

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

# DRAFT

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 Corwith-Jones Farmhouse

other names/site number \_\_\_\_\_

name of related multiple property listing \_\_\_\_\_

## 2. Location

street & number 248 Newlight Lane ☐ not for publication

city or town Southampton ☐ vicinity

state NY code 10309 county Suffolk code 36103 zip code 11976

## 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 \_\_\_\_\_

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 \_\_\_\_\_

**Corwith-Jones Farmhouse**

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**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 checked="" type="checkbox"/>	building(s)
<input 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	
1	2	buildings
		sites
		structures
		objects
1	2	<b>Total</b>

**Name of related multiple property listing**

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

N/A

**Number of contributing resources previously listed  
in the National Register**

0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

AGRICULTURE/Agricultural Field

AGRICULTURE/Animal Facility

**Current Functions**

(Enter categories from instructions.)

DOMESTIC/Single Dwelling

**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

Greek Revival

**Materials**

(Enter categories from instructions.)

foundation: Stone, Brownstone

walls: Weatherboard

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 Corwith-Jones Farmhouse, located at 248 Newlight Lane, Hayground, NY, is a typical, ca. 1830s to 1840s Greek Revival style farmhouse comprising a main two-story block, a one-story recessed center wing, and a north extension. The farmhouse is primarily identified with two families who occupied the house for the longest periods of time, the Corwith family (161 years) and the Jones family (59 years). In its present form, the house embodies characteristic Greek Revival design, maintaining the structural massing and detailing of its mid-nineteenth century construction period. The building retains a high degree of integrity and a wealth of architectural features as well as historic alterations, notably the large brick chimney and associated mantelpiece in the rear parlor, which are associated with its last owner, Katharine Parsons Feibleman.

There are two non-contributing structures, the ca. 1920 two-story garage, and a small ca. 1900 one-story shed, which has been relocated and converted in the modern period for use as a pool house.

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## **Narrative Description**

### **Site and Setting**

The Corwith-Jones Farmhouse and outbuildings occupy a 1.3-acre parcel located at 248 Newlight Lane, Hayground, NY (SCTM #0900-103-2-25). The property is situated to the south and west of Newlight Lane, which runs diagonally in a northwesterly-to-southeasterly direction. The house is located approximately 825 yards to the southeast of Newlight Lane's terminus on Montauk Highway. It faces the roadway and is roughly centered on a rectangular parcel. The garage is located near the northwest boundary line, while the pool house and adjacent pool are situated at the opposite, southeasterly side of the property.

The site is flat and wooded along the rear boundary line and retains a lawn across the front between the house and Newlight Lane, the lawn is partitioned by a wooden rail fence that parallels the roadway. Large trees of several species dot the site, while tall hedges define a northern yard and both sides of a driveway.

### **Exterior**

The massing of the Corwith-Jones Farmhouse combines a primary, two-story, three-bay main block beneath a street-facing gable roof, and a recessed, one-story, three-bay center wing that extends to the northwest. A one-story addition extends to the southwest behind the center wing and a brick terrace occupies the space between this north extension and the main block. The house is wood-framed and wood-shingled, with paneled pilasters incorporated at each corner, terminating below a wide frieze board. Fenestration is symmetrical and window sashes are typically six-over-six and widely spaced.

### **Facade**

The facade of the Corwith-Jones Farmhouse consists of the main block, center wing, and a single bay of the north extension's end wall, which protrudes to the north beyond the corner of the wing (Photo 2). The facade is uniformly covered with wood shingles measuring ten-and-a-half inches in length, the corners of the main block and center wing are capped with paneled pilasters. The gable roof faces north and south and its deep overhanging eaves, which "return" at their bases above the corner pilasters, are characteristic of the Greek

