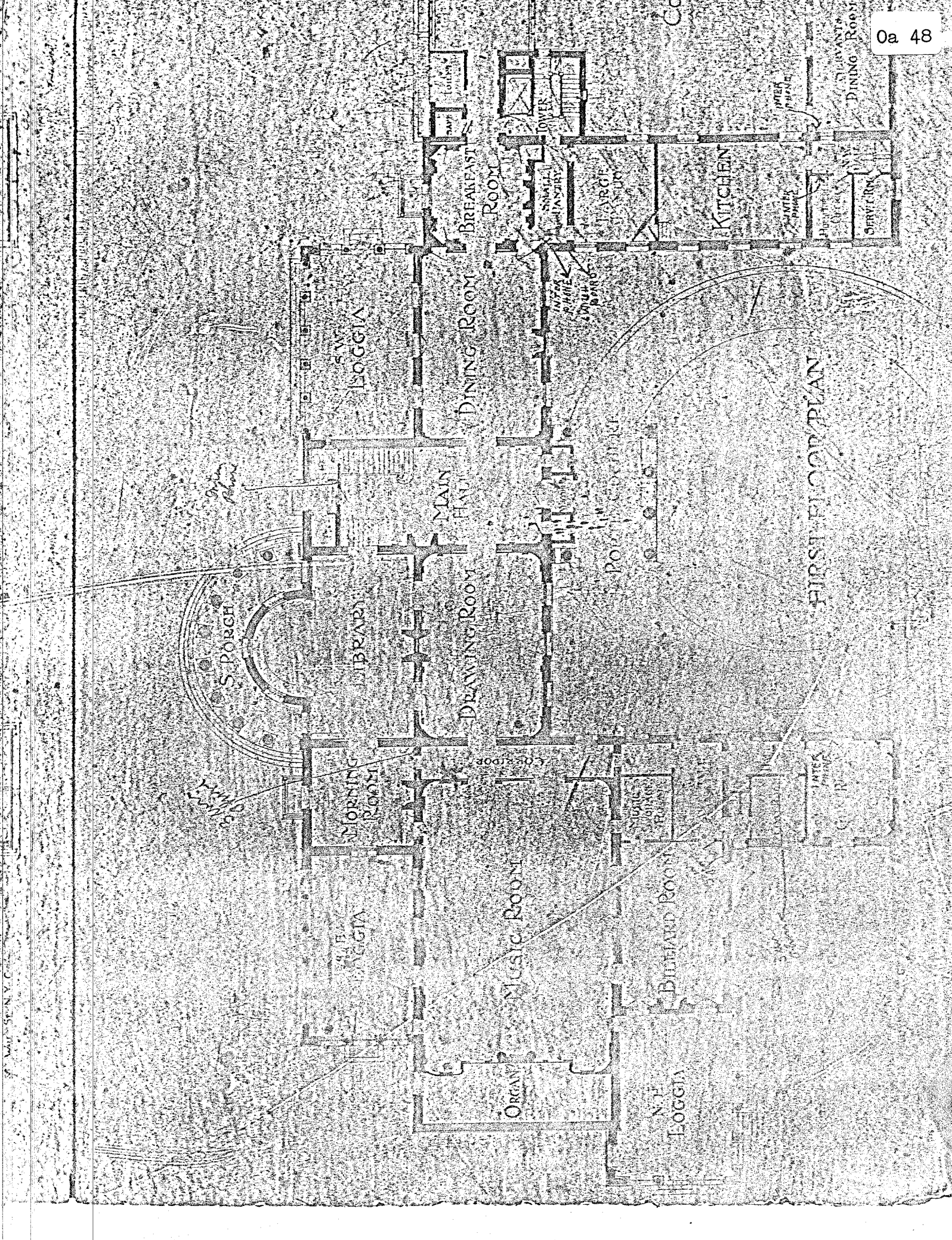
- Miss Marion's Wardrobe
- Music Room
- 2nd Floor Slop Sink
- Basement, next to Shoe Shop
- Swimming Pool
- 3rd Floor Hall
- 3rd Floor Above Skylight
- Turkish Room

