

United States Department of the Interior
National Park Service

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Sag Harbor Hills, Azurest, and Ninevah Beach Subdivisions Historic District

other names/site number SANS Historic District

name of related multiple property listing N/A

Location

street & number Roughly Richards Dr, Hempstead St, Lincoln St, Harding Terr, & Terry Dr

N/A

not for publication

city or town Sag Harbor

N/A

vicinity

state NY code NY county Suffolk code 103 zip code 11963

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Signature of certifying official/TITLE

Date

DSHPD

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

 entered in the National Register

 determined eligible for the National Register

 determined not eligible for the National Register

 removed from the National Register

 other (explain:)

Signature of the Keeper

Date of Action

SANS HD

Name of Property

Suffolk Co., New York

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- | | |
|-------------------------------------|------------------|
| <input checked="" type="checkbox"/> | private |
| <input type="checkbox"/> | public - Local |
| <input type="checkbox"/> | public - State |
| <input type="checkbox"/> | public - Federal |

Category of Property

(Check only **one** box.)

- | | |
|-------------------------------------|-------------|
| <input type="checkbox"/> | building(s) |
| <input checked="" type="checkbox"/> | district |
| <input type="checkbox"/> | site |
| <input type="checkbox"/> | structure |
| <input type="checkbox"/> | object |

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
195	129	buildings
3		sites
3	30	structures
		objects
201	159	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

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/ single dwelling, secondary structure

RECREATION AND CULTURE/ outdoor recreation

Current Functions

(Enter categories from instructions.)

DOMESTIC / single dwelling, secondary structure

RECREATION AND CULTURE/ outdoor recreation

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/ Ranch style

MODERN MOVEMENT

NO STYLE

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: WOOD, BRICK, STONE

CONCRETE

roof: ASPHALT

other:

SANS HD

Name of Property

Suffolk Co., New York

County and State

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Sag Harbor Hills, Azurest, and Ninevah Beach Subdivisions (SANS) Historic District is located in the eastern portion of Sag Harbor, an incorporated village within the Towns of Southampton and East Hampton in Suffolk County, New York. Sag Harbor Village is situated on the north shore of Long Island's South Fork, a peninsula that juts off the larger island into the Atlantic Ocean. The SANS Historic District is located just east of Sag Harbor's historic core and encompasses the full extent of the self-contained planned resort communities of Azurest, Sag Harbor Hills, and Ninevah Beach.

Comprising approximately 154.22 acres, the district is characterized by mid-century African-American suburban resort development and positioned to take advantage of beach access along the peaceful Havens Beach along Sag Harbor Bay. The district is situated northeast of Hampton Street and Hempstead Street and extends to the shores of Havens Beach. The district is bounded on the north by the natural boundary of Havens Beach, and to the south by Hempstead Street and Hampton Street. Hampton Street is a main local thoroughfare that cuts through largely-wooded portions of East Hampton and becomes a two-lane rural highway (East Hampton–Sag Harbor Turnpike [114]), terminating southeast of Sag Harbor in downtown East Hampton at Montauk Highway (New York State Route 27). To the west, the district is bounded by lines of residences along Richards, Milton, and Terry Drives, and to the east by New York State-owned wooded lands along Little Northwest and Rattlesnake Creeks. The presence of woods to the east, woods along Hampton Street, and woods throughout undeveloped lots within the district create a sense of privacy and seclusion for the neighborhoods.

The limits of the district are drawn around the outer edges of four mapped subdivisions, as they were filed in phases with Suffolk County beginning in the 1940s: Azurest, Sag Harbor Beach Club, Sag Harbor Hills, and Ninevah Beach (See Section 9, Page 43 for a map). The Sag Harbor Beach Club and Sag Harbor Hills ultimately merged into one neighborhood identity under the name of the latter. Each subdivision is essentially defined by the long, north-south angled roads which connect Hempstead Avenue and the beach. Azurest, the westernmost subdivision, includes both sides of Richards Street on the east to both sides of Walker Avenue on the west, terminating in Terry Drive. Sag Harbor Beach Club includes both sides of Beach Avenue and both sides of Harbor Avenue, terminating in Soundview Drive. Sag Harbor Hills includes both sides of Hillside Drive East and West, terminating in Ninevah Place. Ninevah Beach includes both sides of Lincoln Street, terminating in Harding Terrace.

Due to its distinctive histories of planning and development, SANS is spatially and physically distinguished from other areas of Sag Harbor village. The Sag Harbor Village National Register Historic District and Boundary Increase (NR, 1980 and 1994) is commercial and residential in character, and the eastern boundary includes the Eastville neighborhood (which borders SANS to the south and west). The buildings within Sag Harbor Village district are typically closely built colonial and 19th-century timber frame structures on small irregular lots within a relatively flat terrain. In contrast, the neighborhood character of SANS is characterized by less densely packed, freestanding mid-century residences on larger suburban house lots within a hilly terrain. The presence of consistent lot sizes with small and medium-sized single and two-story homes with minimal

SANS HD

Name of Property

Suffolk Co., New York

County and State

clearing of woods contribute to the relaxed sense of community character. The calm waterfront and predominantly wooded setting of SANS create a sense of refuge and respite away from the busy traffic on Hampton Street and commercial activity around the nearby port in downtown Sag Harbor. The bay beach, which is calm and often attracts private boaters for short stays, is a defining feature of the SANS Historic District's setting. All design and planning for the residential subdivisions were done in favor of beach access.

In addition to Eastville, two other historically black subdivisions, Chatfield's Hill, and Hillcrest, exist in close proximity to the SANS Historic District, but are not included within the National Register boundary. Eastville, which developed on the east side of Sag Harbor Village during the early nineteenth century, substantially predates the formation of SANS. Chatfield's Hill and Hillcrest are both located on the south side of Hampton Street, just south of SANS. They were excluded from this district due to their predominantly later development, substantial loss of integrity to homes in the neighborhood, and lack of access to private beaches in their deeds.

The SANS Historic District period of significance is 1947 through ca. 1977, beginning with the filing of the first subdivision map (Azurest) and extending to the time when the community financed a connection to public water and paved the roads, sparking a gradual change in the physical, social, and cultural character of the neighborhood. The first series of subdivision maps for the Azurest subdivision (Parts 1 and 2) were platted and filed by Elsie B. Gale, a white realtor, in consultation with Maude Terry and Amaza Lee Meredith, African-American sisters, explicitly for marketing to African-American buyers. While the subsequent subdivision maps were not necessarily platted and filed with the same intent, after a short while the white developers of the later subdivisions recognized these as a potential space for African-American middle and upper-class home buyers. This marketing approach was based on racist assumptions of profitability in an area where people of color were already living, thus producing a de facto segregation pattern. The homes constructed during this period reflect a middle-class suburban mindset and aesthetic and a sensibility toward contemporary and modern architectural styles suited to a summer resort landscape. The completion of the amenities of paved roads and public water enabled easier access to the community by outsiders than had been previously feasible, and residents have noted this period as the beginning of social and cultural changes within the community.

Narrative Description

The SANS neighborhoods are characterized by mid-century suburban lot sizes and contemporary residential architecture in a seaside setting that is located approximately three hours (by car) east of New York City. Since its inception, the SANS neighborhoods have been a place of seasonal residence, a place of escape for urban, African-American families who enjoyed summers on the beach, parties in the homes of their friends and families, and relative safety from discrimination during the Jim Crow and Civil Rights eras. Over the past 50 years, many homes in SANS have remained in the families of the earliest residents. As the first generation of owners grew older and the culture and economics of middle-class lifestyles changed with time, settlement patterns also changed. Today, many of the early buyers who still have homes in SANS are "snow birds," splitting time between warmer climates (like Florida) during the colder months and Sag Harbor during the summer. This pattern of use is reflected in residential landscapes by marked minimal active landscaping, and the use of perennial plants and evergreen trees that require minimal year-round upkeep.

Throughout SANS, the land was not extensively cleared for development. Some of the original woods remain intact in undeveloped lots. Worn foot paths, initially used by indigenous people and white locals for fishing, hunting, and other activities, initially crossed the land which became the subdivisions. Remnants of these

SANS HD

Name of Property

Suffolk Co., New York

County and State

paths were later used by SANS residents to travel by foot between homes and the beach, and traces of these are still evident in undeveloped lots. When the three developments were planned beginning in the 1940s, the streets were not laid out based on these foot paths. The planning of the neighborhoods was directed by access to the beach and development of beach-front property. Consequently, lots were laid out along long streets that run north-northeast from Hempstead Street and north from Hampton Street toward Havens Beach, with cross streets extending east-west. The first part of the first subdivision, Azurest, extends from Hempstead Street, thus sharing a boundary with the Eastville neighborhood. The planning of the first phase of Azurest is influenced by its proximity to Eastville; the layout loosely follows Eastville's layout (which lies to the south and west) and initial access to the subdivision was only available via Hempstead Street in Eastville. The rest of the subdivisions (most of which were laid out in phases) subsequently extended development to the east along the same pattern, with additional access to the subdivisions provided by street entries from Hampton Street, emphasizing a layout north toward Havens Beach.

All roads are paved within the district, and all homes are accessed by a paved or gravel driveway that is connected to the paved road. During the period of significance, the streets were sandy, dirt, unpaved roads prone to ruts and tire wear. Streets remained unpaved for nearly thirty years, until members of the homeowners' associations sought paving and access to other utilities from the village in the late 1970s. Ninevah Beach remains an exception, as the roads there remain private and paving was financed by residents through the homeowners' association. With the exception of Hampton Street, the major road on the southern end of the district, there are no sidewalks in SANS.

Beach conservation and access have remained intact through the subdivisions. This is a key design feature that is evident in the planning (visible on subdivision maps) and the lived experience (maintenance and surveillance of access ways by contemporary residents). In all property sales throughout SANS, beach access is written into property deeds, regardless of distance between the residential property and the conservation beach.

With the exception of beach access and rights, there were generally limited deed covenants and restrictions. The developers of the subdivisions had no influence on individual landscaping, house size, or house style; the one exception to the latter was in Ninevah Beach, where deed restrictions included the approval of new buildings by the homeowners' association until 1970. The Ninevah Beach homeowners' association was the regulatory body that ruled over important design features, like street maintenance, building function, and design only in the Ninevah Beach subdivision, thus creating a more cohesive sense of design than in Azurest and Sag Harbor Hills.

The district's integrity of setting remains strong in its landscape and planning features, including intact street names and layouts, and intact lot sizes (though these are currently threatened by recent purchases of contiguous parcels for larger square-foot homes). Lot sizes are consistent within each individual subdivision but varied across the district. This variation is reflective of the different developers who platted and filed the subdivisions. In Azurest, lots were generally 50 feet by 125 or 150 feet. In Sag Harbor Beach Club and Sag Harbor Hills, the lots were generally 100 feet by 100 feet, and 75 feet by 125 or 150 feet, respectively. Ninevah Beach has greater variation in lots size through the subdivision. For instance, the waterfront lots along the north side of Harding Terrace measured 30 feet wide by roughly 200 feet long, and new purchasers often acquired two lots to build their waterfront homes.

SANS HD

Name of Property

Suffolk Co., New York

County and State

Houses are generally set back from the street approximately 35 feet. This is reflective of village building code and residential preferences for homes to be constructed in the center of the lot, rather than a design feature of the planned development. Residential lots typically have grass lawns with scattered trees and limited ornamental plantings. When present, ornamental plantings are perennials and shrubbery typical of suburban landscapes that require minimal year-round upkeep. Few lots are fenced in, though some homeowners use trees, shrubs, and tall plantings for privacy. Privacy hedges and trees are more typically seen on the more-recent non-contributing properties. Because the earliest residents maintained open access to their yards for residents and neighbors, there is less privacy planting around the contributing properties.

Pools are generally not an original feature of the subdivisions. Only three properties have pools that were constructed within the period of significance and have been counted as contributing structures. Pools are a new design feature that is becoming more prevalent with time. Garages and outbuildings were more typically constructed during the period of significance.

Overall, the homes in the SANS subdivisions illustrate a range of small and medium-sized wood frame homes that were popular with buyers in the decades after World War II. Some homebuyers secured local builders for construction, while others built the homes themselves with the help of friends. In the latter cases, it would sometimes take years to finish building their homes, but oral histories suggest that this was one of many communal practices and traditions that characterized the SANS neighborhoods. Many, particularly the earliest homes, show evidence of alteration and expansion during the period of significance. This is due, at least in part, to the realities of the lack of traditional bank financing for African-American homeowners and the need to build progressively as time and finances allowed.

Architectural forms and styles in the district vary and reflect popular residential styles from the period, including minimal traditional, ranch style, cape cod, midcentury-modern, and split-level. These home types were marketed to middle-class homebuyers in various forms, including as plans sold in books and magazines and as model homes offered by local builders. Many of the homes reflect the marketed trend of mid-century modern design "for the masses" that were introduced by modern architects, but eventually trickled down to middle-class consumers.

In addition to building homes in widely available mass marketed styles, a few owners hired architects who were connected to SANS, either as residents or affiliates. Amaza Lee Meredith, an architect and one of Azurest's founders, designed several early homes. Meredith's architectural contributions have also been recognized through the designation of her home in Virginia, Azurest South (now on the campus of Virginia State University, where she founded the art department) on the National Register of Historic Places in 1993.¹ Other notable architects include artist Frank Wimberly, who designed his c.1960 home at 45 Hillside Drive East, and William Garrison McNeill, who built two post-1980 non-contributing homes in Sag Harbor Hills.

Some local builders provided housing stock to mid-century homebuyers. Homes built by James McCrosson Jr. within the period of significance remain standing on Beach Avenue, Hillside Drive West and Hillside Drive East in Sag Harbor Hills. James McCrosson Jr. and his wife, Helen, owned a real estate development and construction business in Sag Harbor; they sold many properties in SANS during the mid-twentieth century.

¹ Sarah Kautz, ed., "The History and Heritage of Sag Harbor Hills, Azurest, and Ninevah Subdivisions," *Preservation Notes* 51, no. 1 and 2 (2016): 3

SANS HD

Name of Property

Suffolk Co., New York

County and State

Their son, James Robert McCrosson, continued to sell properties and homes in Sag Harbor Hills, primarily after the period of significance, until his death.²

Although some developers, like McCrosson and Lynch (who has sold many of the non-contributing home designs in the 1980s, 1990s, and 2000s) offered stock building types, the designs of individual homes in SANS seems to have been largely influenced by a few architects and builders in the area, along with the shared resources and creativity of area homeowners and neighbors. During the area's initial building boom, small houses were erected in wood framed ranch and minimal traditional styles, exemplifying 1950s and 1960s suburban architecture. Examples of these are best seen on Richards Drive and Milton Avenue. One of the earliest homes in Azurest, 43 Richards Drive, is an excellent example of the small-scale frame ranch house that is typical of early SANS homes. As time progressed in the 1960s and 1970s, a wider variety of small-scale and larger homes was built in the subdivisions. Split-level and ranch style homes are common. In addition to these more common home types, some homeowners opted to incorporate playful, modern design elements into their homes, including color block panels and butterfly, shed, or deeply overhanging gable rooflines. The homes at 45 Hillside Drive East, 47 Lincoln Street, 27 Beach Avenue, and 56 Beach Avenue are examples of this aesthetic. Many homes were built thoughtfully to be in harmony with the environment, especially the homes that were situated along the shore that took in the views of the harbors and nearby marshes, including 4 Taft Place and 63 Terry Drive. The home at 4 Taft Place, built in close proximity to wetlands, was originally constructed based on a design in the magazine *Popular Mechanics*. The residents call it an "upside down" house because the main living space is located on the second floor, but it is unclear if the *Popular Mechanics* plan for this cantilever-style home was called "upside down." Although the home was renovated in 2010, it maintains the original footprint and design.

SANS Resource List

There is a total of 360 resources in the SANS Historic District, of which 201 are contributing. Except for each neighborhood's historic beach access, all of the resources in SANS are residential in function. The contributing resources include 195 buildings (houses and outbuildings), three sites (beach access parcels) and three contributing structures (pools). Nearly all of the 165 non-contributing resources are non-contributing due to their construction after the period of significance; only seven resources are non-contributing due to alteration. The majority of non-contributing properties were constructed on previously vacant land; demolition of older homes to construct newer ones has been historically rare, but is becoming more common. Many of the non-contributing properties, particularly those built during the 1980s and 1990s, retain a similar scale, feel, and character to contributing properties within the district. In almost all cases, non-contributing properties retain historic parcel sizes; a trend to combine parcels to create larger ones is quite recent. Vacant properties, primarily wooded land that has never been built on, are mapped but not counted.

Buildings and other resources have been determined to contribute to the historic district if they were completed during the period of significance and if they retain significant integrity of design and materials. Within SANS, it was not uncommon for owners to initially hire a builder or self-build the initial home on their property with plans to expand later. Additions and expansions completed within the period of significance reflect the history and maturation of the community and are not considered to have a negative impact on a building's integrity. The homes within the community are nearly exclusively wood frame. Clapboard, shingle, asbestos and masonry veneer siding were the most common historic finishes. In some cases, buildings were

² "James R. McCrosson," *East Hampton Star*, February 8, 2018.

SANS HD

Name of Property

Suffolk Co., New York

County and State

later covered in aluminum, vinyl, or synthetic materials; the addition of these non-historic finishes alone does not negatively impact a building's integrity as long as the building's massing, roofline, and historic fenestration remains largely intact. Similarly, window sash replacement is not uncommon within the historic district. While replacements inserted into historic window openings generally do not strongly impact a building's integrity, changes to a building's size and pattern of openings which postdate the period of significance do.

The resource list is organized alphabetically by street name and by house number. When house numbers are not available, Section, Block, and Lot (SBL) numbers are given and parcels are included in the list based on their location near numbered parcels. When a building is known by multiple addresses, the description is only included under one address. Primary building dates were determined using historic Suffolk County aerial photographs, which were taken in 1947, 1962, 1978, 1984, and more often in recent years, as well as oral histories from neighborhood residents. Dates for outbuildings and pools were approximated based on building materials and evidence from aerial photographs.

Beach Avenue

SAG HARBOR HILLS	6 Beach Avenue	ca. 2015 (1 non-contributing; postdates period of significance) Three-story, three-bay by four-bay, frame Neo-Victorian style home. Front-gabled roof, projecting gables, corner mansard tower. Painted-wood shingle siding. Entrance facing Beach Street. Double-hung sash and diamond pane windows. Two-story porch with filigree. Rear-entry door leads to a fence enclosed yard. Asphalt roof with front-gabled dormers. Integrated two-car garage on rear elevation. The home is centered on the lot.
SAG HARBOR HILLS	10 Beach Avenue	ca. 1960s (1 contributing building) One-story, five-bay by two-bay side-gabled frame ranch house. Painted-wood shingle siding. Central entrance within inset engaged porch; brick and concrete steps, midcentury metal railing. Picture and paired sash windows with decorative exterior shutters. Interior brick chimney. Asphalt shingled roof with deep eaves. Concrete foundation. The home is centered on the lot.
SAG HARBOR HILLS	11 Beach Avenue	ca. 1960s (1 contributing building) One-story, five-bay by two-bay, cross-gabled, L-plan, frame ranch home. Wood shingle siding. Entrance in engaged porch at L, brick and concrete steps. Double-hung, vinyl and bow windows with decorative wood shutters. Engaged rear entry porch with wooden post columns. Exterior brick chimney. Asphalt shingle roof. CMU basement. The home is centered on the lot.
SAG HARBOR HILLS	14 Beach Avenue	ca. 1990 (1 non-contributing building; postdates period of significance) Two-and-a-half story, three-bay by four-bay contemporary frame saltbox. Shingle siding. Tall combo casement upper/hopper lower windows. Front-gabled porch over entrance on façade. Exposed rafter tails under roofline on south elevation. Central, rear main-entrance with a covered porch, a balcony above the side-porch entry. Exterior chimney covered in shingle siding. Asphalt roof with skylights. Raised poured concrete foundation. The home is set back on the lot, closer to Harbor Street. Designed by Lynch Homes Development Corporation.
SAG HARBOR HILLS	15 Beach Avenue	ca. 1993 (1 non-contributing building; postdates period of significance) One-and-a-half story, three-bay by two-bay split-level frame contemporary salt-box frame home. Side-gabled asymmetrical pitched-roof with an overhang. Horizontal wood plank siding. Primary entrance on north elevation. Double-hung and sliding windows. Asphalt shingle roof with skylights and a metal chimney. The home is centered on the lot.
SAG HARBOR HILLS	18 Beach Avenue	ca. 1976 (1 contributing building) Two-story, three-bay by three-bay side-gabled frame Neocolonial house. Horizontal wood plank siding. Off-center entrance with one-story entry porch with a small gable roof. Double hung vinyl windows with decorative vinyl shutters and plant boxes. Bay window on the façade. Attached one-story, side-gabled frame garage. Rear brick chimney. Asphalt shingle roof with skylights. Concrete foundation. The home is centered on the lot.

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

SAG HARBOR HILLS	19 Beach Avenue	ca. 1960s (1 contributing building) One-and-a-half story, four-bay by two-bay side-gabled split-level frame house. Clapboard siding. Off-center primary entrance with sidelights; engaged shed-roofed porch with round columns. Double-hung windows. Asphalt shingle roof with low front-gabled dormer with arched window. Exterior brick chimney. Concrete basement. The home is centered on the lot. One-story, front-gabled one-bay frame garage.
SAG HARBOR HILLS	21 Beach Avenue	ca. 1950 (1 contributing building) One-story, four-bay by two-bay cross-gabled L-plan Minimalist Modern Traditional frame house. Combination of horizontal vinyl-siding, brick, and stucco cladding. Entrance in front-gabled projecting section. Aluminum double-hung and picture windows. Asphalt roof. Exterior brick chimney. The house is setback on the lot with a large front yard.
SAG HARBOR HILLS	26 Beach Avenue	ca. 1950 (1 contributing building) One-story, three-bay by two-bay side-gabled frame ranch home. Shingle siding and vertical siding. Off-centered with brick steps. Off-centered picture window, sliding windows, and double-hung windows with decorative shutters. One-story, one-bay by one-bay, flat-roofed wing on north elevation; heavily fenestrated, railing around roof patio. Exterior brick chimney. Asphalt shingle roof. Concrete basement.
SAG HARBOR HILLS	27 Beach Avenue	ca. 1960s (1 contributing building) One-story, three-bay by two-bay side-gabled frame California Ranch style home. Vertical wood plank siding. Deep cantilevered overhang with rafter tails above side-porch on north elevation; glass windows and doors fill elevation. Awning and fixed windows. Asphalt shingle roof. Centered on the lot
SAG HARBOR HILLS	30 Beach Avenue	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, five-bay by two-bay side-gabled Neo-Colonial frame house. Exterior vinyl siding. Central entrance with small front-gabled wooden porch. Double-hung, aluminum clad windows with exterior decorative shutters. Asphalt shingle roof. Concrete basement. The home is centered on the lot.
SAG HARBOR HILLS	33 Beach Avenue	(not counted) Wooded lot
SAG HARBOR HILLS	34 Beach Avenue	ca. 1960s (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch house. Horizontal wood siding and brick veneer. Side-entrance on façade. Casement and sliding windows. Wide brick chimney on façade. Rear deck. Asphalt-shingle roof. Concrete foundation. The home is centered on the lot.
SAG HARBOR HILLS	37 Beach Avenue	ca. 1960s (1 contributing building) One-story, four-bay by two-bay, side-gabled frame ranch house. Wood siding and cultured stone veneer. Off-centered entrance. Casement and picture windows. Slightly shorter northern wing appears to be former integrated garage converted to living space. Exterior brick chimney. Asphalt-shingle roof. Concrete

		foundation.
SAG HARBOR HILLS	41 Beach Avenue	ca. 1960 (1 contributing building) One-story, three-bay by two-bay, side-gabled frame ranch house. Offset entrance. Shallow front-gabled entry porch supported by slender square posts. Vinyl sliding windows w/ shutters. Asphalt roof. CMU foundation. House is centered on property.
SAG HARBOR HILLS	42 Beach Avenue	ca. 1960 (1 contributing building) One-story, four-bay by two-bay, side-gabled frame ranch house. Cedar/wood siding. Off-centered entrance with brick stoop. Six-over-one double-hung and picture windows. Rear patio. Exterior brick chimney. Asphalt roof. Concrete foundation.
SAG HARBOR HILLS	45 Beach Avenue	ca. 1950 (1 contributing building) One-story, three-bay by two-bay hipped roof frame ranch house. Horizontal wood plank siding. Central entrance under engaged porch; concrete and brick stoop, mid-century metal railing. Double-hung and picture windows with exterior decorative shutters. Brick chimney. Asphalt roof. Concrete foundation. House centered on property.
SAG HARBOR HILLS	46 Beach Avenue	ca. 1990 (1 non-contributing building; postdates period of significance) One-story, four-bay by two-bay side-gabled ranch house. Horizontal wood siding and partial brick. Offset entrance with wooden stair. Double-hung windows. Driveway slopes to basement level garage integrated into house. Asphalt roof. House is centered on property.
SAG HARBOR HILLS	49 Beach Avenue	ca. 2005 (1 non-contributing building; postdates period of significance) Two-story, six-bay by two-bay hipped roof Neo-Eclectic frame house. Wood shingle siding. One-story, hipped-roof porch supported by columns; wraps around to north and south elevations. Three sets of French doors on first floor; central doors with sidelights. Single and paired sash windows. Central front gable on roofline. Asphalt shingles. House is centered on property.
SAG HARBOR HILLS	50 Beach Avenue	ca. 1990 (1 non-contributing building; postdates period of significance) One-story, four-bay by two-bay, side-gabled frame ranch. Cedar siding. Front entrance is off-center. Single and bank of aluminum double-hung windows. Brick exterior chimney. Asphalt roof. Irregular shaped lot.
SAG HARBOR HILLS	53 Beach Avenue	ca. 1962 (1 contributing building) One-story, four-bay by two-bay, side-gabled frame ranch house. Vertical wood siding. Wide banks of double-hung and sliding aluminum windows. Renovated exterior façade; one-bay by one-bay side-gabled extension added ca. 1990. Central entrance. Asphalt shingles. Rear-wood deck. House is centered on property
SAG HARBOR HILLS	56 Beach Avenue	ca. 1950 (1 contributing building) One-and-two story modern frame house. Cedar siding. First floor four-bay by three-bay with smaller, three-bay by three-bay second story, both with off-center butterfly roofs. Offset entrance near bottom of roof pitch. Square and rectangular fixed and hopper windows and custom window configurations. Two story porch on north elevation. Asphalt shingles. House is corner centered on property

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

SAG HARBOR HILLS	60 Beach Avenue	ca. 2003 (1 non-contributing building; postdates period of significance) Two-story, three-bay by five-bay, cross-gabled T-plan frame neo eclectic house. Two-story rear mass with angled bays. Vinyl siding. One-story shed-roofed porch over entrance. Aluminum double hung six-over-six windows with vinyl trim and shutters. Deck on rear of building. Asphalt shingle roof. Raised poured concrete basement. House oriented 90 degrees from the street, setback and centered on lot.
SAG HARBOR HILLS	61 Beach Avenue	ca. 1960s (1 contributing building) One-story, four-bay by two-bay, side-gabled frame ranch house. Aluminum siding. Exposed brick chimney on right side of house. Engaged CMU and brick porch on north side of elevation; midcentury metal railing. Offset entrance. Aluminum double hung, casement, and bay windows with wood trim. Asphalt shingle roof. CMU foundation. House setback and centered on lot.
SAG HARBOR HILLS	64 Beach Avenue	(not counted) Wooded land
SAG HARBOR HILLS	65 Beach Avenue	ca. 2008 (1 non-contributing building; postdates period of significance) Two-story, three-bay by two-bay, cross-gabled neo eclectic frame house. Vinyl siding. Aluminum double hung windows with wood trim. One-story front-gabled porch. Deck on north elevation. Central chimney covered with vinyl siding. Asphalt shingle roof. Raised poured concrete basement. House setback and centered on lot.
SAG HARBOR HILLS	68 Beach Avenue	c. 1950 (1 contributing building) One-story, six-bay by two-bay, side-gabled frame ranch house. Cedar shakes siding. Center main entrance with front-gabled porch. Aluminum double hung windows with wood trim and shutters. Fixed center bay window with double hung on right and left of window. Wood deck at rear of home. Interior brick chimney. Asphalt shingle roof. Raised CMU basement. House centered on rear of lot.
SAG HARBOR HILLS	69 Beach Avenue	(not counted) Wooded land
SAG HARBOR HILLS	73 Beach Avenue	c. 1950 (1 contributing building) One-story, six-bay by two-bay, side-gabled frame ranch house. Vertical tongue and groove wood siding. Casement aluminum windows with wood trim. Offset entrance off of wood deck. Asphalt shingle roof. Exterior brick chimney on rear of house. Raised CMU basement. House setback and centered on lot.
SAG HARBOR HILLS	74 Beach Avenue	(not counted) Wooded land

Cadmus Road

AZUREST	3 Cadmus Road	ca. 2001 (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Two-story, four-bay by three-bay hipped roof frame neo-eclectic house with front-gabled dormers. Asphalt shingle roofing, cedar shingle siding, concrete basement. Double hung windows. Gabled double-height arched entry. Integrated garage. In-ground, lagoon-style swimming pool, ca. 2001
AZUREST	7 Cadmus Road	ca. 1950 (1 contributing building) One-story, three-bay by three-bay minimal traditional frame bungalow. Shallow hipped roof with wide overhanging eaves. Section of roof projects over central entrance and brick and concrete steps. Historic fenestration pattern, replacement vinyl sash windows. Exterior brick chimney. CMU raised basement built into hillside.
AZUREST	8 Cadmus Road	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, three-bay by three-bay frame contemporary folk house with side-gabled salt box roof. Asphalt shingle roofing and vertical cedar tongue-and-groove siding. One-story, shed-roofed entry porch centered on one gable end. Aluminum sliding windows. Exterior chimney covered in vertical siding. Parged concrete basement. Designed by Lynch Homes Development Corporation.
AZUREST	11 Cadmus Road	(not counted) Vacant lot. 1960s home on property demolished 2018; new home under construction.
AZUREST	15 Cadmus Road	ca. 1960 (2 contributing buildings) L-plan split-level frame house. Two-story, front-gabled two-bay by three-bay section on north and side-gabled two-bay by three-bay section on south. Asphalt shingle roofing with asbestos shingle siding with brick veneer accents. Period fenestration, aluminum windows. Side-gabled section: engaged porch, entrance door, picture window, exterior brick chimney. Front-gabled section: second story projects slightly. One-story, one-bay by two-bay front-gabled frame garage, ca. 1960.

Cuffee Drive

AZUREST	4 Cuffee Drive	ca. 1970 with 2014 renovation (1 non-contributing building; due to alteration) One-story, cross-gabled frame house with U-plan. Originally an L-shaped ranch house; large cross-gabled addition and other alterations in ca. 2014 renovation. Basement level with integrated garage in southern addition. Asphalt shingle roofing and clapboard siding. Central entrance door with sidelights. Recent two-over-two windows. Shed-roofed craftsman style dormer. Interior brick chimney.
AZUREST	10 Cuffee Drive	ca. 1965 (1 contributing building) Two-story, five-bay by two-bay side-gabled split-entry frame house. Asphalt shingle roofing, and cedar shingle siding with brick veneer over CMU foundation. CMU exterior chimney. Central replacement door with original brick steps. Period fenestration pattern, replacement sash and picture windows. Two integrated

		garage bays on first floor. One-story, shed-roofed enclosed porch on rear elevation.
AZUREST	11 Cuffee Drive / 85 Hempstead Street	ca. 2017 (1 non-contributing building; postdates period of significance) Two-story, seven-bay by four-bay neo-eclectic frame house. Central side-gabled section flanked by front-gabled wings. Three-bay, shed-roofed entry porch and stair with metal columns. Cedar shingle and clapboard siding. Single-pane aluminum casement windows. Asphalt shingle roof. CMU cellar/foundation.
AZUREST	15 Cuffee Drive	ca. 1950s (1 contributing building and 1 non-contributing structure; postdates period of significance) Originally a one-story frame raised ranch, with later additions; roughly five-bay by four-bay. Broad low-pitched front gable roof, with slightly raised front-gabled section at southwest (rear) corner. Asphalt shingle roofing, vertical tongue-and-groove siding, parged concrete foundation. Recessed centered entry at peak of gable with metal shed-roofed entry porch. Entry door with sidelight. Fixed and casement aluminum windows in irregular pattern. Enclosed patio at north side elevation. In-ground pool, ca. 1970. (appears between 1962 and 1978 aerials)
AZUREST	18 Cuffee Drive	ca. 2000 renovation or rebuild (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Two-and-a-half-story, three-bay by three-bay side-gabled frame neo-traditional house. Central entry door with transom and side lights. Wood stoop and stair. Paired double-hung six-over-six aluminum windows. Cedar shingles, concrete foundation. Front-gabled dormers extend from asphalt shingle roof. One-story, side-gabled wing on south elevation; exterior brick chimney. In-ground pool, ca. 2002.
AZUREST	19 Cuffee Drive	(vacant lot) Wooded land
AZUREST	24 Cuffee Drive	(vacant lot) Wooded land
AZUREST	29 Cuffee Drive	ca. 1950s (1 contributing building and 1 non-contributing structure; postdates period of significance) One-story, four-bay by two-bay frame ranch, with low-pitched side-gable roof and integrated carport. Asphalt shingle roofing, vertical cedar tongue-and-groove siding. Off-center entrance and concrete stoop. Sliding aluminum windows in irregular pattern. Exterior brick chimney on south end of house. Concrete foundation and cellar. Walkout basement at rear change of grade, In-ground pool in rear yard, ca. 1980.
AZUREST	30 Cuffee Drive	ca. 1950s (1 contributing building) One-story, four-bay by two-bay minimal traditional frame house. Side-gable roof with extended eave over entry and concrete and brick stoop. Asphalt shingle roofing. Asbestos shingle siding on lower half of façade, tongue-and-groove accent siding on upper half. Wood entry door (west elevation) with glass, side entry (north elevation) with brick stoop and vinyl railing and baluster. Picture, slider, and bay double-hung wood windows. Vinyl shutters. Concrete cellar and foundation. Brick internal chimney.

AZUREST	35 Cuffee Drive	ca. 1950s (1 contributing building) One-story, four-bay by two-bay hip-roof frame ranch with slightly projecting hipped roof sections at each end of facade. Asphalt shingle roofing, cedar shingle siding. Concrete stoop with metal railing leading to recessed central entry. Aluminum fixed and double hung windows with wood shutters. Concrete foundation/cellar, exterior brick chimney.
AZUREST	41 Cuffee Drive	ca. 1980s (1 non-contributing building; postdates period of significance) Two-story, five-bay by two-bay frame house with hipped roof on corner lot. split-entry. Asphalt shingle roofing and vertical aluminum siding. Second floor slightly cantilevered out surrounding the central entry. Aluminum door with one sidelight and transom, concrete stoop with iron railing. Double hung and casement aluminum windows; regular fenestration pattern. Integrated one-car garage, and parged concrete foundation., Brick interior chimney. Bi-level rear deck with wood railing, and side door with wood stoop and railing.

Gull Rock Road

SAG HARBOR HILLS	3 Gull Rock Rd	c. 2018 (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Two-story, three-bay by five-bay, flat-roofed contemporary house. Wood bevel siding. Central entrance. One-story porch with stone tiled floor and post modern wood clad columns; flat roof serves as second story deck. Casement aluminum windows with wood trim. Exterior painted brick chimney on west elevation. Poured concrete basement. House setback and centered on lot. Rear in-ground swimming pool, ca 2018.
SAG HARBOR HILLS	7 Gull Rock Rd	2017 (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Two-story, two-bay by four-bay, cross-gabled frame neo eclectic house. Vertical aluminum siding, wood siding in gable. Intersecting overlaid hip and open gable roof. Concrete paved staircase leading to entrance on left side of front elevation. Aluminum casement windows with aluminum frame and small awning windows. Metal shingle roof. Stone clad exterior chimney on east elevation. Concrete basement. House setback and centered on lot. In-ground swimming pool, ca 2017.
SAG HARBOR HILLS	9 Gull Rock Rd	ca. 1950s (1 contributing building) One-story, three-bay by two-bay, side-gabled frame house. Horizontal aluminum siding. Uncovered wood ramp entryway leading to off-center entrance door. Wooden double hung windows with wood trim. Fabric awning on two windows on front elevation. Rear wooden deck. Exterior CMU chimney on west elevation. Asphalt shingle roof. CMU basement. House setback and centered on lot.
SAG HARBOR HILLS	11 Gull Rock Rd	ca. 1950s (1 contributing building) One-story, roughly four-bay by two-bay, cross-gabled, L-plan frame house. Wood shingle siding. Central entrance door, uncovered brick porch. Exterior wide brick chimney on facade. Double hung wood and

		aluminum combination windows; aluminum sliding windows. Asphalt shingle roof. Raised CMU basement House setback and centered on lot.
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Hampton Street

AZUREST	205 Hampton Street / 5 Meredith Avenue	ca. 1950s (2 contributing buildings) One-story, four-bay by two-bay, frame minimal traditional. Shallow side-gable main roof, with front-facing cross gable with integrated entry porch in gable. Set-back, side-gabled wing at east end. Asphalt shingle siding, concrete foundation. Paired and single double-hung windows, with shutters. Internal brick chimney. One-and-a-half story, two-bay by four-bay frame garage facing Meredith Avenue; asphalt shingle siding and two-over-two windows with horizontal panes.
AZUREST	211 Hampton Street	ca. 1950s (1 contributing building) One-story, six-bay by two-bay frame ranch with side-gable roof on corner lot. Integrated enclosed porch and one-car attached garage at west end. Asphalt shingle roofing, asbestos shingle siding. Double-hung six-over-six windows with aluminum storms; jalousie and sliding windows at enclosed porch. Internal brick chimney. Recent wood deck at rear with wood railing. Driveway lined by short concrete block wall.
SAG HARBOR HILLS	233 Hampton Street	ca. 1970 (1 contributing building) Two-story, four-bay by two-bay, hipped-roof Split level frame house. Stucco. Slightly inset, offset entrance. CMU steps, roof-height front-gabled entry porch. Bow and casement windows. Integrated garage. Asphalt shingled roof. CMU foundation.
SAG HARBOR HILLS	241 Hampton Street	ca. 1960 (1 contributing building) One-story, three-bay by two-bay, hipped roof frame house. Vinyl siding. Concrete and brick steps lead to enclosed entry porch. Two-over-two sash with shutters and tall casement windows. Possible Sunroom addition. Exterior brick chimney. CMU foundation. Centered on lot.
SAG HARBOR HILLS	271 Hampton Street	ca. 1965-70 (1 contributing building) Two-story, four-bay by two-bay side-gabled frame split-level. Asbestos siding. Off-center entrance; two-story front-gabled entry porch and inset bay. Second story projects slightly around entrance. Casement, and sash windows. Elevated side deck. Exterior brick chimney. Asphalt shingle roof. Concrete foundation. Circular driveway.
SAG HARBOR HILLS	277 Hampton Street	ca. 2002 (1 non-contributing building; postdates period of significance) Two-story, three-bay or four-bay side-gabled saltbox-style contemporary frame house. Faces Lincoln Street. Cedar plank vertical siding. Offset entrance, wooden steps leading to door. Casement and picture windows. Cedar clad chimney at rear. Asphalt shingles. Concrete foundation wall. Unpaved driveway.

Harbor Avenue

SAG	8 Harbor Avenue	ca. 1973 (1 contributing building)
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Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

HARBOR HILLS		One-story, four-bay by two-bay hipped roof frame ranch house. Wood shingles on façade, aluminum siding on sides. Brick and concrete steps with metal railing lead to offset entrance. Picture and sliding windows. Integrated garage. Asphalt roof. CMU foundation. Set-back centered location on property.
SAG HARBOR HILLS	14 Harbor Avenue	ca. 1972 (1 contributing building) Two-story, four-bay by two-bay, side-gabled split-level frame house. Asymmetrical saltbox-style roof. Vertical and horizontal wood siding and stone veneer. Offset entrance with concrete and brick steps with metal railing. Second story porch under sloping roofline. Bank of small square windows at porch level. Sash and hopper windows. Asphalt roof. CMU foundation.
SAG HARBOR HILLS	16 Harbor Avenue	(not counted) Wooded lot
SAG HARBOR HILLS	23 Harbor Avenue	ca. 1997 (2 non-contributing buildings; postdate period of significance) Two-story, three-bay by two-bay side-gabled frame Neo-eclectic house. Saltbox-style roof. Vinyl siding. Two-story central projection; vinyl steps leading to entrance at lower level, terrace at upper level with sliding door and semicircular window. Double-hung vinyl sash windows. Secondary entry sliding door. Asphalt roof with skylights. CMU foundation. One-story, one-bay by two-bay front-gabled frame garage.
SAG HARBOR HILLS	24 Harbor Avenue	ca. 1990s (1 non-contributing building; postdates period of significance) Two-story, three-bay by two-bay front-gabled frame house. Large dormers on side elevations. Exterior wide brick chimney on facade. Offset entrance under shed roof. Casement windows and fixed quarter-circle windows. Asphalt roof. Poured concrete foundation. Recessed from street, centered on property.
SAG HARBOR HILLS	27 Harbor Avenue	ca. 1975 (1 contributing building) Two-story, four-bay by two-bay, side-gabled frame house. Clapboard siding. Sliding doors on both floors. Sash and fixed windows. Second-story wrap-around elevated deck on south. Asphalt roof. CMU foundation. Set-back, centered located on property.
SAG HARBOR HILLS	31 Harbor Avenue	ca. 1990 (1 non-contributing building; postdates period of significance) One-and-a-half story, three-bay by two-bay side-gabled Neo-eclectic frame house. Shingle siding. Front-gabled porch with turned columns; central entrance. Exterior chimney covered in shingle siding. Six-over-six sash windows. Shed-roofed dormer. Asphalt roof. Concrete foundation. Set-back center located on lot.
SAG HARBOR HILLS	32 Harbor Avenue	ca. 1973 (1 contributing building) One-and-a-half story, three-bay by two-bay side-gabled frame Cape Cod house. Vinyl siding. Central entrance. Single and double-hung windows. Attached flat-roofed one-bay by one-bay garage. Asphalt roof. Concrete foundation. Set-back, rear located on property.
SAG HARBOR	36 Harbor Avenue	ca. 1975 (1 contributing building) One-story, four-bay by two-bay, hipped roof frame ranch house. Secondary hipped roof section on south.

