

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 Mollenhauer, John House
other names/site number _____

2. Location

street & number 60 Awixa Avenue not for publication
city or town Bay Shore vicinity
state NY code NY county Suffolk code 103 zip code 11706

3. State/Federal Agency Certification

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

I hereby certify that this nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide local

Ruth A. Pierpont DBHPO 6/16/14
Signature of certifying official/Title Date

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): _____

Jpr Edson H. Beall 9.3.14
Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

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

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

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

Contributing	Noncontributing	
2	0	buildings
1	0	sites
0	0	structures
0	0	objects
3	0	Total

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

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

DOMESTIC / Single Dwelling

DOMESTIC / Single Dwelling

DOMESTIC / Secondary Structure

DOMESTIC / Secondary Structure

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

LATE VICTORIAN / Shingle Style

foundation: Brick

walls: Shingle

roof: Asphalt

other: _____

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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 John Mollenhauer House is located at 60 Awixa Avenue in the hamlet of Bay Shore, Town of Islip, Suffolk County, New York. Awixa Avenue is the easternmost of three streets on Penataquit Point (formerly Thurber's Neck) running parallel to Awixa Creek from Main Street / Montauk Highway to the tip of the point and the Great South Bay. The neighborhood comprises historic houses from the late nineteenth and early twentieth century mixed with post-war houses built on the subdivided land of the former large estates. Situated 0.3 miles south of Main Street, the site contains the main house and a large carriage house to the northwest. The main approach to the site is in the northeast corner from Awixa Avenue, which borders the eastern side. To the south stands a Shingle style house by the same architect and of the same period. To the north and west, there are residential properties. Of the original five acres, the current property retains 2.81 acres; the Mollenhauer family divided the lot, keeping the remainder, when they sold the house in 1922. This nomination includes the entire present-day property, including the main house and the carriage house.

The site is relatively flat, covered in by a lawn, with a border of bushes and trees on the south, west, and north edges of the property. Running along the entire east frontage of Awixa Avenue is the original cypress, turned-post and rail fence. A large Norwegian Spruce stands marking the entry drive at Awixa Avenue. The blue stone driveway forms a large oval for carriages to make the turn for the porte-cochere as well as leading to the carriage house. In the front of the house, two large sweet gum trees stand on each side of the axis between the entry gate and the front door. An old apple tree grows in the center of the backyard. The historically open landscape of Penataquit Point would have offered views of Awixa Creek across the street.

Narrative Description

The John Mollenhauer house, built in 1893, is a two and a half story, wood-frame, Shingle style residence built atop a full-height red brick basement. The house's cruciform shape is composed of three bays across by two bays deep and is topped by a cross-gabled roof with the dominant ridge running east-west perpendicular to the street. The irregularly shaped first floor results from a wrap-around piazza on the south and east sides; this covered exterior space functions as an integral part of the overall massing tucked under the second floor and enclosed by a series of shingled arches.

Still clad in the original cypress shingles, the walls of the house are adorned with alternating bands of three different shingle patterns: fishscale shingles, rectangular shingles laid to form straight lines, and rectangular shingles laid in an alternating, toothed pattern. At the base, the shingled walls flare out as they reach down to meet the ground; none of the brick foundation is visible. The shingled arches, a main feature of the first floor, are bordered by shingle voussoirs. This detail, resembling masonry construction, neatly transitions between wall shingles and border shingles. At the ends of the series of arches, a half arch extends to support the elongated eave above. The shingles were originally stained a medium brown on the lower two floors and a lighter tone above. Trim was painted dark green and deep red. Currently, everything is painted white. The windows on the first and second floor are original, double-hung with counterweights and retain a majority of the original glass panes. The lower sash is undivided while the upper sash is composed of small squares bordering a central large square. The third floor windows are a mix of the original hopper-type composed entirely of small square lights (six vertical and six horizontal) and replacement double casements installed before 1930. The

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casement windows are divided into six panes. The roof, typical of the Shingle style, plays a significant role in the massing and form of the house. It was originally sheathed in wood shingles with decorative ridge boards and end finials; the roof was covered with black asphalt shingles and the ridge boards and finials removed sometime before 1930.¹

The façade (east elevation) faces Awixa Avenue. The first floor, raised three and a half feet above the ground, is defined by five large, arched openings: three on the left (south), two on the right (north), and a solid expanse of shingled wall punctuated by a grouping of three windows. The arches on the left frame the front door, grouped with two windows, and the piazza which extends to the south. The Dutch-style front door has beveled glass lights matching the small squares around a big square motif. A single window interrupts the shingled wall before it turns the corner. The southernmost archway projects one additional bay east from the house toward the street. This was the original porte-cochere, but now has been integrated as part of the piazza.² It is topped by a paneled end gable with a central keyhole window. The window again has a central light surrounded by smaller square panes. Extending across the entire front of the house, the roofline is co-planar with the first floor ceiling and divides the façade horizontally. The second and third floors are within the large, front-gabled section extending through the side-gabled roof. The second floor windows are grouped into a set of three windows on the left and two windows on the right. Both ends of the shingled wall curve back to meet the roof. The third floor is a large shingled gable which slopes out to create an eave overhanging the second floor. A band of three windows are protected by a projecting, shingled prow at the peak. Two red brick chimneys extend through the ridgeline on each side of the central gable.

The two northernmost arches are part of a ca. 1909 addition that relocated the porte-cochere to the north side of the house.³ The first bay is a receiving platform and the second bay extending beyond the house functions as the porte-cochere. Exactly matching the details of the existing arches and topped by similarly paneled end gables and keyhole windows on the east and north faces, the design of the addition is indistinguishable from that of the original house. To facilitate movement of those dropped off at the porte-cochere to the front door, an uncovered porch extension was built across the front of the house. Originally, it was bordered by shingled posts and balustrade. When the platform was reconstructed by a former owner, the posts and balustrades were eliminated.

The south elevation was designed to take full advantage of the dominant southern breeze from the bay. At the ground floor, a series of alternating long and short arches of the screened piazza run the entire length of the house. The short arched openings are enclosed by shingled half-walls, while the large arched openings have an open balustrade. The western end terminates in an octagonal gazebo element with a squat hipped roof. The roof line continues from the east façade at the top of the first floor. The mass of the second and third floor expresses itself as a large gable. A series of double hung windows stretch across the second floor offering light and cool breezes to the bedrooms within. The third floor is a shingled gable with a grouping of two windows protected by a projecting, shingled prow at the peak.