B. Farm Buildings for F.G. Bourne
Oakdale, L.I.

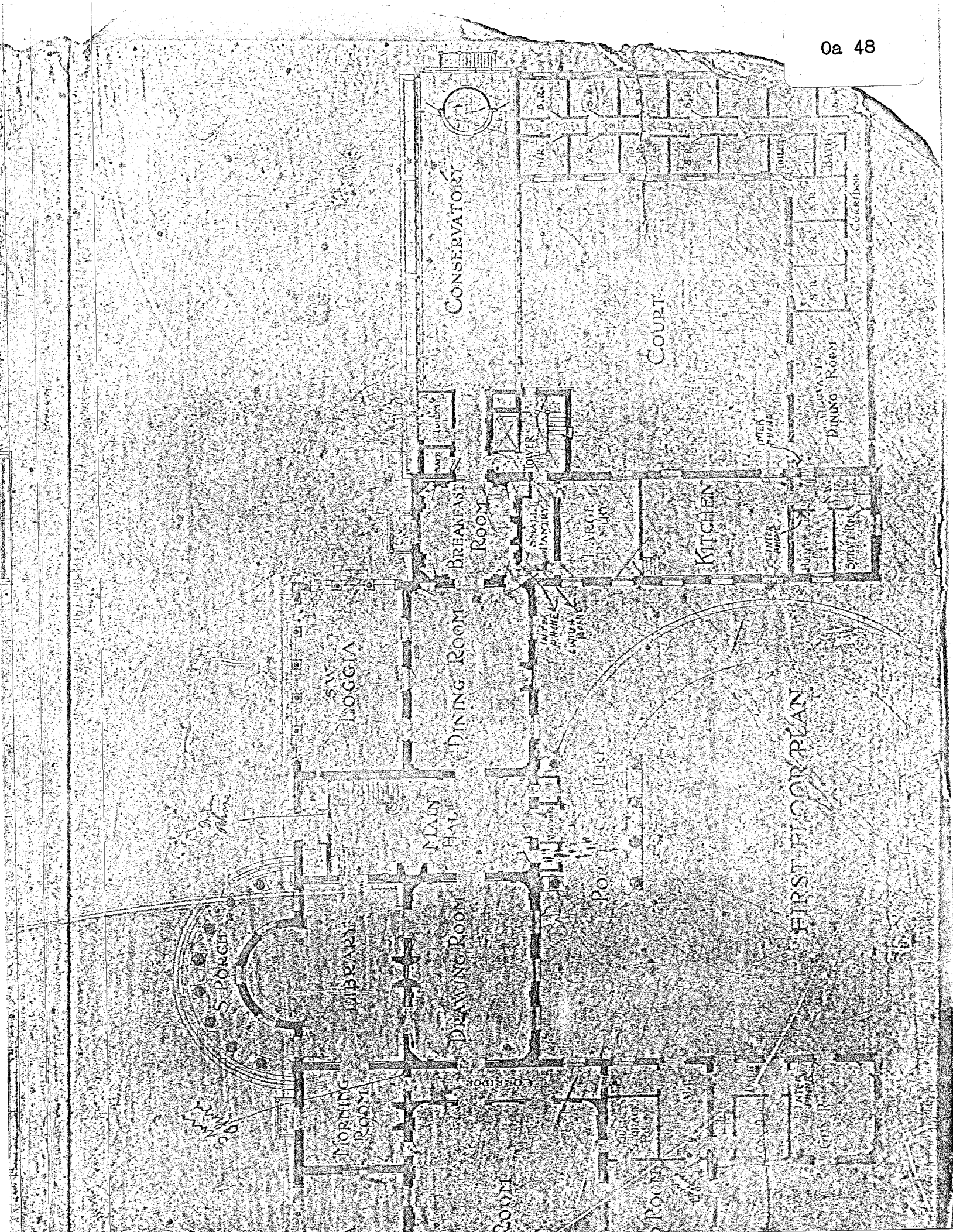
Architect: Alfred Hopkins
Edward Burnett, Expert
11 East 24 Street
N.Y.C.

Date: October 28, 1910

Specifications of Plumbing and Steamfitting



FIRST FLOOR PLAN



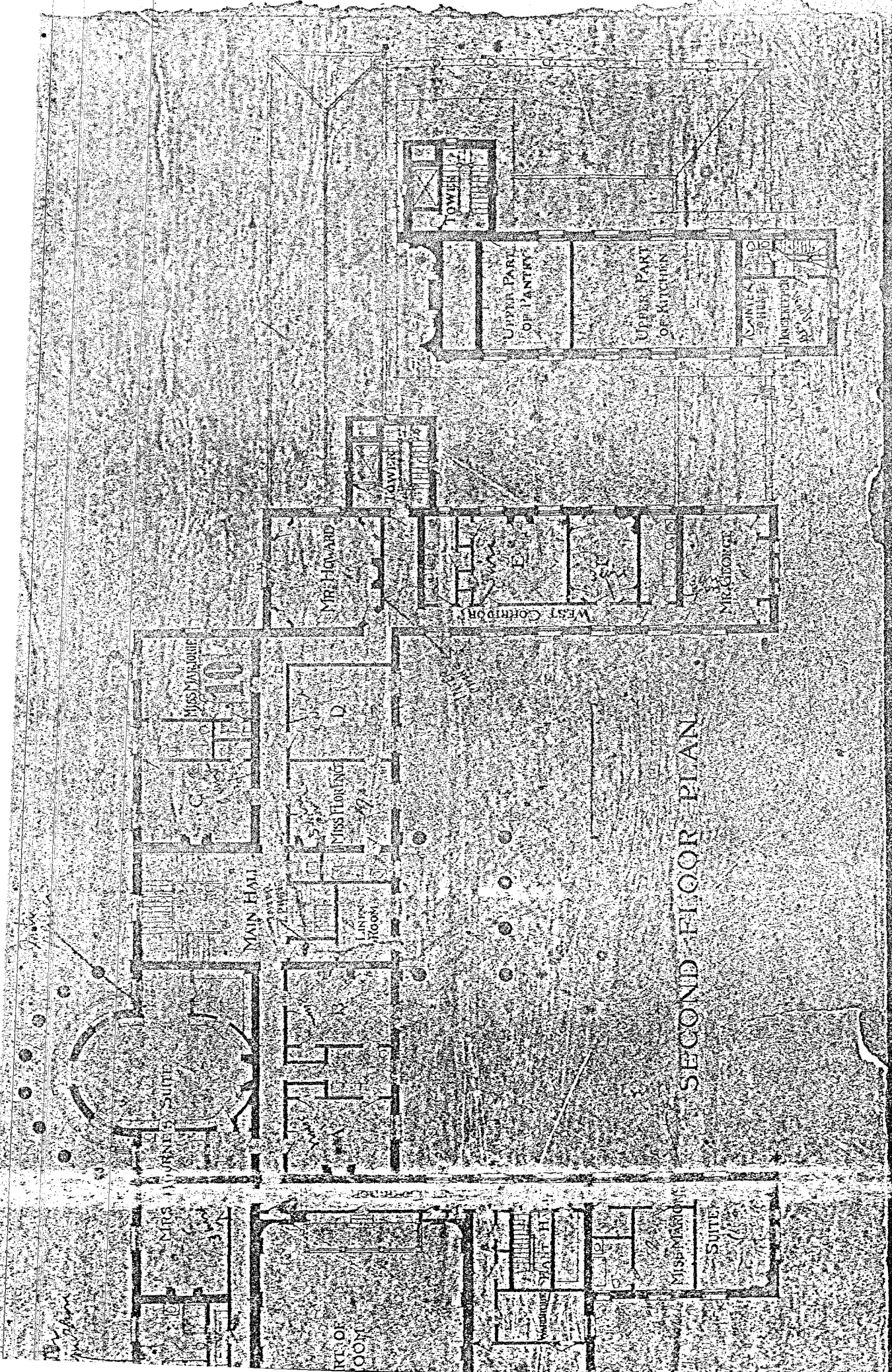
FIRST FLOOR PLAN

*Water
Tap
D.P. to
D.P. to
D.P. to*



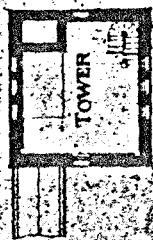
SECOND FLOOR PLAN

Drawn by: [illegible]
Checked by: [illegible]