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

HILLS		Aluminum and shingle siding. Offset entrance with brick and concrete stoop with metal railing. Picture and sash windows. Integrated garage. Interior brick chimney. Asphalt roof. Concrete foundation. Center location on property.
SAG HARBOR HILLS	37 Harbor Avenue	ca. 1987 (1 non-contributing building; postdates period of significance) Two-story, three-bay by three-bay multi-angle shed roof frame house. Vertical wood siding. Two-story projecting shed-roofed section (opposite angle shed from rest of house. Off-center entrance with sidelight. Front deck with solid wood balustrade. Tall, narrow casement windows. Shed-roofed dormer with clerestory. Exterior brick chimney. Asphalt roof. Poured concrete foundation. Center located on property.
SAG HARBOR HILLS	39 Harbor Avenue	ca. 1990 (1 non-contributing building; postdates period of significance) One-story, three-bay by two-bay side-gabled frame house. Vertical wood siding. Front-gabled porch with squared wood posts. Picture and fixed/hopper windows. Asphalt roof. Poured concrete foundation. Centered, rear location of property.
SAG HARBOR HILLS	40 Harbor Avenue	ca. 1980 (1 non-contributing building; postdates period of significance) One-story, four-bay by two-bay side-gabled frame ranch house. Wood siding on façade and aluminum siding on side elevation. Off-center entry with concrete steps and metal railing. Bay and double-hung windows. Side-gabled attached garage. Asphalt roof. Concrete foundation. Centered on property.
SAG HARBOR HILLS	44 Harbor Avenue	ca. 2003 (1 non-contributing building; postdates period of significance) Two-story, five-bay by two-bay, hipped roof neo-eclectic frame house. Vinyl siding. Off-center entry with hipped roof porch; wooden steps and balustrade. Attached side porch with French doors. Casement and fixed windows. Integrated garage. Asphalt roof. Concrete foundation. Centered on property.
SAG HARBOR HILLS	47 Harbor Avenue	ca. 2013 (1 non-contributing building; postdates period of significance) Two-story, two-bay by three-bay front-gabled frame neo-eclectic house. Vinyl siding. Side entrance in one-story, shed-roofed wing; engaged porch by entrance. Vinyl sash windows. Asphalt roof. Poured concrete foundation. Center location on property.
SAG HARBOR HILLS	48 Harbor Avenue	(not counted) Wooded land
SAG HARBOR HILLS	52 Harbor Avenue	(not counted) Wooded land
SAG HARBOR HILLS	56 Harbor Avenue	(not counted) Wooded land
SAG HARBOR	57 Harbor Avenue	ca. 1960 (1 contributing building) One-story, four-bay by two-bay, side-gabled frame ranch house. Shingle siding. Offset, one-bay wide, shed-

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

HILLS		roofed screened porch entry, Picture and double-hung windows. Asphalt roof. CMU foundation. Set-back, centered on lot.
SAG HARBOR HILLS	63 Harbor Avenue	ca. 1976 (1 contributing building) One-story, three-bay by two-bay side-gabled frame ranch house. Overhanging eaves. Vertical wood siding. Triple-sliding door entry. Sliding sash windows. Wrap-around deck. Asphalt roof. Concrete foundation. Set-back, to the right side on property.
SAG HARBOR HILLS	68 Harbor Avenue	ca. 2003 (1 non-contributing building; postdates period of significance) Two-story, four-bay by three-bay, cross-gabled T-plan Neo-Eclectic frame house. Vertical wood siding. Front-gabled engaged porch supported by columns. Casement windows. Asphalt roof. Poured concrete foundation. Centered on lot.
SAG HARBOR HILLS	69 Harbor Avenue	ca. 1980 (1 non-contributing building; postdates period of significance) One-story, four-bay by two-bay side-gabled frame ranch house. Vinyl siding. Offset front entry; no porch or steps. Sliding sash and picture windows. Asphalt roof. Poured concrete foundation. Set-back, centered on property.
SAG HARBOR HILLS	72 Harbor Avenue	ca. 1990s (1 non-contributing building; postdates period of significance) Two-story, three-bay by four-bay contemporary frame saltbox. Cedar clapboard siding. Shed-roofed cantilevered porch over entrance on façade. Sash windows. Exposed rafter tails under roofline on south elevation. Asphalt roof with skylights. Raised poured concrete foundation.
SAG HARBOR HILLS	73 Harbor Avenue	ca. 2003 (1 non-contributing building; postdates period of significance) Two-story, four-bay by two-bay frame neo eclectic house. Hipped roof with multiple hipped and front-gables on façade. Rectangular and fishscale wood shingle siding. Asphalt walkway to center entryway. Three bay recessed wood porch covered by shed roof with square columns; wood surround around entry door. Aluminum windows with wood trim; double hung single and paired windows and large arched windows with paired sash windows. Exterior brick chimney on south elevation. CMU basement. House setback and centered on lot.
SAG HARBOR HILLS	77 Harbor Avenue	ca. 1960 (1 contributing building) One-story over raised basement, five-bay by two-bay contemporary frame house. Skillion and lean-to roof. Vinyl siding. Central partially exposed brick chimney on facade. Concrete path to left off center entrance. Brick steps with wood railing leading to entrance. Wood windows with wood trim; slider and 6 panel awning. Carport under overhang of second floor of house. CMU Basement. House setback and centered on lot.
SAG HARBOR HILLS	81 Harbor Avenue / 17 Sound View Dr	ca. 1960s (1 contributing building) Two-story, four-bay by three-bay L-plan Split level frame house. Intersecting side-gabled and hipped roof wing. Wood shingle and clapboard siding. Concrete steps lead to centrally located entrance. Double hung windows, regular fenestration, and plate glass window by entrance. Exposed stainless steel pipe chimney. Aluminum Asphalt shingle roof. Poured concrete basement. House setback and centered on lot.

Harboy Place

SAG HARBOR HILLS	28 Harboy Place	(not counted) Wooded land
SAG HARBOR HILLS	29 Harboy Place	ca. 1960 (1 contributing building) One-story, three-bay by two-bay side-gabled frame ranch. Asphalt shingle siding. Center entry with one step landing and overhanging eave. Double hung horizontal two-over-two sash windows with white painted shutters. Asphalt shingle roof. CMU block cellar with bulkhead access on right side of structure and gravel driveway. Irregular board fence. Building is centered on property.
SAG HARBOR HILLS	36 Harboy Place / 49 Hillside Drive E.	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, three-bay by three-bay front-gabled frame saltbox house. Vertical board siding. Shed-roofed cantilevered porch over entrance on façade. Tall combo casement upper/hopper lower windows with shutters. Sliding windows on side elevations. Cedar-covered exterior chimney on north elevation. Asphalt shingle roof, skylights. Rear deck. Corner lot centered structure with cement foundation walls. Designed by Lynch Homes Development Corporation.

Harding Terrace

NINEVAH BEACH	Lot east of 84 Ninevah Pl (SBL 302-4-1-7)	(1 contributing site) Historic beachfront access for Ninevah subdivision
NINEVAH BEACH	Lot west of 1 Harding Ter (SBL 302-4-1-9)	(1 contributing site) Historic beachfront access for Sag Harbor Hills subdivision
NINEVAH BEACH	1 Harding Terrace	ca. 2012 (1 non-contributing building; postdates period of significance) Two-story, two-bay by five-bay front-gabled Neo-eclectic frame house. Shingle siding. Front-gabled central porch, central entrance. Casement windows. Shingle sided exterior chimney. Poured concrete basement. Centered and setback on beachfront property.
NINEVAH BEACH	3 Harding Terrace	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, three-bay by four-bay frame Neo-eclectic house. Side-gabled skillion roof. Vertical wood siding. Offset entrance. Double hung windows. Small covered porch on side. Central brick chimney. Poured concrete foundation. Centered and setback on beachfront property.

NINEVAH BEACH	4 Harding Terrace	ca. 2005 (1 non-contributing building; postdates period of significance) Two-story, three-bay by four-bay front-gabled frame Neo-eclectic house. Vinyl siding. Central entrance. Double hung windows. Enclosed vestibule. Exterior brick chimney and central stone chimney. CMU basement. Centered and setback on property.
NINEVAH BEACH	5 Harding Terrace	ca. 1965-70 (1 contributing building) Two-story, three-bay by two-bay side-gabled split level frame house. Brick veneer first floor, vertical aluminum siding second floor. Single bay front-gabled integrated garage projects from facade. Entrance at the intersection of the garage and the building. Aluminum transom windows and double hung windows. Rear and side decks. Concrete basement. Setback and centered on property.
NINEVAH BEACH	6 Harding Terrace	ca. 1965-70 (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch house. Vinyl siding. Front-gabled projecting section on façade. Entrance slightly left of the center of the house. Aluminum double hung windows. Rear deck. Exterior brick. Concrete basement. Setback and centered on property.
NINEVAH BEACH	7 Harding Terrace	ca. 1980 (1 non-contributing building; postdates period of significance) Two-story, three-bay by three-bay flat-roofed frame contemporary house. Vertical wood siding. Aluminum single hung windows. Deck on rear and west elevations. Concrete basement. Setback and centered on property.
NINEVAH BEACH	9 Harding Terrace	ca. 1990 (1 non-contributing building; postdates period of significance) One story, four-bay by two-bay side-gabled frame house. Cedar shake shingle and brick veneer. Sliding windows. Central brick chimney. Asphalt shingle gable roof. Poured concrete foundation.
NINEVAH BEACH	11 Harding Terrace	2015 (1 non-contributing building; postdates period of significance) Two-and-a-half story, two-bay by four-bay cross-gabled frame contemporary, colonial mansion. Painted clapboard siding. Center Hall entry. Shed-roofed porch with four Tuscan columns on façade. Double hung windows, two-over-one. Central brick chimney. Allan Houston residence.
NINEVAH BEACH	15 Harding Terrace	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, roughly two-bay by five-bay L-plan frame flat-roofed contemporary house. Wood painted siding. Awning and casement windows. Covered carport/porch. Asphalt roof with skylights. Poured concrete foundation.
NINEVAH BEACH	19 Harding Terrace	ca. 1950 (1 contributing building) One-story, three-bay by three-bay Split level frame house. Front-gabled and shed rooflines. Asbestos siding, stucco façade on side elevations. Brick and concrete steps leading to engaged porch with centered

		entry. Casement windows and picture frame with wood shutters. Attached single car garage with overhead door. Exterior brick chimney. CMU block foundation and retaining wall. Two brick posts at beginning of driveway.
NINEVAH BEACH	21 Harding Terrace	ca. 1950 (1 contributing building) One story, four-bay by two-bay hipped roof frame ranch house. Wood shingle siding. Brick and concrete steps leading to central entry under overhanging flat roof. Casement windows. Single car garage with overhead door. Exterior brick chimney on west elevation. Asphalt shingle roof. Concrete foundation. Paved concrete driveway.
NINEVAH BEACH	23 Harding Terrace	ca. 2005 (1 non-contributing building; postdates period of significance) Two-story, three-bay by four-bay front-gabled frame neocolonial house. Wood shingle siding with white trim. One-story shed-roofed wraparound porch with corner pyramidal tower; square columns and balustrade. Side entrance. Double hung, casement and bay windows. Large front-gabled dormers on side elevations. Exterior brick chimney on east elevation. Gravel and stone driveway.
NINEVAH BEACH	25 Harding Terrace	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, three-bay by two-bay side-gabled frame house. Vertical wood clapboard siding. Wood stoop at side entrance; aluminum door; cantilevered awning. Sliding, fixed, and hopper windows. Vertical wood covered exterior chimney. Asphalt shingle roof. Concrete foundation. Centered and setback on property.
NINEVAH BEACH	27 Harding Terrace	2018 (1 non-contributing building; postdates period of significance) Two-story, four-bay by four-bay flat-roofed frame contemporary house. Contemporary horizontal wood board. Central projecting one-story entrance bay; cantilevered flat roof. Entrance door with sidelight. Fixed, hopper, and casement windows. Integrated garage. Concrete foundation. Centered and setback on property.
NINEVAH BEACH	29 Harding Terrace	ca. 1965-70 (1 contributing building) Two-story, two-bay by three-bay flat- and shed-roofed contemporary frame house. Wood clapboard with stucco (appears recent). Concrete or stone patio in front. Central sliding aluminum doors; side entrance with sidelight. Fixed windows. Exposed rafter tails under roofline. Integrated garage. Concrete foundation. Centered and setback on property.

Hempstead Street

AZUREST	83 Hempstead Street	ca. 1990. (1 non-contributing building; postdates period of significance) Two-story, four-bay by two-bay cross-gabled Neo-eclectic frame house. One-and-a-half story integrated two-bay, side-gabled garage on west elevation. One-story, shed-roofed façade-length porch with wood columns. Centered door with 2 sidelights and transom. Asphalt roof shingles, cedar shingle siding. Paired double hung
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Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

		six-over-six aluminum windows with vinyl shutters. Interior brick chimney. Concrete foundation/cellar. Rear wood deck.
AZUREST	85 Hempstead Street	See 11 Cuffee Drive
AZUREST	101 Hempstead Street	ca. 1950s (1 contributing building) One-story, three-bay by two-bay side-gabled frame ranch. Front-gabled entry porch with columns and balustrade. Aluminum door with 6 glass panes. Cedar wood shingles and asphalt roof. Double hung four-over-one and double hung six-over-one wood windows. Screened side porch on south elevation. CMU foundation/cellar.
AZUREST	105 Hempstead Street	ca. 1950s (2 contributing buildings) One-story, three-bay by three-bay frame house with saltbox roof. Brick stoop leading to central entrance door with 2 glass panes. Asbestos siding, asphalt roof shingles. Double hung aluminum windows with wood shutters. CMU foundation/cellar. Interior brick chimney. One-story, two-bay by two-bay frame garage with saltbox roof, ca. 1950s; asbestos siding, wood barn doors, double hung aluminum windows, skylight, CMU foundation.

Hillside Drive

SAG HARBOR HILLS	5 Hillside Drive	(not counted) Wooded land
SAG HARBOR HILLS	6 Hillside Drive	ca. 1970 (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch. Vertical wood and shingle siding. Off-centered entry with concrete steps and metal railing. Sliding sash and picture windows. Elevated rear deck. Exterior brick chimney. Asphalt shingled roof. Semi-recessed concrete basement. Property is centered on lot.
SAG HARBOR HILLS	9 Hillside Drive	ca. 1970 (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch. Front-gabled projection on façade. Aluminum siding, Single door entry with side light; concrete steps. Double hung windows and bow window. Fenced in rear yard with raised deck in rear. Asphalt shingle roof. Full recessed concrete basement. Paved driveway.
SAG HARBOR HILLS	10 Hillside Drive	ca. 1970 (1 contributing building) One-story, two-bay by four-bay front-gabled contemporary frame house. Aluminum siding and stucco. Deep engaged porch with geometric balustrade; sliding door onto porch. Sash, casement, and bay windows. Asphalt shingle roof. CMU piers and partial basement. Paved driveway.

Hillside Drive East

SAG HARBOR	2 Hillside Drive East	ca. 1990 (1 non-contributing; postdates period of significance) One-story, four-bay by two-bay side-gabled frame house. Painted wood siding. Offset entrance. Double
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Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

HILLS		hung windows. Raised rear deck. Exterior brick chimney at rear. Asphalt shingle roof. Semi-recessed concrete basement. Gravel driveway. Setback on property with elongated front.
SAG HARBOR HILLS	6 Hillside Drive East	ca. 1970 (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch. Vertical wood and shingle siding. Centered entry with concrete and brick steps. Sliding sash and picture windows; shutters. Asphalt shingled roof. Semi-recessed concrete basement. Property is centered on lot.
SAG HARBOR HILLS	10 Hillside Drive East	(not counted) Rear yard / golf course associated with 3 Lincoln Street
SAG HARBOR HILLS	14 Hillside Drive East	ca. 1970 (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch. Overhanging eaves. Aluminum siding. Side entry, vertical geometric screen. Double hung windows. Detached deck on grade at rear. Asphalt shingle roof. Cellar bulkhead entry.
SAG HARBOR HILLS	18 Hillside Drive East	ca. 1980 (1 non-contributing building; postdates period of significance) One-story, three-bay by two-bay side-gabled frame Cape Cod house. Stone veneer and vertical wood siding. Centered entry. Double hung windows and bow window. Two tier raised rear deck. Central interior brick chimney. Asphalt shingles. Cement block underground cellar.
SAG HARBOR HILLS	19 Hillside Drive East	ca. 1970 (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch. Brick veneer and asbestos siding. Hipped roof projecting wing. Central entrance under engaged porch with single column; brick and concrete steps. Series of casement and awning windows. Asphalt roof. Exterior Brick chimney. Concrete foundation. Set back and centered on property.
SAG HARBOR HILLS	22 Hillside Drive East	ca. 1970 (1 contributing building) One-story, four-bay by two-bay side-gabled frame house. Aluminum siding. Off-center entry within front-gabled projecting section. Six-over-six sash windows. Covered carport with side entry. Metal chimney. Asphalt shingles. Poured concrete basement.
SAG HARBOR HILLS	43 Hillside Drive East	(not counted) Wooded land
SAG HARBOR	45 Hillside Drive East	ca. 1965-70 (1 contributing building) One-story, three-bay by four-bay hipped roof contemporary frame ranch. Overhanging eaves both sides

HILLS		of structure. Vertical wood siding. Large picture window with sliding screen doors. Wrap around deck. Exposed brick chimney at side of building. Asphalt shingles.
SAG HARBOR HILLS	49 Hillside Drive East	Refer to 36 Harboy Place
SAG HARBOR HILLS	54 Hillside Drive East	ca. 1990 (1 non-contributing; postdates period of significance) Two-story, roughly three-bay by three-bay side-gabled contemporary frame folk. Large central front-gable. Smaller, side-gabled wing on north elevation. Clapboard siding. Five steps to centered entry with two sidelights. Double hung windows, semicircular window above entry door. Wood clad wide exterior chimney. Asphalt shingles. Poured concrete foundation.
SAG HARBOR HILLS	58 Hillside Drive East	ca. 1965-70 (1 contributing building) One-story, three-bay by two-bay side-gabled frame house. Front-gable on façade. Horizontal and vertical wood siding. Front-gabled central entry porch. Pair of double hung windows. Two step brick entry, Raised deck at rear. Exterior brick chimney. Asphalt shingle roof, dome skylight. CMU block cellar with bulkhead access.
SAG HARBOR HILLS	62 Hillside Drive East	ca. 1965-70 (1 contributing building) One-story, four-bay by four-bay hipped roof contemporary frame house. Front-gable on façade with flared projecting eave. Vertical wood siding. Entrance centered under front-gable. Elevated front deck with loose stone retaining wall. Casement windows and picture window. Raised deck on rear. CMU exterior chimney. Asphalt shingle roof. Property is centered on full width of property. Two paved driveways on both sides of structure.
SAG HARBOR HILLS	63 Hillside Drive East	ca. 1965-70 (1 contributing building) One-story, four-bay by two-bay contemporary, flat roofed frame house. Wide overhanging eave. Brick veneer. Central extension of roofline to form porch. Brick kneewall with metal posts supporting porch. Casement windows. One car attached garage. Rear brick chimney. Property is centered on pitched hill.
SAG HARBOR HILLS	66 Hillside Drive East	ca. 1965-70 (1 contributing building) Two-story, three-bay by two-bay side-gabled frame house. Wood shingle and vertical aluminum siding. Covered entry porch on steel posts. Full glass side light at central entry door. Casement and picture windows. One-story attached garage. One-story aluminum enclosed sunroom. Exterior brick chimney on north and central brick chimney centered. Asphalt shingles. Poured concrete foundation. Paved

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

		driveway.
SAG HARBOR HILLS	69 Hillside Drive East	ca. 1950-60 (1 contributing building) One-story, four-bay by three-bay modern frame house. Hipped roof with gable ends projecting in center (suggesting additions to side-gabled roof). Wood siding. Side entrance and wooden porch. Casement windows. Central picture window and semicircular window. Central brick chimney. Asphalt shingle roof. CMU foundation.
SAG HARBOR HILLS	74 Hillside Drive East	ca. 2017 (1 non-contributing building; postdates period of significance) Two-story, roughly eight-bay by three-bay C-plan country modern frame house. Steeply-pitched side-gabled roof with front-gabled side wings. Board-and-batten siding. Central flat-roofed porch with square posts. Double red oak doors with large glass panes. Aluminum frame plate glass and picture windows with integrated divided lights. Aluminum roofing. Poured concrete foundation. Stone steps in landscape.
SAG HARBOR HILLS	78 Hillside Drive East	ca. 1970 (1 contributing building) One-and-a-half story, two-bay by three-bay front-gabled frame contemporary folk house. Vertical wooden panel siding. Centrally located raised deck on front elevation with wooden balustrade. Central entrance and paired flanking windows; wide decorative board above entrance. Vinyl double hung windows, triangular plate glass windows under roof on upper level. Cut wood bargeboard on façade roofline. Asphalt roof with curb mounted skylights. Located on back of property with gravel driveway.
SAG HARBOR HILLS	82 Hillside Drive East	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, three-bay by three-bay front-gabled frame saltbox house. Aluminum siding. Shed-roofed cantilevered porch over entrance on façade with side step access. Tall combo casement upper/hopper lower windows. Plate glass windows on side elevations. Aluminum-covered exterior chimney on south elevation. Asphalt shingle roof, skylights. Rear deck. Situated on back of property. Designed by Lynch Homes Development Corporation.
SAG HARBOR HILLS	86 Hillside Drive East	ca. 1970 (1 contributing building) One-and-a-half story, five-bay by two-bay contemporary style split level house. Front-gabled roofline with off-center elongated slope; overhanging eaves, simple rafter tails. Board and batten siding and brick veneer. Central projecting entry bay; double door entrance on side. Raised porch with metal fencing. Slider windows. Semi-recessed raised basement with windows. Central brick chimney. Asphalt shingle roof. Concrete foundation. Asphalt paved driveway.
SAG HARBOR HILLS	92 Hillside Drive East	ca. 1950 (1 contributing building) One-story, four-bay by one-bay side-gabled frame ranch house. Wood tongue and groove vertical siding. Front-gabled porch with exposed rafter tails and square posts; wood steps. Entrance with sidelight. Casement and slider windows. Central brick chimney. Asphalt shingle roof. Concrete basement. Brick

		paved walkway. House located on center of property.
SAG HARBOR HILLS	100 Hillside Drive East	ca. 1950 with 2005 alterations (1 non-contributing building; due to alteration) Two story, roughly three-bay by three-bay hipped roof Neo-eclectic style house. Aluminum siding. Second story, porch, and attached garage constructed ca. 2005. One-story shed-roofed façade-length porch with Doric columns. Central double door entrance. Vinyl casement windows with aluminum frames and grid fenestration. Second story balcony with arched window flanked by glazed bay windows. Double attached garage. Central brick chimney. Asphalt shingle roof. Poured concrete foundation. Located centrally on property. Gravel driveway.
SAG HARBOR HILLS	110 Hillside Drive East	2018 (2 non-contributing buildings and 1 non-contributing structure; postdates period of significance) Two-story, roughly four-bay by six-bay frame house. Comprised of three masses of slightly different heights: a central side-gabled section flanked by front-gabled sections. Shingle and vertical wood siding. Cantilevered entry porch over offset entrance in central section. Vertical bands of hopper windows, plate glass windows. Rear two-story porches. Exterior stucco-covered chimney. Metal roofing. Poured concrete foundation. One-story, two-bay by two-bay garage, 2018. Side-gabled with projecting front gables. Brick veneer and vertical wood siding. Rear in-ground pool, 2018.

Hillside Drive West

SAG HARBOR HILLS	3 Hillside Drive West	ca. 1960-70 (1 contributing building and 1 non-contributing building; postdates period of significance) One-and-a-half story, four-bay by two-bay split level frame house. Side-gabled and front-gabled sections; aerials suggest side-gabled wing built first. Brick veneer vertical planks in side-gabled wing, cedar shingles elsewhere. Sliding and picture windows. Elongated flower box with diamond pattern on front-gabled section. Asphalt shingle roofing with 2 skylights. Exposed CMU block foundation. Set back and centered on property. One-story, one-bay by two-bay frame garage, ca. 1980. Shingle siding.
SAG HARBOR HILLS	5 Hillside Drive West	ca. 1965-70 (1 contributing building) Two-story, four-bay by two-bay hipped roof neo-eclectic frame house. Composite shingle-style siding. One-story hipped roof porch over side entrance on façade; round columns, double door entrance. Casement and picture windows. One-story, flat-roofed attached garage. Asphalt shingles. Concrete foundation. Set back and centered on property.
SAG HARBOR HILLS	6 Hillside Drive West	ca. 1965-70 (1 contributing building) Two-story, roughly three-bay by five-bay frame contemporary bungalow. Front-gabled roofline with multiple side- and shed- rooflines on secondary elevation. Vinyl siding and brick veneer. Engaged front porch supported by posts; entrance door with three horizontal glass panes and a wood panel. Wide

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

		exterior brick chimney on facade. Single and paired double hung windows, casement and picture windows. Side-elevation with front-gabled projection filled with plate glass and casement windows, secondary entrance, shed-roofed dormer. Asphalt shingle roof. Concrete foundation. Set back and centered on property.
SAG HARBOR HILLS	11 Hillside Drive West	ca. 1965 (1 contributing building) One-story, three-bay by two-bay, side-gabled modern minimal traditional frame ranch. Vinyl siding. Central entrance. Casement and bow windows with shutters. Deck on south elevation. Asphalt shingle roof with 2 skylights. Concrete foundation. Set back and centered on property.
SAG HARBOR HILLS	15 Hillside Drive West	ca. 1965-70 (1 contributing building) One-story, three-bay by four-bay front-gabled contemporary frame salt box. Deep off-center roof slant. Composite shingle-style and aluminum siding. Side entrance door. One-story, flat-roofed porch over sliding door and brick and concrete patio on façade. Sliding window. Rear patio. CMU chimney. Concrete foundation. Set back and centered on property.
SAG HARBOR HILLS	16 Hillside Drive West	ca. 1965-70 (1 contributing building) One-story, three-bay by two-bay side-gabled with basement modern ranch. Wood shingle siding. Central entrance with one-story shed-roofed front porch. Picture and sash windows. Side deck. Asphalt shingle hip roof with 2 skylights. CMU foundation. Set back and centered on property.
SAG HARBOR HILLS	17 Hillside Drive West	ca. 1965 (1 contributing building) Two-story, four-bay by two-bay side-gabled frame modern split level house. Front-gabled projecting entry bays. New Dutch lap aluminum siding. Small off-center flat-roofed entrance porch. Casement windows. Asphalt shingle roof with 2 skylights. Foundation not visible. Set back and centered on property.
SAG HARBOR HILLS	20 Hillside Drive West	ca. 2012 (1 non-contributing building; postdates period of significance) Two-story, four-bay by two-bay side-gabled frame neo-eclectic house. One-and-a-half story southern bay with steeply sloping roof. Vinyl siding. One-story front-gabled porch with wooden steps and balustrade. Single and paired sash windows with shutters. Asphalt roof. Poured concrete foundation.
SAG HARBOR HILLS	21 Hillside Drive West	ca. 1965-70 (1 contributing building and 1 non-contributing structure; postdates period of significance) Two-story, four-bay by two-bay hipped roof frame house. Clapboard siding. One-story recent front-gabled entrance porch with overhead awning. Double hung and bay windows; recent windows. Second story rear porch. Exterior brick chimney. Asphalt shingles at skylights. Concrete foundation. Set back and centered on property Rear in-ground pool, ca. 2012.
SAG HARBOR HILLS	24 Hillside Drive West	ca. 1965-70 (1 contributing building) One-story, four-bay by two-bay side-gabled modern frame ranch. Vertical wood planks. Inset central entrance and engaged porch. Double hung aluminum windows. Exterior brick chimney. Asphalt shingle

		roof. Exposed rafter tails under roofline. Built into hill – partial CMU block foundation, partial support by metal piers creating storage area under house. Set back and centered on property.
SAG HARBOR HILLS	25 Hillside Drive West	ca. 1960 (2 contributing buildings) One-story, three-bay by two-bay side-gabled frame minimal traditional. Shorter one-bay by one-bay wing on south elevation. Vinyl siding. House center hall entrance. Double hung aluminum windows with shutters. Asphalt shingle roof. CMU foundation. set back and centered on lot. One-story, flat-roofed CMU block shed, ca. 1970.
SAG HARBOR HILLS	28 Hillside Drive West	ca. 1965-70 (1 contributing building) One-story, four-bay by two-bay L-plan frame ranch. Side-gabled with front-gabled section. Cedar shingle siding. Engaged porch with one-bay front-gabled detail. Offset entrance. Aluminum casement windows. Wood lattice work below front porch and handicap ramp at front of house. Back porch. Exterior brick chimney. Asphalt shingle roof. Raised CMU foundation. Set back and centered on property.
SAG HARBOR HILLS	29 Hillside Drive West	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, three-bay by three-bay front-gabled frame saltbox house. Vertical wood siding. Shed-roofed porch with square posts over entrance on façade with side step access. Aluminum sliding windows. Wood siding-covered exterior chimney on south elevation. Asphalt shingle roof, skylights. Rear deck. Set back at center of lot. Designed by Lynch Homes Development Corporation.
SAG HARBOR HILLS	33 Hillside Drive West	ca. 1965-70 (1 contributing building) One-story, four-bay by two-bay front-gabled split-level contemporary frame house. Salt box style roofline with deep, off-centered slope. Cedar shingle siding on façade, hardy board on side elevations. Center entrance with sidelights. Aluminum windows with fixed upper lites and hopper style lower lites on façade; sliding windows. Wrap-around deck. Asphalt shingle roof. CMU Foundation. Set back and centered on property
SAG HARBOR HILLS	34 Hillside Drive West	ca. 1951-1952 (1 contributing building) One-story, three-bay by four-bay front-gabled contemporary folk frame house. Cedar shingle siding. Awning overhang at front façade. Side entrance. Picture, sash, and bay windows. Asphalt shingle roofing. CMU foundation. Set back and centered on property
SAG HARBOR HILLS	37 Hillside Drive West	ca. 1960 (1 contributing building) One-and-a-half story, four-bay by two-bay split level frame house. Side-gabled and front-gabled sections; upper portion of front-gabled section projects slightly from facade. Vertical wood panel siding. Off-center entrance with concrete and brick stoop. Picture and casement windows with shutters. Asphalt shingle roofing. CMU block foundation. Set back at center on lot.
SAG HARBOR HILLS	43 Hillside Drive West	ca. 1960 (1 contributing building) One-story, two-bay by four-bay frame house. Cedar shingle siding. Roof extension on south forming a carport; supported by wooden posts. Side entrance; brick and concrete steps with mid-century metal

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

		railing. Tripartite wood double hung window block on façade; single sash on elevation. Rear exterior brick chimney. Asphalt roof shingles. CMU foundation wall. House set back and centered on lot.
SAG HARBOR HILLS	44 Hillside Drive West	c. 1952 (2 contributing buildings and 1 contributing structure) One-and-a-half story, five-bay by two-bay T-plan Neo-eclectic frame house. Side-gabled with front-gabled entry section and full height wing. Aluminum siding. Offset entrance with sidelights; brick and concrete steps. Sliding windows on first level, casement windows. Enclosed rear porch. Asphalt shingle roof with skylights. CMU foundation. Set back and centered on large lot. In-ground swimming pool, ca. 1975 One-story, one-bay by two-bay frame garage / shed, ca. 1960
SAG HARBOR HILLS	45 Hillside Drive West	ca. 1989 (1 non-contributing building; postdates period of significance) One-story, three-bay by three-bay modern frame house. Central flat roof with flanking shed roofed sections. Vertical wood siding. Concrete steps with wood railing. Central entrance with sidelights. Sash windows. Asphalt roof. Poured concrete foundation with stucco on façade. Locally remembered as first modular house built in Sag Harbor Hills. House was owned by Roscoe Brown.
SAG HARBOR HILLS	50 Hillside Drive West	ca. 1950's (1 contributing building) One-story, three-bay by two-bay hipped roof house. Appears to be concrete block covered in stucco. Central entrance. Wood double hung windows, hopper windows. Exterior brick chimney. CMU foundation. Main entrance door and center front façade. Set back and centered on lot.
SAG HARBOR HILLS	51 Hillside Drive West	(not counted) Wooded land
SAG HARBOR HILLS	61 Hillside Drive West	ca. 1950's (2 contributing buildings) One-story three-bay by two-bay side-gabled frame house. Cedar shingles. Central entrance with brick and concrete stoop. Aluminum windows with wood frame. Side enclosed porch with louvered windows. Central brick chimney. Asphalt shingle roof. CMU foundation. Set back and centered on lot. One-story, two-bay by one-bay side-gabled frame guest house, ca. 1965. Cedar shingles, sash windows.
SAG HARBOR HILLS	62 Hillside Drive West	ca. 1965-70 (1 contributing building) One-story, six-bay by two-bay hipped roof frame ranch house. Deep roof overhang. Asbestos siding and stone veneer. Wood steps leading to offset entrance. Sliding windows and bowed vinyl window. Enclosed porch on north elevation. Wide exterior brick chimney. Asphalt roof. CMU Foundation. House set back and central on property.
SAG HARBOR HILLS	64 Hillside Drive West	ca. 1950 (1 contributing building) One-story, two-bay by four-bay side-gabled minimal traditional frame house. Wood shingle siding; angled board siding in gable. Offset entrance, brick and concrete stoop. Horizontal paired and bands of casement windows. Exterior brick chimney on north elevation. Asphalt roof. Concrete foundation. Set back at rear of

		property.
SAG HARBOR HILLS	65 Hillside Drive West	ca. 2003 (1 non-contributing building; postdates period of significance) Two-story, three-bay by three-bay front-gabled contemporary folk frame salt box house. Vinyl siding. Front-gabled projecting forming engaged entry porch; turned column, wood steps. Variety of window configuration including half-moon and sliders on the front elevation and double sliding windows on the side of house. Wide exterior chimney covered in vinyl siding. Asphalt roof with skylights. Poured concrete foundation. Lynch developer 'country living' home; replaced earlier ca. 1950 home.
SAG HARBOR HILLS	68 Hillside Drive West	ca. 1965-70 (1 contributing building and 1 non-contributing structure; postdates period of significance) Two-story, five-bay by two-bay side-gabled frame split-level house. Vertical wood siding. Central entrance bay inset; second floor projects slightly. Plate glass wide sidelight and transom. Brick stoop. Paired two-over-two vinyl windows, casement windows. Rear deck. Interior brick chimney. Asphalt shingle roof. Poured concrete foundation. Gravel driveway. House is set to the back of the property. Rear in-ground pool, ca. 1990.
SAG HARBOR HILLS	69 Hillside Drive West	ca. 1953 (1 contributing building) One-story, four-bay by two-bay side-gabled frame minimal traditional house. Asbestos siding. Central entrance, low front stoop. Bank of three double-hung windows, linear and rectangular casement windows. Rear enclosed porch. Exterior CMU chimney on north elevation. Asphalt shingle roof. CMU foundation. Unpaved driveway. Centered on property.
SAG HARBOR HILLS	72 Hillside Drive West	ca. 1965-70 (1 contributing building) Two-story, four-bay by two-bay side-gabled, split level frame house. First floor stuccoed, vertical wood siding on second story. Deck with painted wood railings leading to raised offset entrance. Louvered storm door over wood entrance door; sidelights, tripartite transom. Plate glass and hopper windows; large divided triangular window in side gable with plate and hopper windows. Rear wood deck. Asphalt roof. Concrete foundation. Asphalt paved driveway.
SAG HARBOR HILLS	73 Hillside Drive West	(not counted) Wooded land
SAG HARBOR HILLS	76 Hillside Drive West	ca. 1960 (1 contributing building) One-and-a-half story, four-bay by two-bay side-gabled frame Cape Cod house. One-story flat and gabled wing on north elevation. Brick veneer and clapboard. Central front-gabled cantilevered entry porch; vertical siding in gable. Picture windows and sash windows. Front-gabled dormers. Central brick chimney. Asphalt roof. Concrete foundation.
SAG HARBOR HILLS	81 Hillside Drive West	ca. 1950 (1 contributing building and 1 non-contributing building; postdates period of significance) One-story, roughly three-bay by three-bay L-plan modern flat-roofed frame house. Wide overhanging eaves. Aluminum siding throughout. Central entrance, wooden front deck. Picture and casement

		windows. Asphalt roof. Painted exposed brick chimney on side. Concrete foundation. Unpaved gravel driveway. House located towards the back of property. Rear in-ground pool, ca. 2016.
SAG HARBOR HILLS	83 Hillside Drive West	ca. 1960 with recent extensive ca. 2009 renovation (1 non-contributing building; due to alteration) Two-story, two-bay by three-bay front-gabled vernacular frame house. Wood shingle siding. Two-story, one-bay-wide front-gabled projection with one-story shed-roofed porch; square wooden steps, balustrade, and posts. Recent casement windows with grid, regular fenestration. Rear porch. Asphalt roof. Concrete foundation. Gravel driveway. House centered on property. House with this massing appears on this lot as early as the 1962 aerial.