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Revival style. The foundation beneath the center wing is built of large fieldstones available in situ, while the foundation of the larger main block is constructed of brownstone imported from Connecticut, which became popular as a building material in the nineteenth century. The house sits close to grade and foundation plantings obscure much of the façade; consequently, the foundations are barely visible. Two stoops also conceal the foundations. The larger of the two provides a landing for the front door; this architectural feature is built of wood and wide enough to accommodate wooden benches that flank the doorway, which itself incorporates sidelights and a pedimented surround. The paneled front door is a classic, five-panel Greek Revival-era door with bold and deeply set moldings and is painted green. The main block's fenestration on the first and second stories employs six-over-six sashes that are widely spaced and symmetrical, with the front door occupying the righthand bay. A triangular window is centered in the attic gable, its dimensions reflecting the pitch of the gable roof and overhanging eaves directly above it. Two tall brick chimneys can be seen in profile, one rises within the southeasterly side wall toward the front of the house, and another that is set further back from the front and rises within the northwesterly wall. Each chimney is of twentieth-century construction and associated with the Feibleman period of ownership (see: Additions and Alterations).

The front of the center wing is also three bays wide, but only one story high, with a wood-shingled gable roof whose front pitch faces the street. The lefthand bay is occupied by a secondary front door which is paneled, painted green, and original to the Greek Revival period. Simpler than that of the main block, this doorway lacks sidelights, but is flanked by pilasters that support a denticulated cornice. The wide step at this entrance is constructed and capped with rectangular stones and is not historic. The three windows are six-over-six like those of the main block, but smaller in overall dimensions with windowpanes measuring seven by nine inches.

**Southeast Elevation**

The southeast elevation of the main house is two stories high with a tall brick chimney set within the wall that rises prominently above the roof ridge (Photo 8). Both the roof and side walls are clad with wood shingles, and the gable-pitched roof has a molded cornice that conceals a gutter. The brick foundation is visible behind the low foundation plantings. The fenestration is simple: four six-over-six sash windows are arranged symmetrically, two on each story aligning with the others. The second-story windows rise up into the lower edge of the frieze board, an indication that the board itself may have been installed in the twentieth century.

In addition to that of the main block, the north extension has a shingled side wall with a door in the southwest corner, which leads from the kitchen onto the brick terrace. The door combines window lights above panels and dates from the remodeling of the house during the Feibleman ownership.

**Southwest Elevation**

The southwest elevation is architecturally complex, incorporating features that span two or more periods of construction, and may preserve evidence of an earlier structure that is believed to have stood on this site (see: Alterations and Additions). This elevation comprises the rear wall of the main block, a short section of the center wing that extends to the north, and the north extension attached to that wing. The main block is wood-shingled with pilasters at the corners like the other walls of the house (Photo 6). Fenestration is symmetrical, with three six-over-six sash windows on the first floor, three twelve-over-six windows on the second floor and a single triangular window centered in the attic gable.

On this elevation, the rear wall of the center wing is located between those of the main block and north extension. There are two six-over-six sash windows in this wall on the first floor and one on the second floor, corresponding to the dining room and a twentieth-century bathroom, respectively.

The remaining section of the southwest elevation belongs to the north extension and corresponds to the present kitchen. Essentially a single bay, gable-roofed, wing with a shed-roofed addition to the north, the wall is wood-shingled and contains two six-over-six sash windows.

**Northwest Elevation**

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The northwest elevation of the Corwith-Jones Farmhouse faces the garage and driveway. From this perspective, the house comprises the side of the main block, the upper gable-end wall of the center wing, and the lower, north extension (Photo 4). The main block rises two stories beneath a wood-shingled gable roof that is punctuated by a massive brick chimney. The north extension is capped by both gable and shed type roofs, which run parallel with that of the main block, while a small gable rises above the side entrance. The complex massing of the northwest elevation results from two additions, each positioned in such a way as to create a cascading effect from the larger main roof to smaller one-story, shed-roofed sections. The foundation the lower, northernmost section of this elevation is of concrete.