The west (rear) elevation has been modified by three different additions primarily affecting the first floor. At the northwest corner, an expansion to the kitchen with a large brick chimney and hipped roof was built prior to 1901.⁴ Later in 1903, John Mollenhauer extended the living room to more than double its size.⁵ Two large,

¹ Photograph of 60 Awixa Avenue, ca. 1930, courtesy of Francoise Sullivan.

² Horace Byrnes, *Pictorial Bay Shore and Vicinity: A Souvenir* (New York: J. Kempster, 1902).

³ *Bay Shore, New York* [map], 1909, "Sanborn Fire Insurance Maps, 1867-1970"; Doris Mollenhauer post card, mailed 1910, in the collection of Christopher Jend.

⁴ "J. Mollenhauer House photograph," *Brooklyn Daily Eagle*, August 18, 1901.

⁵ "Long Island Realty," *Brooklyn Daily Eagle*, April 4, 1903.

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eight-over-eight double-hung windows look out to the back yard. Finally, a connection was made between the two additions sometime after 1925.⁶ The upper part of the house remains unchanged. The gable on this side of the house is asymmetrical, stopping short on the south side. Three large double-hung windows shaded by a sloped, shingled awning look out from the stair landing between the first and second floors. Similar to the front façade, a band of three windows at the third floor are protected by a projecting, shingled prow at the peak.

The north elevation is different from the others in several respects. The roof line does not fully divide the first and second floor. It only makes a brief encroachment over the kitchen window which is one of the few replaced windows. To the right is an arched entry porch into the kitchen. The kitchen addition with its large chimney is at the far right. To the left are a band of three hopper windows reminiscent of the ones on the third floor. And the far left is the end arch and gable of the new porte-cochere. The second floor has two sets of double hung windows. The grouping of two windows at the third floor is similar to the south façade, but rather than a prow, the top of the gable is finished with a projecting miniature gable with a central circular window.

On the interior, the first floor is divided into an entry and stair hall, parlor, living room, dining room, kitchen, bar, and den. Each of the main rooms on the first floor has the same style of ornate inlaid floor but each in a different pattern. All of the original doors, moldings, and baseboards are preserved throughout the house. The primary rooms all have mother of pearl call buttons. The entry room itself is the heart of the first floor surrounded by oak paneled wainscot; it has a large tiled fireplace with a carved wood mantel in the southwest corner of the room. The floor is an ornate inlay of different woods. Opposite the front door, a large archway opens into the stair hall. To the north, through wide, double pocket doors is the dining room. A large fireplace with an ornate wooden mantel is on the eastern side of the room. The room has the same paneled wainscot as the entry. The parlor is to the south of the entry hall. It has a tiled fireplace with wooden mantel and overmantel. Double pocket doors open into the living room to the east. Originally much smaller, it was expanded in 1903 as mentioned in the exterior description. The expansive room has three sets of French doors opening out to the piazza and two large windows facing the backyard. The fireplace in this room was removed. There is an arched pocket door leading back to the stair hall. Finally, to the north of the stair hall is the servant's hallway connecting to the back staircase and the kitchen.

The elaborate staircase is composed of four different runs. A large landing facing the rear of the house (west) has a wrap-around window seat. The three large windows are topped by a clerestory of original, multi-colored stained-glass in geometric patterns. The second floor is laid out around a central gallery space at the top of the stairs. The gallery and a short hall to the north provide access to the five bedrooms and a small staircase. Three of the five bedrooms have fireplaces complete with the original coal inserts. The floors on this level and the third floor are pine. There are three bathrooms with fixtures from the 1930s. Two large closets stretch under the porte-cochere and porch roofs lined with varnished bead board. The third floor, which is accessed by a narrow stair, was the servants' quarters. There are four bedrooms and one bathroom. The doors are topped with glass transoms and two of the original servants' bells are still hanging outside the doors.

The one-and-a-half story, frame carriage house has clapboard siding at the lower level and shingles matching the main house. It rests upon a red brick foundation and has a five foot high crawl space under the entire structure. On the east façade, there is an overhead garage type door in the center; a grouping of two windows to the right; and the original pedestrian door and an original small window to the left. There are another six of these small windows on the south façade which let light into the horse stalls. The garage door replaces the former sliding

⁶ *Bay Shore, New York* [map], 1925, "Sanborn Fire Insurance Maps, 1867-1970."

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barn doors, although the track from which they hung remains tucked under a flared eave extension of the shingled wall above.

Originally, there was a peaked gable roof with ornamental scroll work at the ends. Two dormers, one large with a grouping of three windows again matching the house and one small with a triangular shaped window, faced the front (east). A fire in 2010 damaged the roof. It was rebuilt by the prior owners in a gambrel style; the dormers were not replaced. Though the fire destroyed the original roof, everything on the exterior up to the roofline and all of the interior features were saved from damage. The carriage house may predate the main house, having functioned as a barn for the original Thurber family homestead (c. 1870) on neighboring Penataquit Avenue.

The first floor is divided into two sections. One third of the building is comprised of four horse stalls, a passageway and a manager's office. The remaining two-thirds are open space for carriages and other equipment. In the center of this space stands a cast iron column to support the large, solid wooden beams of the second floor. The interior of the first floor is clad in varnished bead board. The second floor was used for storing hay and provided living quarters for the coachmen and stable hands. Windows matching the house let light into the living quarters on the south, while a large loft door is on the north.

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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.

Areas of Significance

(Enter categories from instructions.)

Architecture

Social History

Period of Significance

1893-1954

Significant Dates

1893, 1903, ca. 1909, 1922

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

E.G.W. (Ernest George Washington) Dietrich

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.

Period of Significance (justification)

The period of significance spans from the construction of the house in 1893 by John Mollenhauer through the sale of the property by the Sullivan family, the second owners of the summer estate, in 1954.