Lincoln Street

NINEVAH BEACH	1 Lincoln Street	ca. 1965-70 (1 contributing building) One-story three-bay by two-bay front-gabled frame contemporary house. Cedar shingle siding. Off-center entrance with oversized plate glass sidelight and transom. Three-bay aluminum double-hung windows, casement and fixed transom windows. Porch on the south side of the house. Exterior brick chimney on north elevation. Asphalt shingle roof. CMU basement. Setback and centered on property.
NINEVAH BEACH	2 Lincoln Street	(not counted) Wooded land
NINEVAH BEACH	3 Lincoln Street	ca. 2005 (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Two-story, two-bay by five-bay frame neo-eclectic house. Multiple intersecting front-gabled roof; cornice returns. Wood shingle siding. Engaged porch on the south elevation. Aluminum double-hung windows and hopper windows with shingle siding. Exterior masonry chimney on the north elevation. Asphalt shingle roof. CMU basement with stone veneer. Setback and centered on property. In-ground swimming pool in rear, ca. 2004
NINEVAH BEACH	4 Lincoln Street	ca. 1950s (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch house. Vertical wood siding. Off-center double door entrance. Cantilevered second-story wraparound porch; solid wood balustrade. Aluminum wide rectangular casement and fixed windows. Central brick chimney. Concrete basement. Setback and centered on property.
NINEVAH BEACH	5 Lincoln Street	ca. 1960 (1 contributing building) One-story, four-bay by two-bay, hipped roof frame ranch home. Shingle siding. Central entrance. Two and four-part aluminum double hung windows. Exterior brick chimney on south elevation. Asphalt roof; solar panels on east roof slope. Concrete basement. Setback and centered on property.
NINEVAH	6 Lincoln Street	ca. 1965-70 (1 contributing building)

BEACH		Two-story, four-bay by two-bay, side-gabled, split-level frame house. Horizontal aluminum siding and vertical wood siding. Inset entrance with wide sidelight and transom. Slightly projecting second story. Aluminum slider windows. Asphalt roof. CMU basement. Setback and centered on property.
NINEVAH BEACH	7 Lincoln Street	ca. 1965-70 (1 contributing building) One-and-a-half-story, four-bay by two-bay split-level hipped roof frame house. Vertical aluminum siding in board-and-batten pattern; horizontal aluminum siding on secondary elevations. Two central inset bays Aluminum slider windows. Exterior brick chimney on south elevation. Asphalt roof. CMU basement. Setback and centered on property.
NINEVAH BEACH	8 Lincoln Street	ca. 1990 (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Two-story, three-bay by two-bay, side-gabled neo-eclectic frame house. Roofline slopes deeply on façade and features large central front gable. Cedar shingle siding. Central entrance with sidelights, semicircular window over entrance; wood steps lead up to entrance. Aluminum casement, slider and windows. Rear porch. Exterior chimney on south elevation covered in shingle siding. Asphalt roof with skylights. Concrete basement. Setback and centered on property. Rear in-ground swimming pool, ca. 1990
NINEVAH BEACH	9 Lincoln Street	ca. 1965-70 (1 contributing building) One-story, five-bay by two-bay side-gabled ranch house. Brick veneer. Front-gabled, two-bay-wide entry section; inset entrance. Aluminum double-hung and picture windows. Carport extends form south elevation of house; posts on knee wall. Exterior brick chimney on south elevation. Asphalt roof. CMU basement. Setback and centered on property.
NINEVAH BEACH	10 Lincoln Street	ca. 1965-70 (1 contributing building and 1 contributing structure) Two-story, four-bay by two-bay, side-gabled split-level modern ranch home. Cross front-gables on north and south ends of facade. A mix of aluminum siding, wood siding and stone veneer. Off-center entrance. Aluminum fixed windows, casements, sliding windows and single-hung windows. Back porch. Central brick chimney. Concrete basement. Setback and centered on property. Rear in-ground kidney-shaped swimming pool, ca. 1965-70.
NINEVAH BEACH	11 Lincoln Street	ca. 1965-70 (1 contributing building) One-story, five-bay by two-bay side-gabled frame ranch house. Intersecting front-gabled roof. Vinyl siding. Off-center entrance flanked by elongated shutters; under engaged front porch. Stone steps. Double-hung and picture windows with shutters. Integrated garage in south bay. Exterior brick chimney. Poured concrete foundation. Asphalt roof. Centered and setback on property. Brick wall with stone veneer on property line.
NINEVAH BEACH	12 Lincoln Street	ca. 1965-70 (1 contributing building) Two-story, four-bay by two-bay split-level hipped roof house. Asbestos-shingle siding. Overhanging

		second story. Double-height central front-gabled porch over inset entrance bay. Center entrance with broken pediment surround. Slightly projecting second story. Sliding windows. Center brick chimney. Asphalt roofing. CMU foundation. Centered and setback on property.
NINEVAH BEACH	14 Lincoln Street	ca. 2016 (1 non-contributing building; postdates period of significance) Two-story, four-bay by two-bay neo-eclectic frame house. Intersecting side-gabled roofs with multiple front gables. Wood siding. Front-gabled central porch supported by square columns; door flanked by sidelights. Double-hung and awning windows. Cantilevered front-gabled side entrance. Covered rear porch. Integrated garage. Asphalt shingle roof. Poured concrete foundation. Centered and setback on property.
NINEVAH BEACH	15 Lincoln Street	ca. 1965-70 (1 contributing building) One-story, five-bay by two-bay side-gabled frame ranch house. Vertical and horizontal wood and shingle siding. Glazed enclosed front porch with curved roofline; glass walls on brick knee wall. Front entrance within glazed porch. Casement, double-hung, and bay windows. Central brick chimney. Integrated double garage at exposed basement. Asphalt shingle roof. Concrete foundation with brick veneer. Centered and setback on property.
NINEVAH BEACH	Lot between 14 and 16 Lincoln Street (SBL 302.7-3-2.1)	(not counted) Wooded land
NINEVAH BEACH	16 Lincoln Street	ca. 2014 (1 non-contributing building; postdates period of significance) Two story, three-bay by three-bay hipped roof neo-eclectic frame house. Faux-shingle vinyl siding. Central one-story, hipped-roof porch supported by square columns; entrance with sidelights. Paired casement windows on first floor, paired casement windows with transom on second floor. Asphalt shingle roof. Poured concrete foundation. Centered and setback on property.
NINEVAH BEACH	17 Lincoln Street	(not counted) Wooded land
NINEVAH BEACH	18 Lincoln Street	ca. 1965-70 (1 contributing building) One-story, three-bay by two-bay side-gabled frame ranch house. Wood siding. Central entrance. Double hung and bay windows. Rear deck. Exterior brick chimney on north elevation. Asphalt shingle roof. CMU foundation. Centered and setback on property.
NINEVAH BEACH	19 Lincoln Street	ca. 2008 (1 non-contributing building; postdates period of significance) Two-story, five-bay by two-bay, side-gabled frame neo-eclectic house. Large intersecting front gables and front-gabled dormers. Wood shingle siding. Engaged façade-length porch supported by square posts. Offset entrance with sidelights. Single and paired double hung windows, picture window. Asphalt shingle roof. Concrete foundation. Centered and setback on property.
NINEVAH	20 Lincoln Street	ca. 1965-70 (1 contributing building)

BEACH		Two-story, three-bay by two-bay, side-gabled frame house. Vinyl siding. Engaged porch, central entrance. Three-part bay window and double-hung windows. Wood deck at rear. Asphalt shingle roof. Poured concrete basement. Centered and setback on property.
NINEVAH BEACH	21 Lincoln Street	(not counted) Wooded land
NINEVAH BEACH	22 Lincoln Street	ca. 1990 (1 non-contributing building and 1 non-contributing structure; postdate period of significance) Side-gabled, two-story, six-bay by two-bay side-gabled frame neo-eclectic house. Two-story garage attached by second-story hyphen above central breezeway. Vinyl siding. Northernmost wing; one-story, shed-roofed porch, central entrance. Double hung windows. Asphalt shingle roof. Concrete foundation. Centered and setback of property. Rear in-ground swimming pool, ca. 2000.
NINEVAH BEACH	23 Lincoln Street	ca. 1960s (1 contributing building) One-story, roughly four-bay by three-bay modern frame house. Primary mass with front-gabled sloping roofline and southern mass with multiple intersecting shed roofs. Asphalt shingle and vertical wood siding. Primary mass features exposed rafter tails under roofline, large triangular window with plate glass and casement sections. Aluminum sliding windows in southern mass. Primary entrance in front-gabled side porch on north elevation. Asphalt shingle roof. CMU foundation. Centered and setback on property.
NINEVAH BEACH	24 Lincoln Street	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, three-bay by four-bay front-gabled frame saltbox contemporary folk house. Vertical board siding. Shed-roofed cantilevered porch over entrance on façade. Sliding windows side facade. Cedar-covered exterior chimney on north elevation. Asphalt shingle roof, skylights. Setback on rear of property, faces away from road. Designed by Lynch Homes Development Corporation.
NINEVAH BEACH	25 Lincoln Street	(not counted) Wooded land
NINEVAH BEACH	27 Lincoln Street	ca. 1980 (1 non-contributing building; postdates period of significance) One and a half story, five-bay by two-bay modern house. Multi-plane and height side-gabled and shed roof. Vertical and angled wood clapboard siding. Offset entry door with side lite in short side-gabled bay; wood deck. Aluminum double-hung and casement windows. Exterior brick chimney. Asphalt shingle roof. Poured concrete foundation. Centered and setback of property.
NINEVAH BEACH	28 Lincoln Street	ca. 1950s (1 contributing building) Two-story, three-bay by two-bay, side gabled, frame minimal traditional house. Aluminum siding. Brick steps leading to central entrance. Aluminum double-hung windows with vinyl shutters. Side wood porch. Asphalt shingle roof. Exterior brick chimney. CMU foundation. Centered and setback on property.
NINEVAH	29 Lincoln Street	ca. 1990 (1 non-contributing building; postdates period of significance)

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

BEACH		Two-story, three-bay by three-bay front-gabled saltbox frame house. Horizontal wood clapboard siding. One-story, shed-roofed enclosed porch; entrance covered by porch. Sash, fixed, and sliding windows. Standing seam roof with skylights. Poured concrete foundation. Centered and setback on property. Front-gabled second-story addition at rear, ca. 2018. Rear, in-ground pool, ca. 2016.
NINEVAH BEACH	30 Lincoln Street	ca. 2005 (1 non-contributing building and 1 non-contributing structure; postdate period of significance) Two-story, five-bay by two-bay, hipped roof neo-colonial frame house. Cedar shingle siding. Front-gabled entry porch with centered aluminum entry door. Aluminum windows. Cedar shingle-covered chimney. Asphalt shingle roof. Concrete foundation. Centered and setback on property. Rear, in-ground pool, ca. 2008.
NINEVAH BEACH	31 Lincoln Street	ca. 1965-70 (1 contributing building) Two-story, four-bay by two-bay side-gabled frame contemporary house. Vertical wood siding. Off-center entrance door with front wood stoop. Secondary side entrance with patio sliding door. Aluminum sliding windows, plate glass clerestory on front facade, fixed and hopper windows on side facade. Rafter tails under roofline. Aluminum chimney. Asphalt shingle roof. CMU foundation.
NINEVAH BEACH	32 Lincoln Street	ca. 1965-70 (1 contributing building) One-story, four-bay by two-bay, side-gabled frame minimal traditional house. Cedar shingle siding. Concrete and brick stoop, off-center entry; wood entry door with glass. Sash and bay windows. Exterior brick chimney. Asphalt shingle roof with skylights. CMU foundation. Centered and setback on property.
NINEVAH BEACH	33 Lincoln Street (31 Lincoln Street in tax records)	(not counted) Wooded land
NINEVAH BEACH	34 Lincoln Street	ca. 1965-70 (1 contributing building) One-and two-story, four-bay by two-bay modern split level frame house. Two-story front-gabled section with one-story, side-gabled section. Stone veneer, vertical wood siding, and asbestos shingles. Concrete and stone stoop, off-center entrance. Slider and fixed aluminum windows. Brick chimney. Asphalt roof. CMU foundation. Centered and setback of property.
NINEVAH BEACH	35 Lincoln Street	ca. 1950 (1 contributing building) One-story, five-bay by two-bay side-gabled frame ranch. Brick veneer and asbestos siding. Centered entry with brick steps leading up to landing. Double-hung windows. Solid wood shutters on left side windows. Exterior brick chimney on north elevation. Asphalt shingle roof. CMU block foundation.
NINEVAH BEACH	36 Lincoln Street	ca. 1965-70 (1 contributing building) One-story, three-bay by two-bay steeply-pitched side-gabled frame minimal traditional house. Stucco and half-timbering and shingle siding. Centered entry door with concrete steps leading up to landing. Double-hung bay window at first floor. North side custom steps planting bed. Asphalt shingle roof.

		Exterior brick chimney on north elevation. Stucco-covered concrete foundation.
NINEVAH BEACH	37 Lincoln Street	ca. 1950 (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch house. Asbestos shingle siding. Offset front entry with wood porch leading to entrance. Sliding casement windows with solid wood shutters, picture window. Asphalt shingle roof. Deck on south elevation. Exterior brick chimney on south elevation. Stucco-covered concrete basement. Brick retaining wall runs length of the front of property.
NINEVAH BEACH	38 Lincoln Street	ca. 2000 (1 non-contributing building; postdates period of significance) Two-and-a-half story, four-bay by two-bay frame neoelectic house. Two-and-a-half story front-gabled section and one-and-a-half story side-gabled section. Cedar shingles with white painted trim. Six-over-one double-hung windows and circular window at top floor. Covered entry on south elevation. Exterior brick chimney on south elevation. Asphalt shingle roof. Concrete foundation. Setback at center of property.
NINEVAH BEACH	39 Lincoln Street	ca. 1950 (1 contributing building) One-and-a-half story, four-bay by two-bay split-level contemporary frame ranch. One-and-a-half story section with shed roof, one-story section with flat roof; deep eaves. Aluminum siding and brick veneer. Raised deck in front with stair up to centered entry door. Casement and fixed windows. Engaged single car garage at basement level. Exterior brick chimney on south elevation. Asphalt shingle roof.
NINEVAH BEACH	40 Lincoln Street	(not counted) Wooded land
NINEVAH BEACH	41 Lincoln Street	ca. 1999 (1 non-contributing building; postdates period of significance) Two-story, three-bay by two-bay side-gabled frame neoelectic house. Vinyl siding with tan trim. Two-story, front-gabled projecting entry bay; front-gabled entry porch supported by turned posts. Casement windows with green vinyl shutters, semi-circular fan window on second story. Rear wood deck on grade. Exterior vinyl clad chimney on north elevation. Asphalt shingle roof with skylight. Concrete foundation. Gravel semi-circle driveway. Centered structure setback from street. Designed by Lynch Homes Development Corporation.
NINEVAH BEACH	42 Lincoln Street	ca. 1950 (1 contributing building) One story, four-bay by three-bay side-gabled frame minimal traditional house. Wood shingle facade. French doors, octagon window on the south side of house. Rear deck porch visible from right side of structure. Central brick chimney. Asphalt shingle roof with skylights. Concrete foundation. Setback from street.
NINEVAH BEACH	43 Lincoln Street	ca. 1950 (1 contributing building) One story, three-bay by two-bay side-gabled frame house. Asbestos siding. Stone steps leading to centered entry door. Double-hung, casement and picture windows. Raised wood deck on north side of house with steps leading to landing. Asphalt shingle roof. CMU block wall basement. Un-grouted stone

		retaining wall with stone cap, runs length of property. Centered and setback from street.
NINEVAH BEACH	44 Lincoln Street	ca. 1950 (1 contributing building) One- and two-story, four-bay by two-bay frame split level house. Two-story hipped-roof section and one-story side-gabled section. Cedar shingle siding. Centered entry with stone and concrete steps leading to landing. Front entry covered by eave overhang. Double-hung, casement and fixed windows. Striped canvas awnings. North enclosed sunroom with vinyl siding. Exterior brick chimney on south elevation. Concrete foundation. Centered and setback on property.
NINEVAH BEACH	45 Lincoln Street	ca. 1950s (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch house with one-story, two-bay by two-bay shed-roofed wing on north elevation. Wood plank and asphalt shingle siding. Offset entrance with one-story front-gabled entry porch. Aluminum casement and plate glass windows with wood trim and shutters. Wide exterior brick chimney on the north elevation. Asphalt shingle roof. Concrete foundation. House setback and centered on lot.
NINEVAH BEACH	47 Lincoln Street	ca. 1950s (1 contributing building) One-story, three-bay by two-bay side-gabled frame house. Deep eaves. Vertical wood tongue and groove siding, color block panels. Two concrete steps to center hall entrance. Aluminum awning windows with wood trim. Asphalt shingle roofing. Exterior brick chimney on north elevation. CMU foundation. House setback and centered on lot.
NINEVAH BEACH	48 Lincoln Street	2018 (2 non-contributing buildings; postdate period of significance) Two-story, roughly six-bay by four bay frame house. Three attached primary masses: central side-gabled section flanked by front-gabled sections. Stucco covered, wood detail. Off-center entrance with cantilevered entry porch in central block. Casement/hopper and plate glass windows. Metal roof. Poured concrete foundation. One-story, two-bay by two-bay flat-roofed garage, 2018. Stucco covered, wood detail. Single garage door.
NINEVAH BEACH	49 Lincoln Street	ca. 2013 (2 non-contributing buildings; postdate period of significance) Two-story three-bay by three-bay, side gabled frame neo eclectic style house. Full width shed dormer with cross gable dormers. Cedar wood shingle siding. One-story, full-façade wood porch supported by contemporary columns. Entrance centered in the second bay. Aluminum double-hung and casement windows. Exterior chimney covered with cedar wood shingles. Poured concrete foundation. House setback and centered on lot. One-story, one-bay by two-bay front-gabled frame garage, ca. 2013.
NINEVAH BEACH	53 Lincoln Street	ca. 2007 (1 non-contributing building; postdates period of significance) Two-story, six-bay by two-bay neo eclectic/ neo colonial style house. Side-gabled with multiple large front-gabled dormers. Cedar wood shingle siding. Front-gabled porch over central entrance. Divided aluminum casement windows with a wood trim. Central brick chimney in north wing of house. Asphalt

		shingle roof. House setback and centered on lot.
NINEVAH BEACH	55 Lincoln Street (57 Lincoln Street in tax records)	ca. 1950s (1 contributing building) One-story, four-bay by two-bay side-gabled frame house. Painted wood clapboard siding and painted brick veneer. Stone walkway to central entrance. Engaged shed roofed porch over concrete and stone patio. Aluminum double-hung windows with wood trim. Three light window: fixed center window with double-hung windows on either side of fixed window. Asphalt shingle roof. CMU foundation. House setback and centered on lot.
NINEVAH BEACH	59 Lincoln Street	ca. 1950s (1 contributing building and 1 non-contributing structure; postdates period of significance) One-story, roughly five-bay by two-bay L-plan side-gabled frame minimal traditional house. Fiber cement shingle siding. North side entrance. Wood open lattice enclosure below wood porch. Aluminum double-hung windows with wood trim. Central brick chimney. Asphalt shingle roof. CMU foundation. House setback and centered on lot. Rear in-ground kidney-shaped pool, 2007.

Meredith Avenue

AZUREST	5 Meredith Avenue	See 205 Hampton Street
AZUREST	9 Meredith Avenue	(not counted) Wooded land
AZUREST	16 Meredith Avenue	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, three-bay by two-bay contemporary frame saltbox house. Cedar vertical slat siding. Central entrance with glass block sidelight. Tall combo casement windows. Cedar-covered chimney with brick flue. Exposed rafter tails under roofline. Asphalt roof with skylights. Raised poured concrete foundation. Two-bay garage integrated in basement. Rear deck. Designed by Lynch Homes Development Corporation.
AZUREST	17 Meredith Avenue	ca. 1990 (1 non-contributing building; postdates period of significance) Two-and-a-half story, three-bay by four-bay contemporary frame saltbox. Cedar vertical slat siding, tall combo casement upper/hopper lower windows. Shed-roofed cantilevered porch over entrance on façade. Wraparound porch. Large sliding doors and windows and wide cedar-covered exterior chimney on north elevation. Exposed rafter tails under roofline on south elevation. Asphalt roof with skylights. Raised poured concrete foundation. Designed by Lynch Homes Development Corporation.
AZUREST	20 Meredith Avenue	ca. 1960s (1 contributing building) One-story, four-bay by two-bay L-plan frame ranch. Painted vertical cedar siding. Entrance door at corner of L. Wide plate glass window with lower hopper windows; band of hopper style windows elsewhere. Rafter tails under overhanging eaves; asphalt shingle roof. CMU foundation. Brick interior chimney.
AZUREST	24 Meredith Avenue	(not counted) Wooded land

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

AZUREST	25 Meredith Avenue	ca. 1990 (1 non-contributing building; postdates period of significance) One-story, four-bay by two-bay frame ranch house. Asphalt shingle side-gabled roof, vinyl siding. Offset entrance with sidelight. Vinyl sash and picture window. Side deck. CMU foundation.
AZUREST	27 Meredith Avenue	ca. 1960/ 70 (1 contributing building) Two-story, two-bay by four-bay front-gabled frame house on raised basement. Cedar shake siding. Entrance at upper level off north elevation wood deck. Sliding windows second floor, sliding/hopper first floor. Wide eaves, asphalt shingle roof. CMU foundation.
AZUREST	28 Meredith Avenue	ca. 1960/ 70 (1 contributing building) Two-story, four-bay by two-bay frame raised side-gabled ranch house. Vertical cedar siding, asphalt roof. Wood porch Combination of sliding and casement windows. CMU basement foundation. Exterior brick chimney. Main entrance located off deck.
AZUREST	31 Meredith Avenue	(not counted) Wooded land
AZUREST	32 Meredith Avenue	ca. 1960/70 (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch. Cedar shake siding, asphalt shingle roof. Engaged central porch with square columns connected by shallow arches under roofline. Central entry with sidelights. Double hung paired wood frame windows with shutters; bow window. Integrated garage has glass siding door and appears to be adapted for living space. CMU foundation, brick boiler flue.
AZUREST	35 Meredith Avenue	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, three-bay by three-bay front-gabled frame saltbox house. Vertical board siding, tall combo casement upper/hopper lower windows. Shed-roofed cantilevered porch over entrance on façade. Sliding windows side facade. Cedar-covered exterior chimney on north elevation. Asphalt shingle roof, skylights. Rear deck. Designed by Lynch Homes Development Corporation.
AZUREST	36 Meredith Avenue	(not counted) Wooded land
AZUREST	39 Meredith Avenue	ca. 1960 (1 contributing building) One-story, five-bay by two-bay side-gabled frame ranch. Roofline raised over central two bays of house. Brick veneer facade with stone detailing. Concrete patio with metal railing in front of central bays; offset entrance door. Double hung paired wood frame six-over-six and four-over-four windows. Exterior brick chimney. Attached garage with cedar shingle siding.
AZUREST	40 Meredith Avenue	ca. 1960's/ expanded ca. 1975 (1 contributing building) Two-story, two-bay by two-bay side-gabled frame house with a Skillion (shed) roof. One-story, one-bay by two-bay wing attaches house to one-and-a-half story, two-bay by two-bay front-gabled attached frame garage with barn-style doors; additional one-story, one-bay by two-bay wing south of garage. Vertical wood siding consistent across all wings. Original house has vinyl sliding sash on first and second floors and in

		Skillion roof. Simple double wood brackets under Skillion roofline.
AZUREST	44 Meredith Avenue	ca. 1963 (1 contributing building) One-story, four-bay by four-bay side-gabled frame ranch. Integrated enclosed porch along full façade. Vertical wood slat siding, with brick veneer on the lower half in some areas. Side entry at slight L on north elevation. Awning, casement, and picture windows. Exterior brick chimney on south elevation. CMU foundation/basement.
AZUREST	54 Meredith Avenue	ca. 1980 (1 non-contributing building; postdates period of significance) Two-story, roughly four-bay by four-bay T-shaped contemporary house. Asymmetrical Skillion/lean-to roof with multiple roofline heights and angles. Diagonal and vertical cedar siding. Side entry under integrated corner overhang. Single hung bottom windows, fixed upper windows. Asphalt shingle gable roof with skylights. Brick boiler flue.
AZUREST	58 Meredith Avenue	(not counted) Wooded land
AZUREST	59 Meredith Avenue	ca. 1998 (1 non-contributing building; postdates period of significance) Two-story, roughly five-bay by two-bay L-plan frame side-gabled house. Intersecting gables. Painted wood siding. Central two-story front-gabled section with skylights, contemporary Palladian window. Front-gabled one-story entry porch. Projecting bay on south. Casement windows in banks of three or four with shutters. Asphalt shingle roof with skylight. Exterior chimney covered in wood siding.
AZUREST	62 Meredith Avenue	ca. 1950-60 (1 contributing building) Two-story, three-bay by two-bay split-level frame contemporary. Hip roof with asphalt shingles. Brick veneer on first story, vertical cedar siding on second story. Central entry double door entry; oversized arched window transom. First floor dash windows, second-floor bow windows.
AZUREST	63 Meredith Avenue	ca 1990 (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Two-story, two-bay by three-bay frame contemporary house with combination shed/hip roof. Vertical cedar siding. Side entry with sidelights. Irregular fenestration. Asphalt shingle roof. Sited on through lot. In-ground pool, ca. 1990.
AZUREST	66 Meredith Avenue	ca. 1950s (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch. Painted wood siding. Wide exterior brick chimney on facade. Asphalt shingle pitch roof. Paired and three-part casement windows. Attached - enclosed shed-roofed side porch with awning windows and sliding doors. Raised poured concrete basement/foundation. Centrally sited on property - raised above grade.
AZUREST	70 Meredith Avenue	ca. 1960/70 (1 non-contributing building; due to alteration and 1 non-contributing structure; postdates period of significance) One-story, five-bay by two bay side-gabled frame ranch. Aluminum siding. Central entry with sidelight. Bay window plus 3 casement windows with shutters. One corner casement. Faux brick facing over foundation.

		Asphalt shingle roof. Raised terrace above grade, stone paver walkway, retaining wall. Rear in-ground pool, ca. 2011
AZUREST	71 Meredith Avenue	ca. 1990 (2 non-contributing buildings and 1 non-contributing structure; postdates period of significance) Two-story, three-bay by four-bay side-gabled frame Saltbox house. Cedar vertical slat siding, tall combo casement upper/hopper lower windows. Shed-roofed cantilevered porch over entrance on façade. Wraparound porch. Large sliding doors and windows and wide cedar-covered exterior chimney on north elevation. Exposed rafter tails under roofline on south elevation. Gated and heavily landscaped. Gravel circular driveway. Designed by Lynch Homes Development Corporation. In- ground pool, ca. 2010 One-story, two-bay by one-bay frame pool house, ca. 2010; open sided toward pool.
AZUREST	76 Meredith Avenue	ca. 1980 (1 non-contributing building; postdates period of significance) One-and-a-half story, four-bay by six-bay contemporary shed-style frame house. Central side-gabled section with Skillion /lean-to roof flanked by shed-roofed wings peaked toward center. Vertical cedar siding and primarily vertical casement windows. Asphalt shingles, rectangular skylights. Gravel driveway.
AZUREST	77 Meredith Avenue	ca. 1960 (1 contributing building) One-story, six-bay by two-bay side-gabled frame ranch. Brick veneer façade and south elevation, CMU rear and north elevations. Central front-gable. Concrete stoop leading to offset entrance. Double hung and picture windows. Integrated two-bay garage. Asphalt shingle roof. Interior brick chimney.
AZUREST	81 Meredith Avenue	ca. 2003 (1 non-contributing building; postdates period of significance) One- and two-story, roughly four-bay by four-bay L-plan flat-roofed frame contemporary house. One-story southern wing: cedar siding, primary entrance covered by cantilevered cedar overhang, band of awning windows. Two-story northern wing: set back from other wing, painted wood siding, awning windows. CMU foundation, basement. Property terraces down from grade. Side / rear deck with stairs from ground level.
AZUREST	85 Meredith Avenue,	ca.1960/70 (1 contributing building) One-story, four-bay by two-bay, hipped roof frame ranch. Central front-gabled entry porch with Doric columns. Horizontal sliding, bow, and awning windows. Integrated enclosed porch/Florida room. Asphalt shingle roof. CMU foundation and basement. Exterior brick chimney.

Milton Avenue

AZUREST	6 Milton Avenue	ca. 1950s (1 contributing building) One-story, roughly three-bay by three-bay L-plan frame house. Hipped (southern wing) and flat roof (northern wing) with broad overhanging eaves. Broad shingle siding. Southern central entrance deeply set into façade; secondary entrance at the L. Banks of casement and sash windows. Poured concrete chimney. CMU foundation. Centered and setback on the property, brick piers.
AZUREST	12 Milton Avenue	ca. 1960s (1 contributing building)

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

		One-story, five-bay by two-bay hipped roof frame ranch house. Cedar shingle siding with brick veneer detail in central engaged porch. Central entrance with hung lighting, central bay window. Double hung windows with shutters and center bay window. Integrated garage. CMU foundation. Centered and setback on the property.
AZUREST	17 Milton Avenue	ca. 1950s (1 contributing building) Two-story, four-bay by two-bay split-level frame house. Side-gabled and hipped roofs. Brick veneer and vinyl siding. Central entrance. Picture, casement, and sash vinyl windows. Integrated carport. CMU basement. Centered and setback on the property.
AZUREST	18 Milton Avenue	ca. 1950s (1 contributing building) One-story, six-bay by two-bay hipped-roof frame ranch house. Vertical wood siding and brick veneer. Entrance just north of central wide poured concrete chimney. Picture and hopper windows. Integrated garage on south elevation. Asphalt roof with skylight. CMU foundation Centered and setback on the property.
AZUREST	23 Milton Avenue	ca. 1950s (1 contributing building) One-and-a-half story, roughly six-bay by two-bay L-shaped frame Neo-eclectic house. Two-story, hipped wing on south, side-gabled wings to north. Clapboard siding. Two entrances located on opposite sides of the façade. Picture and casement windows. Interior vertical wood clad chimney. Attached garage. Pergola over walkway. Centered and setback of property.
AZUREST	24 Milton Avenue	ca. 1990 (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Two-story, roughly four-bay by two-bay Neo-eclectic frame house. Side-gabled wing on south, curved roof on north. Vertical wood siding. Picture and double hung windows. Two-bay, shed-roofed entry porch with metal posts, slightly offset entrance. Central poured concrete chimney. Integrated side garage. Poured concrete foundation. Centered and setback of property. Rear in-ground pool, ca. 1990
AZUREST	30 Milton Avenue	ca. 1950s (1 contributing building and 1 contributing structure) One-story, five-bay by two-bay L-plan frame ranch. Side-gabled with front-gabled L. Clapboard siding. Central entrance at L with extended shed roofline. Picture and double hung windows. Brick chimney at rear. CMU basement. Centered and setback of property. Rear in-ground pool, ca. 1970. (appears between 1962 and 1978 aerials)
AZUREST	31 Milton Avenue	ca. 1970s (1 contributing building) Two-story over basement, two-bay by four-bay frame split-level contemporary house. Front-gabled, with Skillion/lean-to roof. Second floor slightly cantilevered over first floor. Board and batten siding. Slightly offset entrance. Casement windows, irregular fenestration. Raised porch on north elevation. Brick chimney at rear. Poured concrete foundation. Centered and setback on property.
AZUREST	34 Milton Avenue	(not counted) Wooded land

AZUREST	35 Milton Avenue	ca. 1950s (1 contributing building) One-story, roughly three-bay by three-bay front-gabled frame house. Flared board at gable ends. Shed-roofed enclosed porch wing on north. Clapboard siding. Double hung and picture wood windows. Brick chimney at rear. CMU foundation. Centered and setback on property.
AZUREST	40 Milton Avenue	ca. 1950s (1 contributing building) One-story, four-bay by two-bay frame side-gabled Ranch-style split level. Cedar shingle, clapboard, and brick veneer. Central entrance with brick stoop. Double hung sash and wide, bowed bay window. Exterior brick chimney. Poured concrete foundation. Centered and setback of property.
AZUREST	41 Milton Avenue	ca. 1950s (1 contributing building) One-story, six-bay by two-bay side-gabled frame Ranch. Cedar shingle siding. Offset entrance with contemporary wood deck. Single and paired double hung windows. Contemporary rear deck. CMU basement. Large rock situated near building. Centered and setback on property.
AZUREST	47 Milton Avenue	ca. 1960 with ca. 1980 and ca. 2000 additions (2 non-contributing buildings and 1 non-contributing structure; due to alteration and post-dating period of significance) One-and-a-half story, roughly six-bay by four-bay multiple roofline and mass frame house. Central side-gabled mass with shed-roofed dormer; front-gabled wing to south; hipped roof wing to north. Vinyl siding. Offset entrance. Double hung and picture windows, semicircular window; regular fenestration. Exterior brick chimney. Asphalt roof. Poured concrete foundation. Centered and setback of property. One-story, one-bay by two-bay, front-gabled frame garage, ca. 2002. In-ground kidney-shaped swimming pool and circular hot tub, ca. 2010.
AZUREST	48 Milton Avenue	ca. 1980 (1 non-contributing building; postdates period of significance) Two-and-a-half story, three-bay by three-bay side-gabled frame Neo-Colonial Salt box. Faces Cadmus Road. Cedar siding. Central entrance. Vinyl sash windows, regular fenestration. Integrated garage built into basement level. Central brick chimney. Poured concrete basement. Centered and setback on property. Home was relocated to current location.
AZUREST	51 Milton Avenue	ca. 1965 (1 contributing building) One-story, five-bay by three-bay flat-roofed frame ranch. Overhanging eaves. U-shaped plan creating rear courtyard. Partial height stone veneer and wood novelty siding. Central entrance. Paired casement windows, regular fenestration. Exterior chimney. Integrated garage. Poured concrete foundation. Centered and setback on property.
AZUREST	65 Milton Avenue	ca. 1950s (1 contributing building) One-story, roughly four-bay by three-bay, L-plan, cross-gabled frame ranch. Asbestos and vertical wood siding. Sliding door entrance with sidelights, contemporary engaged front deck (ca. 2015 modification). Double hung windows. Asphalt roof. CMU foundation. Centered and setback on property.
AZUREST	66 Milton Avenue	ca. 1980 (1 non-contributing building and 1 non-contributing structure; postdates period of significance)

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

		One-story, roughly four-bay by two-bay frame Neo-eclectic house. Central steep shed roof block with exposed beam ends; flanked by shallower shed-roofed blocks. Vertical wood siding. Full-façade wood deck. Central block primarily sliding glass doors and plate glass windows; sliding windows elsewhere. Poured concrete foundation. Centered and setback on property. Rear in-ground pool, ca. 1990.
AZUREST	72 Milton Avenue	ca. 1950s (1 contributing building and 1 non-contributing structure; postdates period of significance) One-story, roughly two-bay by four-bay, L-plan, cross-gabled frame house. Vertical and horizontal wood siding. Double hung windows, triangular attic window. Side entrance. Asphalt roof. Exterior CMU chimney on side. CMU basement. Centered and setback on property. Rear in-ground pool, ca. 1980.
AZUREST	76 Milton Avenue	(not counted) Wooded land
AZUREST	80 Milton Avenue	ca. 1970. Built between 1962 and 1978 aerials. (1 contributing building) One-story, roughly four-bay by four-bay S-plan frame contemporary house. Combination of flat and shed/monitor rooflines. Painted cedar siding. Central front entrance. Casement and double hung windows. Asphalt roof. Central brick chimney. Poured concrete foundation. Curved asphalt driveway. Centered and setback on property.
AZUREST	84 Milton Avenue	(not counted) Wooded land
AZUREST	85 Milton Avenue	ca. 1950s (1 contributing building) One-story, roughly four-bay by three-bay, L-plan, cross-gabled frame Ranch house. Clapboard siding. Central entrance with sidelights. Double hung and picture windows. Exterior brick chimney. CMU foundation. Centered and setback on property. Brick piers flanking entrance walk.
AZUREST	89 Milton Avenue	ca. 1990. (1 non-contributing building; postdates period of significance) Two-story, three-bay by three-bay, flat-roofed contemporary frame house. Central angled tower on façade. Vertical wood siding. Entry deck with solid railing; door into tower. Vertical casement and sliding windows. Roof deck with railing. Poured concrete foundation. Designed by William Garrison McNeil.

Ninevah Place

NINEVAH BEACH	4 Ninevah Place	(not counted) Wooded land
NINEVAH BEACH	8 Ninevah Place	(not counted) Pat's Park / garden
NINEVAH BEACH	11 Ninevah Place	c. 1951 (1 non-contributing building; due to alteration) One-story, four-bay by two-bay side-gabled frame house. Wood siding. Side entrance. New siding and

		fenestration pattern ca. 2015. Two-over-two windows, aluminum trim. Interior brick chimney. Asphalt shingles and skylights. Concrete foundation.
NINEVAH BEACH	12 Ninevah Place	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, two-bay by four-bay side-gabled contemporary frame house. Wood or metal slate siding. Center recessed entrance, no porch. Tilt-in and fixed windows, Exterior brick chimney. Asphalt shingle roof. Integrated garage. Setback on property.
NINEVAH BEACH	16 Ninevah Place	ca. 1950 (1 contributing building) One-story, three-bay by four-bay frame house. Cross-gabled roof; peak of side-gable projects through roofline on west. Wood novelty siding. Off-centered front entrance. Concrete patio. One-over-one vinyl windows. Interior brick chimney. Asphalt shingles. Concrete foundation. Setback on property.
NINEVAH BEACH	19 Ninevah Place	ca. 1970 (1 contributing building) Two-story, five-bay by three-bay hipped roof frame house. Wide overhanging eaves. Clapboard siding. Off-center entrance with sidelight; concrete and brick entrance stoop with midcentury metal railing. Casement, sliding, and hopper windows. Second story solid angled wood balcony; sliding door. Wide exterior brick chimney on facade. Asphalt roof. Concrete foundation. Setback on property.
NINEVAH BEACH	20 Ninevah Place	ca. 1950s (1 contributing building) Two-story, three-bay by four-bay side-gambrel and shed-roofed frame house. Aluminum siding. Off-center entrance; door has three circular windows. Stone or concrete stoop. Sliding windows. Interior brick chimney. Asphalt shingle roof with dormer and skylights. Setback on property.
NINEVAH BEACH	23 Ninevah Place	ca. 1950s (1 contributing building) One-story, roughly three-bay by two-bay L-plan masonry house. Painted CMU walls. Side entrance, screened-in porch. Original wood trim around three-part casement windows. Interior brick chimney. Asphalt shingle hip roof. Setback and centered on property.
NINEVAH BEACH	24 Ninevah Place	ca. 1950s (1 contributing building) Two-story, four-bay by three-bay hipped roof frame house. Wood siding. Main entrance at side with small concrete deck at side. One-story projection on street side, screened-in porch enclosure. Second-story octagonal windows. Rear wood deck. Exterior brick chimney. Corrugated metal roofing. Setback and rear located on property.

Richards Drive

AZUREST	10 Richards Drive	(not counted) Wooded land
AZUREST	15 Richards Drive	ca. 1990 (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Two-and-a-half story, roughly eight-bay by two-bay C-plan hipped roof frame house. Central two story mass

		with angled one-and two-story hipped roof wings on each end; two-story hexagonal tower projects from southern end of façade. Cedar shake shingles. Central, one-story, two-bay shed-roofed porch supported by columns. Wood entry door with sidelights. Single and paired double hung aluminum windows, regular fenestration. Integrated two-bay garage. Asphalt shingle roof with two-front-gabled dormers. Exterior brick chimney. Poured concrete foundation. In-ground pool, ca. 1990.
AZUREST	20 Richards Drive	ca. 1950s (1 contributing building) One-story, roughly three-bay by three-bay, L-plan, cross-gabled frame house. Wide overhanging eaves. Brick veneer, stucco on walls, horizontal clapboard in gables. Engaged porch in front gable. Entrance at intersection of L plan. Period wood casement and picture windows. Rear addition with deck, ca. 1980. Asphalt shingle roof. Exterior brick chimney. CMU foundation. CMU and brick wall on edge of property.
AZUREST	21 Richards Drive	ca. 2016 (1 non-contributing building; postdates period of significance) Two-story, four-bay by two-bay front-gabled frame building. Multiple gables on façade, wide shed-roofed dormers on side elevations. Cedar shingles. Three-bay one-story, hipped roof porch with square columns; entrance centrally located under porch. Double-sash eight-over-one aluminum windows. Asphalt roof. Poured concrete foundation.
AZUREST	24 Richards Drive	ca. 1950s (1 contributing building and 2 non-contributing structures; postdates period of significance) One-story, three-bay by two-bay side-gabled frame ranch house. Stone veneer facade, vertical plywood siding and stucco on side and rear elevations. Concrete front stoop and side entrance. Double-hung aluminum tripartite windows. Exterior brick chimney. Concrete foundation. One-story, frame carport, ca. 1970 Rear in-ground pool, ca. 1980.
AZUREST	25 Richards Drive	ca. 1980 (1 non-contributing building; postdates period of significance) Two-story, five-bay by two-bay side-gabled frame house. Larger mass south of slightly smaller mass. Vertical channel wood siding with wood beltcourse. Central inset entrance with integrated wood stoop featuring side light with cantilevered clerestory windows. Aluminum double-hung lower and casement upper windows. Asphalt roof. Concrete foundation.
AZUREST	30 Richards Drive	ca. 2018 (1 non-contributing building; postdates period of significance) Two-story, three-bay by two-bay side-gabled frame house. Composite shingle siding. Central front gable. One-story hipped-roof porch, central entrance with sidelights. Aluminum eight-over-one double hung fenestration. Central arched window on second floor over entrance. First floor bay window on side elevation. One-story, side-gabled attached garage on south elevation.
AZUREST	33 Richards Drive	ca. 1950s (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch house. Stucco. Concrete and brick stoop. Wood entry door. Double hung and hopper wood windows with wood molding and concrete window sills. North elevation

		wooden enclosed porch with concrete step and metal handrails. Interior brick chimney. Asphalt shingle roof. Poured concrete foundation.
AZUREST	36 Richards Drive	ca. 1960s (1 contributing building) Two-story, four-bay by two-bay split-level, side-gabled raised frame ranch. Front-gabled detail with deeply cantilevered eave and exposed rafter tails. Cedar shingles on upper floor; parged recessed full height entry bay. Double hung and picture aluminum windows. Front concrete stoop leading to central entrance. Asphalt roof shingle. Parged concrete foundation.
AZUREST	39 Richards Drive	ca. 1950s with significant 2004 renovation (1 non-contributing building; due to alteration) Two-story, four-bay by three-bay side-gabled frame house. Wood shingle siding. One-story wing at front with engaged porch, central entry door. Concrete and brick stoop. Casement and double hung aluminum windows. Cupola on second floor roof. Asphalt roof. Concrete foundation. First floor appears to be part of ca. 1950s house.
AZUREST	40 Richards Drive	Vacant lot (not counted). 1950 home on property demolished in 2018; owner planning to construct new house.
AZUREST	43 Richards Drive	ca. 1950 (2 contributing buildings) One-story, four-bay by two-bay side-gabled frame ranch house. Cedar shake shingle. Asphalt roof. Offset entry door with one-bay shed-roofed entry porch with columns. Shed-roofed cantilevered porch over secondary entrance on south elevation. Three bay wood framed double-hung windows. Brick chimney. CMU foundation. Built by chemical engineer and third person of color to graduate from Cooper Union. One-story, two-bay by two-bay, garage; cedar shake shingles and wood deck on flat roof, ca. 1950.
AZUREST	44 Richards Drive	ca. 1950 (1 contributing building and 1 non-contributing building; postdates period of significance) One-story, two-bay by two-bay hipped-roof frame house. Stucco. Sliding & double-hung windows. Screened-in flat roof screened porch on south elevation. Asphalt shingle roof. Brick chimney. CMU foundation Concrete driveway. One-story, one-bay by one-bay hipped roof garage, ca. 1970. Constructed between 1962 and 1978.
AZUREST	50 Richards Drive	ca. 1950 (1 contributing building) One-story, three-bay by two-bay hipped roof frame house with basement. Gray stucco façade. Central entry. Sliding and casement windows. Casement and bay window fenestration. Brick chimney. Attached flat-roofed single bay garage on north elevation. Asphalt shingle roof. CMU foundation.
AZUREST	53 Richards Drive	ca. 1950 (1 contributing building) One-story roughly four-bay by three-bay L-plan frame ranch house. Side-gabled with cross-hipped, wide overhanging eaves. Cedar shingle siding. Concrete stoop and entrance at L. Sliding and double-hung windows, exterior wooden shutters. Asphalt roof. CMU foundation walls, parged. Concrete walkway, and cobblestone driveway ramp leading to graveled parking area. Owned by Earl Graves
AZUREST	56 Richards Drive,	ca. 1950 (1 contributing building)

		One-story, four-bay by two-bay, hipped roof frame ranch house. Painted cedar siding. Concrete steps leading to central entrance. Bowed and double-hung windows, regular fenestration. Wooden shutters. Side deck and brick chimney Asphalt roof with wide overhanging eaves. CMU foundation. Curved driveway north of house.
AZUREST	61 Richards Drive	ca. 1950(1 contributing building) One-story, three-bay by two-bay hipped roof brick ranch house. Stucco façade, brick rear elevation. Raised concrete deck leading to inset central entry. Wide brick chimney on façade. Awning and fixed windows. Wide overhanging eaves. Asphalt roof. Driveway ramp paved with Belgian block, gravel drive path.