There are relatively few windows on the northwest elevation, with no windows on either story of the main block, and only two in the attic gable of the center wing. These windows retain six-over-six sashes which appear to date from the mid-nineteenth century. The remaining two windows are on the first floor toward the rear of the north extension and are configured as six-over-six in conformity with the earlier windows throughout the house. The side door situated to the left of these windows is glazed with four glass panes above wood panels. These two windows and the door date to the 1967 period.

### Interior

The interior architectural features of the Corwith-Jones Farmhouse are primarily Greek Revival in style, placement, and date of construction. The main block's room arrangement is traditional for a three-bay, Long Island "half-house" of the eighteenth and early-nineteenth centuries. The Corwith-Jones house includes a side hall with a staircase behind the main entry, a front parlor and a rear parlor. The second story mirrors this layout with a stair hall and staircase providing access to the front and rear bed chambers.

The center wing contains a dining room on the first floor, and a bathroom and bedchamber on the upper/attic level. A change in floor level on the second story creates a noticeable transition between sections of the house, the center wing being framed lower than the main block.

### Basement

It is significant that the house preserves only a single, small basement, which is located beneath the center wing. Its foundation is of rubble stone laid in a lime mortar, some of the stones being relatively large. The basement is accessed via the north extension, down a steep staircase with open treads. The basement corresponds to the footprint of the center wing and measures approximately fourteen-feet wide by eighteen-feet-and-six-inches long. Overhead are the floor joists that support the dining room, which have been replaced with twentieth-century framing.

### First Floor

The first-floor layout consists of an entry hall with a staircase, adjacent front and rear parlors, a dining room that occupies the center wing, and a kitchen and bathroom within the single-story north extension.

### Main Block

The entry hall provides not only the primary access into the house, but also serves as a central circulation space with doorways leading to each parlor, as well as the dining room. The exterior doorway incorporates sidelights with an intricate pattern of small, rectangular windowpanes and recessed wooden panels, all assembled with mortise-and-tenon joinery and original to the Greek Revival construction period. The door casing is also original and matches that used throughout the room. The main interior doors are five-panel, Greek Revival in style, and assembled with mortise-and-tenon joinery (through-tenons are visible on the stiles). An additional door, located beneath the stairs, leads to a closet rather than the basement, as was customary for the period. The baseboard is ten-and-a-half inches high and fabricated with compound moldings of the construction period. The stairway boasts such period features as a turned mahogany newel post, tapered balusters, and a stair

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rail that is fully round in section (Photo 10). The wide pine floorboards, which continue into the rear parlor, are original and secured with cut nails that are characteristic of the period.

The front parlor is accessed from the stair hall and no longer connects to the rear parlor, as was customary in the period. The two windows on the facade wall and one on the southeast have six-over-six, double-hung sashes and molded wooden panels below. The two-panel door to the right of the fireplace is original to the room and retains its door casing and hardware (Photo 13). Baseboards also employ the Greek Revival molding profile and are therefore associated with the construction period. The eleven-inch-wide, tongue-and-groove floorboards are original and are secured with cut nails. The 1967 chimney projects into the room on the side wall and preserves an original, wooden mantelpiece composed of pilasters flanking the firebox and a wide, horizontal frieze articulated with a band of tiny brackets beneath an ogee molding which supports the shelf (Photo 14). The brick firebox appears to have been reconstructed, perhaps in conjunction with the chimney itself, and is now fitted with a decorative cast iron insert that is likely of English manufacture, which dates from the Feibleman renovations.