Criteria Considerations (explanation, if necessary)

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

The John Mollenhauer House, built in 1893, is significant under Criterion A for its association with the history of summer communities on the South Shore of Long Island at the end of the nineteenth and beginning of the twentieth centuries. Seeking an escape from the heat and bustle of New York City, successful businessmen and professionals built second homes, established social clubs, and developed the community of Bay Shore. John Mollenhauer, a German immigrant, started as a grocer and eventually founded several businesses, culminating in the Mollenhauer Sugar Refinery. Respected for his business acumen and success, he was known as the “Sugar King of Brooklyn.”⁷ Dr. Raymond P. Sullivan, the house’s second owner, rose to the top of his field in surgery. His success as a physician launched Sullivan and his family into New York’s elite business and social circles. Sullivan and his family summered in Bay Shore for more than thirty years.

The house is also significant under Criterion C as an excellent, and increasingly rare, example of a Shingle style estate in Bay Shore. Described by the *Brooklyn Eagle* in 1901, “the mansion of John Mollenhauer, opposite the country home and aquatic garden of his son J. Adolph Mollenhauer [is] a structure of a subdued brown, highly architectural, spacious and surrounded by fine grounds.”⁸ Architect E.G.W Dietrich, who became noted for work in the Shingle and Arts and Crafts styles, expanded upon previous, smaller designs to create the Mollenhauers’ summer home. One of the best and most representative examples of Dietrich’s Shingle style work, the Mollenhauer house is notable for its Romanesque style, shingle-covered arches, varied shingle pattern, and projecting gables with overhanging prows.

Developmental history/additional historic context information

History of Bay Shore

Situated at the widest point across the Great South Bay, Bay Shore blossomed from a small fishing village into one of the premier summer resorts on Long Island after the completion of the Southside Railroad in 1868. As early as 1870, the *New York Times* reported “Bay Shore has, since the coming of the Southside Railroad, become a fashionable summer resort, and there are very few places where one can spend the hot season with more profit to health, or where there are greater facilities for enjoyment.”⁹ The pristine beaches and unspoiled forests provided recreation for the wealthy seeking an escape from city life. Organizations like the Southside Sportsman Club and the Olympic Club attracted an elite clientele who first stayed at the facilities enjoying hunting and fishing, then brought along their families, and finally bought land to establish country seats of their own. By 1907, the population had grown to 4,000 year round residents with another 2,000 during the summer. The valuation of property in Bay Shore exceeded \$3,000,000; many of the finest estates were located outside the hamlet. The *Brooklyn Daily Eagle* observed “Fifth Avenue, Manhattan, never presented a gayer sight than can be witnessed here on any summer afternoon, with the almost endless procession of fine automobiles, carriages and other rigs, occupied by finely gowned women and well groomed men, passing to and fro over the fine shell roads that stretch for miles east and west of the center of town proper.”¹⁰ As this summer wonderland

⁷ Peter LL. D. Ross, *A History of Long Island from Its Earliest Settlement to the Present Time Vol. III* (New York: The Lewis Publishing Company, 1902), 130.

⁸ “Brooklyn Society in Town and Country,” *Brooklyn Daily Eagle*, August 18, 1901.

⁹ “Summer at the Seaside,” *New York Times*, September 3, 1870.

¹⁰ “Bay Shore’s Charms Set Forth in Detail,” *Brooklyn Daily Eagle*, November 23, 1907.

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prospered, the physical representation of its wealthy residents was the grand houses and large estates they constructed. The hardships and rationing of World War II followed by a changing tax structure, automobile-based suburbanization, and an increasingly mobile lifestyle brought an end to period of summer estates on the South Shore. Many large properties were subdivided, and sprawling houses and mansions were torn down. The few that remain, such as the John Mollenhauer House, offer a glimpse of the summer playground that existed on the South Shore of Long Island for nearly one hundred years.

John Mollenhauer

John Mollenhauer (August 13, 1827 – December 31, 1904) was born in Ebersdorf, Germany, the youngest son of a land-owning farmer. Until age fourteen, he worked on the farm and attended the local school. In 1841, he entered a five year apprenticeship at a general county store. In 1848, Mollenhauer was called up for military service in the Schleswig-Holstein conflict with Denmark. After twenty-two months of fighting, his former employer paid for a replacement and Mollenhauer was able to sail for America. He embarked in 1850 on a turbulent sixty-six day voyage that ended in New York City. In his new homeland, he pursued the profession for which was trained; he worked in a grocery for two years before using his savings to open his own establishment. Finding success as a grocer, he later expanded to shipping supplies, wines, and liquor. By 1865, Mollenhauer had made his first fortune and retired. He left crowded Manhattan and took his family across the East River to the German enclave of Williamsburg.¹¹

John Mollenhauer married Doris Siems (1830-1915) in May 1854 in St. Matthew's Evangelical Lutheran Church, Manhattan. They had five children together, and the whole family traveled back to Germany for a three year trip after Mollenhauer retired. After returning to Williamsburg in 1869, John Mollenhauer grew restless and opened a molasses and syrup house on Rush Street. He made his second fortune from this business until deciding to hand control over to his sons and retire for the second time in 1889. The very next year, the McKinley Tariff of 1890 placed tariffs on imported molasses while making imported raw sugar duty free. This essentially destroyed any profit for molasses houses like Mollenhauer's, while greatly benefitting the American Sugar Refinery, a newly formed sugar trust whose president was H. O. Havemeyer. In 1891, John Mollenhauer came out of retirement once again and organized the Mollenhauer Sugar Refining Company. The newly built, state of the art facility at Kent Avenue and Division Streets operated independently from the sugar trust. The company had an initial capitalization of \$1,000,000 almost entirely in family hands, employed 550 workers, and could produce 2,000 barrels per day.¹² The capitalization eventually grew to \$6,000,000 and the production capacity to nearly 4,000 barrels a day. The *New York Times* referred to John Mollenhauer in his obituary as "a leading American sugar refiner, famous for the opposition which he made to the American Sugar Refining Company, or Sugar Trust. He rejected all overtures from the Trust and fought it consistently until 1900, when his business... interests were combined in the National Refining Company."¹³

John Mollenhauer was not only a man of business. His civic involvements included serving as a commissioner of the newly opened Brooklyn Bridge, as a trustee of the Manufacturer's National Bank, and president of the Dime Savings Bank. He belonged to the Hanover Club, Merchants' Club, Penataquit-Corinthian Yacht Club, and the Masons. He was a founding member and benefactor of St. Peter's Evangelical Lutheran Church.¹⁴

¹¹ Harry W. Havemeyer, *Merchants of Williamsburg* (Brooklyn, NY: H.W. Havemeyer, 1989), 8-9.