Soundview Drive

SAG HARBOR HILLS	4 Soundview Drive	ca. 1947/48 (1 contributing building) One-story, one-and two-bay wide by five-bays frame minimal traditional house. Hipped and front-gabled roof. Wood bevel siding with painted wood corner detail. Gravel path leading to (right) side entry. Aluminum fixed and casement picture windows with aluminum trim. Attached carport. Rear deck. Exterior brick chimney. Asphalt shingle roof. Raised stucco-covered concrete basement. House setback and centered on lot.
SAG HARBOR HILLS	7 Soundview Drive	ca. 1970 (1 contributing building) Two-story, two-bay by four-bay, front-gabled split-level contemporary folk style house. Exposed rafter tails. Vertical plywood style wood siding. Gravel and cement walkway leading to side entrance with sidelights; concrete and brick steps with metal railing. First floor façade features sliding doors onto a concrete patio; second floor features large fixed windows and sliding doors extending to porch. Sliding and casement windows on side elevations. Attached carport extending from roofline. Exterior brick chimney on west elevation. Asphalt shingle roof. Foundation not visible. House setback and centered on lot.
SAG HARBOR HILLS	8 Soundview Drive	ca. 1990 (1 non-contributing building; postdates period of significance) One-story over raised basement, two-bay by three-bay minimal traditional frame house. Front-gabled roof with rear skillion roofline. Vertical wood tongue and groove siding. Gravel pathway to entryway on east side of house. Aluminum casement windows with aluminum trim. Wood deck at rear and east elevations. Exterior brick chimney on east elevation. Asphalt shingle roof. House on rear of lot.
SAG HARBOR HILLS	12 Soundview Drive	ca. 1950 (1 contributing building) One-story, four-bay by two-bay side-gabled frame house. Wood shingle siding. Slightly projecting front-gabled bay framing an engaged porch supported by wood columns. Brick pathway leading to offset entrance. Aluminum double hung windows with wood trim. Interior brick chimney. Asphalt shingle roof. CMU foundation. House on rear of lot.
SAG HARBOR	15 Soundview Drive	ca. 1965-70 (1 contributing building) One-story, four-bay by two-bay flat roofed modern ranch house. Vertical wood tongue and groove siding.

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

HILLS		Concrete paved entryway walkway with a spherical light fixture mounted on a 5ft pole setback from front of lot. Three step wooden deck along the front facade. Sliding door entrance flanked by large plate glass windows Aluminum casement windows. Attached, flat-roofed one bay garage. Central brick chimney. CMU basement. House setback on left side of lot.
SAG HARBOR HILLS	17 Soundview Drive	Refer to 81 Harbor Avenue
SAG HARBOR HILLS	18 Soundview Drive	ca. 1990s (2 non-contributing buildings; postdates period of significance) Historic aerials suggest that some portions of this house may postdate 1990; if so, it has been substantially modified from its historic appearance. One-story five-bay by three bay modern house covered in stucco siding. Flat roof with three half cylindrical units clad in ribbed aluminum panels. Aluminum casement windows with no trim. Two off-center entryways. East entrance features double door, each with three square windows; flanked by plate glass windows. West entrance has single entry door with three square windows; flanked by one plate glass window. Stucco-covered exterior and interior chimneys. House setback and centered on lot. One-story two-bay by two-bay garage; stucco siding, semicircular ribbed and flat roof.
SAG HARBOR HILLS	20 Soundview Drive	ca. 1990s (1 non-contributing building; postdates period of significance) Two-story, two-bay by five-bay front-gabled frame minimal traditional house. Wood shingle siding. Wood corner porch covered with a hip asphalt shingle roof supported by one postmodern column. Wood casement windows with a slim wood trim. Stucco finished exterior chimney on west elevation. Asphalt shingle roof. Raised CMU basement. House on rear of lot.
SAG HARBOR HILLS	24 Soundview Avenue	ca. 1951 (1 contributing building) Two-story, two-bay by five-bay stucco-covered modern style house. Central front-gabled roof flanked by lower flat roofs serving as decks. Wooden bevel siding on the west elevation and wood shingles on east elevation. Front and rear facade and openings assumed altered from original house design; aerials suggest basic massing is original but height and other details may be added. Central entry via three-step platform; door surrounded by glass block. Square aluminum casement windows with no trim. Exterior chimney on west elevation. Metal shingle roof. House on rear of lot.

Taft Place

NINEVAH BEACH	2 Taft Place	ca. 1956 (1 contributing building) Two-story, three-bay by two-bay side-gabled minimal traditional frame siding. First floor parged concrete raised basement, second floor asphalt shingle siding. One-story, shallow shed-roofed overhang over garage and offset entrance. Back porch enclosed, second story. Double-hung windows, period fenestration. Integrated garage. Concrete exterior chimney. Set back and centered on property.
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NINEVAH BEACH	3 Taft Place	ca. 2017 (2 non-contributing buildings; postdates period of significance) Two-story, three-bay by two-bay on north and two-bay by two-bay on east. Hipped roof frame contemporary colonial house. Shingle siding. One-story engaged porch, central entrance. Double-hung and picture windows. Asphalt shingle roof with front-gabled dormers. CMU foundation. Centered on property. One-story, detached garage, ca. 2017.
NINEVAH BEACH	4 Taft Place	ca. 1956, renovated c. 2010 (1 contributing building) Two-story, three-bay by three-bay, flat roofed, contemporary International Modern style house. Clapboard siding. Cantilevered porch over carport and entrance. Slightly raised porch with metal railing, door with plate glass sidelight. Stationary, Slider, and Casement windows. Ribbon Fenestration. Integrated carport. Interior gas aluminum chimney. Set back on property.

Terry Drive

AZUREST	3-7 Terry Drive	(1 contributing site) Parking lot and historic beachfront entry to Azurest subdivision private beach access.
AZUREST	11 Terry Drive	(not counted) Wooded land
AZUREST	15 Terry Drive	ca. 1950s and renovated, ca. 1990 (1 contributing building) Two-story with basement, two-bay by three-bay flat-roofed frame modern house. One-story mass on south, two-story mass to north. House terraces towards beachfront where basement level is located. Vertical cedar siding. Casement windows, corner windows on one-story mass. Side entry. Attached carport. Centrally sited on the property.
AZUREST	19 Terry Drive	ca. 2016 (1 non-contributing building; postdates period of significance) Two-story with basement, three-bay by four-bay flat-roofed frame contemporary house. House terraces at back of house towards beachfront where a lower additional level is located. Horizontal clapboard cedar siding at 1 st floor and vertical board-and-batten cedar siding at 2 nd floor. Sliding doors and plate glass windows on first floor. Casement and hopper windows. Centrally sited on the property. Gravel surface driveway.
AZUREST	20 Terry Drive	ca. 1950, expanded ca. 1980 (1 contributing building) One-story, four-bay by two-bay L-plan cross-gabled ranch house. Front-gabled L, side-gabled house. Painted metal siding. Entrance in L. Sash and casement windows. Enclosed porch on west side. Brick exterior chimney. Attached two-bay by two-bay front-gabled garage at rear. Asphalt shingle roof. CMU foundation. Brick paved walkway.
AZUREST	25 Terry Drive	ca 1960 with 1980s alterations (1 non-contributing building; significant alterations after period of significance) Two-story, roughly four-bay by four-bay irregular plan house with intersecting rooflines. Central, flat roofed

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

		block (ca. 1960) with side-gabled saltbox blocks (ca. 1980s) at northeast and southwest corners. House sits below grade, terraces towards beachfront. First floor white stucco, rectangular and hexagonal cedar shakes and wood beltcourses on second floor. Single panel casement windows, regular fenestration. Roof deck on flat roof. Cedar shingle roof. Stucco-covered exterior chimney. Belgian block and gravel driveway. Earl Graves' home
AZUREST	31 Terry Drive	ca. 1960s (1 contributing building) Two-story, three-bay by four-bay side-gabled frame house. Intersecting front-gable facing beach. Property terraces towards beachfront to the rear of the house with a lower level below street grade. Shed-roofed porch on side elevation. Awning windows with some stain glass sections; half round window in uppermost-intersected gable. Cedar shake shingle roofing. Cedar shingled chimney.
AZUREST	35 Terry Drive	ca. 1980 (1 non-contributing building; postdates period of significance) Two-story, two-bay by four-bay contemporary frame house. Front-gabled roof with square tower through gable, offset gable gables. Property terraces towards beachfront to the rear of the house with a lower level below street grade. Vertical wood siding with casement windows and picture windows. Stucco covered chimney. Asphalt shingle roofing with rectangular skylights.
AZUREST	41 Terry Drive	ca. 1950-60, expansion over time (1 contributing building) One-story over basement, roughly six-bay by four-bay L-plan contemporary frame house. House terraces towards the beachfront at the rear to create another story. Side-gabled east wing with hipped west wing. Horizontal plank cedar siding and cedar shake siding. Casement windows. Brick masonry chimney. Asphalt shingles roofing with built-in skylights. Gravel driveway. Chester Redhead's home.
AZUREST	46 Terry Drive	ca. 1950 (1 contributing building) Two-story, three-bay by two-bay side-gabled frame Cape Cod. Cedar shake shingle siding. Central entry within front-gabled projection. Double hung and picture windows. Small one story sloped roof addition at rear of house. Asphalt shingle roof with front-gabled dormers. Exterior brick chimney. CMU foundation.
AZUREST	47 Terry Drive	ca. 1950 (1 contributing building) One-story, three-bay by three bay bungalow. Asphalt gable roof. Vinyl siding. Section of the roof projects over the entrance. Vinyl Double-hung windows. Exterior Brick chimney. CMU basement walls.
AZUREST	50 Terry Drive	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, three-bay by three-bay contemporary side-gabled frame saltbox house. Gray cedar vertical siding. Central entrance door with cantilevered shed roof. Tall combo casement upper/hopper lower windows. Cedar covered interior chimney. Asphalt roof. Raised CMU foundation. Stone gravel driveway. Designed by Lynch Homes Development Corporation.
AZUREST	51 Terry Drive	ca. 1960 (1 contributing building) One-story, two-bay by three-bay house. Shallow pitch front-gabled roof with wide overhanging eaves. Red painted vertical wood siding. Combination fixed and sliding windows. Side entrance CMU foundation. Stone

		gravel driveway.
AZUREST	59 Terry Drive	ca. 1990 (1 non-contributing building; postdates period of significance) Two-story, roughly four-bay by four-bay L shaped, cross-gabled Neo-Eclectic house. Cedar shake shingle and white stucco cladding. Side entrance. Double-hung and casement windows. Façade square tower, rear round tower. Cedar shake shingle roof with skylights. May have subsumed an earlier, smaller house. Circular driveway.
AZUREST	63 Terry Drive (north side of street)	ca. 1950 (1 contributing building) One-story, roughly four-bay by four-bay frame modern house. Central shed/Skillion-roofed mass with shed-roofed sections extending from each elevation. Wood siding. Front entrance is within the enclosed porch with jalousie windows. Fixed and sliding wood windows, regular fenestration. Enclosed integrated porch facing beachfront. Interior brick chimney. Asphalt rolled roofing. Slab foundation. Sited at the east end of property; west end is wooded and undeveloped. Largely original condition. Amaza Lee Meredith design
AZUREST	63 Terry Drive (south side of street)	(not counted) Wooded land
AZUREST	64 Terry Drive (Northwest corner of Terry and Meredith)	ca. 1950s; deck, ca. 2016 (1 contributing building) One-story, four-bay by two-bay side-gabled ranch house. Painted cedar shake shingle siding. Off central entry. Casement and picture windows, shutters. Attached carport on north elevation, roof recently modified as upper deck with glass railings. Large exterior brick chimney. Asphalt roof. Corner property with house centered on site.

Walker Avenue

AZUREST	10 Walker Avenue	ca. 1990 (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Two-story, three-bay by two-bay side-gabled neo-eclectic frame house. Saltbox-style roofline with deep slope on façade, front-gabled northernmost bay. Aluminum siding. Offset entrance door with sidelights. Aluminum double hung and fixed windows. Palladian style windows in front-gable mass and front-gabled dormer. Back porch. Exterior brick chimney. Asphalt roof. Concrete foundation Setback on property away from road. Rear in-ground rectangular swimming pool, ca. 1990.
AZUREST	11 Walker Avenue	(not counted) Wooded land
AZUREST	15 Walker Avenue	ca. 2002 (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Two-story, four-bay by two-bay flat-roofed modern style house. Geometric massing with set back sections. White painted CMU façade. Fixed and sliding vertical fenestration. Integrated garage at ground level. Engaged porch under central square tower form, metal railing. Art Deco streamlining at parapet. Structure is centered and set back on property. Rear in-ground, rectangular swimming pool, ca. 2002.

AZUREST	16 Walker Avenue	ca. 1980 (1 non-contributing building; postdates period of significance) One-story, roughly three-bay by three-bay contemporary frame house. Central steep shed-roofed mass surrounded by shed-roofed masses on all four elevations. Vertical cedar siding. Awning and hopper windows, irregular fenestration. Interior brick chimney. Asphalt shingle roof.
AZUREST	19 Walker Avenue	(not counted) Wooded land
AZUREST	20 Walker Avenue	ca. 1970 (1 contributing building) Two-story, four-bay by two-bay side-gabled frame split level house. Second floor projects slightly over first, with inset central entry bay. Brick veneer at lower level, painted cedar siding upper level. Single and blocks of sash windows. Asphalt shingle roof.
AZUREST	25 Walker Avenue	ca. 1990 (1 non-contributing building; postdates period of significance) One-story, six-bay by two-bay side-gabled modern frame house. Northern wing has Skillion/lean-to roof with clerestory windows. Cedar shake shingle siding. Sliding and casement fenestration. Exterior brick chimney. Asphalt shingle roofs. CMU foundation.
AZUREST	26 Walker Avenue	ca. 1963 with a 2005 addition (1 contributing building and 1 non-contributing structure; postdates period of significance) One-story, eight-bay by two-bay side-gabled frame ranch house. Original house made up of northern five bays; two-story section with integrated two-car garage built during 2005 renovation. Vinyl siding. Entrance in northern section, inset under wide eave. Fenestration in original structure: paired six-over-one windows, bay window. New wing has six-over six windows. Multiple roof pitches, asphalt roof. Interior brick chimney. Rear in-ground swimming pool, ca. 2005.
AZUREST	30 Walker Avenue	ca. 1960 (1 contributing building) One-story, roughly four-bay by two-bay L-plan house. Side-gabled with intersecting front gable on façade. Cedar shake shingles. Bow window with casement fenestration, sliding windows. Central entry with side lights. Asphalt shingles. Exterior brick chimney.
AZUREST	31 Walker Avenue	ca. 2005 (1 non-contributing building; postdates period of significance) Two-story, five-bay by four-bay Neo-Eclectic side-gabled frame house. Cedar shake shingles. Wood framed six-over-six windows. One-story wrap-around porch with round columns and balustrade. Central entry with sidelights. Front-gabled dormers, front-gabled tall dormer with fixed octagonal multi-paned window, and second-story bay window. Asphalt roof.
AZUREST	34 Walker Avenue	ca. 1960 (1 contributing building) One-story, three-bay by three-bay Mid-century modern flat-roofed frame house. Combination vertical and horizontal wood siding. Raised porch, covered by engaged flat roof. Vertical board corner screen. Central entry. Picture window, sliding window fenestration. Exterior brick chimney. Covered carport. CMU foundation.

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

AZUREST	37 Walker Avenue	ca. 2003 (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Three-story, roughly three-bay by three-bay cross-gabled frame house. Faces onto Meredith Avenue. Cedar siding. Projecting gabled sections. Fenestration is multi-paned casement windows and sliding doors. Asphalt shingle roof. Integrated two bay garage at ground level. Rear in-ground pool.
AZUREST	38 Walker Avenue	ca. 1950 (1 contributing building) One-story, four-bay bay by two-bay flat-roofed frame building. Cedar siding. Wood steps leading to central entry. Casement fenestration. Parged foundation. Set back on rise on property. Built by Dr. Alfonse Heninburg
AZUREST	44 Walker Avenue	ca. 1957 (1 contributing building) One-story, four-bay by two-bay side-gabled frame ranch house over one-story basement built into hill. Asphalt siding. Central entry. Casement windows. Integrated carport beneath sun room on north end. Asphalt shingles. CMU foundation. Built by Joseph and Helen Howard; largely original condition.
AZUREST	48 Walker Avenue	ca. 1990 (1 non-contributing building; postdates period of significance) Two-and-a-half story, three-bay by four-bay contemporary frame saltbox. Cedar vertical slat siding, tall combo casement upper/hopper lower windows. Shed-roofed cantilevered porch over entrance on façade. Wide cedar-covered exterior chimney on south elevation. Exposed rafter tails under roofline on north elevation. Asphalt roof with skylights. Raised poured concrete foundation. Rear porch. Designed by Lynch Homes Development Corporation.
AZUREST	49 Walker Avenue	ca. 1990 (2 non-contributing buildings; postdates period of significance) Two-and-a-half story, three-bay by four-bay contemporary frame saltbox. Cedar vertical slat siding. One-story front-gabled, two-bay-wide entry porch. Central entrance. Wide cedar-covered exterior chimney on north elevation. Tall combo casement upper/hopper lower windows. Asphalt roof with skylights. Raised poured concrete foundation. Designed by Lynch Homes Development Corporation. One-story, front-gabled two-bay by two-bay frame garage with shed-roofed section on south, ca. 1990.
AZUREST	52 Walker Avenue	ca. 1963 (1 contributing building) Two-story, three-bay by two-bay hipped roof split-level frame house. Concrete steps leading to central entrance covered by tall front-gabled porch. Aluminum siding and brick on the right side of the bottom level. Aluminum single hung windows. Back porch. Integrated two bay garage. Concrete basement. Setback and centered on property.
AZUREST	54 Walker Avenue (corner of Walker Ave and Terry Dr)	(not counted) Wooded land
AZUREST	56 Walker Avenue	ca. 1985 (1 non-contributing building; postdates period of significance) One-story, roughly six-bay by two-bay, multiple mass and roofline, flat roofed contemporary frame home. Vertical aluminum siding. Offset entrance. Aluminum single hung and fixed windows. and Front deck and back

		porch. Concrete foundation. Setback and centered on property.
AZUREST	57 Walker Avenue	(not counted) Wooded land
AZUREST	60 Walker Avenue	ca. 1960 (1 contributing building) One-story, five-bay by two-bay, side-gabled frame ranch home. Front-gabled wing on southern end. Mix of aluminum and shingle siding. Aluminum single hung and stationary windows. Offset entrance. Single integrated bay garage. Concrete basement. Setback and centered on property.
AZUREST	61 Walker Avenue	ca. 1980 (1 non-contributing building; postdates period of significance) One-story, roughly four-bay by four-bay, asymmetrical plan, multiple mass and roofline, flat roofed contemporary frame house. Vertical vinyl siding. Offset entrance. Aluminum slider single hung and stationary windows. North elevation and rear porches. Exterior brick chimney. Single integrated bay garage. Concrete basement. Setback and centered on property.
AZUREST	65 Walker Avenue	ca. 1990 (1 non-contributing building and 1 non-contributing structure; postdate period of significance) Two-and-a-half story, three-bay by four-bay contemporary frame saltbox. Clapboard siding. One-story front-gabled, two-bay-wide entry porch. Central entrance. Wide sided exterior chimney on north elevation. Tall combo casement upper/hopper lower windows and sash windows. Asphalt roof with sidelights. Raised poured concrete foundation. Designed by Lynch Homes Development Corporation. One-story, one-bay by two-bay, front-gabled frame garage, ca. 1990.
AZUREST	66 Walker Avenue	(not counted) Wooded land
AZUREST	67 Walker Avenue	ca. 2016 (1 non-contributing building; postdates period of significance) Two-story, six-bay by three-bay, cross-gabled neo-eclectic style frame home. Wood shingle siding. One-story, three-bay-wide, hipped roof porch. Offset entrance with sidelights and transom. Blocks of three six-over-one and single aluminum double hung windows. Concrete foundation. Setback and centered on property.
AZUREST	71 Walker Avenue	ca. 1957 (1 contributing building) One-story, six-bay by two-bay, side-gabled frame ranch house; one-wide northernmost mass. Vinyl siding. Central entrance with small front-gabled cantilevered porch. Paired double hung aluminum windows. Exterior chimney with stucco coating. Concrete basement. Setback and centered on property.
AZUREST	72 Walker Avenue	ca. 1960 (1 contributing building) One-story three-bay by three-bay hipped roof frame house. Brick and cedar sided facade. Central entrance. Aluminum sash windows. Attached shed-roofed frame garage. Asphalt roof. Exterior brick chimney. CMU foundation.
AZUREST	73 Walker Avenue	ca. 1960 (1 contributing building) One-story, roughly four-bay by four-bay T-plan cross gabled frame house. Cedar vertical and angled slat siding. Asphalt shingle roof with skylights. Wood steps leading to central entry. Single, double, and tripartite

		sash windows. Brick boiler flue chimney. Poured concrete foundation.
AZUREST	78 Walker Avenue	(not counted) Wooded land

Wilson Place

NINEVAH BEACH	2 Wilson Place	ca. 1965-70 (1 contributing building) Two-story, two-bay by three-bay front-gabled saltbox style frame neo-colonial house. Wood vertical panel siding. Front-gabled cantilevered entry porch; wood steps leading to entrance. Second floor cantilevered mass on east elevation, and deck. Double-hung, fixed, and semicircular windows. Concrete foundation. Set back on property.
NINEVAH BEACH	3 Wilson Place	ca. 2014 (1 non-contributing building; postdates period of significance) Two-story, four-bay by three-bay Neoelectic frame house. Side-gabled roofline framed by front-gabled masses. Wood shingle siding. One-story, shed-roofed wraparound porch with square columns and balustrade; wood lattice below porch. Double hung windows with transom lights. Set back and centered on property.
NINEVAH BEACH	5 Wilson Place	ca. 2002 (1 non-contributing building; postdates period of significance) Two-story, two-bay by three-bay minimal traditional cross-gabled colonial house. One-story wing on west side. Horizontal clapboard siding. Roofline extends to form engaged porch. Three concrete steps lead up to central entrance door. Double-hung windows. Shed-roofed dormer. Asphalt shingle roof. Concrete foundation. Set back and centered on property.
NINEVAH BEACH	6 Wilson Place	ca. 2014 (1 non-contributing building and 1 non-contributing structure; postdates period of significance) Three-story, five-bay by three-bay frame neoelectic/neocolonial house. Side-gabled with multiple front-gabled masses. Cedar shingle siding. Central entrance. Shed-roofed, façade-length porch. Double-hung windows. Integrated front-gabled garage with shed dormer. Asphalt shingle roof. Concrete foundation. Set back and centered on property. Rear, in-ground pool, ca. 2014
NINEVAH BEACH	8 Wilson Place	(not counted) Vacant. Ca. 1960 building demolished 2018, new building under construction.
NINEVAH BEACH	9 Wilson Place	ca. 1960 (1 contributing building) One-and-a-half story, three-bay by two-bay, side-gabled modern minimal traditional. Horizontal and vertical aluminum siding. Engaged front porch, center entrance. Double-hung, casement and awning windows. Front-gabled dormer. Carport at west side. Asphalt roof. Concrete foundation.
NINEVAH BEACH	10 Wilson Place	ca. 1975 (1 contributing building) Two story, five-bay by two-bay front-gabled frame contemporary split-level house. Asymmetrical elongated roofline. Wood siding, vertical wood siding, stucco, and brick veneer. Off-center entrance with

Sag Harbor Hills, Azurest, and Nineveh Subdivisions (SANS) Historic District
Sag Harbor, Suffolk Co., NY

		one-story front-gabled porch supported by square columns. Door framed by glass block sidelights. Slider, casement, fixed, picture, and semicircular windows. Central parged chimney. Asphalt shingle roof. Parged cement basement. Set back and centered on property. CMU block columns on either side of driveway.
NINEVAH BEACH	12 Wilson Place	(not counted) Vacant lot; building currently under construction.

SANS HD

Name of Property

Suffolk Co., New York

County and State

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 is 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 the boxes that apply.)

Property is:

- ☐ 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 old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

COMMUNITY PLANNING AND DEVELOPMENT

SOCIAL HISTORY

ETHNIC HERITAGE: BLACK

Period of Significance

1947- ca.1977

Significant Dates

1947

1964

1977

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Meredith, Amaza Lee

Period of Significance (justification)

The period of significance begins in 1947 with the filing of the first subdivision map (Azurest) and extends to ca. 1977 when the community financed a connection to public water and paved the roads. This upgrade in amenities available in the community allowed for greater access to the larger community and precipitated a change in the physical, social, and cultural fabric of the community later in the twentieth century.

Criteria Considerations (explanation, if necessary)

The SANS neighborhoods offered African-American families a welcoming environment to enjoy summertime amenities that they couldn't enjoy elsewhere due to racism and exclusion under Jim Crow laws. Urban people of color first arrived in

SANS HD

Name of Property

Suffolk Co., New York

County and State

the 1930s to vacation in neighboring historic Eastville. Then beginning in 1947, planning of the resort by people of color was underway and continued through the 1960s. This planned beach resort community continued to thrive in the years following the passage of the Civil Rights Act of 1964. The period of significance continues to ca. 1977, when the community self-funded its connection to municipal water and when the community's roads were paved and the majority became public. This date marks an exceptionally significant change in the community's history. Members of the community mark these improvements to amenities, which made the neighborhood more accessible and inviting, as the beginning of larger physical, social, and cultural changes within SANS. This period of significance includes the physical and social development of the SANS community during the second half of the twentieth century.

SANS HD

Name of Property

Suffolk Co., New York

County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Sag Harbor Hills, Azurest, and Ninevah Beach Subdivisions (SANS) Historic District is significant under Criterion A in the areas of community planning and development, social history, and ethnic history as a summer community created by and for people of color and their families. The district, which is located within the incorporated village of Sag Harbor, Suffolk County, reflects the work of its founders to establish the community and develop strategies for its success, the value of the social networks established by the African-American professionals who purchased land and built homes there, and the aspirations that they held for their families. SANS was developed shortly after World War II as a summer resort for people of color who wished to enjoy leisure time along the Sag Harbor waterfront. Located just east of Eastville, a historically diverse settlement on the outskirts of Sag Harbor village that had offered summer rental housing, the SANS neighborhoods provided an opportunity for families of color to purchase land and build summer homes. At that time, Jim Crow housing segregation and mortgage financing discrimination prohibited many people of color from developing and enjoying resort housing and required creative solutions to make it accessible even to middle-class African-Americans. Mid-century African-American settlement began in the eastern section of Sag Harbor with the platting and filing of the Azurest subdivision (completed in two phases), which was planned explicitly by and for people of color. The planning and settling of Azurest paved the way for planning and settlement of the Sag Harbor Hills and Ninevah Beach subdivisions, respectively, which were owned, platted, filed and sold in phases by white developers. Although the Sag Harbor Hills and Ninevah Beach subdivisions were not initially planned by or for African-American homebuyers, the growing presence of people of color in Azurest, combined with racist assumptions of profitability, laid the groundwork for them to become de facto African-American communities. Middle- and upper-class African-American professionals saw this as an opportunity for access to protected beaches, safety from the oppressive conditions of Jim Crow, and the economic ability to own a vacation home for their families.

Maude Terry and Amaza Lee Meredith, the two sisters who spearheaded the creation of Azurest in 1947, established the Azurest Syndicate in 1950 during the second-phase planning of the Azurest subdivision to facilitate sales of lots, offer small mortgages to buyers, and act as a property owners association. In the Sag Harbor Hills and Ninevah Beach neighborhoods, families typically paid cash for the land and were able to obtain credit from local hardware stores or contractors for the materials for their homes. Each of the three neighborhoods grew gradually over approximately a thirty-year period as new families became members of the seasonal community. As each owner was responsible for building his or her own home, the neighborhoods lack a cohesive design identity. However, as owners generally built in popular, modern styles, SANS does reflect a consistent mid-twentieth century modern aesthetic. The district features over 300 homes, most in Ranch, Minimal Traditional, Split Level, and Shed styles. Some are architect-designed, while others were built based on published plans. Many homes postdating the period of significance have been constructed in more recent contemporary architectural styles. The boundaries of the historic district encompass the full extent of the historic Azurest, Sag Harbor Hills and Ninevah Beach developments.

The SANS community is among a small number of surviving beach communities in the United States with African-American roots. These communities allowed African-American families a welcoming environment to enjoy summertime amenities that they could not enjoy elsewhere due to racism and exclusion under Jim Crow laws. African-American families learned about the opportunity to become a part of the tight-knit summer

SANS HD

Name of Property

Suffolk Co., New York

County and State

community in Sag Harbor through family connections and extensive social networks based on their educational and professional associations. These neighborhoods became, and continue to exist as, havens for middle-class and upper-middle-class African-American families, populated by doctors and lawyers, artists and academics. SANS flourished in the post-World War II era and served as a backdrop for a rich social and cultural history. This planned beach resort community continued to thrive in the years following the passage of the Civil Rights Act of 1964.

The period of significance extends to ca. 1977, requiring the use of Criterion Consideration G. The community has continued to thrive into the second half of the twentieth century. In ca. 1977, the community self-funded its connection to municipal water. Around the same time, the roads were paved in all of the neighborhoods. In Azurest and Sag Harbor Hills, the roads are public and publicly maintained; Ninevah Beach self-funds road maintenance and maintains private control over its roads. While these improvements during the late 1970s marked the beginning of change in terms of accessibility and amenities, the community has remained a predominantly African-American enclave with a strong summer community presence that includes descendants of the original families.

Early History of African-Americans in Sag Harbor

At the time of Euro-American arrival in the 1640s, the lands comprising the present-day Towns of East Hampton, Southampton, and Shelter Island were home to the indigenous Montaukett, Shinnecock, and Manhasset peoples; these groups all spoke the Mohegan-Pequot- Montauk Algonquian language.³

The lands of present-day East Hampton town were ceded from the Montauketts in a series of deeds dating from 1648 through the eighteenth century. However, establishing a white settlement date for Sag Harbor proves more difficult, as the land was part of early land divisions but was not initially the location of a community.⁴ Hills, marshes and ponds characterized Sag Harbor; during the eighteenth century, these features were valued for their yield of salt hay. Before the mid-eighteenth century, the area was lightly settled by scattered households. However, the good harbor and the access it would provide to maritime commerce and communication drove Sag Harbor's development in the eighteenth and nineteenth centuries. Swamps and marshland had to be filled before roads were laid out and the land could be settled. After the marshlands were filled and roads established near the north end of present-day Sag Harbor, a more formal system of settlement commenced around 1745.⁵

Planning for the wharf began in 1742 and the first lots for settlement were laid out south and east from the wharf beginning in 1745. The village grew because of the whaling industry during the early nineteenth century. Residential areas slowly developed in streets extending south from the harbor.⁶ Sag Harbor's economic success in the eighteenth and nineteenth centuries was dependent on its coastal position and participation in

³ Bert Salwen, "Indians of Southern New England and Long Island: Early Period," in *Handbook of North American Indians*, Volume 15, ed. Bruce Trigger (Washington, DC: Smithsonian Institution, 1978), 160-176.

⁴ Henry Weisburg, Lisa Donneson, and Diana McKusick, *Guide to Sag Harbor Landmarks, Homes, & History* (Sag Harbor, NY: The John Street Press, 1975).

⁵ Dorothy Ingersoll Zaykowski, *Sag Harbor: the Story of an American Beauty* (Sag Harbor, NY: Sag Harbor Historical Society, 1991), 4-12.

⁶ National Register of Historic Places, Sag Harbor Village Historic District and Boundary Expansion, Village of Sag Harbor, Suffolk County, New York, National Register #73001274 and #94000400.

SANS HD

Name of Property

Suffolk Co., New York

County and State

maritime trades. Sag Harbor residents prospered through whaling, fishing, ship building and manufacturing. The wealthiest and highest status individuals (generally associated with shipping and maritime commerce) were settled in the heart of the village, within sight of Long Wharf. Families with lower rank and fortune, or whose livelihoods depended less on port activities, were generally settled further away from the wharf.

During this initial period of white settlement of Sag Harbor, the areas that comprise present-day Azurest, Sag Harbor Hills, and Ninevah Beach are undocumented and presumed by local historians to have been uninhabited. These were outlying areas, located on the outskirts of village life at Sag Harbor and far from the villages in East Hampton. Maps show this area as marginal, barely making it onto the edges of depictions of the village and town. Eastville, a community located at the eastern limits of Sag Harbor village in the nineteenth century, eventually became an anchor for black settlement and twentieth-century development (NR Listed, 1994 as part of the Sag Harbor Village Historic District Boundary Increase).

Eastville

In the 1830s, the earliest settlements in Eastville emerge in the documentary record. This was a section of Sag Harbor that was geographically distant from the waterfront, white village of Sag Harbor. Deed research demonstrates that whites began to sell land in this area to people of color in the 1830s, although their names remain largely absent from maps until the 1870s.⁷ African-descended people and other people of color arrived in Sag Harbor in search of employment in the profitable whaling industry before 1840. They joined skilled whalers of Montaukett, Shinnecock, and Manhasset ancestry who already lived and worked in the area. These men and women settled along Hampton Street, Hempstead Street, Liberty Street and Eastville Avenue, the earliest roads laid out on the eastern side of Sag Harbor.

According to the Eastville Community Historical Society, the Eastville neighborhood originated in the nineteenth century as a multi-ethnic community composed of three main groups: African-Americans, Native Americans, and Euro-Americans. Often referred to as the “historically black” section of Sag Harbor, the memories and histories of resident families suggest a more integrated settlement occurred there in the nineteenth century that continued into the twentieth century.⁸

The residents of Eastville were whalers, fishermen, farm laborers, seamstresses, launderers and domestic workers.⁹ Many of them attended service at the Methodist Church in downtown Sag Harbor, where African-Americans and Native Americans were segregated to the balconies and areas to the rear of the church. Around 1839, David Hempstead, Lewis Cuffee, Charles Plato, and William Prime organized the St. David African Methodist Episcopal Zion Church in response to demand within the growing community for its own church. The congregation constructed its church building on Eastville Avenue. The church played a leading role in the Eastville community, bringing people of diverse backgrounds together. With the church at its center, the neighborhood continued to expand in size into the early twentieth century.¹⁰ As whaling and other deep-

⁷ Allison Manfra McGovern, “Disrupting the Narrative: Labor and Survivance for the Montauketts of Eastern Long Island” (PhD diss., Graduate School and University Center of the City University of New York, 2015), 152.

⁸ Nina Tobier, ed., *Voices of Sag Harbor: A Village Remembered* (Sag Harbor, NY: Harbor Electronic Publishing, 2007); Alexandra Eames, *Oh, That's Another Story: Images and Tales of Sag Harbor* (Sag Harbor, NY: Harbor Electronic Publishing, 2015).

⁹ McGovern, “Disrupting the Narrative,” 152.

¹⁰ McGovern, “Disrupting the Narrative,” 152.

SANS HD

Name of Property

Suffolk Co., New York

County and State

sea industries out of Sag Harbor declined around the second half of the nineteenth century, Eastville and other Sag Harbor residents turned to the growing new industries to find work, including manufacturing, such as at the Bulova watch case factory, and domestic, service, and labor jobs at large estates and summer resorts.¹¹

The memories and family stories of several Eastville residents were captured and published in *Voices of Sag Harbor: A Village Remembered* (2007).¹² At the time that their memories were recorded, many of the informants (some of who have since passed away) were elders, sharing their childhood memories of the early to mid-twentieth century. Most recounted stories of their families who had resided in Sag Harbor for generations and offered a few memories of seasonal vacationers. In his interview, Bill Pharaoh notes that the people of Eastville “were very humble. Old Eastville.”¹³ Bill Pharaoh, a Montaukett, was born in Eastville in 1932 and certainly witnessed significant changes to Eastville and Sag Harbor during his lifetime. His recollections include his family history in Eastville, his childhood activities, and relationships between neighbors, who he describes as hard-working, “salt of the earth” people. During his lifetime, he also witnessed the arrival of new people to Eastville – seasonal renters and newcomers seeking a safe and welcoming place to vacation during the summer months.

His neighbor, Elizabeth Bowser, was a long-time year-round resident of Eastville whose lived experiences in the neighborhood began as a child spending summers there with family and friends. Elizabeth Bowser’s ancestors were educated, upper-middle-class people of color who were accomplished in publishing and education, and active in post-Reconstruction civil rights. They appear to have been among the earliest seasonal residents of Eastville, and their work in Brooklyn likely tied them into elite networks with people of color, who also eventually learned about Eastville. Elizabeth’s mother, Jessie Fortune, was continuing a tradition that had been established by her parents, Carrie Smiley and T. Thomas Fortune; they had spent summers at Mary Jane Hempstead’s home in Eastville. In fact, Carrie Smiley, Elizabeth’s maternal grandmother, was the first of her ancestors to arrive in Sag Harbor. Carrie Smiley, the daughter of a southern plantation owner and an Indian woman from the western frontier, was born into slavery; she arrived in Sag Harbor in the late 1800s as a personal seamstress of a sea captain’s wife.

After her sweetheart from Florida, T. Thomas Fortune, arrived in Sag Harbor, the couple moved to Brooklyn. A newspaper man and orator, he published an important African-American newspaper, *The New York Age* (first named *New York Globe*, then *New York Freeman*). Fortune was a part of the post-Reconstruction civil rights movement, supporting the work of Booker T. Washington, and an organizer of the National Afro-American League, a predecessor to the Niagara Movement and the National Association for the Advancement of Colored People. Elizabeth Bowser’s father, Aubrey Bowser, graduated from Harvard with honors in 1907, then worked in newspapers, where he met Elizabeth’s mother Jessie Fortune at the *New York Age*, and magazines. After the Great Depression, he earned an MA degree from New York University and taught in New York City schools.

Elizabeth Bowser was born to Aubrey and Jessie Bowser in 1919. She was the middle of three children; her older brother, Garrison, was named after abolitionist William Lloyd Garrison and her younger brother, Hallowell, was named after Colonel Hallowell, who commanded a black regiment during the Civil War. As she

¹¹ “Eastville Community,” Mapping the African-American Past (MAAP). Available online at <<http://maap.columbia.edu/place/59.html>>.

¹² Tobier, *Voices of Sag Harbor*.