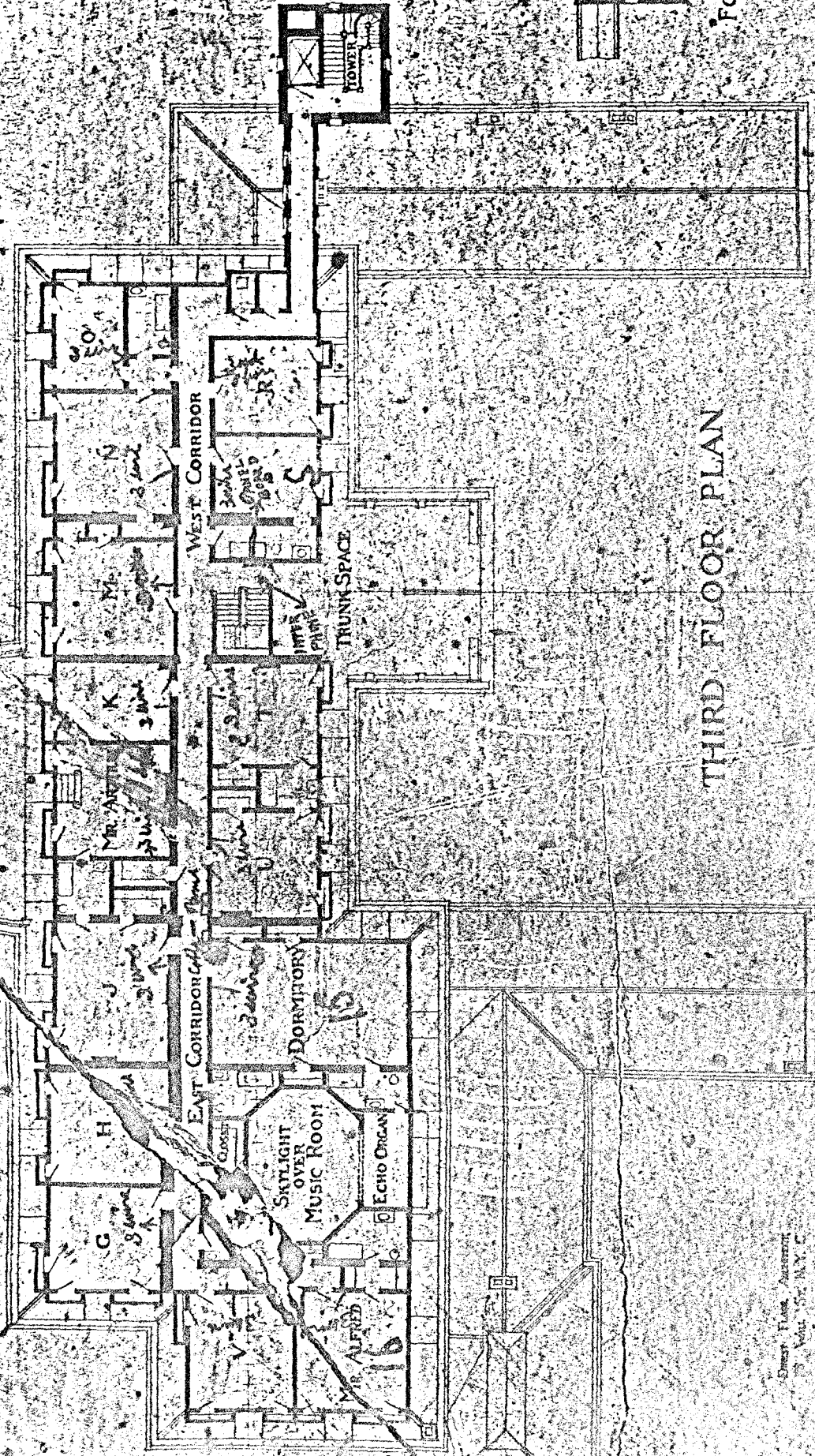


SECOND FLOOR PLAN

FOURTH FLOOR PLAN



THIRD FLOOR PLAN



© 1910
Dimey, Fiske, & Associates
New York, N.Y.



BUILDING-STRUCTURE INVENTORY FORM

NYS OFFICE OF PARKS, RECREATION
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DIVISION FOR HISTORIC PRESERVATION
(518) 474-0479

FOR OFFICE USE ONLY

UNIQUE SITE NO. 10305-020323
QUAD _____
SERIES _____
NEG. NO. _____

YOUR NAME: LaSalle Military Academy DATE: 2/2/92
YOUR ADDRESS: 500 Montauk Highway Orono NY TELEPHONE: (516) 589-0910
ORGANIZATION (if any): LaSalle Military Academy (Brothers of the Christian Schools)

IDENTIFICATION

- 1. BUILDING NAME(S): Indian Rock Hall
- 2. COUNTY: Suffolk TOWN/CITY: Orono VILLAGE: X
- 3. STREET LOCATION: 500 Montauk Highway Orono NY 11769
- 4. OWNERSHIP: a. public b. private
- 5. PRESENT OWNER: Brothers of the Christian Schools ADDRESS: Orono
- 6. USE: Original: Residence Present: Residence, Art studio, Dining Room
- 7. ACCESSIBILITY TO PUBLIC: Exterior visible from public road: Yes No
Interior accessible: Explain for Special Equip. + TAXES