The large rear parlor appears to have been created from what were likely two adjoining rooms in the original house, reflecting the "open concept" floorplan achieved in the twentieth century through advances in central heating (Photo 11). It measures fourteen-feet-and-two-inches wide by nineteen-feet long. No visible trace of this alteration was observed in the ceiling or wall plaster, or in the baseboards of the rear exterior wall or interior partition, however, a room of this size is unlikely to date from the Greek Revival period. The glazed exterior door in the northwest corner leads to the brick terrace, another feature that reflects a mid-twentieth-century mindset that emphasized the importance of direct access to the outdoors. Interior trim is characteristically simpler than that of the front parlor; typical for a less formal space. The lack of window panels and use of five-and-a-half inch beaded baseboards was typical for this less formal space. The pine floor boards measure eleven-and-a-half-inches-wide and may also date from the renovation of this room. The large brick fireplace accommodates a mantelpiece at the north end of the room that was evidently salvaged from an earlier, unrelated house (Photo 12). While its provenance is unknown, this Federal style mantelpiece is identified as architect Asher Benjamin's design, which is illustrated in Plate 37 of his *The American Builder's Companion* (1806). Careful examination of this extraordinary architectural feature indicates that it is an authentic artifact; its source was in all probability the renowned shop of William H. Jackson in New York City, where Kay Feibleman was employed as an interior designer.

Center Wing

The dining room is rectangular in shape and lit by windows on both the front and rear walls (Photo 15). The room is also accessed by an exterior door located on the front wall, which is a five-panel, Greek Revival period door that matches the primary door of the main block. The six-over-six window sashes also match those of the main block, but the wall treatment below them is unlike that of any other room and indicative of a mid-to-late-eighteenth century style and workmanship. The treatment consists of "fielded" rectangular wooden panels that are capped with a rounded chair rail that continues into the window openings as the sills. The pegged construction of the wainscot panels' rails and stiles, and the faceted, hand-planed surfaces of the panels themselves are indications of their eighteenth-century manufacture. However, the inconsistency in the widths of the panels and the periodic break in their symmetrical placement suggests that they have been recycled and are not original to the room or house. The window and door casings, four-panel doors, and mantelpiece all appear to date from the Greek Revival construction period. The floorboards range in width from nine to seventeen inches and are secured with wire nails, suggesting that they have been repaired or replaced.

Second Floor

Main Block

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The room layout of the upper story follows that of the first, with a stair hall, front, and rear bedchambers, in addition to a narrow corridor that leads to an accessory attic chamber above the dining room. A flight of stairs against the front wall of the stair hall leads to the primary attic above the main house.

The second story stair hall is intact from its mid-nineteenth-century construction period and features the original mahogany stair rail and associated turned balusters that make a complete run alongside the stairwell and return into the northwest side wall at the front of the room. The rail and balusters remain unpainted, whereas the pine stair treads and risers are painted the same as the trim. An additional, non-historic stair rail is installed against the side wall. The baseboard is nine inches high and capped by a molding with a Greek Revival style profile.

There are three doorways in the hall, two leading to the front and rear chambers, and a third connecting the corridor that leads to the accessory attic chamber. The doors are original and of the four-panel type and a single, six-over-six pane window sash illuminates the space from the front wall.

Rising beneath the window is the lower half of the attic staircase, with its six, steep steps (seven-and-a-half-inch treads, nine-inch risers) and associated stringers exposed and painted like the trim throughout the room. The arrangement is unusual; attic steps are typically enclosed behind a partition with a doorway at the bottom, a necessary precaution against heat loss. Careful examination of the tread and riser boards within a front bedchamber closet confirms that the configuration of the staircase is a later alteration. While the boards retain reciprocal saw marks indicating their nineteenth-century fabrication, they are supported on a stringer of twentieth-century installation.

The front bedchamber retains the same door, window, and fireplace locations as the front parlor below. It has an extra door for a shallow closet located in the southeast corner, as well as a narrower, two-panel door located to the right of the mantelpiece. Much of the original or early hardware that survives on these doors – butt hinges, knobs, and locksets – are associated with the Greek Revival or early Victorian periods. The baseboard is low and unmolded. The wooden mantelpiece and hearth stone are original, although the brick firebox, which is now surrounded by Delft style tiles, has been reconstructed. Floorboards are wide pine like those of the adjacent stair hall and are original.