¹³ Tobier, *Voices of Sag Harbor*, 214

SANS HD

Name of Property

Suffolk Co., New York

County and State

grew up, her family continued vacationing in Sag Harbor. Her family connection to the area is described in *Voices of Sag Harbor*:

The Bowser family lived in Brooklyn and spent summers in Sag Harbor. In the 1930s, they rented a house on Liberty Street. They shared the house with the Wilson Trotts and the Sam Gibbs, who lived on the second floor while we occupied the first floor. The quarters were cramped for the Bowsers and their three small children. It was decided that the children would stay at Mary Jane Hempstead's. Every night, Grandmother Carry Fortune would lead the children to the Hempstead house via a path that led from the back of the house where Mary Green lived and across a field to the back of Mary Jane's on Hempstead Street. The Bowsers subsequently bought the house on Hempstead Street.¹⁴

The Bowsers were among a growing group of middle- and upper-class vacationers of color who traveled to Eastville for some or all of the summer. In the earliest days, some vacationers arrived by their own personal boats to Sag Harbor Bay and Havens Beach. For instance, James Edward "Jimmy" Harris arrived by boat in the 1930s and continued to do so until about 1937, when he bought a house on Division Street and became a permanent resident. Jimmy Harris worked in Brooklyn as a high school dean and was tied into the same social and professional networks as Elizabeth Bowser's family. As co-founder of the Comus Club, a social organization for African-American professionals, Harris was particularly well-connected. He first learned about Sag Harbor as vacation spot through this group and other social networks.¹⁵

In his oral history, Michael Butler describes his family's arrival in Eastville and the eight cottages that his Great Uncle Jimmy Harris built and rented to summer vacationers. The cottages were named after earlier Native and African-American owners of the properties: Parker, Lang, Gray (eventually renamed Brown after the Browns who rented for several years), Green (eventually sold to the Pharaoh family), King, and Mack. He also owned Sagg cottage and Beef cottage.¹⁶ The Harris cottages provided a much-needed rental spot for people of color, and Eastville is remembered as the only place in Sag Harbor that would rent to them. Many vacationers also or alternatively stayed at Ivy Cottage, located on Hampton Street, which was owned by Charlie Crippen's sisters. It remained a popular rental spot throughout the twentieth century and served a Sunday dinner that remained popular with seasonal African-American residents in the mid-twentieth century.¹⁷

In the 1930s and 1940s, as urban people of color began to arrive at Eastville for the summers, the rest of the village of Sag Harbor faced economic struggles. Development was slow in the village and outlying areas; the Great Depression all but halted new private or speculative building construction. Probably due to a general lack of capital and lack of interest by homebuyers, the woodlots and marshlands that would become SANS were considered unbuildable and of no interest to developers. Oral histories recorded in *Sag Harbor Voices* and more recently by the SANS Steering Committee note that since the land around Eastville was not considered of value by whites, they were willing to sell it for cheap to people of color. Bob Maeder, who was born in 1931 and lived at 84 Hempstead Street in Eastville remembered "all the woods where today there are houses built in Ninevah, Azurest, and Sag Harbor Hills. I could draw a map of the trails through there, even to this day."¹⁸ At that time, the woods probably seemed like undeveloped frontier, because of its distance from village commerce and communication. But there were likely several factors as to why the area was not

¹⁴ Tobier, *Voices of Sag Harbor*, 42 This is the house that Elizabeth Bowser lived in until her death in 2016

¹⁵ Tobier, *Voices of Sag Harbor*, 53.

¹⁶ Tobier, *Voices of Sag Harbor*, 53.

¹⁷ Eastville Community Historical Society oral history files, Eastville Community Historical Society; SANS oral history files, SANS Steering Committee.

¹⁸ Tobier, *Voices of Sag Harbor*, 169

SANS HD

Name of Property

Suffolk Co., New York

County and State

developed until the 1940s. The sandy, wooded lands were never viewed as productive for farming during the nineteenth or twentieth centuries, and the lack of transportation between Sag Harbor, New York City, and the greater northeast region likely made settlement there by commuters prohibitive. While plans for suburban platting were in the works, they were not practical during the weak economy preceding World War II.

Immediately after the war, suburban development focused on Nassau County. And yet, after World War II, Americans in general had more money available to spend on home-buying and leisure. Many men used their war benefits to purchase new homes, and some used their benefits to buy new vacation homes that also served as second residences. While white veterans could take advantage of the GI Bill, its benefits were not generally available to African-American veterans for primary homes let alone for purchase of secondary homes in communities like SANS.

The ability to purchase a vacation home certainly distinguished the African-American professionals that settled in Eastville and eventually in the SANS subdivisions. Class distinctions developed over a short period for African-Americans, especially in and around Eastville, as seasonal residents began to arrive and mingle with the previously established community of color. There were distinctions between seasonal residents and full-time residents, distinctions based on professionalization, and distinctions related to settlement location. The arrival of urban people of color in Sag Harbor was conspicuous to permanent white residents of Sag Harbor village, and their seasonal settlement in Eastville was distinct in terms of village settlement pattern at the time.

Eastville served as an anchor community for new arrivals of people of color.¹⁹ The established summer community and amenities serving families of color in Eastville attracted others to the area and ultimately drew some to the new subdivisions. There were eventually five new mid-twentieth-century subdivisions (including Azurest, Sag Harbor Hills, and Ninevah Beach) that would attract professional, middle and upper-middle-class people of color during the summers. Categorized as “historically black,” these locations are more appropriately remembered by inhabitants as places that welcomed people of color, rather than as “historically black.” There is a complex layering of identity in Eastville and SANS homes, in the families, and in the neighborhoods, that is overly simplified by the label “historically black.” The “neat” categories of black, white, African-American and Native American did not always apply, as many residents acknowledge a mixed heritage that might combine two or more of these categories.²⁰ Indeed, Eastville was a racially and ethnically integrated settlement, and this factor may have been what attracted early vacationers like the Bowser and the Harris families, who also shared a complex layering of identity. This layering gave rise to important socio-political activities among the families who settled in Eastville, Azurest, Sag Harbor Hills, and Ninevah Beach.

African-American Resort Communities and Postwar Suburban Development

The development of SANS occurred at a time when the Civil Rights Movement intersected with stronger distinctions in class formation within and between racialized groups; this context is key to understanding the range of opportunities available to people of color as citizens and consumers. In the years after the Second World War, the socio-economics and culture of the contemporary American middle class were formed. However, new American middle-class opportunities were not distributed equitably by race. Through the GI bill,

¹⁹ Andrew Wiese, *Places of Their Own: African-American Suburbanization in the Twentieth Century* (Chicago, IL: The University of Chicago Press, 2004).

SANS HD

Name of Property

Suffolk Co., New York

County and State

which established educational stipends and low-interest mortgages for veterans, men and women returning from war could more easily purchase mass-produced homes and go to college. While these benefits were technically available to veterans of color, institutional and overt discrimination and racism on the part of the Veterans Administration, Federal Housing Administration, colleges, and banks made them challenging, if not impossible to obtain. Further, federal and state government-sanctioned policies and practices and local zoning served to formalize and solidify segregation within existing cities and within new suburban developments.

Twentieth-century urban planning and suburban development gave rise to the segregated landscape that remains evident across the country. During the late nineteenth and early twentieth centuries, developers and local governments used deed covenants and zoning ordinances to control what could be built and where people could live. Developers often used deed covenants to protect residential areas from commercial and industrial activities, require or exclude certain types of residential construction (e.g. limit construction to single-family homes), establish minimum values for new construction, and to preserve property values. However, these policies were also thoroughly and more intentionally used as devices to keep undesirable peoples and activities out of affluent communities. As construction increased after World War II, many local governments established new zoning regulations with the specific intent of limiting where African-Americans and people of color could live and buy homes. In addition to reducing the availability of housing for people of color, these regulations also tended to concentrate less desirable industries and facilities in African-American neighborhoods. These practices were followed by loan regulations for the Federal Housing Authority and the Veterans Administration that included racial discrimination within their guidelines. Collectively, these policies and planning practices became more widely used across both affluent and middle-class American communities amid the Second Great Migration of southern African-Americans to urban centers in the North and West. What this ultimately meant was that regardless of class distinction and personal wealth, race was the most significant marker for determining access to home ownership, leisure opportunities, and settlement in suburban neighborhoods.²¹ One of the most well-known examples of racial discrimination in postwar suburban planning took place at Levittown, which was built between 1947 and 1951. The developer did not allow black families to purchase homes in the neighborhood, and the Federal Housing Authority would not give loans to African-Americans; in 1960, not a single family in the neighborhood was black.²²

Postwar American society was fundamentally organized along the color line, and segregation was either legally or extra-legally implemented in all social and political programs, including education. Between the post-Reconstruction and pre-Civil Rights eras, people of color experienced the inequity and degradation of segregation in all facets of their lives. In the American South, segregation was nearly universally state-sponsored and evident in distinct, labelled, race-based public spaces. In the Midwest, Northeast and West, racism could be less overt but by no means less oppressive, formalized, or restrictive. Throughout the country, people of color experienced the influences of Jim Crow in their access to employment opportunities, social and public programs, consumer opportunities, and landscapes of settlement. In all sections of the country, segregated and race-based spaces were marked by physical boundaries, borders, and markers that both psychologically and physically reminded the American public about the legal distinctions and discrimination

²⁰ McGovern, "Disrupting the Narrative," 208-209.

²¹ Marsha Ritzdorf, "Family Values, Municipal Zoning, and African-American Family Life," in *Urban Planning and the African-American Community: In the Shadows* (Thousand Oaks, CA: Sage Publications, 1997); Richard Rothstein, *The Color of Law: a Forgotten History of how our Government Segregated America* (London: Livewright Publishing Corporation, 2018), 39-58.

²² Kenneth T. Jackson, *Crabgrass Frontier: the Suburbanization of the United States* (New York: Oxford University Press, 1985).

SANS HD

Name of Property

Suffolk Co., New York

County and State

between racial groups. This pattern remains visible in SANS, too; discriminatory beliefs and practices led to the creation of a 25-foot unbuilt geophysical border separating Azurest from Sag Harbor Beach Club (see section on Sag Harbor Hills and Sag Harbor Beach Club). Meanwhile, African-American resistance to widespread segregation and discrimination took hold in the form of lectures, newspapers and academic writings by nationally prominent black scholars, like W.E.B. Du Bois and Booker T. Washington, who documented their experiences under racism and segregation, built black institutions, and actively engaged in improving community life. Through the creation of the National Association for the Advancement of Colored People, the National Urban League, and other black institutions, a movement towards societal desegregation and the advancement of civil rights was under-way well before the 1960s. The National Urban League, in particular, was developed by African-American leaders in response to twentieth-century planning policies that enforced discriminatory policies and put African-American communities at harm.²³

While these black institutions and reformative social movements were gaining momentum, some African-American resorts and beaches began to develop along the east coast during the twentieth century in response to racism and segregation. Highland Beach in Maryland, American Beach in Florida, Atlantic Beach in South Carolina, and Oak Bluffs in Massachusetts are just a few of the privately established black resort areas that rose to prominence. These places filled a need for people of color to find sanctuary and respite from the pressures of living under Jim Crow. In the South, some states also established segregated state parks for African-American vacationers.²⁴ Early twentieth century civil rights activists wrote and lectured about the physical, emotional and psychological pressures of living in American society, and the burden of the double-consciousness in both integrated and segregated settings.²⁵ Throughout the country, segregated spaces developed as vacation spots for people of color along the east coast and along interior lakes. Resorts and recreational spaces developed as both public, government-owned spaces, and private spaces promoted by both white and black developers who responded to market forces. Not only was access to recreational places in demand, but the ability to vacation in a place that was owned and promoted by people of color ensured safety for people of color who faced violence and danger, especially in travel. The origins of black-owned institutions, resorts, and beaches, including the SANS community in Sag Harbor, are therefore rooted in early-twentieth century civil rights activism.

In *The Land Was Ours*, Andrew Kahrl notes, "In an 1886 editorial in the *New York Globe*, T. Thomas Fortune told his readers that, rather than spend precious dollars at white-owned resorts and picnic grounds, they should build and support a black-owned public resort."²⁶ A contemporary of Booker T. Washington, W. E. B. Du Bois, and others, T. Thomas Fortune's comment is a powerful reminder of the network of black intelligentsia that was connected to Eastville and the SANS subdivisions that were yet to come.²⁷ As mentioned previously, Fortune's granddaughter, Elizabeth Bowser, was an early-twentieth-century vacationer in Eastville.

²³ June Manning Thomas and Marsha Ritzdorf, eds., *Urban Planning and the African-American Community: In the Shadows*. (Thousand Oaks, CA: Sage Publications, 1997).

²⁴ See William E. O'Brien, *Landscapes of Exclusion: State Parks and Jim Crow in the American South* (Amherst: University of Massachusetts Press, 2016)

²⁵ See W.E.B. DuBois, *The Souls of Black Folk; essays and sketches* (Chicago: A.G. McClurg, 1903).

²⁶ Andrew Kahrl, *The Land Was Ours: How Black Beaches Became White Wealth in the Coastal South* (Chapel Hill, NC: The University of North Carolina Press, 2012), 22

²⁷ W.E.B. DuBois was an early member of the Boule.

SANS HD

Name of Property

Suffolk Co., New York

County and State

Writer, orator and NAACP founder W. E. B. Du Bois also wrote commentary on the “color problem of summer” in *The Crisis*, the NAACP publication that he created and edited.²⁸ In this important piece, Du Bois notes the stress of living under Jim Crow and the need to vacation from not just everyday life, but also the day-to-day impacts of oppression. And yet, he notes, there were few opportunities for people of color to unwind and few places that provided safety and sanctum. He wrote, “Where as a colored person can I go? If I go among white people, how much rest is there going to be?”²⁹ His commentary reinforces the lived experiences of people of color as Americans and as African-Americans, and the toll that the black double-consciousness took on the body.³⁰ As such, leisure time and space is needed “to re-build strength and calm our nervous system.”³¹ And yet, Du Bois writes from a place of privilege among people of color, contrasting the option of vacationing in segregated vs. integrated spaces at a time when these options, let alone the ability to vacation, were limited for the vast majority of people of color across the country.

Oak Bluffs on Martha’s Vineyard in Massachusetts is a comparable black leisure area that still draws an elite African-American community during the summers. In fact, it remains one of the most exclusive places on the east coast for professionals, politicians, and academics of color to vacation. However, this resort community was not initially planned for or by people of color. The community, which was planned in 1866 by Robert Morris Copeland, initially drew Methodist vacationers due to its location next to Wesleyan Grove, a Methodist campground and meeting place. According to local history, Charles Shearer, the son of an enslaved African-American mother and her white owner, turned one of the Oak Bluffs cottages into an inn that accommodated black vacationers. Gradually, people of color arrived for seasonal respite, as news spread that there were places to stay.³²

Highland Beach in Maryland is significant as a black-owned resort that is also connected to the notable abolitionist Frederick Douglass. The National Register nomination for the Douglass Summer House states:

tradition maintains that Highland Beach was founded by Major Charles Douglass, the son of famed abolitionist Frederick Douglass, after he and his wife Laura were denied entrance to Bay Ridge, a white resort on the Chesapeake Bay just south of Annapolis. Major Douglass purchased 44 acres adjoining Bay Ridge and developed his own resort community for his family and friends. In 1893, he purchased 500 feet of beachfront between Oyster Creek and Black Walnut Cove from Daniel and Mary Brashears. Frederick Douglass assisted financially with his son’s endeavor and purchased a lot in 1893.... Major Douglass was the first to purchase a cottage at Highland Beach.³³

Charles subdivided 40 acres of beach-front land between Black Walnut and Oyster Creek into 131 lots mostly measuring 50 by 150 feet. The goal was to create a resort that was free of intrusion or harassment from whites. Beginning in the 1990s, the community evolved into a retirement community for long-time visitors who remember vacationing as youngsters with their families 40 years prior.

American Beach in Nassau County, Florida, is another historic resort community for people of color.

²⁸ Karhl, *The Land*, 13.

²⁹ W.E.B. DuBois, “The color problem of summer,” *The Crisis* 36 (1926): 235, 250.

³⁰ The concept of double-consciousness was a major theme of *The Souls of Black Folk*.

³¹ W.E.B. DuBois, “The color problem of summer,” *The Crisis* 36 (1926): 235, 250.

³² Jill Nelson, *Finding Martha’s Vineyard: African-Americans at Home on an Island* (New York: Doubleday, 2005).

³³ National Register of Historic Places, Douglass Summer House, Twin Oaks, Highland Beach, Anne Arundel County, Maryland, National Register #92000069.

SANS HD

Name of Property

Suffolk Co., New York

County and State

Unlike Highland Beach and SANS, American Beach was developed through a black institution. The resort was established by the Pension Bureau of the Afro-American Insurance Agency of Jacksonville, Florida. The American Beach Historic District (NR Listed) is primarily composed of single-family homes. The property originally consisted of 116 acres that was bought, platted, and sold by the Pension Bureau. Most of the lots were 50 x 150 feet with 50-foot side facing east/west, toward the ocean.³⁴

Similarities and differences in ownership, marketing, and access can be seen between these National Register-recognized resort locations and SANS. However, its proximity to the greater New York City area, along with the social networks that connected people within and to SANS, are important features of the SANS Historic District. In the early twentieth century, members of the black intelligentsia discovered Sag Harbor and recognized its potential as a vacation spot for people of color, whether they wanted to be owners, renters, or houseguests. As the culture of the black middle and upper classes developed into the 1940s, the demand for accessible resort areas and vacation homes grew stronger. The SANS subdivisions evolved in response to these demands. People of color with economic means purchased properties and built modest, seasonal homes there to accommodate their families and friends.

Establishing SANS

The three subdivisions that compose the SANS historic district, Azurest, Sag Harbor Hills, and Ninevah Beach, were established northeast of Hampton Street. The development of each subdivision is detailed individually below.³⁵

Azurest

The Azurest subdivision, located immediately east of Eastville, was the first of the SANS neighborhoods to be platted and filed with Suffolk County. The subdivision was platted and filed with Suffolk County in two phases: Section 1 in 1947 and Section 2 in 1950. Maude Terry and Amaza Lee Meredith, African-American sisters, are largely responsible for the creation of Azurest. Born to Emma P. Kenney, a woman of color, and Samuel P. Meredith, a white carpenter, who had to travel from their home in Virginia to Washington DC to be legally married, Maude and Amaza grew up in Virginia. The sisters, both educators, fell in love with Sag Harbor as summer visitors and made a lasting impact on the formation and history of the Azurest subdivision. Their descendants, members of the Richards family, still live in what many people say is the first home constructed in Azurest: the Terry Cottage.

In Maude Terry's 1968 obituary in *Sag Harbor Express* 1968, Mrs. Hunter J. Terry wrote:

The crowning monument to her memory is the founding of "Azurest," a development at Sag Harbor, New York. It was

³⁴ National Register of Historic Places, American Beach Historic District, American Beach, Nassau County, Florida, National Register #01001532.

³⁵ Originally, there were five subdivisions that were settled by African-American vacationers in the mid-twentieth century: Azurest, Sag Harbor Hills (including Sag Harbor Beach Club), Ninevah Beach, Chatfield's Hill, and Hillcrest Terrace. The streets in Chatfield's Hill are named after black, pre-segregation civil rights leaders. Chatfield's Hill and Hillcrest Terrace are located on the west side of Hampton Street, and have not been included within the National Register boundary due to significant loss of integrity to homes in the neighborhood and a change in the neighborhood's settlement pattern to include the presence of more permanent residents.

SANS HD

Name of Property

Suffolk Co., New York

County and State

a virgin tract of woods consisting of chestnut, oak, walnut trees, beach plums, deer feed and other trees and shrubs. It is located between Hampton Street and Shelter Island Bay. There were only Indian trails and rough roads used by fishermen. Thirty years ago, Mrs. Terry was a summer visitor to this place of natural beauty, where white sands, white clouds, blue sky and blue waters meet; a place of silence, peace and "Heavenly Rest," where there was only Peace, Love and Beauty. There Mom Maude was "raised to the Mountain Top," and there she "had a dream." She envisioned homes among the trees, along the trails within sight of sunrises and sunsets over the Bay. In her imagination, this place became "Heavenly Peace, Blue Rest, Blue Haven, Azure Rest." From these descriptions and phrases, the name "Azures" was coined.

Immediately Mrs. Terry began a diligent search up and down Long Island for the property owner. Finally, "The Gales" of Huntington, L.I., were identified as the owners with no intention of developing the tract. But at Mrs. Terry's urgent insistence they considered. Their son laid out plans and began developing the site. The Indian trails became Terry Drive, Richards Drive and Meredith Avenue for members of Mrs. Terry's family. Walker Avenue and Milton Avenue memorialized Negro pilots of whaling ships. The name Cuffee Drive honored an old Sag Harbor Indian family.³⁶

While the Terry family and members of the community credit Maude "Ma" Terry with creating Azures, Amaza Lee Meredith has also been recognized as the founder. The two sisters certainly worked collaboratively. Maude was a New York City school teacher and Amaza was an art professor, founder of the art department at Virginia State University (VSU), and one of the first documented black female architects. On the VSU campus, her home, named Azures South, is preserved and listed on the National Register of Historic Places (Figures 10 and 11).

The lands that comprise the Azures subdivision were a post-1920 land acquisition by the Gale family that was, until the late 1940s, left undeveloped. During the 1920s, the Gale family developed a real estate business, brokering land sales throughout Long Island. Today, the family real estate business is known as Daniel Gale Sotheby's International Realty. Following the encouragement of Maude and Amaza, Elsie Gale filed Section 1 of the Azures Subdivision with Suffolk County in 1947. This subdivision was bounded by the land of C. Shaw to the west and J. E. Baker to the east. On this map, 70 lots were laid out, mostly measuring 50 feet by roughly 125 to 150 feet along Terry Drive, Milton Avenue, Richards Drive, Hempstead Street, and Meredith and Walker Avenue. The planning of this first plat followed the existing topography. Richards Drive was a new road laid out off Hempstead Street that extended north toward the shore. It extended into Milton Avenue (following a sharp turn), which in turn ended at Terry Drive. Terry Drive ran parallel to the shoreline, and all the lots laid out on the north side of the road included beach front land. At that time, Meredith and Walker were short dead-end roads extending from Terry Drive and did not connect to Hampton Street.

In 1948, Elsie Gale filed Section 2 of the Azures subdivision with Suffolk County. The Section 2 subdivision map outlined the continuation of Milton, Meredith, and Walker Avenues south toward Hampton Street, and added Cuffee Drive and Cadmus Road to accommodate an additional 200 lots (lots 71-271). It's interesting to note that some of the residents of Azures whose families were among the earliest purchasers remember when some of the roads in Section 1 had ended and recall the expansion of the roads when Section 2 was actively being developed.³⁷ Like those in Section 1, most of the lots in Section 2 measured 50 feet by 125 feet, with exceptions at corner and end lots. On the subdivision maps, the land east of the Azures subdivisions is noted as "formerly J. E. Baker." All lots sold in Sections 1 and 2 of Azures include rights to use the reserved beach in common with other Azures owners.

³⁶ Hunter J. Terry, "Maude Terry obituary," *Sag Harbor Express*, November 21, 1968.

³⁷ Interview with Andrea Cottman, August 29, 2017.

SANS HD

Name of Property

Suffolk Co., New York

County and State

Maude and Amaza relied on the help of friends and colleagues from their social and work networks in New York and Virginia in platting and selling the Azurest lots.³⁸ Dorothy Spaulding, an attorney, was instrumental in providing legal counsel. Their friend James Smith, a civil engineer, provided guidance on establishing physical boundaries to the subdivision that would limit white encroachment.³⁹ In 1953, they formed the Azurest Syndicate, Inc., which regulated the subdivision's lot sales, planned infrastructure and land improvement projects, and guided the direction of the resort community. The Azurest Syndicate, Inc. served as both a governing body and a financial institution; they were primarily concerned with selling lots in Section 2 at a profit that would cover a ten-year mortgage with Elsie Gale, financially underwriting the sale of lots in the 1950s in Azurest's Section 2. The Azurest Syndicate was established separate from and without input from the Gales. According to Grace Lynn Dubinson, none of the syndicate members had any experience with community building. Early investors in the neighborhood included Edna Mead Colson (a college professor) and Iris Terry Richards (a doctor).⁴⁰

Sag Harbor Hills and the Sag Harbor Beach Club

Sag Harbor Hills, located east of Azurest, is composed of two separate developments which were established nearly simultaneously: the Sag Harbor Beach Club and Sag Harbor Hills. In 1949, the Sag Harbor Development Company filed the Sag Harbor Beach Club subdivision plan with Suffolk County government. The map shows that 71 lots were laid out between Soundview Avenue and Hampton Street along Beach Avenue and Harbor Avenue. Harboy Place and Hillcrest Drive are mapped as short cross streets connecting Beach Avenue and Harbor Avenue. The beachfront property is marked as "reserved." The documented owner of the land east of the Sag Harbor Beach Club subdivision was Hugh F. Lynch. Sales appear to have been slow in the early years. No deeds for the subdivision were filed until 1951, and even those were limited. Only three property deeds (one of which was for a right-of-way with New York Telephone Company) were filed that year.

Fred Richards (whose grandmother, Maude Terry, was a founder of Azurest) recalls that when lots were selling at Azurest, the white neighbor who owned the land included in the Sag Harbor Beach Club subdivision, was concerned by the growing presence of people of color in Azurest. The developer (whose name is unknown, but who was owner or partner in the Sag Harbor Development Company) wanted to build a country club subdivision, but worried that the presence of African-American residents next door would cause problems for property values and sales. Richards noted that a narrow parcel was laid out between the two subdivisions. This boundary, symbolically and literally creating racial distance, is visible on the Sag Harbor Beach Club subdivision map.

As Azurest gained in popularity, and perhaps out of concern for sales, the Sag Harbor Development Company began to sell lots to people of color who were interested in buying, beginning in 1951. The "reserved" beach

³⁸ Fred Richards, Maude Terry's grandson, remembers coming to Azurest as a child. His mother, Dr. Iris Richards, was raised in New York City and maintained connections there through her sorority and medical field. She sent out word to her friends that lots of land were available for sale in Azurest.

³⁹ Grace Lynis Dubinson, "Slowly, Surely, One Plat, One Binder at a Time: Choking Out Jim Crow and the Development of the Azurest Syndicate Incorporated" (MA Thesis, Georgia State University, 2012).

⁴⁰ Dubinson, "Slowly, Surely," 54.

SANS HD

Name of Property

Suffolk Co., New York

County and State

front property was subsequently divided into lots which were among the first to sell. These were purchased by people from Brooklyn and Manhattan, New Jersey, St. Albans, and Glen Cove and included Richard and Dorothy Granger (1952), Henry and Evelyn Letcher (1952), and Dr. Oliver Holder (1953).

In 1950, Hugh F. and Martha S. Lynch filed plans for the Sag Harbor Hills subdivision, east of the Sag Harbor Beach Club subdivision. Little is known about the role of the Lynch family in real estate speculation and sales. In oral histories, SANS residents have noted that Hugh F. and Martha S. Lynch were a white couple; they may have lived in or near Sag Harbor and they were the Sag Harbor Hills sellers that early residents purchased from. The Sag Harbor Hills subdivision included 84 lots between Hampton Street and the shoreline along newly proposed Hillside Drive West, Hillside Drive East, and cross-streets Harboy Place, Gull Rock Road, and Ninevah Place. It also included a reserved beach, which was located at the end of Hillside Drive East; all lots sold within the subdivision had reserve beach access written into their property deed.

In 1953, Sag Harbor Beach Development Company sold its beach land to Hugh and Martha Lynch, but the company retained ownership of it until the Sag Harbor Hills Improvement Association formed in 1960 and assumed ownership and governance of the reserve beach. After the Sag Harbor Hills Improvement Association was formed around 1960, all land within the Sag Harbor Beach Club subdivision became absorbed under the regulations of the association. The purpose of the association is to protect, conserve and beautify the open spaces and beaches. Deeds for all properties in Sag Harbor Beach Club and Sag Harbor Hills subdivisions include rights to use the reserved beach.

Ninevah Beach

Ninevah Beach is the last of the three SANS subdivisions to be formed. It was owned, platted, and filed by a company called Sag Harbor Associates. SANS informants have noted that Mr. Francis Ruland, the owner of Sag Harbor Associates, was white. Other than this limited information, little is known about Francis Ruland's role in land speculation, development, or real estate sales. The subdivision was filed in Suffolk County in three sections. In Section 1, 54 lots were laid out along newly drawn Harding Terrace, Taft Place, Wilson Place, and the northern section of Lincoln Street; the map was filed in 1953. Along the north side of Harding Terrace, there were 27 lots measuring 30 feet wide and extending from Harding Terrace to the shoreline (roughly 200 feet). Because the lots were so narrow, buyers had to purchase multiple lots to accommodate home construction. Section 2, filed in 1957, included lots 55-81 along Lincoln Street. Section 3 included lots 82-92 along Lincoln Street and Hampton Street, filed in 1958.

All deeds for property in Ninevah Beach included access rights to the reserve beach. In addition to this, several restrictions were listed in deeds, including limitations on businesses, rentals, or hotel/boarding house construction. No homes could be built for less than \$7,500, and all buildings had to be approved.⁴¹ Sag Harbor Associates regulated beach access and monitored these restricted activities. In 1959, early resident and founding member of the homeowners' association J. Howard Payne formally registered the subdivision as the Ninevah Beach Homeowners Association, which became the regulatory body for the neighborhood.

Mike Payne, a long-time resident of Ninevah Beach and son of J. Howard Payne, noted that the subdivision is

⁴¹ Suffolk County Deed Libers 3855:589; 6319:10; These specific restrictions on construction in the neighborhood expired in 1970.

SANS HD

Name of Property

Suffolk Co., New York

County and State

the only one in the historic district which had privately owned roads. Property ownership in the subdivision included membership in the Ninevah Beach Property Owner's Association, which funded road maintenance through annual dues. Payne's parents, J. Howard, a former Naval officer and attorney, and Natalie, a librarian, were among the first buyers in Ninevah Beach, along with the Brannen, Romaine, and Barnes families.

The intersection of space and race is demonstrated in the social history and cultural geography of the SANS subdivisions. As late as 1949, owners in the area remained concerned about the "undesirable" properties of the lands. That year, a representative for realtor Daniel Gale, who owned the nascent Azurest subdivision, noted at a Sag Harbor zoning board meeting that the land was "reclaimed marshland." Because it was "undesirable," it would be difficult to sell, especially if subjected to the zoning regulations that the village proposed at the time.⁴² Gale's representative voiced concerns that the minimum lot sizes proposed by the village, which were larger than those actually laid out in the Azurest subdivisions, would make the properties more expensive than they were worth and thus might make them difficult to sell. But the layered meanings of the land as "undesirable" might also reference the already-established marketing toward people of color. During this time, redlining and other discriminatory practices led white realtors and white buyers to undervalue properties and neighborhoods that were occupied by people of color.⁴³ In this case, white owners might have also undervalued the land due to the presence of black residents in nearby Eastville, as well as the growing presence of black residents already in Azurest. This mindset would also explain the establishment of the 25-foot-wide reserve area that the white developers of Sag Harbor Beach Club (which would eventually be incorporated into Sag Harbor Hills) included to distance the subdivision from Azurest. These physical borders, like so many that were constructed throughout the country during the Jim Crow era, are material reminders of segregation.

As a group, the SANS subdivisions exhibit some interesting planning regulations, some of which continue to be implemented today. The most notable planning feature is the access rights and conservation of reserve beaches that were a part of communal ownership in each subdivision. While these are not atypical for the period, their presence in SANS is noteworthy as a way of establishing and safeguarding private recreational spaces for buyers and reinforcing class distinctions by its residents. To this day, access to the reserve beaches is maintained and surveilled by SANS residents to ensure use by SANS residents and visitors, as these are not public beaches for use by patrons with no connection to SANS. Azurest, Sag Harbor Hills, and Ninevah Beach each have their own property owners' associations that, among other things, ensure conservation of the reserve area. In the early years, the Azurest and Ninevah Beach owners' associations regulated sales, development rights, and utility access. But over time, the village planning department and architectural review boards assumed zoning and code enforcement, and the influence of property owners' associations gradually decreased. Ninevah Beach Property Owner's Association regulated house size and construction until 1970 and continues to regulate privately owned roads.

African-American Social Networks and the Formation of the SANS community

The opportunities for property ownership in the SANS historic district were shared among communities of color primarily by word of mouth. This initial method of exclusive social marketing is unusual at a time when planned

⁴² "Hearing on Proposed Amendments to Sag Harbor Zoning Ordinance Attracts Large Audience; Objectors Agree Some Restrictions Needed," *Sag Harbor Express*, February 3, 1949.

SANS HD

Name of Property

Suffolk Co., New York

County and State

suburban developments across Long Island and throughout the country typically used overt marketing campaigns to promote developments to subsets of American society (white or black). Instead, SANS buyers became aware of the community through their social circles, social organizations, and shared work places, similar to how many had learned about Eastville as a seasonal destination. The lack of directed marketing campaigns and reliance on social networks for generating consumer interest led to the development of a community that was closely knit from within but had a sense of exclusivity as well, especially to those who did not have those connections or who sought entry/membership. This sense of elitism or exclusivity developed out of a distinct economic, social, and educational class consciousness and the set of social connections and values shared by black institutions and fraternal organizations that continued and even escalated through the end of the twentieth century. In fact, some late twentieth century residents noted information about available, or potentially available, properties was shared among families, friends, and extended social networks to give connected individuals the first chance at a purchase.⁴⁴

Teachers, doctors, dentists, lawyers, and other professionals knew each other from their workplaces and year-round neighborhoods. Archival research into the original deeds for the earliest SANS homeowners, along with oral histories, indicates that SANS residents knew each other prior to arriving in SANS. The addresses of the purchasers indicate that buyers in the subdivisions came from neighborhoods in Manhattan, Brooklyn, Queens, western Long Island, parts of New Jersey, and Chicago, to name a few, where they had permanent homes and knew each other. Therefore, the summer communities were composed of professionals and their families who were already members of shared social networks. Many had also attended the same Ivy League and Historically Black Colleges and Universities (HBCUs) and were part of the same black social and fraternal organizations.

Social organizations provided critical social, cultural, and support networks for African-American professionals. These networks also proved valuable for sharing information about the opportunity for families to buy into the SANS subdivisions. Organizations such as the Comus Club, Jack and Jill, the Links, the Girl Friends, and the Boule, as well as other black sororities and fraternities, were established in the early twentieth century by people of color in order to develop social networks of successful, socially connected black professionals.⁴⁵ Most (if not all) of these organizations are highly selective and secretive about membership practices, which in many cases were granted by invitation. Due to these practices, information about membership, activities, and traditions is not widely known among Americans who are not members. The publication of Lawrence Otis Graham's *Our Kind of People: Inside America's Black Upper Class* (2000) shed new light on these groups.⁴⁶ Graham used family and professional connections to gain access to some of the histories and inner workings of these groups for his book.

The Comus Club, one of the oldest private black membership societies, was started by men of color in professional and non-professional positions, but it eventually evolved into a membership group exclusive to black professionals. This organization was founded in Brooklyn; its headquarters is a Brooklyn brownstone used for membership meetings and events. According to Graham, the membership selection process is highly

⁴³ Rothstein, *The Color of Law*, 59-76; Wiese, *Places of Our Own*.

⁴⁴ Interview with Renee Simons, May 28, 2017.

⁴⁵ Lawrence Otis Graham, *Our Kind of People: Inside America's Black Upper Class* (New York, NY: Harper Perennial, 2000).

⁴⁶ Graham, *Our Kind of People*.

SANS HD

Name of Property

Suffolk Co., New York

County and State

selective and secretive.⁴⁷ Other men's organizations include the Boule and the Guardsmen. The Boule, established in 1904, was the first elite black men's club. It has a national membership (unlike the local men's organizations) and counts W.E.B. Du Bois among the founding members of the New York City chapter.

The Girl Friends and the Links are exclusive black women's social organizations that are highly influential and philanthropic. The Links was established in 1946 and membership is by nomination. Members volunteer more than one million hours a year and have donated more than fifteen million dollars to domestic and international charitable activities and programs.⁴⁸ The Girl Friends is an older, exclusive "league of stylish black women who are accomplished, well-connected, and "Establishment." A high percentage of members are married to physicians."⁴⁹

The "Divine Nine" refers to the nine fraternities and sororities that make up the National Pan-Hellenic Council. The council was founded in 1930 at Howard University. These fraternities and sororities developed at a time when men and women of color were excluded from white fraternities and sororities. Although these Greek groups originated in connection to the HBCUs, they eventually spread to prestigious colleges and universities throughout the country, ensuring that people of color could join even on campuses of integrated schools. Families of color with college-educated people are usually connected to one or more of these Greek organizations.

Jack and Jill is a family-oriented social organization designed to connect families with young children of color and provide access to successful adults as mentors. Its membership is via legacy status or invitation. Jack and Jill was established in 1938 as a national social organization that functioned through regional chapters. Knowledge of the beach-front properties in Sag Harbor that were available to people of color travelled quickly through these, and other, exclusive social groups. One of the founding members of the Queens chapter of Jack and Jill, Emilie Pickens, was among the earliest settlers of Sag Harbor Hills.

Both founding members and general members of all of these groups were connected to Sag Harbor. For *Our Kind of People*, Graham interviewed people who are members of these social groups, and recounted their experiences over the years in education, philanthropy, work, and leisure. Several of his informants were regular vacationers in Sag Harbor, including E. T. Williams, a member of several of these groups, who has a home in Eastville. The following passage from Graham's book summarizes the culture of the black upper class, and how it intersects with SANS:

"The reason I joined groups like the Boule, One Hundred Black Men, and the Comus Club," explains Williams while reclining in a wicker chair at his summer home in a family compound in Sag Harbor, "is that I feel it's important for black people to find places where we can meet, network, and socialize with people that understand our experiences and our concerns."⁵⁰

William "Bill" Pickens, III, grandson of William Pickens, founder of the Niagara Movement and the NAACP, is a long-time resident of Sag Harbor Hills. As a child, he remembers vacationing with his parents and extended family members in Eastville. One day, his father followed a bulldozer across Hampton Street and Hempstead

⁴⁷ Graham, *Our Kind of People*, 147

⁴⁸ Graham, *Our Kind of People*, 103

⁴⁹ Graham, *Our Kind of People*, 113

⁵⁰ Graham, *Our Kind of People*, 128

SANS HD

Name of Property

Suffolk Co., New York

County and State

Street toward the woods. A model home was under construction at the corner of Hillside Drive West and Harbo Avenue, and Pickens's father bought it. It remains in the Pickens family. Bill's mother was an early leader of the black social organization Jack and Jill. News of the newly available summer homes spread quickly through Jack and Jill, as well as through other black social networks. Summer arrivals came from New York, New Jersey, western Long Island, and as far as Chicago. Another resident of Sag Harbor Hills, Rob Landrum, recalled:

In 1952, Dr. Bernie, a general practitioner, built the first house in Sag Harbor Hills. The Landrums were among the next "first families" to follow. Teresa Parker, Dr. Bernie's daughter, attended Graduate School at Columbia University in New York with my mother, so it was because of her that we came to Sag Harbor. The Landrums travelled from Chicago each summer. Mr. Landrum Sr. made the commute on weekends to be with his family."⁵¹

Rae Parks, who died in 2012 just shy of her 101st birthday, purchased property on Gull Rock Road in Sag Harbor Hills in 1952 with her husband, Mark E. Parks. Their descendants continue to own the property. According to Rae Parks:

The reason so many of us in Sag Harbor Hills are old, old friends is because the person who made the lots available to us was "Kotchee" Cooper, who was a Comus member. The Comus Club, which dates back to the 1920s, is an organization of accomplished African-American men. The developer of this area needed to raise money, and he approached Kotchee and asked if he could get so many lots sold in a short period of time. Kotchee went to a Comus meeting and said, "Hey, can I get 10 of you to put up \$500 so that I can turn this money over to the developer?" That's how we bought the land. We paid \$500 each for these lots.⁵²

Mike Payne of Ninevah Beach recalls his first time walking along the beach with his father, noticing that so many people knew and spoke to his dad, which seemed peculiar. His father explained that he knew many of the people in the neighborhood from school, the military, college and social events. The SANS historic district connected and/or provided an extended family, a sense of community and the closeness of personal relationships, intermarriages, that are and remain multi-generational. Payne's parents' friends became surrogate parents for him and his friends; his friends became like cousins. Everybody knew each other, and personal relationships became closely intertwined. He remarked:

You *know* you belong! Members of the SANS communities built what they could afford, second homes with limited use for their families to eat, sleep and spend time on the beach. Segregation created and bred congregation.⁵³

These social networks reinforced a sense of belonging for those who were already socially accepted within them. Whereas these networks were initially established to create a sense of belonging and safety among people of color, they gradually transformed African-American culture and laid the foundation for more rigid class distinctions that developed a sense of elitism among middle and upper class African-American people; that sense of elitism carried over to SANS. But significantly, these organizations were designed to establish a sense of community among its members that was felt in ephemeral networks. These networks were both present and steadfast in daily experiences in SANS. As a result, SANS was an extension of already well-established social and kin networks among the African-American middle and upper classes.

⁵¹ Tobier, *Voices of Sag Harbor*, 54.

⁵² Tobier, *Voices of Sag Harbor*, 210.

⁵³ Interview with Mike Payne, August 30, 2017.