DESCRIPTION

- 8. BUILDING MATERIAL: a. clapboard b. stone c. brick d. board and batten
e. cobblestone f. shingles g. stucco other: _____
- 9. STRUCTURAL SYSTEM: (if known) a. wood frame with interlocking joints
b. wood frame with light members
c. masonry load bearing walls
d. metal (explain) _____
e. other _____
- 10. CONDITION: a. excellent b. good c. fair d. deteriorated
- 11. INTEGRITY: a. original site b. moved if so, when? _____
c. list major alterations and dates (if known):
1978 - Renovation of Great Dining Room
Project 2000 Done - New Windows Great Dining Room
- 12. PHOTO: _____
- 13. MAP: _____

*As enclosed
4 photos*

Matt [Signature]

14. THREATS TO BUILDING: a. none known b. zoning c. roads
d. developers e. deterioration
f. other: _____

15. RELATED OUTBUILDINGS AND PROPERTY:
a. barn b. carriage house c. garage
d. privy e. shed f. greenhouse
g. shop h. gardens
i. landscape features: BUSHES + TREES + COMPS.
j. other: _____

16. SURROUNDINGS OF THE BUILDING (check more than one if necessary):
a. open land b. woodland
c. scattered buildings
d. densely built-up e. commercial
f. industrial g. residential
h. other: _____

17. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS:
(Indicate if building or structure is in an historic district)
MIN 1/2 mile from street (main thing) on 2nd corner. All houses are modern housing. not
accessable or visible from street. Immediate Surroundings of BLD. TO NORTHEAST ST. DISCUS Hall
DORMS + CLASSROOMS, WEST - INFIRMARY + PK - SURVEILLANCE LIVING + LABORATORY - EAST CIVIL Complex - SOUTHEAST.
MAYN HALL. ALL IN EXCELLENT CONDITION.

18. OTHER NOTABLE FEATURES OF BUILDING AND SITE (including interior features if known):
INDIAN ROCK HALL - ADMINISTRATION BLD, RECEPTION, CHAMBER, COMMON ROOMS, DETACHED BLD
3 STORIES, WOOD + BRICK, ROOF GARAGE, ALL WINDOWS DOUBLE HUNG, DOORS PANELLED, CHIMNEYS
WOOD + MARBLE STAIRWAY BLD, DORMS COMMON, DORMING COMMONS - COMMON, COMMON + DORM BLD
CANTINA + CABINETS.

SIGNIFICANCE

19. DATE OF INITIAL CONSTRUCTION: 1890

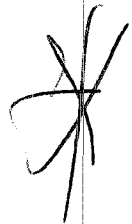
ARCHITECT: STAFFORD WHITE Ernest P. Kelly

BUILDER: UNKNOWN - BLD INIDE CAMPUS.

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:
USED AS ORIGINAL RESIDENCE FOR FREDERICK BURMAN PRESIDENT SINCE SENIOR OFFICER, USED BY HIS
FAMILY TILL 1926 WHEN BURNING OF CHURCH SCHOOLS PROVIDED PROPERTY FOR MILITARY ACADEMY TO BE BUILT

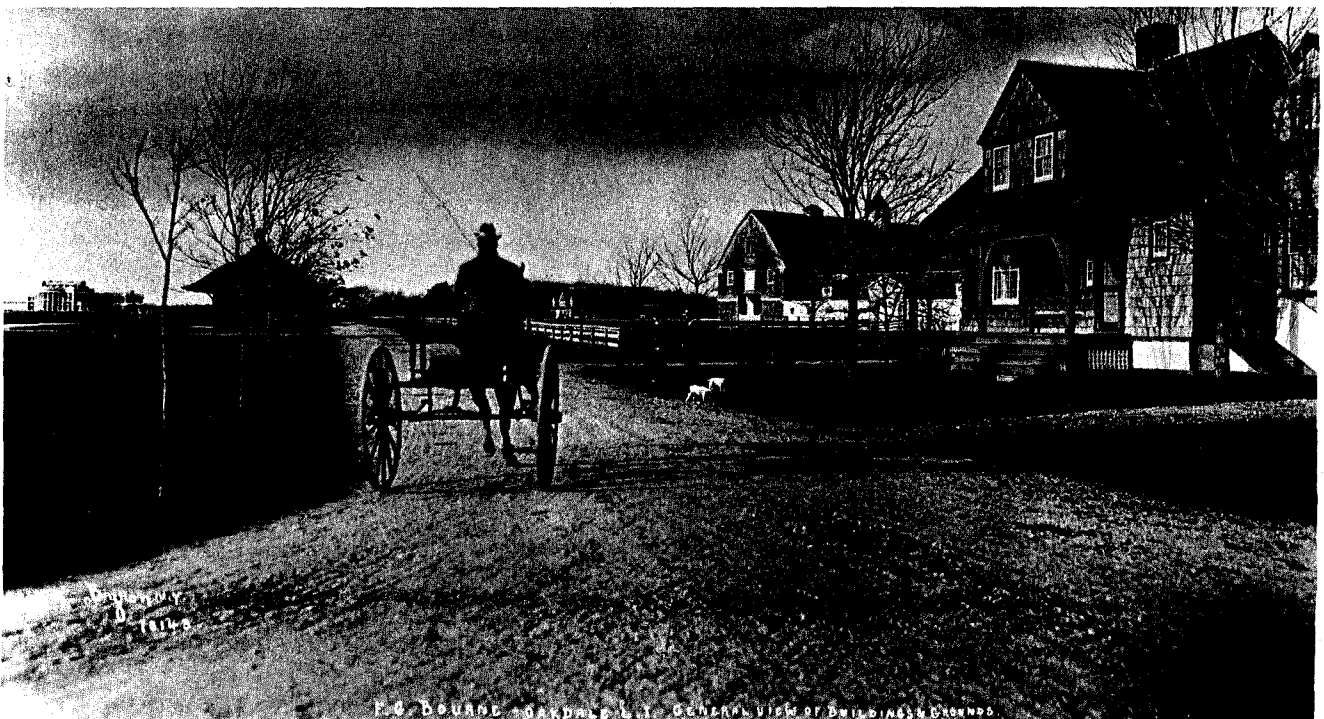
21. SOURCES: L S M A ARCHIVES.