One unusual feature of exceptional interest is the tiny door in the northeast corner that belongs to the aforementioned closet beneath the attic stairs. This two-panel door, with its arched upper panel, is of eighteenth-century manufacture; its fielded panels are hand-planed, and its rails and stiles are mortised and pegged. Now hung on butt hinges, clear evidence survives on the inner face of wrought nails that secured the original, “H” or “H-L” type wrought iron hinges. The door may have been recycled from an eighteenth-century cupboard or small cabinet and is likely to be another feature that was salvaged and added by Feibleman.

The larger rear bedchamber was likely converted from two smaller rooms, although the physical traces of this transformation are no longer evident. The room has four doors, one for each of the three closets located against the exterior southeast wall, and one leading to the hall. All are four-panel, Greek Revival doors that are original to the house, but were recycled into their new locations with the renovation of the room. The wooden mantelpiece on the opposite wall is Greek Revival in style and most likely original to the house, although reset from its original location on the southeast elevation to its present location against the 1967 chimney. Noteworthy are the window sashes – six-over-six on the exterior side wall and twelve-over-eight on the rear wall – which preserve the Greek Revival window type (six-over-six) of the main house and the earlier window type (twelve-over-eight) associated with eighteenth-century construction. Only one of the three twelve-over-eight windows is original, while the southwest upper and lower corner sashes are period, assembled with mortise-and-tenon joinery and originally meant to slide against each other (their middle “meeting rails” have been modified to space them apart), whereas the other window sashes are facsimiles. While it is tempting to identify the one pair of eighteenth-century window sashes as surviving evidence of the earlier house frame, it is equally possible that they were recycled from another building of the period.

Center Wing

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The accessory attic chamber is reached via a side corridor from the stair hall. The corridor is lined with wall boards and built-in closets dating from 1967. The chamber's two six-over-six window sashes are of the eighteenth-century type identified above, in which the upper sash is fixed in place and the lower slides vertically against it; their meeting rails align without a flat "shelf" on which a locking mechanism can be mounted, as is seen in nineteenth-century windows. Like the single, twelve-over-eight window in the rear parlor, these six-over-six windows preserve six-inch by eight-inch windowpanes dating from the late-eighteenth or early-nineteenth century, and may be associated with the original house.

Attic

The attic preserves exposed roof framing and secondary structural elements – a ridge beam, rafters, and shingle lath – that contain evidence of eighteenth, nineteenth, and twentieth-century construction practices and materials. In addition, the engineering which enabled the creation of the large rear rooms is made apparent by a vertical iron bar attached to and hanging from the ridge beam, from which the second story ceiling of the rear bedchamber is evidently suspended. Though the interior of the roof frame is easily accessed within the attic, its rafters, ridge beam, and shingle lath present a challenging picture that indicates the structure has been rebuilt and, in the process, existing elements have been recycled. The use of a ridge beam to define the peak of the roof while serving as a nailing surface for the series of rafter pairs evidently dates from the twentieth century when the roof frame was substantially repaired or reconstructed, employing recycled historical elements in the process. The rafters are unevenly spaced, varying from twenty-four to forty inches on center, and are a combination of hand-hewn oak beams (eighteenth-century), reciprocally sawn pine beams (mid-nineteenth century), and dimensional modern-era lumber used to "sister" the older elements in areas of stress or weakness. The hewn beams preserve the evidence of joinery associated with the use of collar ties, although none of these traditional, horizontal stabilizing elements survive.

The floor of the attic is now replaced with plywood, suggesting that the original floorboards were taken up and reused in the rooms below, where patching and/or replacement was necessary during the 1967 or prior renovations.