SANS HD

Name of Property

Suffolk Co., New York

County and State

Financing and Building SANS

During the nineteenth and twentieth centuries, racist legal policies were established at the national and the state levels to create segregated spaces. The legacies of these policies, which include segregated settlement patterns, poverty, bigotry and institutionalized racism, remain steadfast in American society and culture. For instance, the Federal Housing Administration was created in 1934 in response to the bank crisis of the 1930s to provide government-insured mortgages to homebuyers. The programs offered by this agency were a dramatic improvement over mortgages previously offered by banks, which typically required a 50 percent down payment and the remainder due in five years. With FHA backing, banks could provide 20-year government-insured loans for up to 80 percent of a home's value.⁵⁴ The FHA gave the government new power to shape home building and buying and established standards for its loans. However, African-Americans and the neighborhoods that they lived in were explicitly excluded from the new program as "high risk."⁵⁵ This policy of redlining (the denial of loans, insurance, and other services to certain social groups or neighborhoods, generally on the basis of race) was government-supported and led to nationwide segregated housing patterns. As a result, people of color were forced either to pay for new homes in cash or to negotiate other means of loans and/or payments with individual sellers and real estate companies. In many parts of the country (including Long Island), the legacy of redlining remains visible in the segregated landscape and occasionally in deed clauses.

Because people of color could not rely on FHA-insured loans, or banks to offer them other loan options, they were forced to find alternative means for home purchasing. Andrew Wiese has explored the dubious options that were often available to people of color, including loans at high interest rates and arrangements with private individuals.⁵⁶ Families associated with the SANS historic district approached these difficulties from a place of experience and privilege, given that their purchases were for vacation homes. This suggests both their socio-economic status and the likelihood that they had better options as they navigated these challenges.

In general, the financing options for SANS homebuyers varied in each of the subdivisions within the district. The Azurest Syndicate, led by Maude Terry, Amaza Lee Meredith, Dorothy Spaulding, and James P. Smith, regulated the subdivision's lot sales, planned infrastructure and land improvement projects, and guided the direction of the resort community. The syndicate also offered a solution to the challenge of obtaining a mortgage:

As the governing body, the Syndicate was created as a revenue generating vehicle, designed to assure the successful fulfillment of a ten-year mortgage, which was held by the seller of the Azurest land parcel, Ms. Elsie Gale. Mortgage payments were paid semi-annually, and in turn the Syndicate met its mortgage obligation through the profits generated from the individual sale and mortgage financing of platted lots. The initial offering ranged from \$750.00 to \$1,000.00 each, down payments averaged \$100.00 per lot.⁵⁷

Not all buyers in Azurest used syndicate mortgages to purchase homes. Many were able to use savings and war benefits to purchase their properties and homes in cash. This option was not available in Sag Harbor Hills

⁵⁴ Adam Rome, *The Bulldozer in the Countryside: Suburban Sprawl and the Rise of American Environmentalism* (Cambridge: Cambridge University Press, 2007), 20, 28.

⁵⁵ Rothstein, *The Color of Law*; Rome, *Bulldozer*, 29.

⁵⁶ Weise, *Places of Our Own*.

⁵⁷ Dubinson, "Slowly, Surely," 50.

SANS HD

Name of Property

Suffolk Co., New York

County and State

and Ninevah Beach, where mortgages were not offered by the developers or neighborhood associations.

The following historical examples, recorded during oral history research, provide a sample of the diverse experiences of homebuyers in SANS:

- J. Howard and Natalie Payne bought their lot in Ninevah Beach for \$600 in 1955 with the money he sent home to his wife during WWII. Mr. Hamm from the Southampton Lumber Co. extended credit for the purchase of building materials because banks were not giving mortgages. With the help of Jimmy Smith, a resident of Azurest who moonlighted as a contractor (and lived across the street from the Bramwell home), the Payne family built its home based on plans from *Popular Mechanics*.⁵⁸
- William Pickens noted that no loans were offered by Hugh and Martha Lynch, developers of Sag Harbor Hills. Most properties were purchased with cash.⁵⁹
- Andrea Cottman, whose father purchased 44 Walker Avenue in 1955, noted that the house was built with a loan from Riverhead Lumber for supplies.⁶⁰
- The Norths built their home with a mortgage from Southampton Lumber Company.⁶¹

In many cases, SANS residents also helped each other to build their homes. Many SANS residents built modest homes in styles and with materials that were available to them, sometimes taking several summer seasons to build with the help of friends and family members. Mike Payne remembered that Jimmy Smith of Azurest helped his dad build their Ninevah Beach home. Bill Pickens also remarked that as a teenager, he helped to build his current neighbor's home out of cinder blocks. In *Sag Harbor Voices*, residents recalled John Harrington, the Sag Harbor chief of police (who also built houses), was the builder of choice for many seasonal home buyers.⁶²

Design

The homes in SANS are diverse in size, structure, and design. Generally, the homes that were built during the period of significance and are contributing buildings are characteristically suburban homes that were marketed to middle class homebuyers as plans sold in books and magazines and model homes sold by local builders. For the most part, the presence of these small and medium-sized suburban homes creates a feeling of suburban settlement that is evident elsewhere throughout Long Island. Houses along the beach in each of the subdivisions incorporate views of the bay into their design.

One of the earliest homes in Azurest was the Terry Cottage, designed by Meredith and built on Terry Road in 1949. Meredith also designed a home for Dorothy C. and Edward Spaulding, who lived next door. That house was called Edendot, and a portion of the original home is believed to be included in the home currently occupying the site, built around 2000 (Figure 13). Edendot was a simple cottage looking out on the bay. There may have been other homes designed by Meredith that were built in Azurest, such as the former home of Dr. H. Binga Dismond, a Harlem physician originally from Richmond, Virginia (Figure 12). Dr. Dismond's house

⁵⁸ Interview with Mike Payne, August 30, 2017.

⁵⁹ Interview with William Pickens, June 27, 2017.

⁶⁰ Interview with Andrea Cottman, August 29, 2017.

⁶¹ Interview with SANS Committee Informants, May 27, 2017.

⁶² Tobier, *Voices of Sag Harbor*, 43.

SANS HD

Name of Property

Suffolk Co., New York

County and State

was razed and replaced in the 1970s. In the VSU archives, there are rendered drawings for several homes that may have been built in Azurest, as well as in Virginia and Texas. The VSU archives have plans for several Azurest homes, including HIHIL, which Meredith designed for her niece, Dr. Iris Terry, and her husband, Dr. Frederick Richards. However, this home does not appear to have been built in Azurest; others may have also been speculatively designed and not constructed as well. The one extant home attributed to her in Azurest is a contemporary ranch.

Many of the home styles represented in the district were part of a marketed trend of mid-century modern design "for the masses." The basic concepts of modern design were introduced by modern architects and eventually trickled down to middle-class consumers.⁶³ Early SANS consumers, like homebuyers across the country, were clued into modern homes, as they were marketed as suburban tract housing types. The natural, beach landscapes of Sag Harbor were suited to modern designs, and many builders of summer homes preferred the more playful style during the period. Architects had begun designing summer beach homes in modern styles on Long Island as early as the 1930s and drew inspiration from the long, low profile of the beach and the desire for outdoor living.⁶⁴ Mid-century design is evident throughout the SANS historic district, though there are no high style examples. Most homes are instead vernacular iterations designed by local builders or the owners themselves based on contemporary home design concepts. Homes built by James McCrosson Jr. remain standing on Beach Avenue, Hillside Drive West and Hillside Drive East in Sag Harbor Hills. James McCrosson Jr. and his wife, Helen, owned a real estate development and construction business in Sag Harbor; they built and sold many properties in SANS during the mid-twentieth century. Their son, James Robert McCrosson, continued to sell properties and homes in Sag Harbor Hills until his death.⁶⁵

Modern design was also made accessible through published plans and companies that facilitated home construction during the postwar period. For example, a national trend toward new ranch homes made home building even easier. New ranch homes were popularized in *Popular Mechanics*, *House and Garden*, *Better Homes and Gardens*, *Ebony*, and *House Beautiful*. A company called National Homes sold prefabricated ranch homes, while others, like the Aladdin Company, sold kit homes with all the materials pre-cut for easy on-site assembly. For example, 4 Taft Place in Ninevah Beach was constructed based on a design published in the magazine *Popular Mechanics*. Its upside-down design worked for its location near wetlands. Although the home was renovated in 2010, it maintains the original footprint and design.

A Recreational, Cultural, and Social Safe Haven in Sag Harbor

During its initial decades, residents developed a collective identity and a strong sense of community that was not threatened by outsiders or white control. This was a rare circumstance, as in all facets of their lives, people of color experienced racism and discrimination, institutionally and individually. Indeed, many SANS residents spent most of their year in "integrated" or primarily white middle-class neighborhoods, schools, and work environments; they balanced that time with summers at Sag Harbor, where they chose to share their time and expose their children to a successful, and in some cases exclusive, black culture. The foundations of this

⁶³ Paul Revere Williams, *New Homes for Today* (Hollywood, CA: Murray and Gee, 1947); Paul Revere Williams, *The Small Homes for Tomorrow* (Hollywood, CA: Murray and Gee, 1947).

⁶⁴ Alastair Gordon, *Long Island Modern: the First Generation of Modernist Architecture on Long Island, 1924-1960* (East Hampton, NY: Guild Hall Museum, 1987), 6-8, 16, 22.

⁶⁵ "James R. McCrosson," *East Hampton Star*, February 8, 2018.

SANS HD

Name of Property

Suffolk Co., New York

County and State

culture were established by ties to exclusive, black upper-class organizations, the black intelligentsia, and Jim Crow reform. With this context in mind, SANS was significant as a haven for middle- and upper-class family summering, a safe space for African-American culture to thrive, and a place deeply connected to Jim Crow reform and change.

The SANS beaches were, and continue to be, a place of congregation for SANS residents and visitors. The privacy of the beaches made them particularly attractive to community members. Many residents recall memorable experiences with family and friends during visits as children or later as adults. Throughout the early years especially, many of the women who worked as school teachers during the year spent their summers with their children in their SANS homes and on the beach; they were joined on the weekends by husbands who worked during the week.

The beach was also a setting for social connections, as well as intellectual conversation and civil rights planning. Residents, including E. T. Williams, Vivian Wallace and Gladys Barnes, pointed out in their oral histories that SANS friends organized and planned travel by bus to the first Civil Rights March on Washington in 1963. The Price family held a fundraiser at their home in Azurest on the eve of the march; indeed, these are just two of many SANS engagements which demonstrates community member's clear support of and connections to the Civil Rights movement.

Residents fondly recall the fish fries, barbecues and beach parties they experienced in the community during their youths. Parties were given on rotation – different families would take turns hosting – and it was not uncommon for people to cross subdivision lines to attend. Residents enjoyed water skiing, boating, fishing, and shell fishing. Long-time resident Eunice Jackie Vaughn compiled a community calendar with resident birthdays and historic photographs that was supported by the inclusion of paid advertisements from local businesses. A local newsletter was also circulated.

Many of the SANS community's cultural traditions centered around women and children, who spent entire summers in SANS while fathers and husbands worked during the week and joined their families on the weekends. The most memorable community events and traditions include the annual kids parade, which was started by the Pickens-Brannen families. Children of all residents were encouraged to march around the sandy roads and beach together waving American flags and parading with civic enthusiasm and participation. Residents of Azurest and Sag Harbor Hills created a kids' bay swim area by placing buoys in the common beach area waters as demarcation of appropriate swimming areas for children. Thursdays, the night before most men returned to spend the weekends with their families, was typically reserved by the women of the community for a social evening out. Parties were frequent on weekends and holidays. The end of the summer season in SANS was always marked by Labor Day events and parties to which all SANS residents and guest were invited.

Families in the neighborhood welcomed each other into their homes, looked after each other's children, and shared parenting. In their oral histories, residents generally referred to the SANS subdivisions as a "safe haven," a place where they felt comfortable, safe and free from racial attack and embarrassment.⁶⁶ While some residents noted instances of prejudice and racism in Sag Harbor village, most residents agreed that

⁶⁶ Interview with SANS Steering Committee and Informants, May 27, 2017.

SANS HD

Name of Property

Suffolk Co., New York

County and State

such events were few. Others mentioned that they rarely ventured out of the neighborhood to the village, as the community offered an intact resort experience that left little interest in leaving its borders. In general, SANS residents remained within SANS limits, creating their own cultural practices and traditions with meals, events, and games. Marjorie Day noted that when she stayed in the 1950s, she remembered people would go to Ivy Cottage in Eastville for Sunday dinners, "because we were not allowed to eat in restaurants in downtown Sag Harbor." When asked if race or heritage played a factor in SANS residence, she answered yes "because there were few places blacks could go at that time. It was great to find a community where our own people could be comfortable, and the children had friends."⁶⁷

Growth and Change at SANS

The growth and early successes of the national Civil Rights movement occurred during the early decades of SANS's existence. The most significant socio-political changes that affected the residents of SANS were directly connected to the Civil Rights movement of the 1960s that culminated with the Civil Rights Act of 1964. Although this social movement produced little direct effect on the physical fabric of the district, it was of great significance to the residents of SANS, some of whom participated in the movement through philanthropic efforts and by joining the marches on Washington.

The Civil Rights Act of 1964 became a landmark law establishing civil rights and outlawing discrimination based on race, color, ethnicity, sex, religion, or national origin. Under the Civil Rights Act, racial discrimination and racial segregation was prohibited, and a policy of desegregation was subsequently implemented across the country. As a result, many spaces throughout the country that were previously established as beaches and resorts for people of color gradually became integrated, as did those that were reserved for whites. However, the SANS neighborhoods remained largely African-American due to their foundations as private communities established and owned by people in shared social and kin networks rather than as public resort spaces. In fact, in the 1960s, the trend of middle and upper class African-American families moving to SANS continued as the status of the area grew competitively with exclusive resorts like Oak Bluffs in Martha's Vineyard.

As the neighborhoods matured, residents of SANS experienced and participated in new residential growth, landscape changes, and physical improvements. For instance, the roads throughout the subdivisions are important physical and cultural features that evolved over time. The roads, which were private and laid out with each of the subdivision plans, were necessary for providing access to SANS homes, as many summer residents arrived by car in the mid-to-late twentieth century. The roads were originally unpaved and remained so for decades. Because of the dirt roads, homes in SANS lacked certain amenities that were available in comparable, contemporaneous subdivisions sold to white homebuyers elsewhere on Long Island. Although houses had well water like elsewhere in Sag Harbor and East Hampton and rights-of-way were established in the early years of the subdivisions for electrical installation, unpaved roads meant the absence of hydrants, which in turn made insurance rates high. While many SANS residents noted that the rougher unpaved roads kept the neighborhoods private from village influence, from local law enforcement, and from white, outsider encroachment, the unpaved roads were tricky; dirt ruts and crushed clam shells often led to disabled vehicles. SANS residents recognized that the introduction of these amenities would also provide new access into the intentionally private community by outsiders. Nevertheless, as more homes were built, paved roads and

⁶⁷ Interview with Marjorie Day, July 17, 2017.

SANS HD

Name of Property

Suffolk Co., New York

County and State

access to fire hydrants and more lighting became a necessity. In Sag Harbor Hills, Dr. Holder is remembered for his efforts working with both the property owners association and the village to get roads paved, street/stop signs installed, to secure water connections, and to conserve the beach. Public water connections were made in Sag Harbor Hills in 1977, but they were financed entirely by the residents, without village financial assistance.⁶⁸

Residents understood the necessity of paved roads and were happy to be relieved of the stress the roads put on their vehicles. However, the costs for road paving were a concern for residents, who were expected to bear the burden. In Azurest and Sag Harbor Hills, maintenance of the roads was eventually assumed by the village at the request of residents that the village pave them and install public amenities. Ninevah Beach kept its roads private by subsidizing the cost with dues from the property owners' association. The relinquishment of control to the village was also a concern for the community, especially by older SANS residents who valued privacy and safety as a result of their experiences living through Jim Crow, the Civil Rights era and de-segregation.

Later History of SANS – After the Period of Significance

Beginning in the late 1970s, the characteristic SANS sense of community was challenged by a growing sense of individualism. By this era, SANS was firmly established as an exclusive place for people of color to summer, and African-American people of high wealth, celebrity, and status arrived in the resort community in greater numbers. They began to purchase small ranches and bungalows and replace them with larger, Neo-colonial and eclectic homes that marked their status in the landscape. As economic inequality has grown enormously on a national level since the 1970s, it created a significant gap in wealth between the middle and upper classes. Wealth and a sense of individualism have grown in tandem; the effects of this mindset are seen on previously communal landscapes that where hedges and other privacy plantings are becoming more common. Long-time Azurest resident Andrea Cottman noticed the beginning of this turnover around 1970, and Fred Richards, also of Azurest, feels that more recently there is not as much of a "sense of openness."

Generational changes have also impacted the setting and sense of community in SANS. For instance, the children of the earliest residents grew up and some of them brought their families to summer in SANS, while others who viewed SANS as old-fashioned or too nostalgic chose to separate themselves from their parents' generational experiences. When some of the early families stopped coming to SANS, their homes were left untended; structures faced generational wear and yards were left unkept. These effects were visible to seasonal and permanent residents of SANS and Sag Harbor village.

In the 1970s and 1980s, some of the earliest homes, which were small in scale like Dr. Dismond's house on Terry Drive, were razed to build newer and bigger homes for new elite celebrity and professional residents (a pattern that continues in the present, but with greater force and without regard for the historic character of the neighborhood); others, like the Browns mentioned above, renovated old structures incorporating some parts of the old structures into new homes. But for many buyers without architects, prospective buyers reached out to local builders. James R. McCrosson (mentioned above) bought the last parcels of land from the Lynches.

⁶⁸ George Vecsey, "Black Resort at Sag Harbor Becoming Year-Round Community," *New York Times*, August 7, 1973; "Water, Water, Water, Water," *Sag Harbor Express*, Sept. 22, 1977, 1.

SANS HD

Name of Property

Suffolk Co., New York

County and State

McCrosson continued to sell homes to new buyers on land then owned by McCrosson. According to Buttons Simpson, he offered five models, though he primarily built small ranch homes within the subdivisions.

A new wave of successful, wealthy, African-American arrivals made the SANS subdivision an elite place to vacation during this period. A 1998 article in *East Hampton Star* notes:

The new vacationers, like many of the longtime owners, still read like a Who's Who of Black America. Former New York City Mayor David Dinkins visits there. Clyde Drexler, a player for the National Basketball Association's Houston Rockets, bought a house there last summer, but has already sold it. The area is part-time home to record executives, internationally known sports and entertainment figures, magazine publishers and editors, and restaurateurs, along with the older professionals.⁶⁹

A 1994 *New York Times* article also cited Don Anderson, a vice president at Time Warner; Richard Clarke, president of Richard Clarke Associates; Barbara Smith, owner of B. Smith's Restaurant, and her husband, Dan Gatsby, senior vice president of marketing at King World; Earl Graves, publisher of Black Enterprise Magazine, and Susan Taylor, editor of Essence Magazine among the new SANS residents.⁷⁰ Residing on Beach Avenue, Roscoe Brown, noted Tuskegee Airman and college president, was a long-time resident and a major political force and influencer. During this time, Ron Brown, the secretary of commerce during the Clinton administration, bought the Spaulding home on Terry Drive and renovated and expanded it.

Some of the post-1970 "new" arrivals in SANS, including some prominent, wealthy, and nationally celebrated African-American figures, chose SANS as a vacation spot because of the long-established sense of community. Even with the construction of larger homes and privacy landscaping, they joined long-standing traditions, incorporating new events along the way. For instance, Thursday nights in the summer are still considered "ladies' night," for dinner out or something else social. More recently (during the past decade) there is a culminating karaoke and pot luck. There still is a beach ladies' circle where women gather for daily conversation, news of the day, and discussion of social issues. Organized golf outings have also become popular. In addition to these, there are many other planned and ad-hoc activities, including trips to the movies, Bay Street Theatre, historic house tours, museums, shopping, concerts, and lectures. Parties continue throughout the summer season on weekends and holidays. The end of the summer season is still celebrated with weekend-long Labor Day events and parties, and still includes an annual children's race. The end of season party is still regularly attended by all in SANS under the tent in the Azurest parking lot.

Residents began to experience change from the arrival of newcomers who, despite coming from shared backgrounds (e.g. education at Ivy League and Historically Black Colleges, participation in the Divine Nine, etc.) brought a greater sense of individualism and implementation of privacy that challenged SANS's long-established sense of community. In a few cases, some residents rallied to protect the character and integrity of their neighborhoods from residential lot changes that were perceived as challenges to the character of the neighborhoods. For instance, residents challenged a group of African-American investors that sought to develop a parcel along Hillside Drive East. The Hillside Development Corporation had proposed a 15-lot subdivision on a nearly 10-acre property on Hillside Drive East. In the end the Peconic Land Trust purchased the property with Community Preservation Funds (CPF) and the property is now known as the Hillside

⁶⁹ Carissa Katz, "A Who's Who of Black America in Sag Harbor," *East Hampton Star*, February 5, 1998.

⁷⁰ Lena Williams, "Rebuilding a Haven Called Ninevah," *New York Times*, May 12, 1994.

SANS HD

Name of Property

Suffolk Co., New York

County and State

Development Corp. Generations Park.

Many homes were built in SANS between 1990 and the early 2000s by the Lynch Homes Development Corporation, which offered several models. The Lynch Homes Development Corporation (not connected to the Lynch family associated with the development of the area), currently located in Water Mill, New York, had model homes for view in Riverhead and Southampton. The most notable Lynch architectural style was a Sag Harbor "easy-living" salt-box style; these were primarily constructed in Sag Harbor Hills. Although these homes are too recent to be considered contributing to the historic district, their massing and design is consistent with the character of the neighborhood.

Today, SANS is one of the last thriving and primarily African-American owned resort beach areas in the country. In the northeast, there were few areas to provide a place for African-Americans to coalesce and summer with extended family members and networks in peace and friendship. SANS in Sag Harbor continues to provide such a place. But the most recent challenge in SANS is, once again, from new arrivals who are now buying old family properties (some of which have been abandoned or were unkept by original homebuyers and their families), razing the older homes, and building new homes that challenge both existing village building codes and the socio-cultural ideals of SANS community formation. For this reason, the SANS Steering Committee formed around 2015. The committee consists of homeowners and seasonal residents in each of the three subdivisions who are responding to changes that they view as threats to the historic character of their neighbors. The committee formed to preserve the neighborhood's beaches and its homes.⁷¹ All three stretches of beach are private, and homeowners have deeded rights to beach access. The group has also worked collectively to seek listing of the neighborhoods as an historic district on the National Register of Historic Places based on the collection and recording of their history from within the community.

⁷¹ Stephen J Kotz, "Sag Harbor Neighborhoods to Press for Landmark Status," *Sag Harbor Express*, September 5, 2016.

SANS HD

Name of Property

Suffolk Co., New York

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SANS HD

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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 # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

SANS HD

Name of Property

Suffolk Co., New York

County and State

10. Geographical Data

Acreage of Property 154.22 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	18	729499	4542493	3	18	728572	4541963
	Zone	Easting	Northing		Zone	Easting	Northing
2	18	729298	4541588	4	18	728714	4542317
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the SANS Historic District align with the outer boundaries of the subdivisions of Azurest, Sag Harbor Hills, and Ninevah Beach. Four subdivision maps were filed between 1947 and 1958 outlining the streets and lots. The boundaries follow Sag Harbor Bay to the north, Hampton Street to the south, both sides of Richards Drive to the west, and both sides of Lincoln Street, Wilson Place, and Taft Place to the east.

Three other historically black neighborhoods or subdivisions, Eastville, Chatfield's Hill, and Hillcrest, exist in close proximity to the SANS Historic District, but are not included within the National Register boundary. Eastville, which developed on the east side of Sag Harbor Village during the early nineteenth century, substantially predates the formation of SANS. This community is included within the Sag Harbor Village Historic District Boundary Expansion. Chatfield's Hill and Hillcrest are both located on the south side of Hampton Street, just south of SANS. Chatfield's Hill was established around the same time as the neighborhoods in SANS. The earliest street to be developed appears to be Lighthouse Lane, and several streets in Chatfield's Hill are named after black, pre-segregation civil rights leaders. However, Chatfield's Hill was not included within the boundary due to the more substantial loss of integrity to homes in the neighborhood and recent new construction. Hillcrest Terrace, located east of Chatfield's Hill, was established during the 1970s, and its development largely falls outside of the period of significance for the SANS Historic District. Unlike SANS, Chatfield's Hill and Hillcrest are not located along the water and do not include access to private beaches in their deeds. While some initial settlement in these subdivisions may have been seasonal, this difference also resulted in these subdivisions becoming more permanent residential areas.

SANS HD

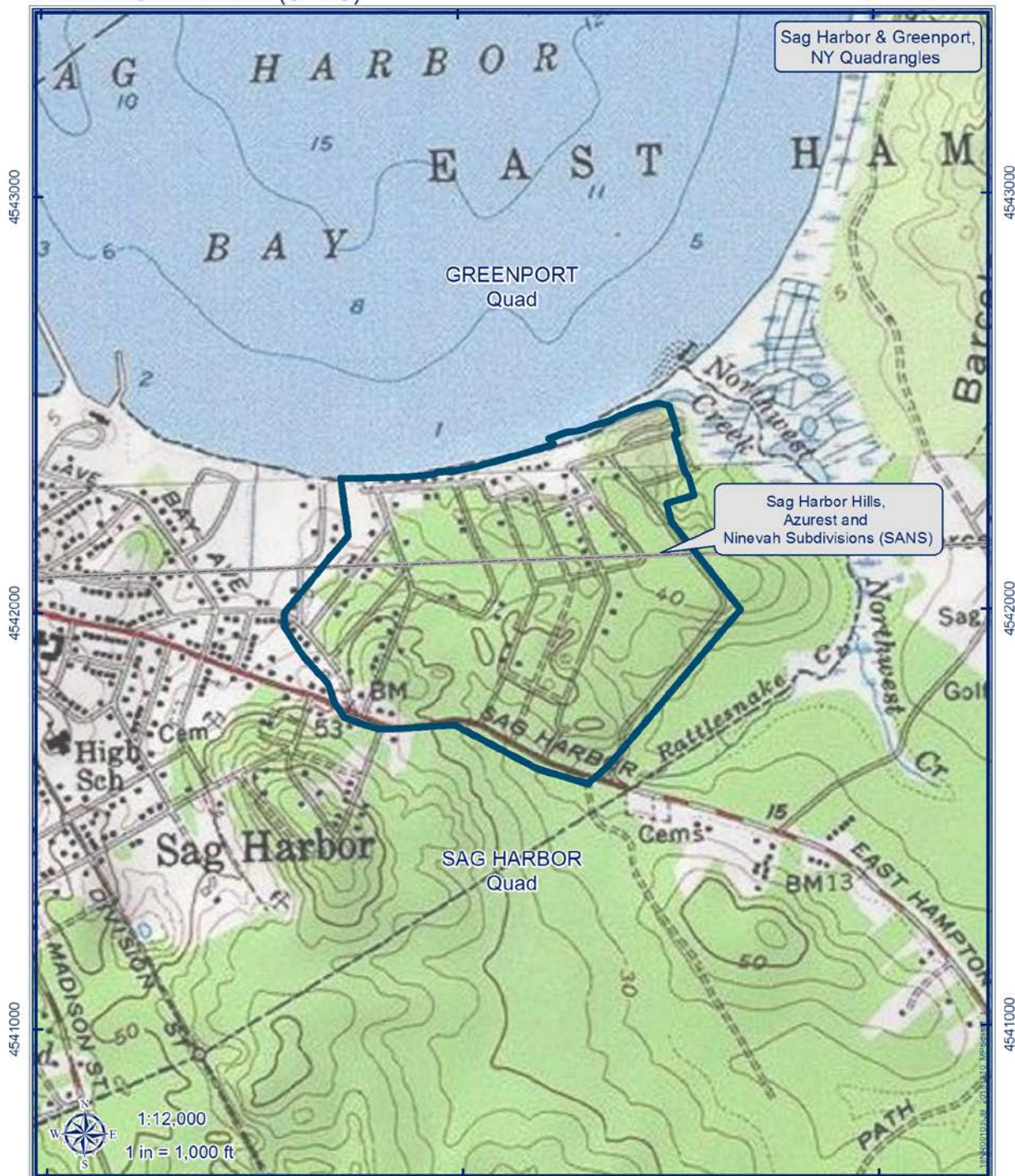
Name of Property

Suffolk Co., New York

County and State

Sag Harbor Hills, Azurest and
Ninevah Subdivisions (SANS)

Sag Harbor, Suffolk
County, New York



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

0 380 760 1,520 Feet



Sag Harbor
Hills, Azurest,
and Ninevah
Subdivisions
(SANS)



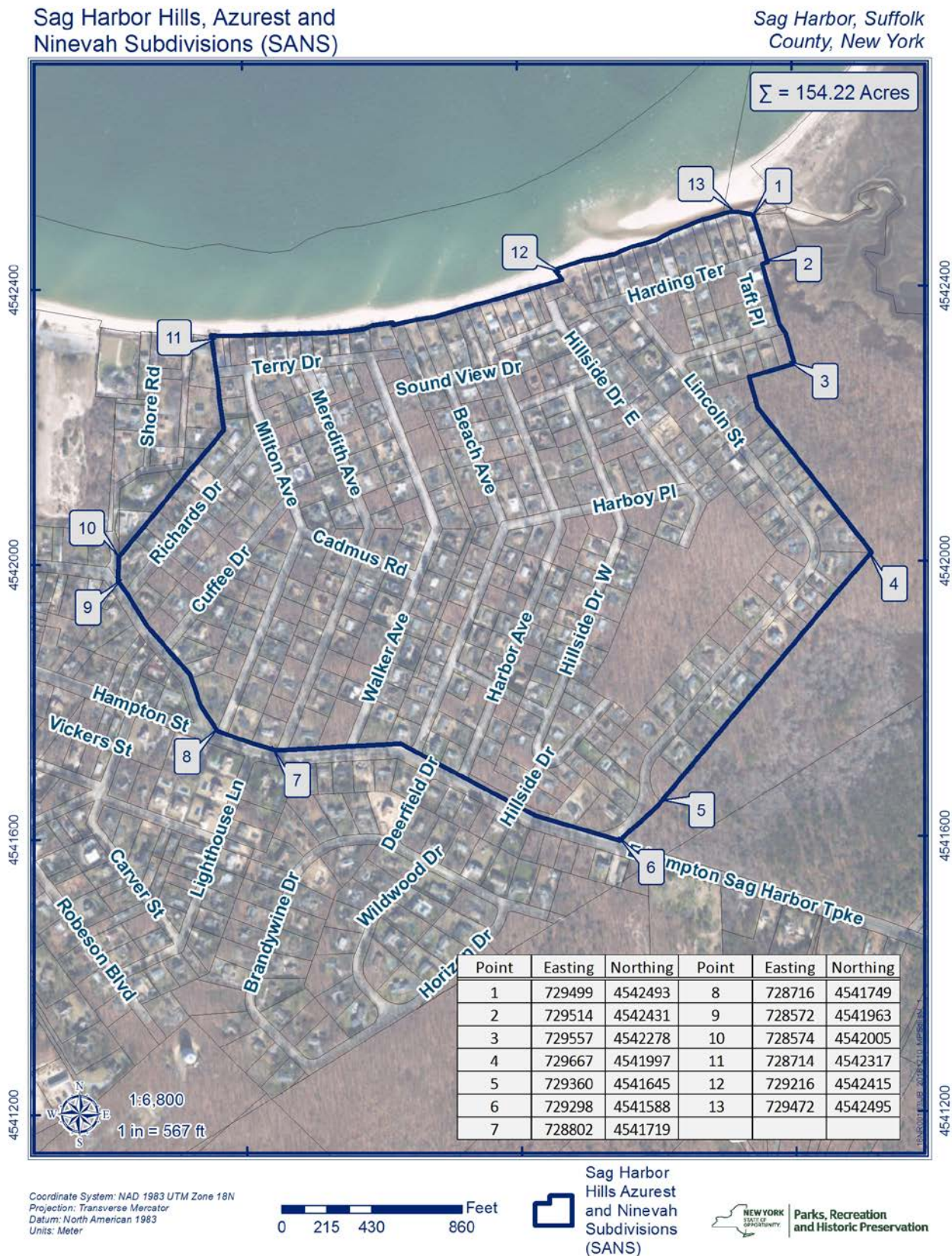
Parks, Recreation
and Historic Preservation

SANS HD

Name of Property

Suffolk Co., New York

County and State

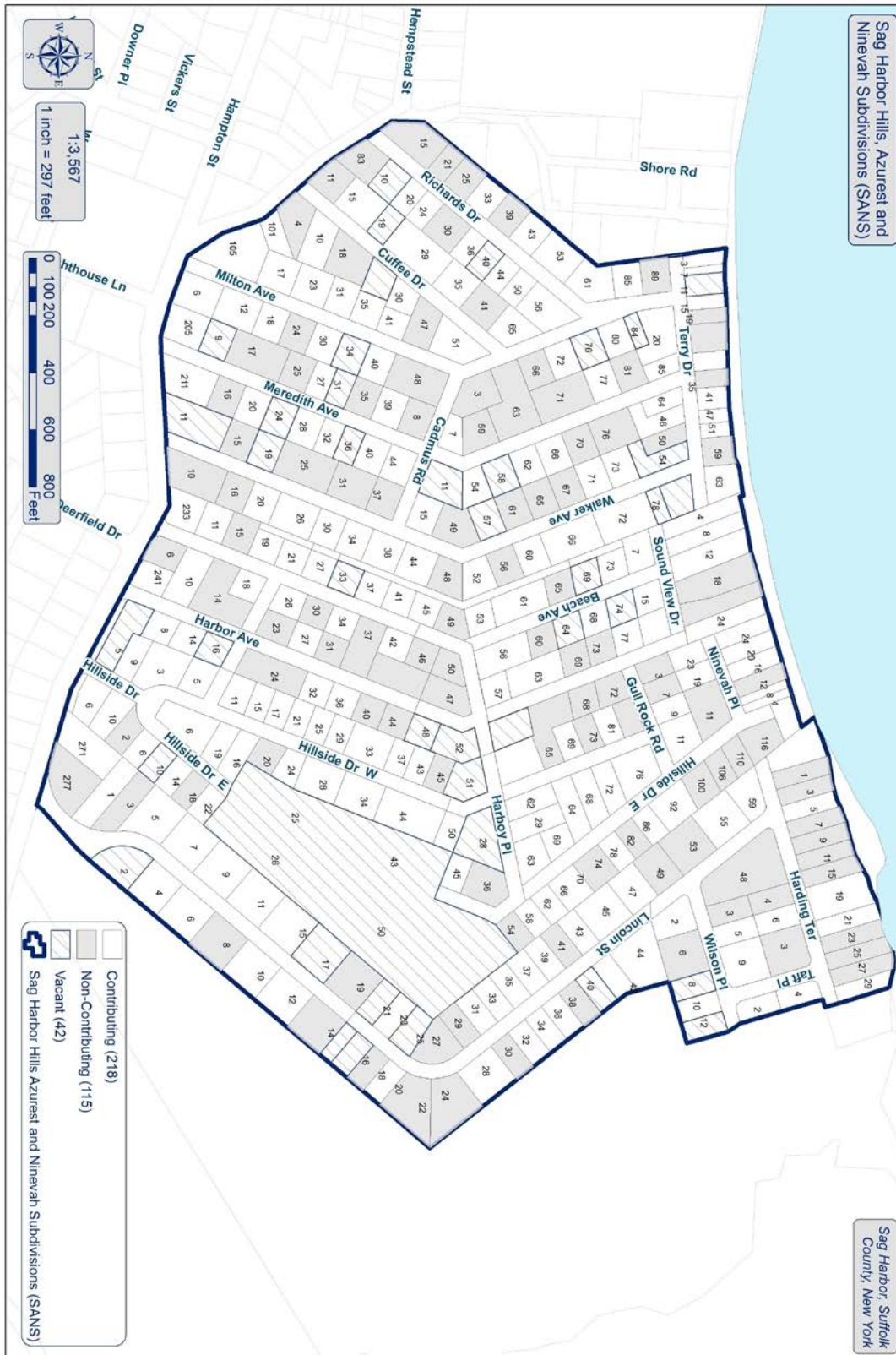


SANS HD

Name of Property

Suffolk Co., New York

County and State

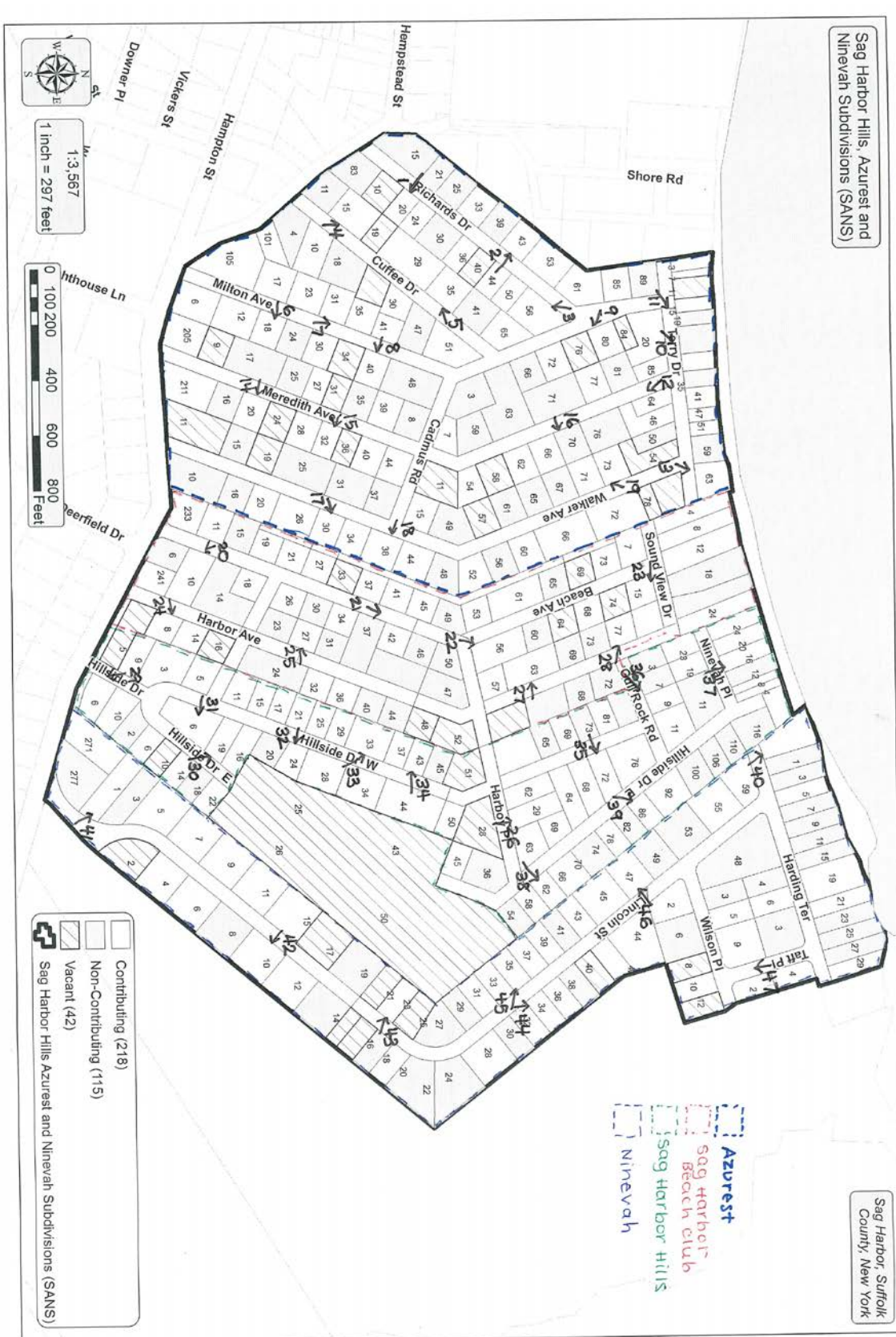


SANS HD

Name of Property

Suffolk Co., New York

County and State



SANS HD

Name of Property

Suffolk Co., New York

County and State

11. Form Prepared By

name/title Allison McGovern, PhD, edited by Jennifer Betsworth (NY SHPO)

organization VHB Engineering, Survey, Landscape Architecture and January 2019
Geology, P.C. (VHB) date

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city or town Hauppauge state NY zip code 11788

e-mail amcgovern@vhb.com

Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Sag Harbor Hills, Azurest, and Ninevah Beach Subdivisions Historic District

City or Vicinity: Sag Harbor

County: Suffolk State: NY

Photographer: SANS Volunteers (multiple)

Date Photographed: Summer-Fall 2018

Description of Photograph(s) and number:

NY_Suffolk Co_SANS HD_0001
20 Richards Drive, Azurest, facing southeast

NY_Suffolk Co_SANS HD_0002
43 Richards Drive, Azurest, facing northwest

NY_Suffolk Co_SANS HD_0003
56 Richards Drive, Azurest, facing south

NY_Suffolk Co_SANS HD_0004
15 Cuffee Drive, Azurest, facing northwest

SANS HD

Name of Property

Suffolk Co., New York

County and State

NY_Suffolk Co_SANS HD_0005

35 Cuffee Drive, Azurest, facing southeast

NY_Suffolk Co_SANS HD_0006

18 Milton Avenue, Azurest, facing southeast

NY_Suffolk Co_SANS HD_0007

31 and 35 Milton Avenue, Azurest, facing north

NY_Suffolk Co_SANS HD_0008

40 Milton Avenue, Azurest, facing southeast

NY_Suffolk Co_SANS HD_0009

80 Milton Avenue, Azurest, facing northeast

NY_Suffolk Co_SANS HD_0010

25, 31, and 35 Terry Drive, Azurest, facing northeast

NY_Suffolk Co_SANS HD_0011

15, 19, and 25 Terry Drive, Azurest, facing northeast

NY_Suffolk Co_SANS HD_0012

64 Terry Drive, Azurest, facing southeast

NY_Suffolk Co_SANS HD_0013

63 Terry Drive, Azurest, facing northeast

NY_Suffolk Co_SANS HD_0014

20 Meredith Avenue, Azurest, facing east

NY_Suffolk Co_SANS HD_0015

32 Meredith Avenue, Azurest, facing east

NY_Suffolk Co_SANS HD_0016

70 Meredith Avenue, Azurest, facing northeast

NY_Suffolk Co_SANS HD_0017

30 Walker Avenue, Azurest, facing northeast

NY_Suffolk Co_SANS HD_0018

38 Walker Avenue, Azurest, facing southeast

NY_Suffolk Co_SANS HD_0019

73 Walker Avenue, Azurest, facing south

NY_Suffolk Co_SANS HD_0020

10 Beach Avenue, Sag Harbor Beach Club, facing southeast

NY_Suffolk Co_SANS HD_0021

Beach Avenue, 41 Beach on left and 56 Beach in distance, Sag Harbor Beach Club, facing northeast

NY_Suffolk Co_SANS HD_0022

56 Beach Avenue, Sag Harbor Beach Club, facing east

SANS HD

Name of Property

Suffolk Co., New York

County and State

NY_Suffolk Co_SANS HD_0023

15 and 17 Soundview Drive, Sag Harbor Beach Club, facing southeast

NY_Suffolk Co_SANS HD_0024

8 Harbor Avenue, Sag Harbor Beach Club, facing northeast

NY_Suffolk Co_SANS HD_0025

27 Harbor Avenue, Sag Harbor Beach Club, facing northwest

NY_Suffolk Co_SANS HD_0026

29 Harboy Place, Sag Harbor Hills, facing northeast

NY_Suffolk Co_SANS HD_0027

63 Harbor Avenue, Sag Harbor Beach Club, facing west

NY_Suffolk Co_SANS HD_0028

77 Harbor Avenue, Sag Harbor Beach Club, facing northwest

NY_Suffolk Co_SANS HD_0029

6 Hillside Drive, Sag Harbor Hills, facing southeast

NY_Suffolk Co_SANS HD_0030

19 Hillside Drive East, Sag Harbor Hills, facing northwest

NY_Suffolk Co_SANS HD_0031

6 Hillside Drive West, Sag Harbor Hills, facing northeast

NY_Suffolk Co_SANS HD_0032

24 Hillside Drive West, Sag Harbor Hills, facing southeast

NY_Suffolk Co_SANS HD_0033

33 Hillside Drive West, Sag Harbor Hills, facing northwest

NY_Suffolk Co_SANS HD_0034

43 Hillside Drive West, Sag Harbor Hills, facing west

NY_Suffolk Co_SANS HD_0035

72 Hillside Drive West, Sag Harbor Hills, facing northeast

NY_Suffolk Co_SANS HD_0036

7, 9, and 11 Gull Rock Road, Sag Harbor Hills, facing northeast

NY_Suffolk Co_SANS HD_0037

16 Ninevah Place, Sag Harbor Hills, facing north

NY_Suffolk Co_SANS HD_0038

62 Hillside Drive East, Sag Harbor Hills, facing northeast

NY_Suffolk Co_SANS HD_0039

86 Hillside Drive East, Sag Harbor Hills, facing east

NY_Suffolk Co_SANS HD_0040

Ninevah Beach Access, Ninevah, facing north

NY_Suffolk Co_SANS HD_0041

1 Lincoln Street, Ninevah, facing northwest

SANS HD

Name of Property

Suffolk Co., New York

County and State

NY_Suffolk Co_SANS HD_0042
10 Lincoln Street, Ninevah, facing southeast

NY_Suffolk Co_SANS HD_0043
23 Lincoln Street, Ninevah, facing northwest

NY_Suffolk Co_SANS HD_0044
34 and 36 Lincoln Street, Ninevah, facing north

NY_Suffolk Co_SANS HD_0045
35, 37, 39 Lincoln Street, Ninevah, facing northwest

NY_Suffolk Co_SANS HD_0046
47 Lincoln Street, Ninevah, facing southwest

NY_Suffolk Co_SANS HD_0047
2 Taft and 10 Wilson Street, Ninevah, facing southwest

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Appendix 1

SANS Residents, Guests, and Renters: Individual “Firsts” and Major Accomplishments (ca. 1950-present)

	NAME	SANS Address (if known)	Accomplishments, “Firsts”, Leadership Roles (Total 30 Words or less)
1.	Mr. & Mrs. Henry Letcher	Sag Harbor Hills – 18 & 20 Soundview B Smith’s property pre-subdivided	<ul style="list-style-type: none"> Owned chain of visual aid centers in Wash. DC Duke Ellington’s cousin
2.	Lester Granger	Sag Harbor Hills – 24 Ninevah Pl.	<ul style="list-style-type: none"> Executive Sec. of the National Urban League first African American president of the National Conference of Social Work
3.	Atty. Ed. Dudley, Sr.	Hillside Dr. East, SHH	<ul style="list-style-type: none"> Appointed by President Truman as the US Ambassador to Liberia; First African-American US Ambassador Past Borough Manhattan President First Administrative Judge for Supreme Court Recruited by Thurgood Marshall to be Chief Counsel of the Legal Defense and Education Fund of the NAACP; Part of team working around the <i>Brown v Board of Education</i> landmark case
4.	Dr. John B. King		<ul style="list-style-type: none"> Asst. Superintendent of NYC Schools
5.	William Pickens IIII	<ul style="list-style-type: none"> SHH Pick’s Acres & Green House 	<ul style="list-style-type: none"> Historian, orator, & writer Corporate Consultant Served overseas in 5th Air Force in Japan Founder & Pres. of The Paul Robeson Foundation Co-Founder of \$100 million US-Japan Foundation (in 1980) to improve relationship & partnering
6.	Emilie Montier Brown Pickens	<ul style="list-style-type: none"> “Pick’s Acres” Original owner with William Pickens, Jr. 	<ul style="list-style-type: none"> National President of Jack & Jill National 1st Vice President of Jack & Jill Mother of Bill Pickens & Paul Robeson cousin
7.	Pat Pickens	Ninevah Place, SHH	<ul style="list-style-type: none"> President of Queens Jack & Jill Coined the name “Sag Harbor Initiative” in 1986

			<ul style="list-style-type: none"> • One of the Founders & organizers of the iconic “Sag Harbor Initiative”
8.	Duke Ellington & Duke’s Sister, Ruth	Guests of Letcher	<ul style="list-style-type: none"> • Noted Producer & Band Leader
9.	Lena Horne	Guest of Pickens Sag Harbor Hills, Ninevah Place “Pickonic” House	<ul style="list-style-type: none"> • Noted Singer & Movie Star
10.	Langston Hughes	Guest of Pickens Sag harbor Hills , 61 Hillside Dr. West - “Pick’s Acres” House	<ul style="list-style-type: none"> • Noted writer, Poet, & Playwright • Lincoln Univ. Roommate to William Pickens Jr. (Bill’s Father)
11.	Hon. Adam Powell	Guest of many SANS residents	<ul style="list-style-type: none"> • Congressman & Minister of Abysinnia Baptist Church in Harlem
12.	Josephine Premice & Timothy Fales	Renter of Jones’ “yellow” house across from Pick’s Acres – Hillside Dr. West;	<ul style="list-style-type: none"> • Singer and Dance • Married to Timothy Fales, Old money Wall St. family
13.	Judge Jones	Hillside Dr. West	<ul style="list-style-type: none"> • State Court system
14.	Paul Robeson, Jr.	<ul style="list-style-type: none"> • Guest of Pickens Green House 	<ul style="list-style-type: none"> • Son of noted Paul Robeson, Sr.
15.	Ronald H. Brown	<ul style="list-style-type: none"> • Azurest Beach front • Portion of old Amaza Meredith design home still exists 	<ul style="list-style-type: none"> • Former US Secretary of Commerce under Bill Clinton • Former Chairmen of the Democratic National Committee
16.	Ann Arnold Hedgeman	<ul style="list-style-type: none"> • Sag Harbor Hills; Hillside Dr. East 	<ul style="list-style-type: none"> • Political NYC Councilwoman and writer
17.	Ellen Holly	Hillside Dr. East	<ul style="list-style-type: none"> • TV Soap Opera star & Broadway Theatre Actress
18.	Dr. William Pickens, Sr.	<ul style="list-style-type: none"> • Guest of “Pick’s Acre”s (Bill Pickens Grandfather) 	<ul style="list-style-type: none"> • Organizer of NAACP in 1909, • College Professor & Orator winning the Oratorial Prize at Yale 1903
19.	Julian Bond	<ul style="list-style-type: none"> • Guest in Ninevah 	<ul style="list-style-type: none"> • US Congressman from Atlanta, GA
20.	Hon. Percy Sutton	<ul style="list-style-type: none"> • Azurest and stayed Jackie Hendy 	<ul style="list-style-type: none"> • Lawyer & Harlem Community Leader
21.	Basil Paterson	<ul style="list-style-type: none"> • Guest in Azurest 	<ul style="list-style-type: none"> • Lt. Gov. of NY • Lawyer & Community Leader

22.	David Dinkins	<ul style="list-style-type: none"> • SHH Guest • Fundraisers at Pickens • Guest of Pickens 	<ul style="list-style-type: none"> • Mayor of NYC • Lawyer & Assemblymen
23.	Harry Belafonte	<ul style="list-style-type: none"> • Built house for Marguerite at the time • Sag Harbor Hills; Hillside Dr. West (Stenson house) 	<ul style="list-style-type: none"> • Entertainer
24.	Gen. Colin Luther Powell	<ul style="list-style-type: none"> • SHH Guest of Pickens & stayed in Chatfield Hills Lighthouse Lane 	<ul style="list-style-type: none"> • Military General & Sec. of State • Chairman of the Joint Chief of Staff under Both Pres. Bush
25.	Earl Graves, Sr.	<ul style="list-style-type: none"> • Azurest beach front 	<ul style="list-style-type: none"> • Aide to Senator Robert (Bobby) Kennedy during Presidential Campaign • Founder & Publisher of Black Enterprise magazine & owner of some radio stations
26.	Johnny Cochran	<ul style="list-style-type: none"> • Azurest beach front; bought house from Kenneth Chanault 	<ul style="list-style-type: none"> • Famous and renowned attorney & defense lawyer for OJ Simpson •
27.	Kenneth & Kathy Chennault	<ul style="list-style-type: none"> • Azurest beach front; sold to Cochran 	<ul style="list-style-type: none"> • Kenneth, Chair & CEO of American Express & lawyer • Wife & lawyer, Kathy, on Studio Museum Board
28.	Barbara Smith	<ul style="list-style-type: none"> • SHH beach front 	<ul style="list-style-type: none"> • Actress, Model, & Business women
29.	Allan Houston	<ul style="list-style-type: none"> • Ninevah beach front 	<ul style="list-style-type: none"> • Ex-NBA Basketball star; • Executive with NY Knicks
30.	Roscoe C. Brown	<ul style="list-style-type: none"> • Beach Ave. house owner 	<ul style="list-style-type: none"> • Capt. & Tuskegee Airman • Shot down the 1st German Jet in WWII • President, Bronx Community College in NYC
31.	Lt. J G. Harriet I. Pickens	<ul style="list-style-type: none"> • Guest with Pickens family members 	<ul style="list-style-type: none"> • 1st African American Naval Officer in US; served in WWII in the US • Bill Pickens' Aunt
32.	Amaza Lee Meredith	<ul style="list-style-type: none"> • Designed and supervised building of 3 Terry Drive 	<ul style="list-style-type: none"> • Co-founded and helped name Azurest Subdivision • 1st documented African-American female architect in the US; founder of the art department at Virginia State Univ.

			<ul style="list-style-type: none"> Sister of Maude K. Meredith Terry & Co-founder of Azurest Syndicate Incorporated to facilitate the building and sale of Azurest homes
33.	Maude K. "Ma" Meredith Terry	<ul style="list-style-type: none"> Built family home – 3 Terry Drive 	<ul style="list-style-type: none"> Co-founded and helped name Azurest Subdivision Sister of Amaza Lee Meredith & Co-founder of Azurest Syndicate Incorporated to facilitate the building and sale of Azurest homes
34.	Dr. Chester Redhead	<ul style="list-style-type: none"> Azurest beach front – 41 Terry Drive 	<ul style="list-style-type: none"> President of the Howard University Alumni Association President of the New York Society of Forensic Dentists. Notable Harlem community leader & influencer
35.	Frank Wimberly	<ul style="list-style-type: none"> Designed house based on Frank Lloyd Wright designs – 45 Hillside Dr East 	<ul style="list-style-type: none"> Noted modern painter
36.	Hon. Charlie Rangel	<ul style="list-style-type: none"> SHH Guest & frequent visitor to SANS 	<ul style="list-style-type: none"> Long time US Congressmen for Harlem
37.	Reggie Lucas	<ul style="list-style-type: none"> Ninevah 59 Lincoln 	<ul style="list-style-type: none"> Notable Grammy winning musician & composer who play guitar with Miles Davis and wrote and produced Madonna music including "Borderline" song
38.	Helen Marshall	<ul style="list-style-type: none"> Azurest home owner 	<ul style="list-style-type: none"> First elected Black Borough President of Queens
39.	Susan L Taylor	63 Meredith Ave	Editor-in-chief of Essence magazine
40.	Suzan Johnson Cook	70 Meredith Ave	U.S. Ambassador at Large for International Religious Freedom
41.	David Patterson	Guest of Susan L Taylor	55 th Governor of New York State
42.	President Bill Clinton	Guest of Alma Brown	Former U.S. President
43.	Secretary of State Hillary Clinton	Guest of Alma Brown	Former First Lady, Former U.S. Senator; Former U.S. Secretary of State; first female Democratic presidential nominee
44.	Terri McMillan	Guest of Susan L Taylor	<i>New York Times</i> bestselling author
45.	Carl Weber	47 Milton Ave	<i>New York Times</i> bestselling author

46.	Colson Whitehead	51 Terry Drive	<i>New York Times</i> bestselling author including <i>Sag Harbor</i> entitled book; Prize Pulitzer winner for <i>Underground Railroad</i> novel
47.	Maurice DuBois	Visitor/renter in Azurest	News anchor for WCBS-TV
48.	Malik Yoba	Frequent Azurest visitor	Television and film actor
49.	Sean Ringgold	Guest of Carl Weber	Television and film actor
50.	Nicole Johnson	Guest of Carl Weber	Emmy award-winning journalist for PIX11 News
51.	Trey Haley	Guest of Carl Weber	Award-winning director, President of TriDestined Studios
52.	ND Brown	Guest of Carl Weber	Producer, CEO of TriDestined Studios
53.	Susan L Taylor	63 Meredith Ave	Editor-in-chief of Essence magazine
54.	Suzan Johnson Cook	70 Meredith Ave	U.S. Ambassador at Large for International Religious Freedom
55.	David Patterson	Guest of Susan L Taylor	55 th Governor of New York State; Son of Basil Patterson
56.	President Bill Clinton	Guest of Alma Brown	Former U.S. President
57.	Secretary of State Hillary Clinton	Guest of Alma Brown	Former First Lady, Former U.S. Sentaor; Former U.S. Secretary of State; first female Democratic presidential nominee
58.	Terri McMillan	Guest of Susan L Taylor	<i>New York Times</i> bestselling author including <i>How Stella Got Her Grove Back</i> popular novel
59.	Carl Weber	47 Milton Ave	<i>New York Times</i> bestselling author
60.	Dr. Vernon G. Baker	Guest of Simons in SHH; EJ Smith in Ninevah	Worked with Dr. Charles R. Drew in Wash. DC; Phi Beta Kappa and member of the military “Prometheans” in WWII; prominent Harlem doctor; Founder of Bronx Free Clinic; Founder of The Fellas Social Club; Founding member of the Manhattan Chapter of the Guardsmen.
61.	Renee V. H. Simons (wife of Eglon)	Sag Harbor Hills owner	Listed in 21 Women of Power and Influence (<i>Black Enterprise Magazine</i>); Managing Dir. (SVP) JP Morgan Chase; Corporate & Brand Marketing Exec; NY Advertising Club Past Chair & President (1 st African American); Covenant House Past Vice Chair; Charter

			Member & President Greater Hudson Valley Chapter, Links Inc.; SANS Coalition Founder; Activist
62.	Eglon E. Simons (husband of Renee)	Sag Harbor Hills owner	President of NAMIC; EVP Cablevision; CBS National Sales (SVP); Top 80 all-time Harvard Business School graduates honored in Special Collection Exhibit, "Agents of Change" during 2018 AASU's 50 th Anniversary; Sag Harbor Hills Improvement Assoc. President
63.	Joe & Dorothy Bostic	Azurest owner; house currently owned by granddaughter	Joe Bostic a radio deejay (decades old Gospel Train program), news reporter and commentator/sportscaster and public advocate for baseball to be integrated, and a Dorothy was a teacher, principal and co-owner of a well-respected private school committed to students of color and their success.

The SANS Historic District has a total of 450 owners. We have received 22 letters of support, including 10 letters from 15 property owners and 13 from supporters, and seven notarized letters of objection representing eight property owners.

The letters included in this pdf are in arranged in order as follows:

Letters of Support

1. U.S. Congressman Thomas R. Suozzi
2. Former U.S. Congressman Charles B. Rangel
3. NYS Senator Kenneth P. LaValle
4. NYS Assemblyman Fred W. Thiele, Jr.
5. Mayor of Sag Harbor Sandra Schroeder
6. NAACP New York State Conference
7. Eastville Community Historical Society of Sag Harbor
8. Associate Professor Andrew W. Kahrl, University of Virginia
9. Renee Simons, President of SANS Sag Harbor, and Eglon Simons (100 Hillside Drive E)
10. Lisa Stenson Desamours and Clotilde Stenson (17 Hillside Drive W)
11. Olivia White (53 Beach Avenue)
12. Debra & Michael Pierce (48 Terry Drive)
13. Hamil & Darralyn Willoughby (59 Meredith Avenue)
14. John & Victoria Pinderhughes (14 Beach Avenue; 15 Harbor Avenue)
15. Donnamarie Barnes (2 Taft Place)
16. Kate Plumb (33 Richards Drive)
17. Lorraine Dusky & Anthony Brandt (24 Lincoln Street)
18. William B. Pollard III (24 Cuffee Drive; 35 Milton Drive; 60, 66 Walker Avenue)
19. Hugh B. & Marilyn Price (supporter)
20. Janet Grossman (supporter)
21. Mark G. Barksdale (supporter)
22. Jeffrey L. Bragman (supporter)

Letters of Objection (Notarized)

1. Stephen and Ida Roache (31 Lincoln Street)
2. Daniel Bythewood (71 Meredith Avenue)
3. Bronster LLP (74 Hillside Drive E; 30 Milton Avenue; 71 Walker Avenue; 20 Meredith Avenue; 45 Hillside Drive W; 11 Cadmus Road; 11 Terry Drive; 2 Harding Terrace; 10, 48, 55 Lincoln Street; 110 Hillside Drive; 81 Harbor Avenue; 11 Gull Rock Road)
4. Khephra Burns (63 Meredith Avenue)

5. Eastward Ventures LLC (39 Meredith Avenue)
6. Riley Williams (3 Cadmus Road)
7. Gary D. Curry (78 Hillside Drive East)

Congress of the United States
Washington, DC 20515

March 6, 2019

Mr. Michael F. Lynch, P.E., AIA
Director, Division for Historic Preservation
NYS Office of Parks, Recreation and Historic Preservation
P.O. Box 189
Waterford, New York 12188-0189

RE: National and State Registers of Historic Places Designating for SANS

Dear Mr. Lynch:

I am writing to express my support for the inclusion of the Sag Harbor Hills, Azurest and Ninevah Subdivisions in Sag Harbor (SANS), on the National and State Registers of Historic Places. These are three historically African-American communities that are of great historical significance to the culture and identity of Long Island.

I understand that Sag Harbor was one of several dozen African-American beach resorts that were founded during the Jim Crow era. It was considered a haven for a community that was beset by racial prejudice and overt hostility. The resort acted as a catalyst for the development of the SANS communities, and it continues to play a significant role in African-American culture and life.

I have been told that over the past several years, homes of historic significance are being torn down, and developers are erecting mansions and multi-use parking lots in their place. I am concerned that if this trend continues, the town will lose its history and distinct character which affects not only the residents of Sag Harbor but all of Long Island as well. Also, these new structures could impact the health of our shoreline; something that all the residents of this community value.

It is for these reasons that I support SANS' efforts to be included on the list of National and State Registers of Historic Places and ask that you this matter yuour full and fair consideration. Such a designation that the area's rich history will be secured for generations and will be a boon to the Sag Harbor community, and all of Long Island.

With kindest regards, I am

Sincerely,



Thomas R. Suozzi
Member of Congress

TRS:mbg

February 28, 2019

Jennifer Betsworth
NYS OPRHP
Division for Historic Preservation
Peebles Island
P.O. Box 189
Waterford, NY 12188

Dear Ms. Betsworth,

It is with enthusiasm that I write to you to convey my strong support of the approval of the inclusion of Sag Harbor Hills, Azurest and Ninevah Subdivisions in Sag Harbor, collectively known as "SANS," on the State and National Registers of Historic Places.

During Post-WWII and the Jim Crow Era, a time when African Americans were excluded from residential, resort & recreational areas, African American families began to purchase land as a summer retreat, and SANS was established becoming a haven for African American life and culture. Today, it is one of the last remaining planned beach resorts primarily founded, developed and owned by African Americans.

Although the younger generation has options as to where to enjoy their vacation, they still find SANS as a place to fulfill fond memories and strong family traditions.

I strongly urge you to preserve this great treasure for future generations and designate SANS on the State and National Registers of Historic Places.

Sincerely,



Charles B. Rangel



THE SENATE
STATE OF NEW YORK

KENNETH P. LAVALLE
SENATOR
1ST SENATE DISTRICT

28 NORTH COUNTRY ROAD, SUITE 203
MOUNT SINAI, NEW YORK 11766
(631) 473-1461

RECEIVED

MAR 11 2019

DIVISION FOR
HISTORIC PRESERVATION

March 6, 2019

Michael F. Lynch, P.E., AIA, Director
N.Y.S. Division for Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, New York 12188-0189

Dear Director Lynch:

It is with pleasure that I write in support of the inclusion of Sag Harbor Hills, Azurest, and Ninevah Subdivisions in Sag Harbor, collectively known as "SANS," on the National and State Registers of Historic Places.

These historically African American communities date back to the 1940s and are linked to a critical time of civil justice and social change in America. Located slightly east of the old Sag Harbor Village Historic District, SANS became a summer retreat for African American families who began purchasing property during the late 1940s. This was a time when people of color faced widespread racial segregation, violence, and discrimination that prevented them from accessing beaches and resorts across the country. Quickly, this tightknit enclave was established as a refuge during the late Jim Crow era, turning into a popular African American leisure destination.

It is my belief that SANS is of great historic importance, not only to residents of my district, but to all people around the country. Providing SANS with a Historic Preservation designation will safeguard a rich and important part of history. Thank you in advance for your consideration of this nomination.

Sincerely,



Kenneth P. LaValle
New York State Senator

KPL:va



THE ASSEMBLY
STATE OF NEW YORK
ALBANY

COMMITTEES
Ways and Means
Education
Environmental Conservation
Oversight, Analysis and Investigation
Transportation

FRED W. THIELE, JR.
Assemblyman 1st District

CHAIR
Committee on Small Business

January 16, 2019

Michael F. Lynch, P.E., AIA
Director, Division for Historic Preservation
NYS Office of Parks, Recreation and Historic Preservation
P.O. Box 189
Waterford, NY 12188-0189

Dear Mr. Lynch,

I am writing to urge you to approve the inclusion of Sag Harbor Hills, Azurest and Ninevah Subdivisions in Sag Harbor, collectively known as "SANS," on the National and State Registers of Historic Places. These three historically African-American communities date back to the 1940s and are linked to a critical time of civil justice and social change in America.

Located slightly east of the old Sag Harbor Village Historic District, SANS became a summer retreat for African American families who began purchasing property during the late 1940s. This was at a time when people of color faced widespread racial segregation, violence, and discrimination that prevented them from accessing beaches and resorts across the country.

Quickly, this tightknit enclave was established as a refuge during the late Jim Crow era, turning into a popular African American leisure destination and a bastion of the burgeoning Civil Rights Movement. Several prominent black leaders and professionals became homeowners in the community, including Roscoe C. Brown Jr., a decorated Tuskegee Airmen pilot, and Edward R. Dudley, a New York State Supreme Court Justice and the first African American appointed to serve as a U.S. Ambassador. SANS also received celebrities who visited often, including Lena Horne, Duke Ellington and Harry Belafonte.

Providing SANS with a Historic Preservation designation will safeguard a rich and important part of history within the Sag Harbor community and beyond. Thank you for the opportunity to comment on this nomination.

FWT/csl

Sincerely,

Fred W. Thiele, Jr.
Member of Assembly



RECEIVED

MAR 11 2019

DIVISION FOR
HISTORIC PRESERVATION

Sandra Schroeder, Mayor
James L. Larocca, Trustee
Aidan Corish, Trustee
Beth M. Kamper, Clerk-Administrator

PO Box 660
55 Main Street
Sag Harbor, NY 11963-0015
Tel: 631-725-0222 Fax: 631-725-0316

Ken O'Donnell, Deputy Mayor
Thomas C. Gardella, Trustee
David J. Gilmartin, Jr., Village Attorney
Rhonda L. Meserole, Village Treasurer

March 8, 2019

Attn: Jennifer Betsworth
NYS Office of Parks, Recreation and Historic Preservation
Division for Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

Re: SANS Historic District
Sag Harbor, NY 11963
SANS Historic District County

Dear Ms. Betsworth:

On behalf of the Board of Trustees of the Village of Sag Harbor, it is with great enthusiasm that I write this letter stating my utmost support of SANS eligibility for National and State Historic District designation.

Our residents in this community have selflessly dedicated a great deal of their time to provide an historical accounting of facts and information regarding this very important history. All of which will be forever lost if not officially preserved for our future generations.

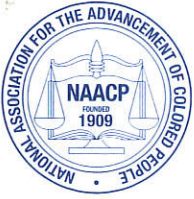
The history of our SANS Community is another very important part of our history and we fully support all efforts being made to preserve the history and legacy of the SANS Community.

Please let me know if you have any questions or need any information.

Sincerely,

Sandra Schroeder
Mayor

cc: Renee V.H. Simons, President of SANS



NAACP New York State Conference
NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF COLORED PEOPLE

HAZEL N. DUKES
President

RECEIVED

FEB 11 2019

OFFICE FOR
HISTORIC PRESERVATION

Michael F. Lynch, P.E., AIA
Director, Division for Historic Preservation
NYS Office of Parks, Recreation and Historic Preservation
PO Box 189
Waterford, NY 12188-0189

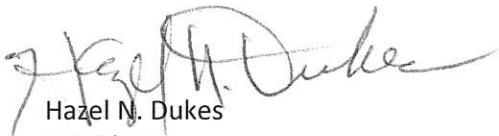
Dear Mr. Lynch:

I am writing on behalf of the NAACP New York State Conference and our branch members who reside in Sag Harbor Hills, Azurest and Ninevah Subdivisions in Sag Harbor. I am urging you to approve the inclusion of these Subdivisions collectively known as "Sans" on the National and State Registers of Historic Places. These three historically African American communities date back to the 1940's and are linked to a critical time of civil rights and social justice change in America.

SANS continues to be a summer retreat for African American families who purchased property during the late 1940's. This tight-knit enclave was established as a refuge during the late Jim Crow era. Today it remains a popular African American leisure destination and a bastion of civil and human rights activities. There are many prominent black leaders that are homeowners in the community and civic organizations providing valuable services to these communities.

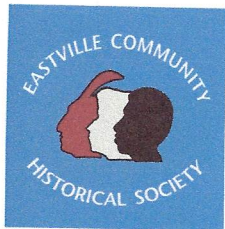
Providing SANS with a Historic Preservation designation will safeguard a rich and important part of the history within the Sag Harbor community and beyond. Thank you for the opportunity to comment on this nomination.

Sincerely,



Hazel N. Dukes
President

Cc: Jennifer Betsworth



EASTVILLE COMMUNITY HISTORICAL SOCIETY OF SAG HARBOR

Call: (631) 725- 4711

email: eastvillechs@gmail.com

www.eastvillehistorical.org

Location: (RT. 114) 139 Hampton Street, Sag Harbor

Mail: P.O. Box 2036, Sag Harbor, NY 11963

March 21, 2019

c/o Jennifer Betsworth, Historic Preservation Specialist
New York State Board for Historic Preservation
New York State Parks, Recreation & Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, New York 12188

Re: Sag Harbor Hills, Azurest and Ninevah Subdivisions (SAN'S)

Esteemed Board Members:

On behalf of the Sag Harbor Hills, Azurest and Ninevah Subdivisions (SAN'S) historic community in Sag Harbor, I write to express enthusiastic support for nomination to the national register. It is with great honor, respect and admiration that I offer this letter to convey the comprehensive significance of the collective and multi-dimensional American history that has been preserved for more than seventy-nine years.

It is through the cultural and social lens that we can truly see the strength, tenacity, and the will of our ancestors. The survival of SAN'S in an era of "land grabs" the age of development, the "mc" mansion, and land as the "new hedge fund", has been and is upon us, particularly in Sag Harbor. The SAN'S land and Sag Harbor previously not considered part of the "The Hamptons" now would befall victim. This new desirability resulted in request for variances and special permits that created the loss of the way of life, sense of community, and traditions. The SAN'S community was on its way of being dispossessed and could have disappeared.

If there is congratulatory message to convey here, it is to the residents and the greater community who self-funded surveys, wrote grants, held oral history gatherings, carried petitions, went to numerous community meetings and forums and ultimately became visible at ARB, ZBA, BOT, civic organizations for the past three-years. This has been an awakening and an engaging experience for the entire community.

This historical society was created to safeguard the historic fabric and was the impetus for the expansion in the 80's, at which time we referenced the Historic African American Community as it warranted attention. In 2012 we sounded the alarm after seeing shifts; then again with the approved demolition of 11 Eastville Avenue in 2014; we also urged Sag Harbor Village (CLG) to include SAN's in the code amendments and planning phase during the 2016 moratorium.

SAN's has truly withstood the test of time and is a remarkable treasure worthy of this special recognition and should be written into the historic record of nominations of the national register. Thank you for any consideration.

Sincerely,



Dr. Georgette Grier-Key, Ed.D., M.ED, Executive Director and Curator



Corcoran Department of History
University of Virginia
P.O. Box 400180
Charlottesville, VA 22904
(434) 924-7146 · Fax: (434) 924-7891

14 March 2019

New York State
Office of Parks, Recreation, and Historic Preservation
Attention: Jennifer Betsworth
Division for Historic Preservation
Peebles Island
P.O. Box 189
Waterford, NY 12188

Dear Ms. Betsworth,

I am writing in support of the designation of Sag Harbor, Azurest, and Niveah Subdivisions (SANS) as a National and State Historic District. I am a scholar of African American history and an award-winning author of several books and articles on the history of African American beaches and resorts in twentieth-century America. I can thus attest to the historical significance of SANS and the critical importance of recognizing its history and ensuring its preservation for future generations. Having also recently visited the area and met some of the families who live there and work to preserve its past, I can also say that SANS remains a vibrant community of families whose ties to the area extend back several generations and who have worked tirelessly to maintain summer traditions and friendships over time. I can also say from having visited this area in recent years that these traditions, and the area's identity as an historically African American leisure space, are under threat by developers and speculative investors who are seeking to capitalize on the area's robust real estate market. The frenzy of development this area has experienced in recent years has not only negatively impacted SANS's built and social environment, but also threatens to diminish much of what makes this place so special and unique.

SANS is a living testament to the resourcefulness and tenacity of African Americans during the age of Jim Crow. During this period (ca. 1890s-1960s), most beaches, resorts, and summer vacation destinations across the United States excluded African Americans. While Americans today often associate racial segregation with the American South, as my research has shown, the racial segregation of leisure spaces was just as pervasive in the North. Along the shores of Long Island Sound, for example, hundreds of summer communities formed in the first half of the twentieth century. Almost without exception, these residential and resort areas explicitly excluded African Americans, writing restrictive covenants banning the sale of lots to blacks into property deeds, and barring blacks and other racial minorities from membership in clubs

and resorts. As was the case among African Americans in the South, though, in New York and across the northeast, African American families banded together to acquire land along coasts and waterways and create separate summer havens where they could rest, relax, pursue pleasure, and create community on their own terms.

This is a history that needs to be told, preserved, and remembered. Indeed, places like SANS played a critical role in African Americans' struggle to survive and persevere in a racist society. As I show in my work, black leisure spaces like SANS became important sites for African American social formation, cultural expression, and political organizing under Jim Crow, and profoundly shaped and nourished the larger struggle for freedom and civil rights in twentieth-century America. SANS thus offers not only an inspiring story of black resilience in the face of white racism, but also of the role of leisure space in American history, in general.

I consider SANS one of the top five most historically significant African American leisure sites remaining in America, and the one whose history and ties to its past is most under threat today. For these reasons and more, I urge you to designate SANS as a National and State Historic District. In addition to this letter of support, I am happy to speak with you and other colleagues who are considering this nomination regarding the area's historical significance, the threats it faces today, and the need for its historical preservation.

Sincerely,

A handwritten signature in black ink, appearing to read 'Andrew W. Kahrl', with a long horizontal flourish extending to the right.

Andrew W. Kahrl
Associate Professor
Corcoran Department of History
Carter G. Woodson Institute for
African and African-American Studies

Author of

The Land Was Ours: How Black Beaches Became White Wealth in the Coastal South (UNC Press, 2016)

Free the Beaches: The Story of Ned Coll and the Battle for America's Most Exclusive Shoreline (Yale University Press, 2018)

From: reneevhsimons@aol.com
To: [Betsworth, Jennifer \(PARKS\)](#)
Cc: [eesimo@aol.com](#)
Subject: My Letter of Support
Date: Wednesday, March 20, 2019 11:14:24 AM

ATTENTION: This email came from an external source. Do not open attachments or click on links from unknown senders or unexpected emails.

To: Jennifer Betsworth of SHPO
From: Renee V. H. Simons, President of SANS Sag Harbor & SANS Resident
Subject: Letter of Support with details regarding SANS outreach efforts

Clearly, my husband, Eglon, and I are very supportive of the SANS preservation goals. While we visited SANS in the 60's as college students, we decided to move to SANS in 2003 to be near life-long friends and associates in Sag Harbor and in other Hampton villages. We knew we could buy anywhere within our means, but chose to put a stake in SANS because of these friendships and promised quality of life for us, in Sag Harbor...the Un-Hamptons, and for future generations.

The importance of SANS' designation extends beyond the three subdivisions as this recognizes the cultural role and impact within Sag Harbor and across groups of African Americans in America. SANS played a significant role in the Post WWII and Jim Crow era to not only provide a refuge for African Americans, but provide an unexpected infusion of resources and financial support to the Village of Sag Harbor during a time of financial recession. Subsequently, through many generations and inclusion of powerful and influential new owners and long time guests, SANS provided a "place" and a social justice context for wealth formation, collegiality across all groups, social interaction, and personal survival. Along with other similar recreational areas across America, SANS spurred personal growth and a healthy environment benefiting many over the years.

To ensure that this community lifestyle experience and context is preserved today and for the next generations of Americans no matter where they come from. We request that SANS' nomination is approved. Know that SANS' leadership reached out to all residents, the larger Sag Harbor community and beyond to educate and secure significant support over the last 3+ years. Here are selected outreach activities. We hope you will consider this in your deliberations. Many examples shared with SHPO:

- Engaged the Sag Harbor Village leadership and requested SANS' recognition; Agreed to self-fund the Intensive Resource Survey through resident donations and other funding sources
- Collected over 51% of resident OWNERS *individually signed* petitions through door-to-door contact in support of pursuing landmarking; scanned all petitions and sent to the Village in 2016
- Attended Rochester Preserve NY 2016 conference and presented SANS history and preservation goals
- Worked with Sag Harbor Partnership -- for fundraising and sponsoring support
- Wrote and received 2 Grants: Preserve NY & Gardiner Foundation
- Met with each of the three (3) Associations and received *voted* endorsement to proceed - 2016-2017
- Prepared and distributed to many homes a printed, general "Information Packet" and update during the summer of 2017 to make sure residents who may have missed Association meetings have some information
- Engaged 25+ person Steering Committee to gather insights and provide updates for continuous "buy-in" across all subdivisions; included two subject matter expert advisors: Dr. Georgette Grier-Key of Eastville Community Historical Society & Sarah Kautz of Long Island Preservation
- Distributed updates for online distribution to owners through Association Secretaries
- Developed Background Booklet for SANS distribution to residents and distributed hard copies at the 2018 Sag Harbor Village Wharf community-wide event

Held three (3) General Information Public Sessions:

- 2016 - Provided overview of process and identified Amaza Lee Meredith's importance to SANS and America; Session led by Dr. Georgette Grier-Key and Sarah Kautz, both SANS Project Advisors
- 2017 - Provided expert legal and community leadership insights regarding the process of landmarking and preservation in Sag Harbor; Session led by Assemblyman Fred Thiele
- 2018 - Provided academic historian expertise (Prof. Andrew Kahrl) presentation about SANS and its American Story in the context of similar locations in the circuit of African American supported Recreational Resorts (Produced You Tube Video for additional viewing ease and availability)
- 2018 - Provided SANS Resource Survey results in the Jermain Library and presented by Dr. Allison McGovern (Produced You Tube Video for additional viewing ease and availability)
- Fielded Intensive Resource Survey - 2017- early 2018; included Oral Histories from all subdivisions ; photographed homes for State CRIS system (GPS & details); Engaged 27 National Organization of Minority Architects (NOMA) to provide home descriptions
- State acknowledged National and State Historic District *eligibility* summer of 2018
- Received numerous Letters of Support:
 - US Congressman Gregory Meeks
 - US Congressman Thomas Suozzi
 - Former US Congressman Charlie Rangel
 - NYS Assemblyman Fred Thiele
 - Mayor of Sag Harbor -- Approved by Board of Trustees...enroute
 - Anthony Brandt - Immediate Past Sag Harbor - ARB Chair; Lorraine Dusky (his wife)
 - NAACP State Head Hazel Dukes
 - Former Urban League Head Hugh Price & Links member Marilyn Price
 - Univ. of Virginia Professor Andrew Kahrl - subject matter expert & author
 - ...and others including residents and SANS guests
- Generated numerous National and Local Press Articles (selected examples):
 - **March 11, 2019 East Hampton Press -- most recent features Ed Dudley:**
<https://protect2.fireeye.com/url?k=2bee2679-77cad018-2becdf4c-0cc47a6d17e0-5c91916211da9fc7&u=http://www.27east.com/news/article.cfm/Sag-Harbor/583782/Historically-African-American-Sag-Harbor-Neighborhood-Anticipates-State-Recognition>
 - **Sag Harbor Express:** <https://protect2.fireeye.com/url?k=365ea131-6a7a5750-365c5804-0cc47a6d17e0-f3c7d5ca0f68ec5c&u=https://sagharborexpress.com/partnership-earns-grant-sans-survey/>
 - **Sag Harbor Express:** <https://protect2.fireeye.com/url?k=482bb4dc-140f42bd-48294de9-0cc47a6d17e0-d6f5842f80028f34&u=http://sagharborexpress.com/neighborhoods-look-albany-model-cultural-landmark-designation>
 - **SHPO Jennifer Betsworth Presentation (Feb. 2019):** <https://protect2.fireeye.com/url?k=e889033a-b4adf55b-e88bfa0f-0cc47a6d17e0-7c05f79c456eb9f6&u=https://sagharborexpress.com/state-preservation-office-needs-to-hear-from-sans-residents/>
 - **Washington Post (July 2017)** https://www.washingtonpost.com/realestate/surf-sand-and-race/2017/07/26/f674c5be-61bb-11e7-84a1-a26b75ad39fe_story.html?utm_term=.2b76834a3bb0
 - **Wall Street Journal (2017):** <https://www.wsj.com/articles/sag-harbor-residents-try-preservation-push-to-thwart-mega-mansions-1500835026>
 - **New York Times (2016):** <http://www.nytimes.com/2016/08/26/nyregion/new-neighbors-unsettle-black-enclave-sag-harbor-hills.html?emc=eta1>
<https://protect2.fireeye.com/url?k=8579ecab-d95d1aca-857b159e-0cc47a6d17e0-906099a666d628e8&u=http://sagharborexpress.com/another-big-house-ninevah-spurs-community-debate/>

From: Lisa Desamours
To: [Betsworth, Jennifer \(PARKS\)](#)
Cc: [Clotilde ICE-Stenson](#)
Subject: SANS Letter of Support- Historic District Designation
Date: Tuesday, March 19, 2019 4:28:57 PM

ATTENTION: This email came from an external source. Do not open attachments or click on links from unknown senders or unexpected emails.