22. THEME: See Research File LaSalle Military Academy
Oakdale Suffolk Co.

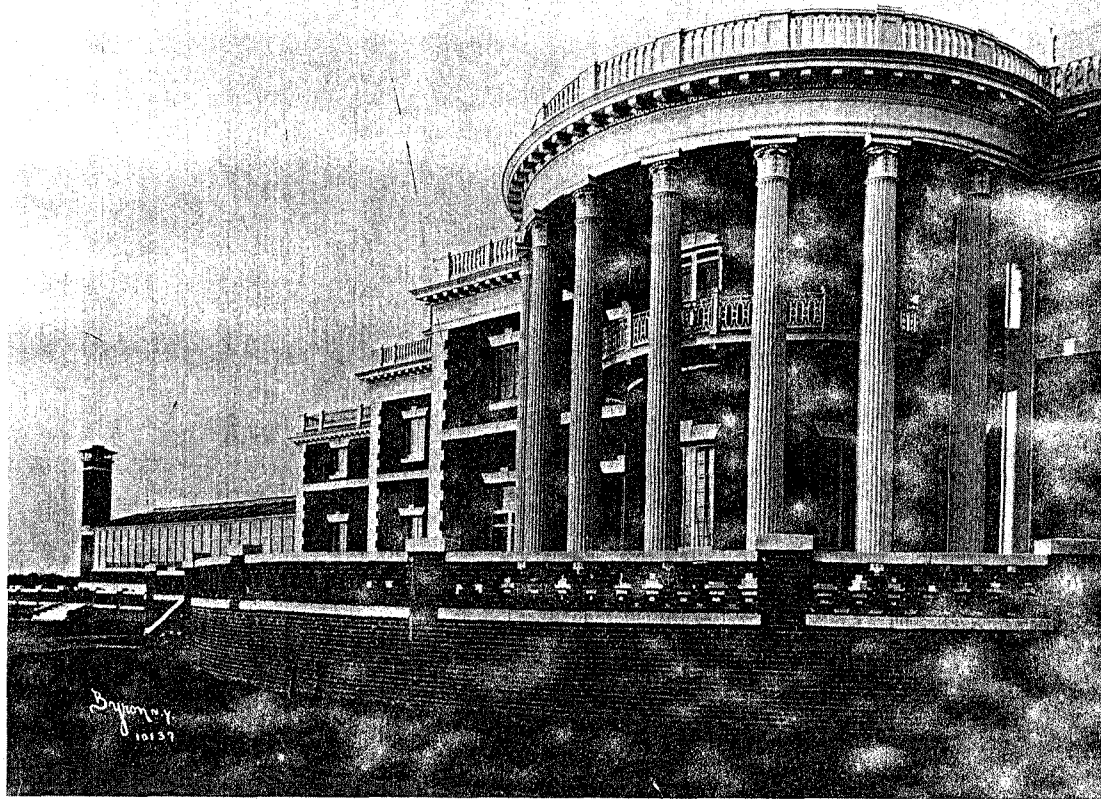




30. Ernest Flagg, Frederick G. Bourne Estate, Indian Neck Hall, Oakdale, New York, 1897.



31. Ernest Flagg, Frederick G. Bourne Estate, Indian Neck Hall, Oakdale, New York, 1897. View of buildings and grounds.



32. Ernest Flagg, Frederick G. Bourne Estate, Indian Neck Hall, Oakdale, New York, 1897. Veranda columns and conservatory.

The interior scheme was also rich with gray-green foliate decorative elements. The primary feature, located in the central court, was a flower-flanked rock crystal fountain from which water flowed into a narrow sluice that led to the entrance. There the water entered a pair of vases that overflowed sensuously into a cascade.⁵²

The economic recovery following the crash of 1893 was well advanced before McKim received a rash of commissions for large country estates, notably two on Long Island, the Breese (1898–1907) and Morgan (1895–1900) houses located respectively in Southampton and Wheatley Hills (figs. 23, 24). Both reflected the firm's commitment to classically inspired styles, in this case the Colonial Georgian models. The Breese house was designed for stockbroker and amateur photographer and racing car driver James Lawrence Breese. It was modeled after Mount Vernon, a source that was used by the firm in several New England country house commissions. Clearly for both McKim, Mead and White and their clients the image of Mount Vernon carried with it certain pedigreed patrician images that appealed to their sensibility. The gigantic house commissioned by E. D. Morgan, son of the financier J. P. Morgan, rambled along to form a large courtyard, forming its own enclave among the farms of Wheatley Hills. It still retained certain picturesque Shingle Style elements but in this case McKim created a successful composi-

tion of Georgian details combined with the fluid surface of the shingles.⁵³

By comparison, the firm had adopted a more rigid Georgian-Federalist style house for the city. Their work was chaste, spare, and well proportioned, reflecting the dignified and serious energy of the metropolis and an understated intimacy rather than the expansive accretions of the country houses.

Following the turn of the century, the firm's work would become more bold and historical sources more prominent. In the Virginia and William K. Vanderbilt Jr. house (1904–07) in New York adjacent to William's parents on Fifth Avenue (fig. 25), White designed an archaeological correct François Premier house that was not only White's homage to Hunt's masterpiece next door, but also reflected Virginia and Willie's francophile interests, a proclivity that would be expressed by other architects in building country houses for the Vanderbilts.