Alterations & Additions

Late-nineteenth century additions and alterations to the house are documented in photographs taken in the early-twentieth century, during the Jones family period of ownership. While some of these changes were removed or further modified by Feibleman, they demonstrate the house's evolution across the centuries. The additions ascribed to the Jones period were a large, covered porch on the southeast elevation, a smaller porch on the center section, and expansion of the northwest wing to the rear of the house (Figure 5). Feibleman enlarged the north extension and removed the two porches, leaving only the open stoop with its built-in benches at the front door (Figure 4).

Interior Feibleman-era alterations constitute the creation of the two large rear rooms, installation of the eighteenth-century fielded paneling in the dining room, and the reworking of the attic steps. Other interior accommodations from Feibleman's renovation include construction of three exterior doorways: one in the northwest corner of the rear parlor/living room, and two in the kitchen wing. Feibleman also constructed the second-floor bathroom and installed closets and boarded walls in the adjacent corridor.

Accessory Structures

Garage

The non-contributing two-story, two-bay garage is located near the northwesterly boundary of the property and is encircled by a gravel driveway (Photo 17). Its rectangular footprint and box-like massing are punctuated by two shed-roofed attic dormers that align with the garage doors of the first floor. The structure is clad with unpainted wood shingles that appear original to its ca. 1920 construction date and its wood trim is



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painted white. The structure sits on a concrete slab and its wooden framing materials are “true” dimensional lumber that is characteristic of the early-to-mid-twentieth century. The garage doors are centered on the southeastern wall and occupy nearly all of that elevation. They are of board-and-batten construction, with the battens forming pairs of large “Xs.” The dormer windows are of the double hung, six-over-six type. On the north elevation there is a combination of six-over-six sash windows and six-light casement windows and on the south elevation there are two three-light windows centered on the wall. Each type is typical of the early-twentieth century construction period.

Pool House

The non-contributing pool house, originally a small one-story shed, was a part of the early farmstead. Rectangular in form, the structure measures sixteen-and-a-half feet by ten feet and four inches and is now supported on a concrete slab. Siding is of wood shingles with a six-inch exposure (weather). While associated with the original farmstead and now adapted for use as a pool house, the replacement of original framing elements and installation of a sliding door and window sashes has compromised its historic and architectural integrity.

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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

**Period of Significance**

ca. 1843

**Significant Dates**

ca. 1843

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

**Architect/Builder**

Unknown

**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 is ca. 1843, with the construction of the Greek Revival style main block of the house. Although there was likely an earlier structure that was expanded, it is difficult to pinpoint its construction date, thus, significance begins with the addition of the main block and adaption to the Greek Revival style.

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**Criteria Considerations (explanation, if necessary)**

**Statement of Significance Summary Paragraph**

(Provide a summary paragraph that includes level of significance and applicable criteria.)

The Corwith-Jones Farmhouse, located at 248 Newlight Lane in Water Mill, Suffolk County, New York, is locally significant under Criterion C, Architecture, as a representative example of a Greek Revival style residence. Built ca. 1843, the house exhibits characteristic features of the style, including gable returns, pedimented entries and interior period detailing. The large main block of the house was an addition to a smaller early structure, constructed c. 1810 and reflects the adaptation of an existing building to contemporary architectural trends, demonstrating the owner's desire to align with prevailing styles. In 1967, a restoration effort was undertaken by Katherine Feibleman to restore the house's original Greek Revival form. Together, these periods of construction and restoration reflect the property's architectural evolution while maintaining its historic integrity. The period of significance is ca. 1843, representing the construction of the Greek Revival addition.

**Narrative Statement of Significance**

**Corwiths and the Settlement of Hayground: 1700-1776**

The Corwith-Jones Farmhouse is located within Southampton Town's historic Hayground area, roughly midway between Bridgehampton and Water Mill. Hay Ground (as historically spelled) derived its name from the traditional harvesting of salt marsh grasses at a nearby cove. These grasses were a valuable agricultural product, serving as fertilizer, animal feed, mulch, insulation for ice houses, cattle bedding, mattress stuffing, and shipping material. Remnants of Hayground's historic community identity are still visible today in the nearby cemetery, schoolhouse, windmill, and the Newlight Meetinghouse along Montauk Highway.