Dear Ms. Betsworth,

I am the daughter of Clotilde Guinier Stenson, a Sag Harbor Hills property owner, who purchased a Hillside Drive West home with my grandmother, Doris Cumberbatch Guinier, in 1973. My grandmother was a first generation American who grew up in Brooklyn, New York, the daughter of a funeral director and a nurse. My great grandparents had emigrated to the United States from a small Caribbean country.

My mother and I enthusiastically support the SANS application for both New York State and Federal Historic District Designation. SANS is an inspiring American story of persistence and resourcefulness of African American families in the Post World War II era. This was a time when African Americans were excluded from many residential and resort/recreational areas in the United States.

My annual childhood summers in Sag Harbor provided a place where lifelong friendships were begun, and children were nurtured by an entire community of families who held high aspirations for their children and their children's friends. We were fortunate to have grown up in this special place and hope that it will continue to nurture future African American families. Most of the young people who grew up in Sag Harbor with me, continue to return to Sag Harbor with their children every summer, if only for a couple of weeks.

My mother joins me in complete and enthusiastic support of the SANS application for historic designation. SANS represents an example of the American Dream; achievement of a safe, loving community of African American families through perseverance, persistence, and hard work. It is also a part of American history.

I am enclosing four (4) photos that span a 35 year period of friendship.

Sincerely,
Lisa Stenson Desamours
1400 Half Moon Bay Drive
Croton on Hudson, NY 10520

and

Clotilde Stenson
17 Hillside Drive West
Sag Harbor, NY 11963

1978 at the ocean, [Sagaponack](#)



Labor Day weekend 1981, Azurest Beach



September 6, 2009 Luncheon at B. Smith's, Long Wharf, Sag Harbor Village



Labor Day weekend 2012, Sag Harbor Hills Annual Block Party



Sent from my iPhone

From: Olivia White
To: [Betsworth, Jennifer \(PARKS\)](#)
Subject: In support of SANS
Date: Sunday, March 10, 2019 4:19:32 PM

ATTENTION: This email came from an external source. Do not open attachments or click on links from unknown senders or unexpected emails.

Dear Ms. Betsworth,

As a long time SANS resident and homeowner I am writing in complete support of designating our beloved community as a State and National Historic District. I have been vacationing and living in Sag Harbor since the 1940s, in rented homes for many years until my parents purchased a new construction three bedroom ranch-style house in 1961 built by James McCrosson. My parents, (my mother a social worker for the City of New York and my father, a CPA and tax attorney who arrived in New York as a child from the Jim Crow South with not much more than the clothes on his back to live with an uncle and went on to become a partner in the first Black-owned CPA firm), were so proud to be able to afford me a safe escape from the city with playmates galore and a lively, close knit community of dear friends for themselves.

I inherited the house in 1987 and after two major renovations over the years my family, including two Millennials, continues to enjoy every aspect of our life in Sag Harbor Hills.

On every block at every corner there is a story of African American culture and achievement. Everyone was and is friends. Everyone was and is family. Everyone was and is welcomed. No classicism. No racism.

As a child I only knew Ambassador Edward Dudley as Uncle Ed. I knew his home as one filled with African art from his time serving in foreign affairs and a place where I could create my own art with his wife, Aunt Rae, or hang out with their son and our other friends. Now, my daughter and the Dudley's grandchildren are friends and as they grew up they sat on the same beach, went to the same movie theater and walked the same unlit roads as I. It's the same with other families who have maintained their homes across generations, a unique testament to strength and persistence originally born out of necessity and struggle. How fitting it will be to recognize the extraordinary legacy of determined and successful people like my parents by designating SANS an historic district.

Thank you for your consideration and for helping us, the children of SANS, salute and preserve our history.

Sincerely,

Olivia White

53 Beach Avenue

Sent from my iPhone

76 Beaconwood Rd.
Newton, MA 02461

RECEIVED

MAR 21 2019

DIVISION FOR
HISTORIC PRESERVATION

March 18, 2019

Jennifer Betsworth
Division for Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188

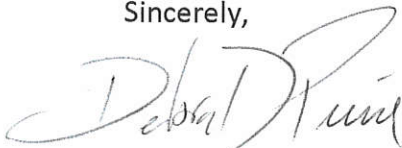
Re: SANS Historic District
48 Terry Dr.
Sag Harbor, NY 11963
Suffolk County

Dear Ms. Betsworth:

Please know, we are the owners of the above-referenced property and we are in support of historic district designation for the SANS community in Sag Harbor. The Milton Straker family, (the late Cynthia Straker is the step-mother of Michael Pierce and wife of U.S. Circuit Judge Lawrence Pierce) built the house at this location around 1952. In 1993 Michael's parents built a second house at 83 Hempstead St. where they both lived in retirement. Our family now continues the tradition of enjoying summer vacations to the Azurest community like many other longtime residents. Thank you.

Thank you.

Sincerely,



Debra Pierce



Michael Pierce

March 15, 2019

Good Day R. Daniel Mackay

We are writing to endorse and approve the nomination of SANS (Sag Harbor Hills, Azurest, Ninevah) to the National and State Registers of Historic Places. SANS designation as a Historic Preservation will preserve the history of African American contributions to Sag Harbor New York.

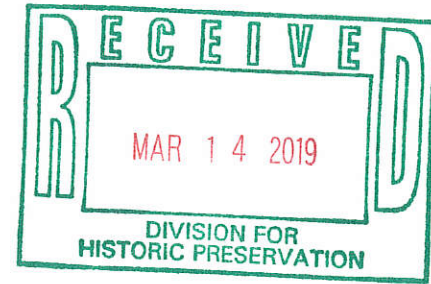
Sincerely,
Hamil Willoughby, DDS
Darralyn Willoughby
59 Meredith Av
Sag Harbor, New York 11963

RECEIVED

MAR 19 2019

**DIVISION FOR
HISTORIC PRESERVATION**

VICTORIA ANDERSON PINDERHUGHES, Ph.D.
536 WEST 111TH STREET, SUITE 45
NEW YORK, NEW YORK 10025
(212) 945-8631 (c)



March 9, 2019


Jennifer Betsworth
Division for Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, New York 12188

Dear Ms. Betsworth,

I am writing to inform you that our household fully endorses the nomination of SANS Sag Harbor as a historic district in the National and State Registers of Historic Places.

We are very proud to be homeowners in Sag Harbor Hills since 1993. It has been a very nurturing and supportive community for raising our daughters, as well as for our own sustenance and creativity. We believe that this nomination serves to document the rich history and legacy of the SANS District in both New York and America.

Respectfully Submitted,


John and Victoria Pinderhughes

2 Taft Place, Ninevah
Sag Harbor , New York 11963

Donnamarie Barnes
February 18, 2019

To: SHPO

ATTN. Jennifer Betsworth

Division of Historic Preservation

FEB 21 2019

To Whom it May Concern,

My name is Donnamarie Barnes and I am a resident of Ninevah in the SANS community of Sag Harbor. My family and I live at 2 Taft Place and we have owned our home since the early 1970's. However my parents came to Sag Harbor starting in the 1950's and from the time I was 6 months old, I summered in here every year of my life for 63 consecutive years. I am now a full time resident of the community and I work on Shelter Island.

Sag Harbor is my home - the place of all of my memories growing up, the place of my heart and soul. It has always been the center of our family life and Sag Harbor memories are shared with every member from New York to beyond in England. And it is our communities that have played the important part in identifying why Sag Harbor is so important to so many of us.

I believe that we belong on the National Register of Historic Places because for decades the communities of Azurest, Sag Harbor Hills and Ninevah have been home to generations of African American families who have built a unique and culturally important place within the greater East End of Long Island.

For so many of us, growing up in Sag Harbor was the center of our world. The place we could be free to experience the natural landscape, the beach and the company of others freely without fear of discriminations or prejudices. And in that space, in summers, the communities celebrated life, culture, history and

2 Taft Place, Ninevah
Sag Harbor, New York 11963

Donnamarie Barnes
February 18, 2019

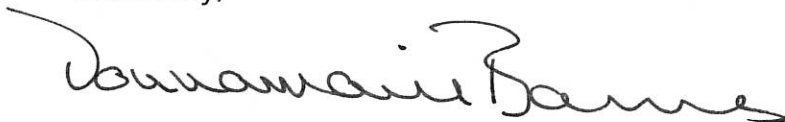
art. Children grew strong with confidence amidst the safety and security of our private beach, wooded trails and in the homes of friends.

As my generation has grown older, we remain a part of Sag Harbor but now we must work harder to retain the culture and values we cherish. We welcome all who wish to come to live here but I believe this designation will signify that ours is a special community, with history and importance and that must be respected and future contributions must honor and add to that history accordingly.

I am a photographer and my work primarily now revolves around the natural life I live in Sag Harbor in Ninevah. The view of the marshland from my window, the beach in all seasons and conditions, the changes in the foliage in the woods. My images reflect the beauty of my community but I see that changing as well. New houses clear cut the trees changing the landscape and destroying the wildness. Again new neighbors are welcome, but respect must be upheld for the way we live within this landscape.

I will always live in the SANS community and it will be with enormous pride if we are selected for inclusion on the registry. I thank you for your consideration and I believe we would be a great addition to the communities of Historic Places in New York.

Sincerely,

A handwritten signature in cursive script that reads "Donnamarie Barnes". The signature is written in dark ink and is positioned below the word "Sincerely,".

2 Taft Place, Ninevah
Sag Harbor , New York 11963

Donnamarie Barnes
February 18, 2019

My Life in SANS



Avis Katherine Plumb

RECEIVED

MAR 1 - 2019

DIVISION FOR
HISTORIC PRESERVATION

Feb 25, 2019

Re: SANS Historic District
33 Richards Drive
Sag Harbor, NY 11963
Suffolk County

To Whom It May Concern:

I strongly support the inclusion of
the SANS Historic District in the NY State
Register for Historic Places.

We live in a unique situation
in a unique time in history and
we need to honor & preserve what is
left before it is too late. Thank you.

Sincerely,
Avis Plumb

RECEIVED

MAR 6 - 2019

DIVISION FOR
HISTORIC PRESERVATION

Lorraine Dusky and Anthony Brandt
POBox 968
24 Lincoln St.
Sag Harbor, NY 11963
631-725-4174

March 3, 2019

Michael Lynch, P.E. AIA
Director, Division for Historic Preservation
NY Offices of Parks, Recreation and Historic Preservation
POBox 189
Waterford, NY 12188-0189

Dear Mr. Lynch:

We are writing in support of Sag Harbor Hills, Azurest and Ninevah Beach Subdivisions, collectively known as "SANS," for inclusion on the National and State Historic Places.

It is one of the very few, if not the only, waterfront communities built by African-Americans in the country. Building in this part of Sag Harbor began in the 1940s at a time when discrimination meant de facto segregation in this country and shut off beach communities to African-Americans elsewhere. Judges, lawyers, doctors, business leaders, and numerous prominent individuals had summer homes here, such as Edward P. Dudley, a New York Supreme Court Justice and the first African-American to serve as a U.S. ambassador. Many distinguished individuals gravitated here, not only as home owners but visitors, such as Lena Horne, Nancy Wilson, Colin Powell and Harry Belafonte. Many of the children and grandchildren of the original SANS residents still own property here and many still return. The entire SANS area has a rich heritage which the residents treasure and deeply care for.

My husband and I are long-time residents of Sag Harbor, and moved to Ninevah two years ago, knowing that it is a predominately African-American community. The gentleman we bought our house from, attorney Franklin Wilkes, is a great grandson of Frank Louis Hunter, who was honored last year with a legislative resolution in the New York Assembly. In 1925, Chief Petty Officer Frank Louis Hunter dove into the South China Sea in the midst of a typhoon to rescue a fellow U.S. Navy sailor who had been swept overboard by raging seas. It appears that Mr. Hunter was the first African-American to rise to Chief Petty Officer in the Navy, where he served for 33 years. In another era, he would have likely been awarded the Medal of Honor for his brave deed.

We have been warmly welcomed and have made friends here. Mr. Brandt, one of the signers below, founded the Board of Historic Preservation and Architectural Review in Sag Harbor in 1986, and served as its chair for four years, and resumed that position in 2016 until February of this year. Ms. Dusky was a member, and then chair, of the Sag Harbor Zoning Board from 1987-1991.

We heartedly support the designation under consideration. It would give this proud and important community a critical safeguard going forward, insuring that its unique place in American history is not lost.

Sincerely,

Lorraine Dusky

Lorraine Dusky and Anthony Brandt

Anthony Brandt



**Parks, Recreation
and Historic Preservation**

RECEIVED

Handwritten notes:
1-24-18
1-28-18

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

JAN 28 2019

January 18, 2018

1-24-18

Mr. William B. Pollard III
9 Random Farms Cir
Chappaqua, NY 10514

*With respect to the four properties
listed below, I concur with the
listing*

Re: SANS Historic District
24 Cuffee DR; 35 Milton Ave; 60 Walker Ave; 66 Walker Ave
Sag Harbor, NY 11963
Suffolk County

W. B. Pollard, III

Dear Mr. Pollard III:

We are pleased to inform you that the property you own, noted above, is included in a historic district that will be considered by the New York State Board for Historic Preservation at its next meeting, **March 20, 2019**, for nomination to the National and State Registers of Historic Places. These registers are the official lists of properties that are significant in history, architecture, engineering, landscape design, and culture. Listing in the registers provides recognition of our national, state and local heritage and assistance in preserving it. Enclosed is a copy of the criteria under which properties are evaluated for listing.

Listing in the National and State Registers affords properties a measure of protection from the effects of federal and/or state sponsored or assisted projects, provides eligibility for certain federal and/or state tax credits and renders properties owned by non-profits or municipalities eligible for state preservation grants. In general, there are no restrictions placed upon private owners of registered properties. The results of listing are explained more fully in the attached fact sheet.

Owners of private properties proposed for listing in the National Register must be given the opportunity to concur in or object to the listing. If a *majority* of the private property owners in the district object to the listing via the process noted below, it will prevent the district from being listed. Objections are only counted against the listing of the district as a whole. If a majority does not object, no single property owner in the district can exempt himself or herself from the listing via an objection. Each private property owner has one vote, regardless of how many properties or what portion of a single property that party owns.

If a property owner wishes to object to the proposed district, he/she must submit a notarized acknowledgement that he/she is the owner of the property in question and that he/she objects to the proposed National Register listing. Objections must be submitted before the district is listed.

If a district cannot be listed because of owner objection, the SHPO will submit the nomination to the Keeper of the National Register for a determination of eligibility for listing. Properties formally determined eligible for National Register listing by the Keeper are subject to the same protection from the effects of federally sponsored or assisted projects as are listed properties. There are no provisions in the New York State Historic Preservation Act that allow owners to prevent listing in the State Register by means of objection.

HUGH B. PRICE
21 TRENOR DR.
NEW ROCHELLE, NY
10804

RECEIVED

MAR 8 - 2019

DIVISION FOR
HISTORIC PRESERVATION

March 6, 2019

Michael F. Lynch, P.E. AIA
Director, Division of Historic Preservation
NYS Office of Parks, Recreation and Historic Preservation
P.O. Box 189
Waterford, NY 12188-0189

Dear Mr. Lynch:

We are writing to implore you to approve the inclusion of Sag Harbor Hills, Azurest and Ninevah Subdivisions in Sag Harbor, which together are known as "SANS", on the National and State Registers of Historic Places. As the former President and CEO of the National Urban League, one of the nation's oldest and largest civil rights organizations, Hugh (one of the undersigned) is keenly aware that these three historically African-American communities date back to the 1940s and are pivotally linked to the struggle for equality, justice and social change in America.

SANS became a summer retreat for black families who started purchasing property there in the late 1940s. In fact, as a child reared in racially-segregated Washington, DC, Hugh recalls visiting Sag Harbor sometime around the summer of 1950 with his parents who were considering buying there. During this era people of color faced rampant racial segregation, violence and discrimination which prevented us from accessing beaches and resorts around the country.

This closely-knit community served as one of the rare leisure destinations for our people as well as a bastion of the Civil Rights Movement. Prominent homeowners included Earl Graves, founder and publisher of *Black Enterprise* magazine, Dr. Roscoe C. Brown, Jr., the decorated member of the Tuskegee Airmen, and the Honorable Edward R. Dudley, Justice of the New York State Supreme Court. Harry Belafonte, Lena Horne and Duke Ellington were among the luminaries and activists who visited Sag Harbor.

Many of our dearest friends have owned homes there for generations, drawn by the unique history, distinctive culture, and treasured sense of belonging. These friends include numerous members of two renowned women's organizations that Marilyn (also undersigned) belongs to, namely The Links and the Northeasterners.

A community as special as SANS must not be allowed to fade into oblivion, the victim of development, gentrification, or unrestrained market forces. SANS is an integral part of the history and fabric of Long Island, New York State and the nation. Placing SANS on the National and State Registers of Historic Places will preserve its proud legacy and protect it in perpetuity. Thank you for your consideration.

Sincerely,


Marilyn L. Price


Hugh B. Price

RECEIVED

MAR 6 - 2019

DIVISION FOR
HISTORIC PRESERVATION

2891 Noyac Rd.

Sag Harbor, NY 11963

March 3, 2019

Jennifer Betsworth

NYS Office of Parks, Recreation and Historic Preservation

Division for Historic Preservation

P. O. Box 189

Waterford, NY 12188

Dear Ms. Betsworth:

I attended the SANS Sag Harbor Historic District informational meeting at the John Jermain Library in Sag Harbor on February 13, 2019. I am thrilled that it looks like this very unusual community that is part of Sag Harbor will finally be recognized by New York State and hopefully the National Register as well, for its unusual place in the history of Long Island

I have been a full-time resident of Noyac, a hamlet in Sag Harbor, since 1974. I am a retired teacher from the Sag Harbor School District. It is very important to me that the summer recreational communities built by African American professionals and business people in the late 1940s and early 1950s in Sag Harbor Hills, Azurest and Ninevah be recognized for this extraordinary accomplishment. These people wanted to fully enjoy summer and feel comfortable with friends and family at a time when African Americans were not very welcome at most public beaches on Long Island. It was truly an achievement for them to be able to share a strong sense of community here with their families.

At the present time, the children of the original settlers are inheriting property in SANS. Unfortunately, when there are several children inheriting the property, they may find it necessary to sell it to the highest bidder. When that happens, the historic character of these communities is diminished as very large houses are being built by people who have no ties to the community and don't care. With proper recognition by New York State and the federal government, my prediction is that Sag Harbor Village will give the area historic designation. This will enable the local Architectural Review Board to refuse to allow desecration of these historic communities.

I am most grateful to you for your efforts on behalf of SANS. A lot of people have put a lot of work into having this historic district come into fruition here.

Yours truly,



Janet Grossman

THE OFFICE OF MARK G. BARKSDALE

ARCHITECT & PLANNER

100 Park Terrace West
New York, NY 10034-1341
Phone: (212) 567-5372
Fax: (212) 567-6989
E-mail: mgbplanning@gmail.com

March 20, 2019

NY State Board for Historic Preservation
c/o NY State Office of Parks, Recreation and Historic Preservation
Division of Historic Preservation
Peebles Island, P.O. Box 189
Waterford, NY 12188-0189

Dear Members of the Board,

I am a Registered Architect in NY State and was a member of the team that surveyed the homes in October 2018 for the proposed SANS Historic District on Long Island in Suffolk County. I have over 35 years' experience as an architect and am also the former Director of Planning, Zoning and Sustainability for the City of Newark, New Jersey. As such, my responsibilities included managing the staff for Newark's Landmarks and Historic Preservation Commission and having thorough knowledge of Newark's Zoning Ordinance as it related to Landmarks and Historic Districts and the Secretary of the Interior's Standards for Historic Places.

Based upon my observations and the historical and cultural significance of the homes located in the proposed SANS historic district, I would urge the Board to approve the nomination for listing on the National and State Registers of Historic Places.

Thank you,



Mark G. Barksdale, R.A., A.I.A.

JEFFREY L. BRAGMAN, P.C.

ATTORNEY AT LAW

15 RAILROAD AVENUE • SUITE ONE
EAST HAMPTON, NEW YORK 11937

Telephone 631 324-3737

Fax 631 324-7888

bragmanoffice@gmail.com

March 20, 2019

via email: Jennifer.Betsworth@park.ny.gov

Ms. Jennifer Betsworth

NYS OPRHP

Division for Historic Preservation

Peebles Island

P.O. Box 189

Waterford, N.Y. 12188

Re: Sag Harbor Hills, Azurest and Ninevah
subdivisions (SANS)
Historic Preservation

Dear Ms. Betsworth,

I am a Councilman in the Town of East Hampton, as well as a local environmental attorney. I have represented homeowners in these neighborhoods, and I am writing in my individual capacity to support a historic designation for the Sag harbor Hills, Azurest, and Ninevah neighborhoods. SANS is eligible for protection, and its legacy mandates recognition and preservation. Its existence today reflects the perseverance and resourcefulness of the African American community in the post-World War II/Jim Crow era, and the strength of the communities even today.

These historic neighborhoods have recently experienced intense development pressure from well-financed developers, seeking to purchase and demolish existing modest homes, replacing them with very large-scale, luxury mansions, for resale. Often, developers attempt to merge lots, to construct even larger homes with typical amenities catering to the very wealthy. The scale of this type of speculative development is inappropriate and at odds with a consistent neighborhood character, established by its small lots and modest homes.

These neighborhoods, though integrated, were historically founded by the African American community. Facing segregation in the 1940's and 1950's, these beachfront communities became a haven for a newly emerging African American middle class, as well as celebrities, successful professionals, public servants, and noted entertainers. All

sought the same thing: respite from segregation, an opportunity for seaside summer recreation, and a break from city life.

Because banks and lending institutions generally refused to extend credit to African Americans, both the building lots and the houses constructed there were typically modest in scale. While the homes are not distinguished architecturally, collectively, the arrangement of small houses on small lots helped to create the signature character of the communities. Summer social life occurred outside, and on the very quiet streets. Neighbors knew each other; cooked and socialized together outdoors; children roamed the neighborhoods, and played together outside, as neighbors kept a sharp eye out for their safety. The modest neighborhoods had a social cohesiveness and informality which was consistent with the small lots and unpretentious houses. That character is still evident today in a more diverse community.

Throughout the years, its residents included a pantheon of American achievers in all walks of life. Residents and guests included famous entertainers Harry Belafonte, Lena Horne, Ruby Dee, Ossie Davis; poet Langston Hughs; Tuskegee Airman, Roscoe C. Brown, Jr.; former Secretary of State and Chairman of the Joint chiefs of Staff, General Colin Powell; attorney, Johnnie Cochran; William Pickens, III, formerly Director of the NAACP Executive Committee; author and Pulitzer Prize winner, Colson Whitehead; author Tom Clavin; restaurateur, B. Smith, New York Knicks player, Allan Houston; and many others.

A designation which recognizes the unique community character of these neighborhoods is urgently required. The designation could be a basis for further zoning regulation, designed to preserve the small lot/small home character of these communities for future generations. Without this recognition, I fear that that they will simply disappear into the obscurity of yet another featureless neighborhood of hedged-in, luxury mansions for the very rich. The designation will insure the survival of these thriving vibrant communities. Inaction will leave only a forlorn historic marker, belatedly informing the public of what was lost.

I strongly urge the Office of Parks, Recreation, and Historic Preservation to grant historic designation to these neighborhoods as quickly as possible. Thank you for your consideration of this important issue. .

Very Truly Yours,

A handwritten signature in black ink, appearing to read "Jeff Bragman", with a long, sweeping horizontal line extending to the right.

Jeffrey L. Bragman

JLB:mb

RECEIVED

JAN 30 2019

DESIGNATION FOR
HISTORIC PRESERVATION

Stephen Roache
41 Park Drive
Cortlandt Manor, NY 10567

January 25, 2019

New York State Office of Parks, Recreation and Preservation
Division of Historic Preservation
Peebles Island
PO Box 189, Waterford NY 12188-0189

To Whom this May Concern:

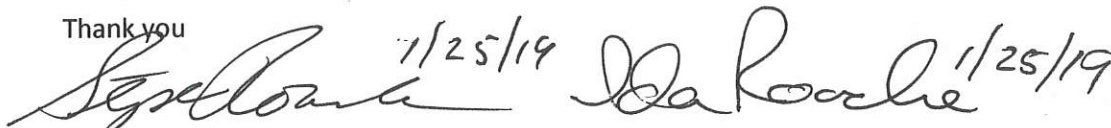
I am writing this letter in response to the proposed designation of Ninevah Beach in Sag Harbor as part of a SANS Historic District. Although I am the President of the Ninevah Beach Property Owner's Association, **I am writing as the owner of 31 Lincoln Street, in Sag Harbor**, rather than in my capacity as President.

Due to the possibility that State funds may have been used to initiate the preservation request, I am concerned about the encumbrance that would impede my ability to remodel my home.

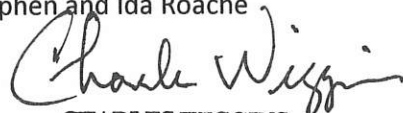
Accordingly, I, Stephen Roache, owner of 31 Lincoln Street object to the proposed National Register Listing.

I may be reached at 914-2578293.

Thank you

1/25/19 *1/25/19*


Stephen and Ida Roache



CHARLES WIGGINS

Notary Public, State of New York

No. 01WI6050190

Qualified in Westchester County

Commission Expires Oct. 30, 2019

March 18, 2019

Dear Ms. Betsworth,

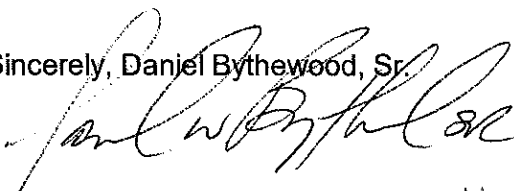
My wife Alicia and I have been residents of the Azurest Community in Sag Harbor since the 1950's. We live at 71 Meredith Avenue and our property is held in our LLC Sag Harbor Meredith LLC. We received the letter dated January 31, 2019, from Deputy Commissioner Mackay, in reference to the SANS Historic Proposal, only at the beginning of March. We never received the prior letter. Further, the website mentioned in your letter contains no information about the subject SANS Sag Harbor historic district application.

We strongly oppose the Proposal for Historic District Designation, and the delay and confusion in transmittal to us has deprived us of the opportunity to marshal all of the arguments and people who oppose this bad idea. Further, we, and many other residents of the Azurest Community, have not been told the full story of this Proposal. The limited information that we have been given is inaccurate and incomplete as to the damaging financial ramifications of such a designation, namely, the significant negative economic impact such a designation would have on our property values. Adding insult to injury, the "Book of the Month Club" opt out requirement – to the effect that if we do not respond in the negative to the Proposal, we are counted as having approved it, is outrageous, and a clear violation of our equal protection rights, as well as a deprivation of our property rights without due process of law. Those who favor the Proposal should be required to say so affirmatively, and unless a majority of residents vote affirmatively, the Proposal should be defeated.

As stated in the application section #3 this local designation places burdensome oversight by a local historic commission or architectural review board and has a specific "tout ensemble" guideline requiring homeowners to apply for a COA. This process again places undue and unnecessary burden on the homeowner.

On the basis of these manifest violations of our rights, we protest the flawed and unfair process that has been implemented for consideration of the Historic District Designation, and we ask that it be discontinued until full and complete disclosure is made to the community, including the adverse economic consequences of such a decision, and the voting process is changed to one that is fair and requires that people in favor of the Proposal vote "yes" to be counted. Our objection stands until there are assurances that supports your and SANS verbal statements that this proposed designation is Honorary and solely for the Nation Registry of an area and not now or in the future going to be classified as a Designated Historic District under the Local District election. We look forward to your prompt response.

Sincerely, Daniel Bythewood, Sr.



Daniel Bythewood
March 19, 2019

Personally appeared before me on
Lauren M. Hopkins

LAUREN M. HOPKINS
Notary Public, State of New York
No. 01HO6219215
Qualified in Nassau County
Commission Expires March 22, 2022

BRONSTER LLP

bronsterllp.com

Bruce F. Bronster, Esq.
347.246.4650
bbronster@bronsterllp.com

156 West 56th Street, Suite 1801 | New York, NY 10019
T. 212.558.9300 | F. 347.246.4893

March 20, 2019

RECEIVED

MAR 21 2019

**DIVISION FOR
HISTORIC PRESERVATION**

VIA FEDERAL EXPRESS OVERNIGHT MAIL

Jennifer Betsworth
New York State Division for Historic Preservation
Peebles Island Resource Center
One Delaware Ave North
Cohoes, NY 12047

Re: SANS nomination to the State Register of Historic Places

Dear Ms. Betsworth:

I am writing this letter to object to the addition of Sag Harbor Hills, Azurest and Ninevah (collectively "SANS") to the State Register of Historic Places. I am the property owner for the below listed properties:

74 Hillside Drive East, Sag Harbor, NY 11963
30 Milton Avenue, Sag Harbor, NY 11963
71 Walker Ave, Sag Harbor, NY 11963
20 Meredith Ave, Sag Harbor, NY 11963
45 Hillside Drive West, Sag Harbor, NY 11963
11 Cadmus Rd., Sag Harbor, NY 11963
11 Terry Drive, Sag Harbor, NY 11963

2 Harding Terrace, Sag Harbor, NY 11963
48 Lincoln St., Sag Harbor, NY 11963
110 Hillside Drive, Sag Harbor, NY 11963
10 Lincoln St., Sag Harbor, NY 11963
81 Harbor Ave, Sag Harbor, NY 11963
55 Lincoln St., Sag Harbor, NY 11963
11 Gull Rock Rd., Sag Harbor, NY 11963

If you have any question or wish to discuss this matter, please do not hesitate to contact the undersigned.

Very truly yours,



Bruce F. Bronster

Sworn to me on this
20th day of March, 2019



Notary Public

{11371429;1}

MICHAEL J. ZACHARIAS
Notary Public, State of New York
No.: 02ZA6334746
Qualified in Suffolk County
Commission Expires: December 21, 2019

KHEPHRA BURNS

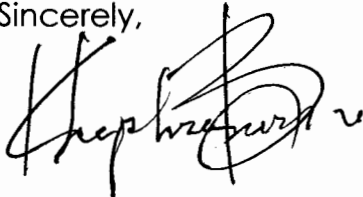
220 RIVERSIDE BLVD., PH3A, NEW YORK, NY 10069

March 20, 2019

Dear Ms. Betsworth,

This notarized letter is to advise that I, Khephra K. Burns, owner of the property located at 63 Meredith Ave., Sag Harbor, New York 11963, object to the listing of said property, and the community of Azurest in which it is located, in the State and National Register of Historic Properties unless and until more study has been allowed for by qualified and advised members of the community as to the financial impact on property values and as yet unforeseen restrictions that could be placed on owners' ability to make modifications to their homes and property as a result.

Sincerely,



Khephra Burns
Property Owner
Azurest, Sag Harbor

Subscribed and sworn to before
me this 21st day of March 2019
by Khephra Burns.



Eastward Ventures LLC

1617 Third Avenue Unit 286613
New York, NY 10128
Phone: 646.284.7079
E-Mail: EastwardVentures@gmail.com

March 20, 2019

Jennifer Betsworth
New York State Division for Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

Dear Ms. Betsworth:

Please accept this letter as a VOTE opting out and against the local historic designation by the Register of Historic Places, recommending Azurest, Sag Harbor Hills and Ninevah for consideration on the National Register of Historic Places

Information has not been forth coming and I request more time for people to be informed, ask questions and get definitive answers.

For the record, the LLC property is located at 39 Meredith Avenue, Sag Harbor, NY 11963 (Azurest)

Sincerely,



Tanya Williams (member)
Eastward Ventures LLC

CERTIFICATE OF ACKNOWLEDGMENT

A notary public or other officer completing this certificate verifies only the identity of the individual who signed the document to which the certificate is attached, and not the truthfulness, accuracy, or validity of that document.

State of California

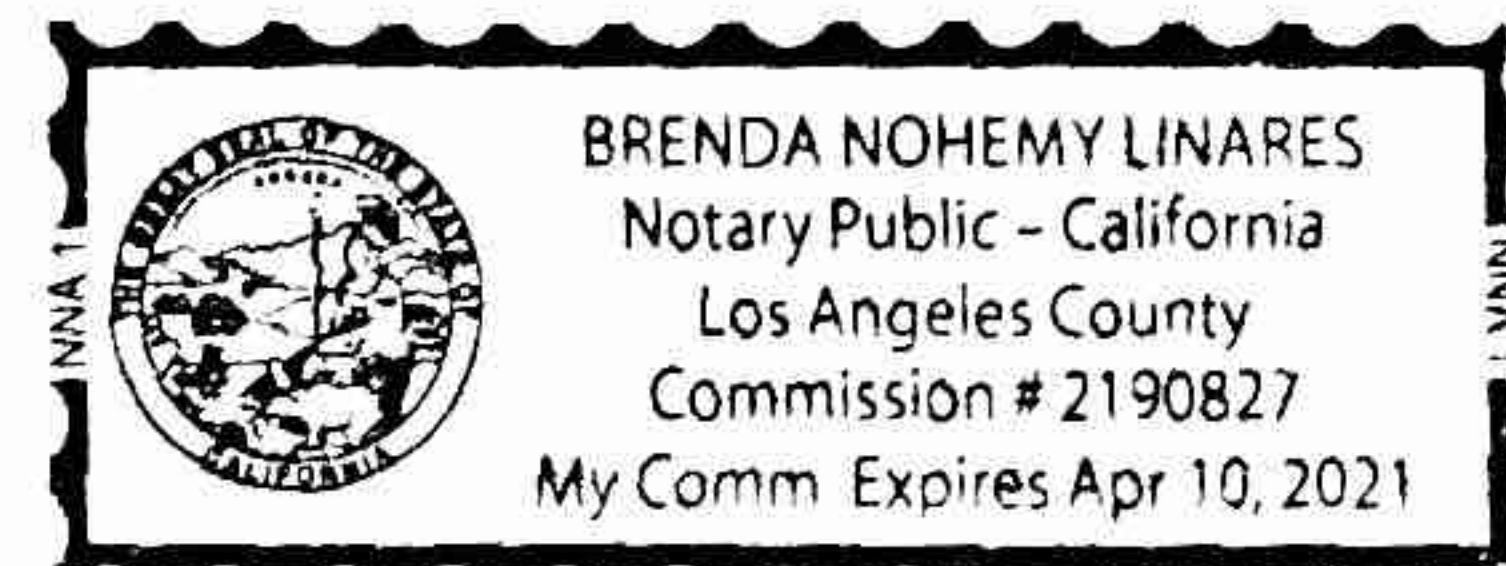
County of Los Angeles

On March 20, 2019, before me, Brenda Noemy Linares, a Notary Public in and for the State of California, personally appeared Tanya Williams who proved to me on the basis of satisfactory evidence to be the person(s) whose name(s) is/are subscribed to the within instrument and acknowledged to me that ~~he~~/she/~~they~~ executed the same in ~~his~~/her/~~their~~ authorized capacity(ies), and that by ~~his~~/her/~~their~~ signature(s) on the instrument the person(s), or the entity upon behalf of which the person(s) acted, executed the instrument.

I certify under PENALTY OF PERJURY under the laws of the State of California that the foregoing paragraph is true and correct.

WITNESS my hand and official seal.

Signature 



My commission expires April 10, 2021

RILEY WILLIAMS

1200 FIFTH AVENUE, APT. 8A
NEW YORK, NY 10029
Phone: 646.284.7079
E-Mail: TEWWILLIAMS@YAHOO.COM

March 20, 2019

Jennifer Betsworth
New York State Division for Historic Preservation
Peebles Island State Park
P.O. Box 189
Waterford, NY 12188-0189

Dear Ms. Betsworth:

Please accept this letter as a VOTE opting out and against the local historic designation by the Register of Historic Places, recommending Azurest, Sag Harbor Hills and Ninevah for consideration on the National Register of Historic Places

Information has not been forth coming and I request more time for people to be informed, ask questions and get definitive answers.

For the record, my property is located at 3 Cadmus Road, Sag Harbor, NY 11963 (Azurest)

Sincerely,

Riley Williams



CERTIFICATE OF ACKNOWLEDGMENT

A notary public or other officer completing this certificate verifies only the identity of the individual who signed the document to which the certificate is attached, and not the truthfulness, accuracy, or validity of that document.

State of California

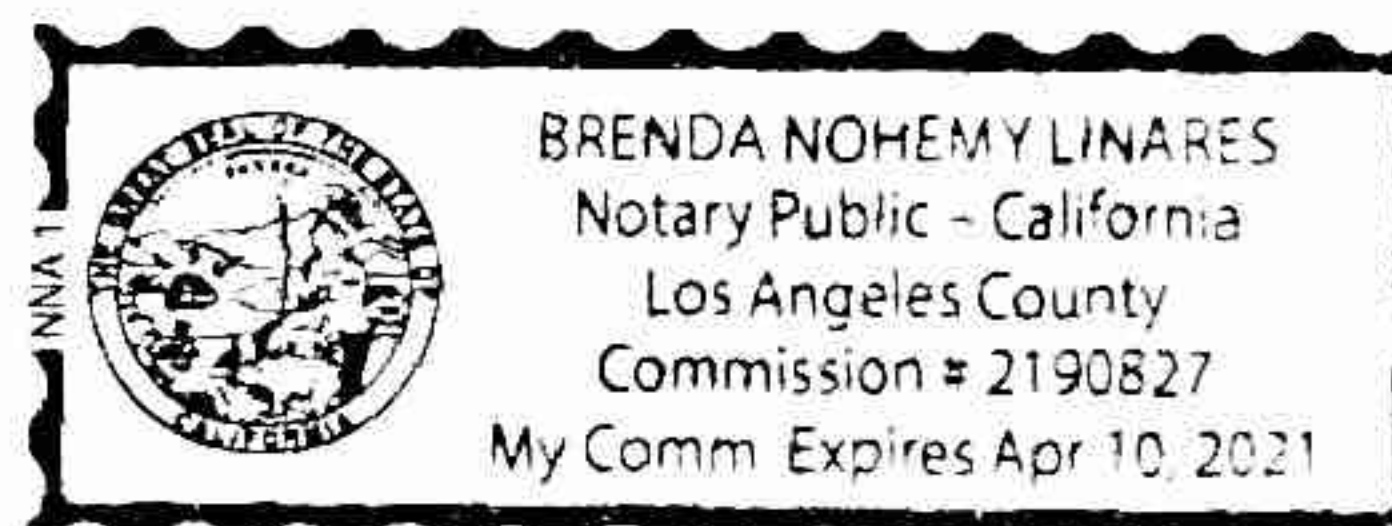
County of Los Angeles

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I certify under PENALTY OF PERJURY under the laws of the State of California that the foregoing paragraph is true and correct.

WITNESS my hand and official seal.

Signature



My commission expires April 10, 2021

RECEIVED

MAR 25 2019

DIVISION FOR
HISTORIC PRESERVATION

March 11, 2019

Attn. Jennifer Betsworth
N.Y.S O.P.R.H.P.
Division of Historic Preservation
Peebles Island
P.O. Box 189
Waterford N.Y. 11288-0189

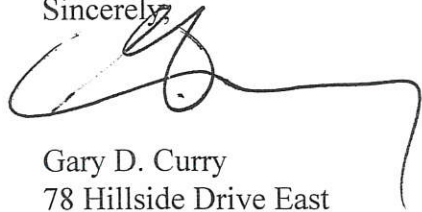
Dear Ms. Betsworth:

I am the homeowner of 78 Hillside Drive East Sag Harbor N. Y. 11963 and I am submitting a vote of NO on the National and State Registers of Historic Places. The reasons I am voting NO is because.

I was never informed, and I did not receive a letter in writing of the process.
I was not notified or included in any formal meetings (February 13, 2019).
Under this short period of time and notification through a third party and
I am unable to do sufficient research on this designation.


Please call me if you have any questions

Sincerely,



Gary D. Curry
78 Hillside Drive East
Sag Harbor NY 11963

Cc: R Daniel Mackay

Notary public: 
Date: 3/11/19

ALIZA ARBESFELD
NOTARY PUBLIC-STATE OF NEW YORK
No. 01AR6365574
Qualified In Queens County
My Commission Expires 10-10-2021