In the 1890s and the first third of this century, country houses were considered an essential component of American architectural design. Writing just after the turn of the century, the critic Herbert Croly was quick to note the birth of this new form of architecture and the essential American qualities of the house, yet at the same time he recognized a



34. Hunt and Hunt, William K. Vanderbilt, Sr., Estate, Idle Hour, Oakdale, New York, 1899.

lack of careful consideration of the idea of the country house by its owner.⁵⁴

To the well-to-do American, on the other hand, his estate is only one of the spoils of his financial conquests. He may take a certain genuine interest in certain country sports; but beyond that in "returning to the country" he is merely adapting himself to a tradition, which his common sense tells him is a good thing for himself and his children. The owners of the large American estates are still essentially townsfolk, who are only sojourning for a few months of each year in the country. . . their relation to the country remains essentially casual and artificial.

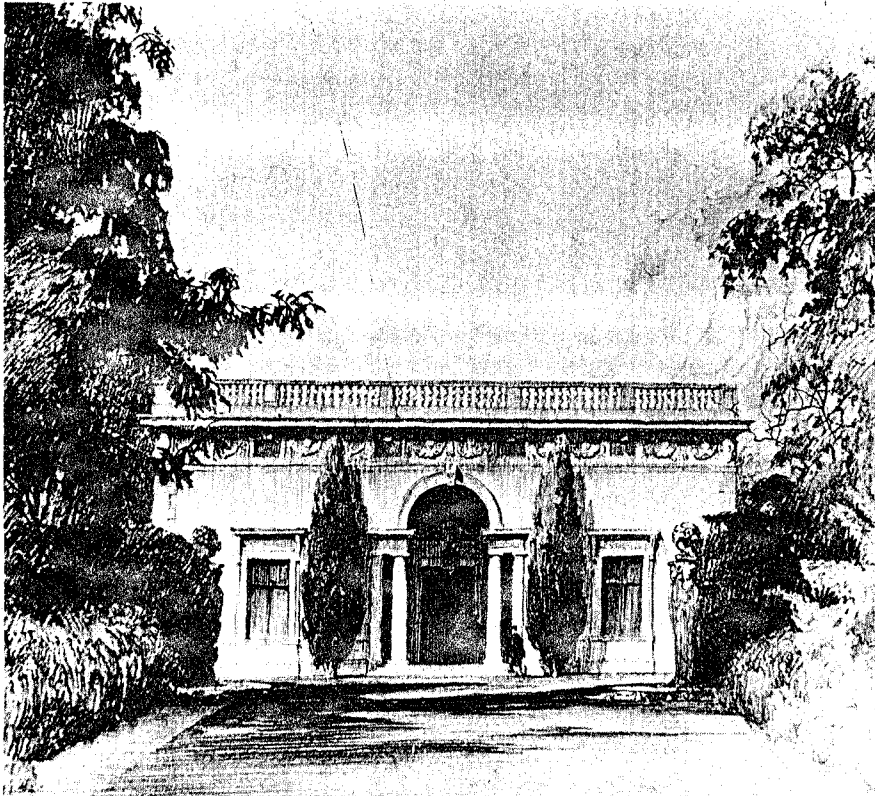
The owners of the big English estates live in the country, and sojourn for some months of each year in the town. The point of view is as different as possible from that of an English country proprietor, who generally derives an income from his estate, and is attached to it by all sorts of family and personal ties, and whose house has settled down into an architectural efflorescence [sic] of a neatly parted and combed landscape.⁵⁵

Croly then called for more attention to be paid to the house's relation to the landscape. As for the actual design of the house, he observed that "indeed the palatial period of domestic architecture is already on the wane"⁵⁶ and advocated a more conservative sense of "propriety" in the design of the country house through the use of "appropriate and pleasurable forms" using the Colonial as a guide.⁵⁷ This

does not mean that the Colonial was the only appropriate style for it seemed that in the era of academic design, virtually any historicizing style was acceptable as long as it was presented with the proper sense of propriety.⁵⁸

The admonitions of Herbert Croly very closely reflect the work and intentions of the next generation of architects and clients. The general trend in both city and country houses was, even in the most grand estate, a move from stately pretension to a more reserved, refined and understated approach to the country house. Curiously enough Montgomery Schuyler, a year after Croly's writing, noted a similar process in the city house.⁵⁹ This effort would take almost thirty years, but its final step would be the reduction of revival styles to the barest essentials of the mode. It can be easily tracked through the works of Flagg and Carrère and Hastings to the more refined works of Pope and Platt to its final stages in the work of Delano and Aldrich.

From 1890 to 1920 the firm of Carrère and Hastings continued in the tradition of their former employers McKim, Mead and White, producing some of the most elaborate and influential country houses in America.⁶⁰ In addition to their excellent European and American training, their social connections led to the production of a steady stream of country house commissions. This allowed the architects to develop a coherent philosophy of American country living



37. Delano and Aldrich, Gertrude Vanderbilt Whitney Studio, Old Westbury, New York, c. 1915. Drawing by Chester B. Price for *Portraits of Ten Country Houses*, by Delano and Aldrich, 1924.