¹² "Financial Notes," *Brooklyn Daily Eagle*, August 27 1892.

¹³ "John Mollenhauer Dead," *The New York Times*, January 1, 1905.

¹⁴ Peter Ross, *A History of Long Island Vol. III* (Lewis Publishing Co.: New York 1902), 130.

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Mollenhauer initially spent summers further east in Patchogue.¹⁵ However, he was drawn to Bay Shore after his friend and colleague in the sugar business, William Dick, established his summer residence, Allen Winden Farm, in neighboring Islip. The Mollenhauer and Dick families were also tied by marriage; John Mollenhauer's son J. Adolph had married William Dick's daughter Anna in 1882, and Mollenhauer's only daughter, Julia, married J. Henry Dick in 1886. Establishing the Mollenhauer country seat on Awixa Avenue would keep the families close.¹⁶ In 1893, John Mollenhauer assembled the five acres for his summer estate by buying land from E. S. Bailey and Lorenzo Dow Clock (a descendent of the Thurber family) for \$17,200.¹⁷

William H. Wray, a real estate broker from Brooklyn, was also involved in the transaction. He had already built his summer residence, designed by architect E. G. W Dietrich, to the south of Mollenhauer's plot. Wray also owned the property to north of Mollenhauer where he would build two more Dietrich designed "cottages."¹⁸ A rendering of the future John Mollenhauer house appears in the September 8, 1888 *American Architect and Building News* listed as a "House for William H. Wray." Since Mollenhauer had only purchased the property in the latter half of 1893 and moved into a completed house in the spring of 1894, it seems likely that he hired Dietrich to improve and enlarge the plans which had already been drawn for Wray's next cottage. In any case, by June 1894 the *New York Tribune* announced that "John Mollenhauer, the sugar refiner, is among those who have erected fine residences there (in Bay Shore) this year."¹⁹

John Mollenhauer would go on to purchase and enlarge the Smith residence across Awixa Avenue for the use of his children as well as eventually securing the entire southern section of Penataquit Point.²⁰ He offered the southern tip with commanding views of the Great South Bay as a permanent home for the newly founded Penataquit-Corinthian Yacht Club. John Mollenhauer was a founding member and his son J. Adolph was the club's commodore. The club was the social center for the prosperous businessmen from Brooklyn and Manhattan who summered in Bay Shore. Members included many friends and colleagues of the Mollenhauer family, including H. O. Havemeyer, Robert Pinkerton, Richard Bachia, E. C. Blum, E.F. Hutton, and Thomas and Dunbar Adams, brothers of Chiclet chewing gum fame. John Mollenhauer was also an organizer, supporter, and competitor in the Bay Shore Horse Show, which drew attendees from across Long Island and took place just a mile north of his residence.

John Mollenhauer summered for eleven years at 60 Awixa Avenue until his death on New Year's Eve 1904. His wife, Doris, continued to spend summers at their Bay Shore estate until her death on March 19, 1915. Their son J. Adolph built his own grand estate and farm further south on Awixa Avenue in 1899 and continued the Mollenhauer family's social and civic presence in Bay Shore until his death in 1926. Two of John Mollenhauer's granddaughters married into fellow Bay Shore summer families, the Havemeyers and the Macys; one grandson, Adolph Dick, became an architect and designed the Islip Town Hall; and great-grandson Harry W. Havemeyer, who still maintains a residence in Bay Shore, has written extensively about the history of Long Island's South Shore. The Mollenhauer family has had an enormous impact on Bay Shore through their investment, leadership, and philanthropy. Over the years, the family were patrons of many social gatherings and

¹⁵ "Down at Patchogue," *Brooklyn Daily Eagle*, August 10, 1890.

¹⁶ Harry W. Havemeyer, *Along the Great South Bay* (Amereon House: Mattituck 1996), 234-235.

¹⁷ "Conveyances," *Suffolk County News*, November 25, 1893.

¹⁸ "Two Houses for \$5,000," *Ladies Home Journal* August 1904.

¹⁹ "Along the South Side," *New York Tribune*, June 24, 1894.

²⁰ "Building and Real Estate" *Brooklyn Daily Eagle*. March 20, 1899.

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clubs, volunteers for charity events, benefactors in the founding and endowment of Southside Hospital, and sponsors of Bay Shore's World War I Memorial Building.²¹

E. G. W. Dietrich, Architect

Ernest George Washington (E.G.W.) Dietrich (February 22, 1857 – December 24, 1924) was born in Pittsburgh, Pennsylvania.²² The son of German immigrants, he was the oldest of six children raised solely by his mother after his parents divorced.²³ He graduated from Duff's College in Pittsburgh and also studied at the Western College of Pennsylvania (now the University of Pittsburgh). Dietrich apprenticed at the Pittsburgh architecture firm of Drum and Kuhn, and by 1881 he worked under Pittsburgh architect James T. Steen.²⁴ In 1882, Dietrich moved to Brooklyn and briefly established his own practice at 356 Henry Street.

By 1883, he had moved back to Pittsburgh and in the next year formed a partnership with architect Charles M. Bartberger (1850-1939). Bartberger's father, born in Germany, was a successful and well-known Pittsburgh architect who designed nearly 200 hundred houses, churches, and other buildings. Bartberger chose to follow in his father's footsteps and traveled to Germany to study architecture at the Karlsruhe Polytechnic School. He returned in 1873 to work at his father's firm. The Bartberger name surely helped the new partnership to win commissions. With the stability of regular work, Dietrich settled down to start a family. He married Elizabeth Estelle Melhorn (1858-1924) in 1885 and their first of six sons was born later that year.

In the next couple of years, several projects would draw Dietrich's attention back to New York City. Dietrich saw great potential for designing buildings, and particularly houses, in the rapidly expanding metropolis and its new suburban communities of wealthy homeowners. Dietrich left Pittsburgh and opened his own practice at 294 Broadway, New York City. While Dietrich would collaborate from time to time with other architects over the arc of his long practice, his hand is evident in both the uniqueness of design and mastery of delineation in the more than 200 projects he designed over the course of his career.