The Corwith-Jones Farmhouse property is located approximately half a mile south of Montauk Highway, situated along Newlight Lane. This setting reflects the agricultural landscape in which the farmhouse was built and highlights the close proximity of the farm to essential community institutions such as the cemetery and church.

Newlight Lane is among the oldest thoroughfares in the area, first laid out around 1677, likely under the auspices of the Town of Southampton<sup>1</sup>. No formal records survive documenting its initial span or maintenance, and the road was known by several names into the twentieth century, including Hands Lane and Rufus Rose's Lane. In 1924 photographs of the Corwith-Jones Farmhouse, the road was simply captioned "Road leading north to Hayground Cemetery."<sup>2</sup> However, the name "Newlight Lane" appeared officially on the

<sup>1</sup> William Donaldson Halsey, *Sketches from Local History* (Southampton, NY: The Yankee Peddler Book Company, 1966), 21; the 1700 and 1750 maps name David and Caleb Corwith [sic] as the only residents on what became Newlight Lane.

<sup>2</sup> Eugene L. Armbruster Collection #1520 and #1521, New York Public Library.

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Bridgehampton Fire District Map in 1930 and was subsequently adopted on the 1956 U.S. Geological Survey topographical map, solidifying its current identity.

The name "Newlight" references the mid-eighteenth-century religious movement known as the Great Awakening. During this period of revivalism, dissenters from the established Bridgehampton Church of Christ (1686) broke away, founding the Congregational Church of Christ (1748) near the intersection of Newlight Lane and the Montauk Highway. Under the leadership of Connecticut revivalist Elijah Paine, this congregation flourished briefly before declining after Paine's death in 1775, with many members eventually returning to Bridgehampton's original church.<sup>3</sup>

Throughout its history, Newlight Lane served as a vital link between farms, religious life, education, and the cemetery — anchoring the daily and spiritual lives of Hayground residents. Today, although it has become a bypass route for traffic south of Route 27, Newlight Lane retains elements of its historic character.

## Corwith Family Settlement

The Corwith family were among the earliest English settlers of Water Mill and Mecox, documented as early as 1682 with land transactions by John Carwithen (Corwithen) near Calves Creek.<sup>4</sup> By the early-eighteenth century, David and Sarah Haines Corwith were living on this same tract of land.

Caleb Corwith Jr. inherited the family farm in 1798 following the death of his father, Caleb Sr. After Caleb Jr.'s death in 1813, the property passed to his younger son, William, since the eldest, James, had already relocated to Water Mill.<sup>5</sup> It is likely that the original center wing of the farmhouse was constructed during this early nineteenth-century period.

The larger Greek Revival addition to the house is most likely attributed to John Corwith, son of Caleb Jr. and Mary Halsey Corwith, who occupied the property during the 1830s and 1840s. In 1857, Caleb Howell Corwith, known by his middle name, married Caddy Hildreth and moved into the Hayground farmhouse shortly

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<sup>3</sup> William G. McCloughlin, *Revivals, Awakenings, and Reform: An Essay on Religion and Social Change in America, 1607-1977* (Chicago: University of Chicago Press, 1978), 73-76; Frank Lambert, *Inventing the "Great Awakening"* (Princeton, NJ: Princeton University Press, 1999), 5; Timothy Hall, *Contested Boundaries: Itinerancy and the Reshaping of the Colonial American Religious World* (Durham, NC: Duke University Press, 1994), 1-12; Nathaniel S. Prime, *A History of Long Island, From Its First Settlement by Europeans to the Year 1845, With Special Reference to Its Ecclesiastical Concerns* (New York: Robert Carter, 1845), 200.