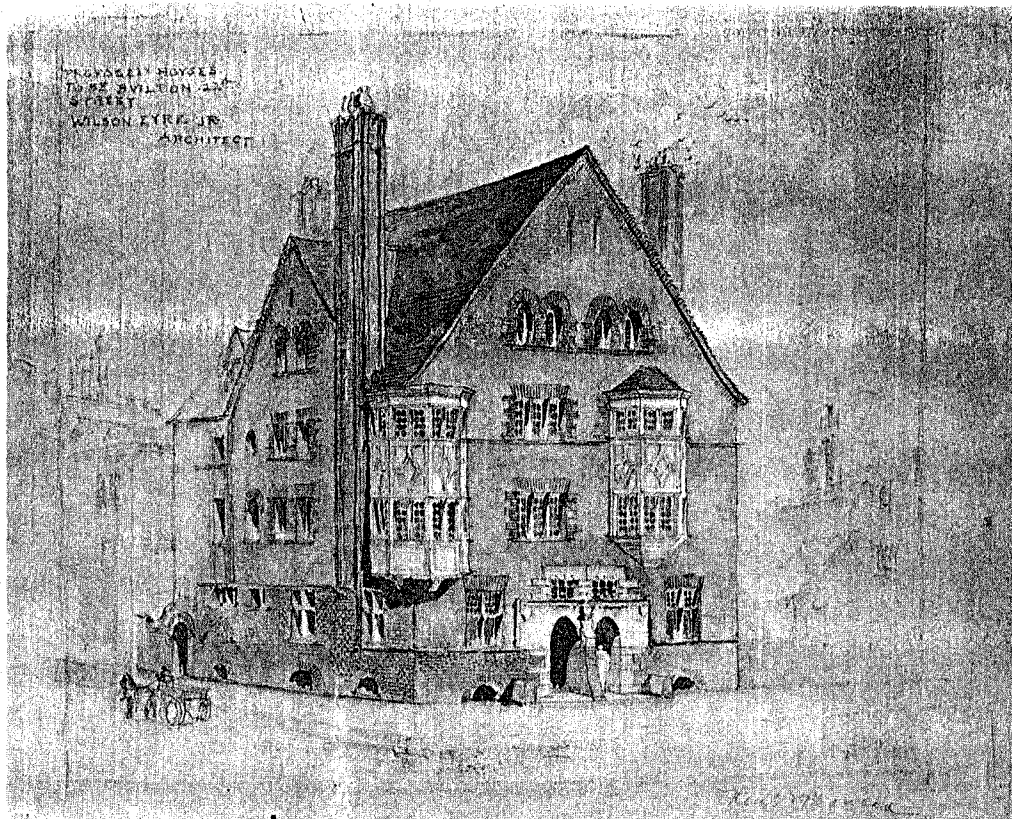
which centered around the integration of the house and the environment. They produced for their wealthy clients a series of coherently planned estates in which gardens and outbuildings played an important role. As was noted in the *Architectural Record*, Carrère and Hastings were the first to “plan houses in careful relation to a comprehensive landscape scheme and achieve an impressive unity of architectural conception.”⁶¹ The architects were most successful in producing the more formal kind of house requested by conservative businessmen and politicians. Both Hastings and Carrère maintained houses on Long Island and were sensitive to country house needs.

Carrère and Hastings treatment of their city and country houses follows a pattern similar to that of another Beaux-Arts graduate, Ernest Flagg. Their city houses were forceful sculptural statements of current French thinking while their country houses, although initially based on European sources, were more relaxed, yet still formal essays. Their early work denoted a preference for French seventeenth-century sources or American Georgian Colonial sources and this penchant would continue through the rest of their careers.

Although a complete list of their works has never been compiled the architects appear to have designed only one pair of city and country houses, those for Elihu Root. Located in

Southampton silhouetted against a pond, the country house, built in 1896 (fig. 26), is an academic adaptation of a Georgian house, replete with Palladian window. Its plan must have been rather picturesque, with a wing jutting out at an oblique angle, as if to suggest the accretions of age and to further attach its locale and terrain.

The Root House in Manhattan (1903; fig. 27) designed in the same style, is a much tighter, stripped composition that relies on variations in the surface texture of its Flemish bond brick exterior to counteract the bold limestone window and door surrounds. The interior was planned in a simple manner in which the major rooms were all reached from a central hall. This reductionist approach to plan, form, and decoration seemed to characterize the work of Carrère and Hastings in the later years. These attributes are also visible in the Dupont (Brookville, 1917; fig. 28) and Howe (Jericho, 1926; fig. 29) houses. In each case the decorative elements remain subordinate to the mass of the building, while particularly romantic forms were reduced to their essential outline. In both the Howe and Dupont houses there was a conscious effort to integrate the houses with their surroundings by means of a series of well-defined terraces and *allées* that created a picturesque frame for the houses. In the case of their city houses, Carrère and Hastings still maintained the lot size and cornice lines for these dwellings.



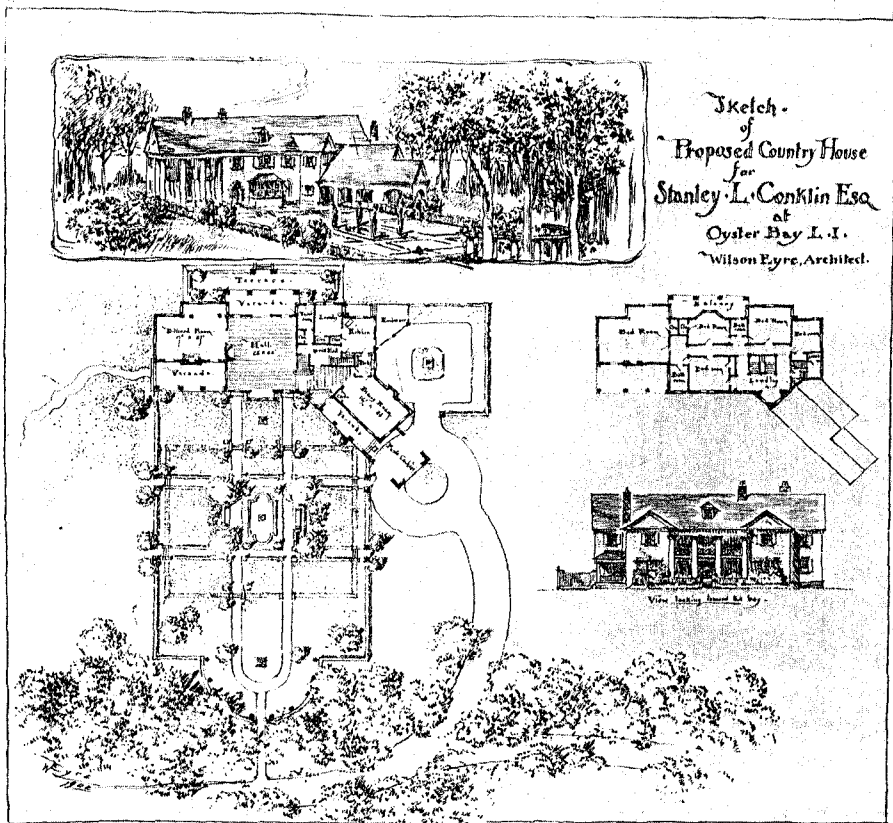
40. Wilson Eyre, Neill and Mauran Houses, Philadelphia, 1891.