The Carnegie Museum of Art in Pittsburgh holds the earliest known design by Dietrich, a ca. 1879 watercolor of a Pittsburgh house.²⁵ By 1882, Dietrich's work began appearing regularly in architecture periodicals. At the time, this was one of the best ways to attract new clients and build a name for oneself. Over the span of his forty year career, his designs were regularly published in the *American Architect and Building News*, the *Inland Architect*, *Scientific American Building Edition*, and the German architecture magazine *Moderne Bauformen*. While his early designs are very similar to those of his colleagues and typical of the late Victorian period, Dietrich soon found his voice; he mastered the Shingle style and demonstrated a preference for designing buildings with dramatic lines and minimal ornament. Dietrich explained this approach in his essay "Cobble Stone Building":

²¹ Havemeyer, Harry W. *Along the Great South Bay*. Amereon House: Mattituck, 1996. Page 239.

²² U.S. Census Bureau. (1900, June 20). *Twelfth Census of the United States- Schedule No. 1 Population: King's County, New York. Supervisor's District No. 2, Enumeration District No. 560, Sheet No. 21.*

²³ U.S. Census Bureau. (1880, June 20). *Tenth Census of the United States- Schedule No. 1 Population: Allegheny County, Pennsylvania.*

²⁴ William H. Stangle and Charles C. Wagner, "Obituary: Ernest George Washington Dietrich," *Journal of the American Institute of Architects* 14 (1926): 238.

²⁵ Carnegie Museum of Art holdings.

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“The design... should be not be one of those gingerbread looking designs, but should be a bold treatment in outline, shorn of all unnecessary detail, such as flimsy cornices and other unnecessary effects on the part of a designer to spoil a bold roof line or wall space. Picturesqueness is not produced by flimsy outline or clumsy detail, or vice versa. If good judgment is used in securing a home the investment is one that will always bring a good return, either for speculation or one’s own home, also a benefactor to honest workmanship, which is the principal beauty in all arts.”²⁶

The Shingle style came into being as part of a larger rejection of the excesses and ornamentation of the Victorian period. Architects looked back to vernacular American Colonial architecture and found inspiration in its simple geometric forms, sloping roof lines, and natural materials. Coinciding with the economic rise from mass industrialization following the Civil War, the Shingle style became the vehicle of expression for the wealthy and newly wealthy looking to escape the overcrowded and chaotic cities of the northeast. Historians Bret Morgan and Leland Roth describe it as a style that “emerged, called into being by the leisured classes, who desired an architecture that spoke of easy and carefree pastimes, an architecture that was not pretentious and boastful, that connected with an ancestral past but was not held in check by it.”²⁷ This confluence of wealthy clients, the shifting of architectural tastes and preferences, and a move to country and suburban settings created the perfect environment for Dietrich to develop a personal brand and successful career.

Clinton Wheeler Wisner, the mayor of Warwick, Orange County, hired the firm of Bartberger and Dietrich to design side-by-side houses, one for himself and one for his sister, on fashionable Oakland Avenue.²⁸ Dietrich was the designer of both houses, and they made quite an impression in Warwick. Mayor Wisner introduced him to several of Warwick’s most prominent men, and Dietrich took the opportunity to break out on his own and start an office in New York City. He would design or enlarge nearly twenty grand houses in the village and work again for Wisner on a large hotel, the Red Swan Inn.²⁹

The Clinton Wisner house (ca. 1884), constructed nearly ten years before the John Mollenhauer House, was certainly its prototype.³⁰ Both houses share similar cross-gabled roofs, protruding prowls at the gable ends, graciously arched piazzas, and similar floor plans. Dietrich’s house for William H. Wray, built in 1887 just to the south of the Mollenhauer’s on Awixa Avenue, shares a similar floor plan although the exterior is treated quite differently.³¹ Dietrich designed several variations on this house theme, but the John Mollenhauer house is grander in scale and benefits from refinements in proportion, exterior details, and plan.

Later designs by Dietrich represent his increased interest in and work with the Shingle style; embracing the style and developing his own preferences, he adopted the gambrel roof, some Colonial Revival elements, and began using stone or brick work at the ground floor. The third house for William H. Wray at 32 Awixa Avenue (built c.1899), the house for Robert N. Marvin in Jamestown (c. 1898), and the house for H. K. Wilcox in Middletown (c. 1898) are all representative of this period.³² Dietrich’s mastery of the Shingle style and several of his designs

²⁶ E. G. W. Dietrich, “Cobble Stone Building,” *American Builder and Woodworker* 23 (1887): 52.

²⁷ Bret Morgan and Leland M. Roth, *Shingle Styles: Innovation and Tradition in American Architecture 1874 to 1982* (Harry N. Abrams: New York, 1999), 13.

²⁸ “Two Modern Villas,” *Warwick Dispatch*, August 13, 1885.

²⁹ Florence Tate, *Village of Warwick, NY Structure Inventory* (2009).

³⁰ “Residence of C. W. Wisner, Esq.,” *Architects’ and Builders’ Magazine* (1905), 184-185.

³¹ “Two Houses for \$5,000,” *Ladies Home Journal* August 1904.

³² *The National Builder* 1898; *Inland Architect and New Record* (31) 1898.

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were noted by Vincent Scully, the Yale professor of architectural history, in his book the *Architecture of the American Summer, The Flowering of the Shingle Style*.³³

For his own house, Dietrich chose the Colonial Revival style. Dietrich's "Sandonona" was completed in April 1891 at Bensonhurst-by-the Sea, a private community on the waters of New York's Outer Harbor in southern Brooklyn.³⁴ While the overall appearance of the houses Dietrich designed in this style are ordered and symmetrical, he continued to refine the irregular plans and deep porches from his Shingle style work. Examples of Dietrich's Colonial Revival work are the house for F. P. Hall in Jamestown (c. 1896), the house for S. L. Schoonmaker (c. 1897) in Plainfield, NJ, and the house for Ella J. Platt in Scranton (c. 1896).³⁵ Like well-known architects McKim, Mead and White, Dietrich continued to work in both styles, pushing the boundaries and combining elements of each.