Although he was clearly more influenced by his European training, Francophile Ernest Flagg's town and country houses clearly explicated his ideas on the American home. Regardless of the stylistic mode, each work possessed the characteristics of his personal style. The planar wall surfaces were articulated on the exterior of the axially aligned rooms. The use of elements of American and French classicism with English influences in each house was calculated to reflect the self-assured image of its owner and his stature in society.⁶²

Ernest Flagg's country work was spread throughout the country but his most prominent work was located on Long Island's South Shore. In the 1890s, subsequent to his becoming president of Singer Manufacturing Company, Frederick Bourne purchased a large tract of land on the estuary of the Great South Bay near Oakdale. In the next decade he acquired almost 1,000 acres.⁶³ Flagg, in designing this vast, red brick and marble mansion known as Indian Neck Hall (1897), reflected prominent architects' commitment to the Colonial Revival in the design of country houses (figs. 30, 31, 32). Its great porticos, one pedimented facing the land, and one curving facing the sea, were certainly reminiscent of those for the White House. In stark contrast Bourne insisted on an undecorated landscape so that the house rose up from the landscape without relief or mediation. The interior plan of the house, based on asymmetrical manipulation of split

axes, belied the seemingly straightforward exterior. The entry did not align as one would initially expect with the Great South Bay verandah, which in fact ended in a staircase. On the Bay elevation the great curving verandah was balanced by a series of setbacks that defused the actual asymmetry of the house.⁶⁴ Indian Neck Hall and its grounds of course were filled with buildings that supported Bourne's recreational pursuits including a boathouse, stable, a lake, and a three mile canal system filled with trout.⁶⁵

Since Bourne lived in a pied-à-terre at the Buckingham Hotel, when he was in Manhattan, Flagg never had the opportunity to design a city house for him.⁶⁶ Flagg however did design a surprising number of townhouses in Manhattan's upper east side. Flagg, in his designs for these houses, opted, as did McKim, Mead and White, to maintain the block pattern of the street. A solid believer of the teaching of the Ecole des Beaux-Arts and its attendant classicism, Flagg never adopted any of the picturesque style that dominated New York's domestic architecture in the 1880s and 1890s. He generally treated his walls as simple planes whose decoration was limited to articulation of the window and door openings using the contemporary Modern French Renaissance style. This approach can be best seen in the R. Fulton Cutting house (1895-97) and the Oliver Gould Jennings house in New York (1898-99; fig. 33). In both cases the decorative



43. Wilson Eyre, Sketch of Proposed Country House for Stanley L. Conklin, Esq., at Oyster Bay, New York.

emphasis remained restrained and planar until it reached the active roofline.⁶⁷

Despite the differences in style we can identify a certain consistency in Flagg's city and country houses. In the city we see a reserved formality created by a European inspired design, while a similar stark monumentality was created by Flagg's oversized adaptation of the Colonial Revival forms.

Similarly Beaux-Arts trained, the sons of Richard Morris Hunt, Richard Howland, and Joseph, continued the traditions of their father. In both their city and country houses there was a consistency of excess. Into the '90s Hunt and Hunt continued to design chateausque efflorescences in the city while their country schemes seemed to follow an erratic pattern of eclectic excess. When Idlehour was destroyed by fire in 1899, they reconstructed a symmetrically planned house that was an exuberant pastiche of Northern European Renaissance forms (fig. 34). Laid out in biaxial symmetry about a central court, the house maintained an overbearing baronial impression of the kind that Herbert Croly, the self-appointed conscience of the American wealthy, so loved to dislike.

Their other early works in the country were similarly grandiose eclectic amalgamations. Based on Kilkenny Castle in Ireland, Castle Gould (1909), built in Port Washington for fi-

nancier Howard Gould, was a baronial medievalising exterior wrapped around a rather simple Beaux-Arts plan. The same holds true for Beacon Towers (1917), for Mrs. O. H. P. Belmont in Sands Point. In the designs for Mrs. Belmont's earlier estate at Hempstead Harbor (1897) Hunt and Hunt had applied the same grandiose style to the Colonial Revival producing a grossly overblown rendition of the style. It is sufficient to comment that Mrs. Belmont, in her New York City house, chose a much calmer design by Boring and Tilton (fig. 35).

Chester Holmes Aldrich and William Adams Delano began their collaboration in the office of Carrère and Hastings while working on the New York Public Library. Both attended Ivy League schools and completed their architectural training at the Ecole des Beaux-Arts. Well connected socially and well trained, in 1903 the pair set off on their own practice and achieved prominence by producing reserved and stately homes for the extremely wealthy. As Mark Hewitt has demonstrated, a series of relatively early houses in Muttontown in the Winthrop enclave defined the nature of Delano and Aldrich's country oeuvre.⁶⁸ In all of these houses, even Bronson Winthrop's huge 120-foot-long house (1909), "rather large and ambitious in its inches," the image of the kind of wealth necessary to produce such a vast house still was not projected; rather the firm gave to the house an