In January 1903, the first cottage designed by Dietrich appeared in *Craftsman Magazine*. Gustav Stickley, a leading advocate for the Arts and Crafts movement in furniture and architectural design, had been publishing the magazine for just over a year. In the magazine, Dietrich not only presented the designs of his houses with plans and views, but he also wrote essays describing the virtues and thoughts behind the design. Each of the early house plans published in 1903 built up to an eleven page feature in the May 1903 edition titled "The Craftsman House." Planned and written by Dietrich and Stickley, the article described and included detailed drawings of interior and exterior features. This was the first time this term had been used in the magazine and was the precursor to the popular Craftsman Homes series starting in 1904.³⁶

Dietrich's later work continued the Arts and Crafts ideals he had developed with Stickley. Noteworthy are the Dr. George Sandhusen residence in Garden City (c. 1915) and the A. G. Relyea residence in Great Neck (c. 1914).³⁷ Though thoroughly modern and of their time, the floor plans and massing of these two houses have a direct relationship to the John Mollenhauer House.

As the construction of large country homes largely came to a halt during the fighting and material shortages of World War I, Dietrich turned to a more general design practice focused on churches and other public buildings. After being elected to the American Institute of Architects in 1921, he served as treasurer of the Brooklyn Chapter and was also a member of the Fine Arts Federation. As the golden age of America's country living began to fade, so too did the once thriving practice of E. G. W. Dietrich. Working until the end, Dietrich died unexpectedly on December 24, 1924 near his home on the train platform at the Freeport Station for the Long Island Railroad.³⁸

Dr. Raymond P. Sullivan

Dr. Raymond P. Sullivan (February 9, 1882- April 21, 1963) was born in Brooklyn. His father, the son of Irish immigrants, had been a successful surgeon. Raymond Sullivan was educated at the Clason Point Military

³³ Vincent Scully, *The Architecture of the American Summer, The Flowering of the Shingle Style* (Rizzoli: New York, 1989), 9.

³⁴ *Architecture and Building* 15 (1891); *Real Estate Record and Builders' Guide* (1891), 649.

³⁵ *Inland Architect and News Record* 27 (1896); *The National Builder* (1898), 14-15; *Inland Architect and News Record* 31 (1898).

³⁶ Ray Stubblebine, *Stickley's Craftsman Homes* (Gibbs Smith: Layton, UT, 2006), 11.

³⁷ *Architecture and Building* 47 (1915), 78-79; *Architecture and Building* 48 (1916).

³⁸ William H. Stangle and Charles C. Wagner, "Obituary: Ernest George Washington Dietrich," *Journal of the American Institute of Architects* 14 (1926), 238.

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Academy, Manhattan College, and graduated from the College of Physicians and Surgeons at Columbia University in 1907. Sullivan completed his residency at the Mayo Clinic in Rochester, MN as the assistant in surgery to Dr. William J. Mayo. Sullivan returned to New York in 1911 and married Marie E. McNamee (1886-1972), one of his neighbors in Bedford-Stuyvesant, Brooklyn. Marie's father, John McNamee, was an esteemed engineer and contractor involved with the construction of the subway in Brooklyn and Manhattan. Serving on the Brooklyn Board of Education for twenty one years, McNamee was often mentioned as a candidate for Brooklyn mayor and later borough president.³⁹

The newly married Sullivan worked at several hospitals before the outbreak of World War I; during the war, he served as chief at the army's division of surgery. For his service, he was honored with the title Chevallier of the Crown of Italy. After the war, Sullivan began his long career at St. Vincent's Hospital in Manhattan. He became chief of surgery in 1919 and served in that role until he retired in 1947.⁴⁰ With a successful career and a young family of five children, Dr. and Mrs. Sullivan moved to 314 Garfield Place in Park Slope. The tall and elegant brownstone house located just off Prospect Park was one of the best addresses in Brooklyn. The family also sought a summer retreat from the city. Mrs. Sullivan had spent her youth summering in Bay Shore at her family's estate on the South Country Road (Main Street) and Saxon Avenue. In April 1922, seven years after the death of his mother, Doris Mollenhauer, J. Adolph Mollenhauer sold his parents' home to the Sullivans. The sale was completed just in time for the summer season and the printing of the 1922 Brooklyn Society Blue Book. When the Sullivans moved into 60 Awixa Avenue, they found many of the house's Shingle style elements and features somewhat outdated. They set about modernizing the house to fit the current style – covering over the stained glass windows, removing the wooden overmantels, covering the wooden shingled roof with black asphalt, and, most notably, painting over the warm brown shingled exterior with white paint.

Dr. Raymond Sullivan's stature as a prominent surgeon put him in touch with some of the most important figures in New York City. He was not only the personal surgeon to Governor Alfred Smith, Catholic Cardinal Hayes, and John J. Raskob, but he invested in their business ventures and multiplied his wealth beyond the earnings available to a surgeon. Raymond P. Sullivan Jr. married Catherine McDonnell, the sister in law of Henry Ford II. The Sullivans spent thirty-two summers in Bay Shore. They were active in supporting Southside Hospital, the Southward Ho Country Club, and several other civic organizations, often using their home for hosting fund raising events. When the family finally moved their summer residence from Bay Shore in 1954, they relocated further east to Southampton, Long Island.

Completed during the height of Bay Shore's development as a wealthy summer enclave, the John Mollenhauer house reflects the history of Long Island's early resorts. It is one of the few remaining grand houses along the South Shore from this period and demonstrates E.G.W. Dietrich's mastery of the shingle style. Though he would not become a prominent voice in the Arts and Crafts movement for another decade, Dietrich's preference for natural materials and simple, strong lines is already present in this design. John Mollenhauer, a first-generation German immigrant and successful businessman, made his fortune in the sugar industry. His summer home on Awixa Avenue became the center of his family's summer social lives; they entertained business and personal friends, enjoyed the ocean breezes, and enjoyed time away from the city. Raymond Sullivan, a prominent and successful surgeon, and his family enjoyed the property in a similar fashion, even while the tradition of large, private family resorts began to fade during the mid-twentieth century.

³⁹ George Derby and James Terry White, *The Cyclopedia of American Biography Vol XVI* (James T. White and Co.: New York, 1918), 883-884

⁴⁰ "Dr. Raymond P. Sullivan Dead," *New York Times*, April 22, 1963.

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Magazines and Periodicals

American Architect and Building News
The American Contractor
Architect, Builder and Woodworker

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Architects' and Builders' Magazine
Architecture and Building
The Brooklyn Blue Book and Social Register
The Delineator
House and Garden
Inland Architect and Building News
Ladies Home Journal
Moderne Bauformen
National Builder
Real Estate Record and Builders' Guide
Scientific American Building Edition

Newspapers

Brooklyn Daily Eagle
Brooklyn Times Union
New York Herald
New York Times
Suffolk County News
Warwick Dispatch

Maps and Atlases

Atlas of Suffolk County, by E. Belcher Hyde, 1902 and 1915
Map of Bay Shore, by Sanborn Map Co., 1909, 1915, 1925
Islip Village and Vicinity, by Eugene R. Smith 1887

Individuals and Organizations

Brooklyn Public Library, Brooklyn Collection
Bay Shore Historical Society
Mr. Harry W. Havemeyer
Mrs. Françoise Sullivan

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): _____

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10. Geographical Data

Acreage of Property 2.81 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 649050 4509453
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
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 boundary was drawn to include the 2.81 acre parcel that the Mollenhauer family sold to the Sullivan family in 1922. The sale was made during the period of significance, and the parcel includes the entire historic complex. The original lot associated with the house was five acres, and the Mollenhauers divided it during the sale; the portion of the lot that the Mollenhauers retained had always been kept as open land. The open land was later sold, and a residence was built on it during the mid-twentieth century.

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John Mollenhauer House
Bay Shore/ Islip, Suffolk Co., NY

60 Awixa Avenue
Bay Shore, NY 11706



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



 Mollenhauer House

Tax Parcel Data:
Suffolk Co, RPS
gis.co.suffolk.ny.us



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Mollenhauer House

Tax Parcel Data:
Suffolk Co. RPS
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11. Form Prepared By

name/title Christopher Jend, edited by Jennifer Betsworth (NY SHPO)
organization _____ date May 8, 2014
street & number 60 Awixa Avenue telephone 917-421-2147
city or town Bay Shore state NY zip code 11706
e-mail jendca@hotmail.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: John Mollenhauer House
City or Vicinity: Hamlet of Bay Shore, Town of Islip
County: Suffolk State: New York
Photographer: Arnbjorn W. Toset
Date Photographed: May 2014

Description of Photograph(s) and number:

NY_Suffolk County_John Mollenhauer House_0001
Façade from Awixa Avenue, facing west

NY_Suffolk County_John Mollenhauer House_0002
North elevation and Carriage house from driveway entrance, facing southwest

NY_Suffolk County_John Mollenhauer House_0003
South elevation, facing north

NY_Suffolk County_John Mollenhauer House_0004
West elevation, facing east

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NY_Suffolk County_John Mollenhauer House_0005
West elevation, facing southeast

NY_Suffolk County_John Mollenhauer House_0006
Detail of porte-cochere, facing southwest

NY_Suffolk County_John Mollenhauer House_0007
Detail of Piazza, facing northeast

NY_Suffolk County_John Mollenhauer House_0008
Entry hall, facing west

NY_Suffolk County_John Mollenhauer House_0009
Parlor, facing northwest

NY_Suffolk County_John Mollenhauer House_0010
Living room, facing southwest

NY_Suffolk County_John Mollenhauer House_0011
Dining room, facing northwest

NY_Suffolk County_John Mollenhauer House_0012
Staircase from first floor, facing southwest

NY_Suffolk County_John Mollenhauer House_0013
Staircase and landing from second floor, facing west

NY_Suffolk County_John Mollenhauer House_0014
Bedroom, facing south

NY_Suffolk County_John Mollenhauer House_0015
Bedroom, facing northwest

NY_Suffolk County_John Mollenhauer House_0016
Carriage house, south and east elevations, facing northwest

NY_Suffolk County_John Mollenhauer House_0017
Carriage house, horse stalls, facing southeast

NY_Suffolk County_John Mollenhauer House_0018
Carriage house, pedestrian door, facing east

NY_Suffolk County_John Mollenhauer House_0019
Carriage house, second-floor hayloft with living quarters, facing south

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Property Owner:

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

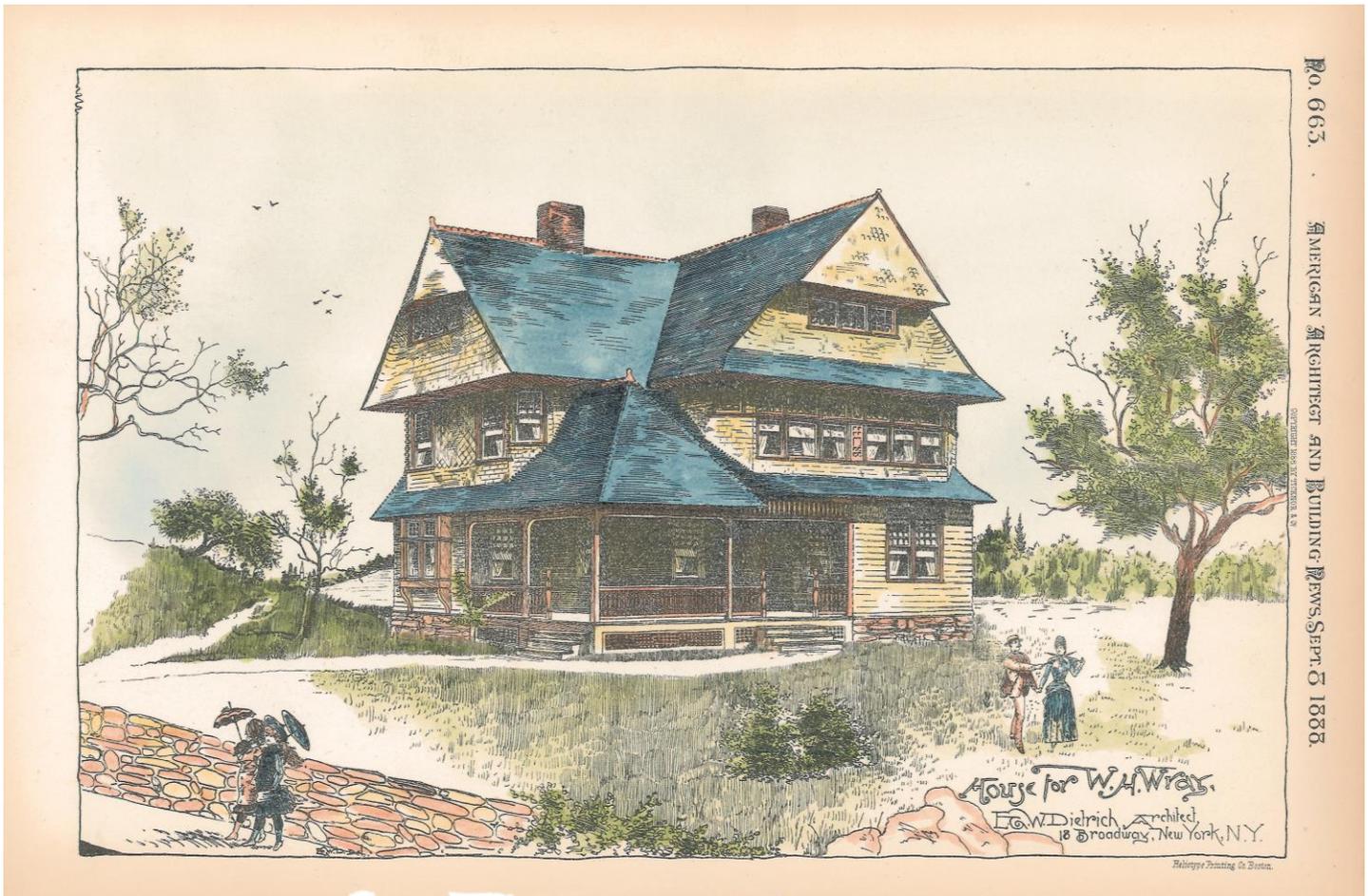
name Christopher Jend and Arnbjorn W. Tuset, MD
street & number 60 Awixa Avenue telephone _____
city or town Bay Shore state NY zip code 11706

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.

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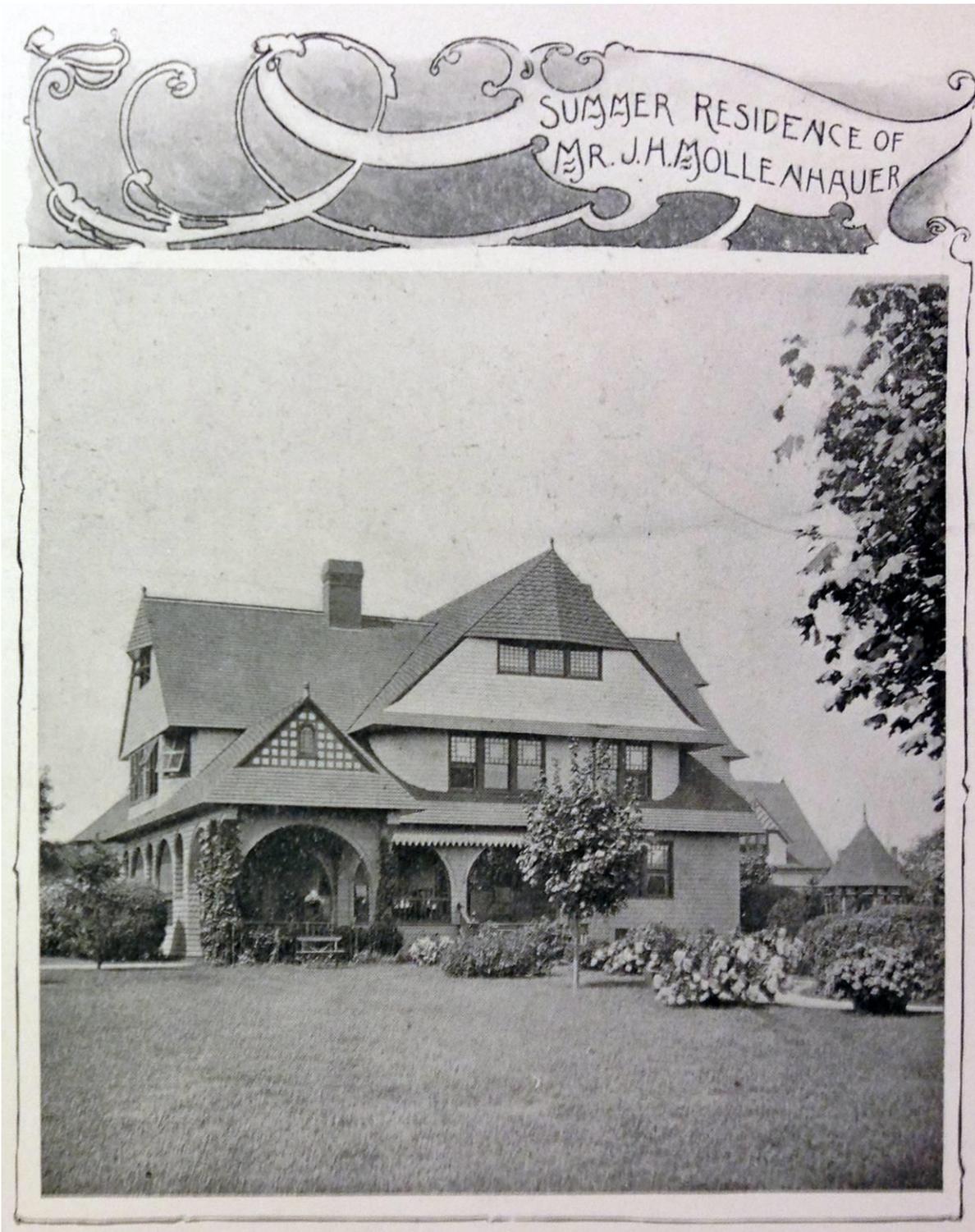


"House for W.H. Wray," 1888 from *American Architect and Building News*

Dietrich expanded this original design for Wray into the Mollenhauer house. Wray built a neighboring house on Awixa Avenue, also designed by Dietrich, which had a different exterior treatment but an identical plan.

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John Mollenhauer House, ca. 1902, from *Pictorial Bay Shore and Vicinity a Souvenir* by Horace Byrnes

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John Mollenhauer House, postcard ca. 1910, from the collection of Christopher Jend

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John Mollenhauer House, ca. 1930, photo from the collection of Mrs. Françoise Sullivan

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John Mollenhauer House, Floor Plan





