<sup>4</sup> *Water Mill: Celebrating Community; The History of a Long Island Hamlet, 1644-1994*, eds. Marlene E. Haresign and Marsha Kranes (Water Mill, NY: Ladies Auxiliary of Water Mill, 1994), 102; *Southampton Town Records*, Book One (Sag Harbor, NY: John H. Hunt, 1874), 148; *ibid.*, Book Five, 199, 209, and 217.

<sup>5</sup> John J. Gallagher, *The Battle of Brooklyn, 1776* (Boston: DaCapo Press, 1995), 135; *Tracing The Past: Writings of Henry P. Hedges, 1817-1911, Relating to the History of the East End Including East Hampton, Southampton, Sag Harbor, Bridgehampton, and Southold in Suffolk County, New York*, ed. Tom Twomey (New York: New Market Press, 2000), 348; Mac Griswold, *The Manor: Three Centuries At a Slave Plantation on Long Island* (New York: Farrar, Straus, and Giroux, 2013), 166-67, 251; Kate Masur, *Until Justice Be Done: America's First Civil Rights Movement, From the Revolution to Reconstruction* (New York: Norton, 2021), 8-9; David Corwith, *Last Will and Testament*, May 11, 1795, Liber A, 523-24, Surrogate's Court, Suffolk County, Riverhead, NY; Caleb Corwith, *Inventory of Estate*, May 25, 1813, Liber D, 28 and File 104, *ibid.*

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thereafter.<sup>6</sup> The house was formally deeded to Howell in October 1858 by the five heirs of John Corwith, his cousins.<sup>7</sup>

In early 1861, Howell and Caddy Corwith moved to Southampton Village, where Howell worked as a miller, continuing a Corwith family occupation.<sup>8</sup> This relocation marked the end of the Corwith family's residence at the Hayground farmhouse.

## **The Corwith-Jones Farmhouse**

The Corwith-Jones Farmhouse represents the evolution of a vernacular Long Island “Half House” that was expanded and adapted to the Greek Revival style, reflecting its owners’ increasing affluence and changing needs.

Based on the available architectural evidence, it is likely that the center wing was the first section constructed, sometime between 1800 (possibly as early as 1798) and 1820. The center wing and the main block use different foundation materials, suggesting construction at different periods. The foundation beneath the center wing consists of large fieldstones available locally, while the main block foundation is made of brownstone imported from Connecticut, a material that became popular in the nineteenth century. The use of imported brownstone may indicate the Corwith family's growing prosperity, enabling the use of more costly materials over natural resources found *in situ*. Both the use of brownstone and the addition of the Greek Revival main block suggest an effort to reflect the family's economic success and their awareness of broader architectural trends.

The main block of the house lacks a basement and is instead supported over a crawlspace. This is unusual for a structure of its size and period, and further suggests that the main block was a later addition to the smaller, earlier center wing.

Additional architectural evidence supporting an earlier construction date for the center wing is circumstantial but consistent. Features such as the twelve-over-eight window sashes in the rear bedchamber and the form of the roof rafters in the attic, along with the difference in basement construction, support the tradition that the earliest section of the house predates the Greek Revival era. A noticeable change in floor level on the second story, where the framing of the center wing is lower than that of the main block, further suggests that the center wing was originally a separate, earlier structure.

While the exact dates of construction for the center wing and main block are unknown, early-nineteenth century property records provide a likely timeframe. Caleb Corwith Jr. inherited the property in 1798 and left it to his son William, who subsequently passed it to his uncle Silas Corwith. Although Silas held the title, census records indicate that Caleb Jr.'s widow, Mary Halsey, was head of household in 1820, suggesting that a dwelling existed

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<sup>6</sup> Diary of Daniel Hildreth, May 5, 1857; Bridgehampton Church Records: 1823-83, vertical file, Southampton History Museum.

<sup>7</sup> Corwith Folder, Southampton Town Archives; Silas White Corwith the grantor to Caleb H. Corwith, grantee, October 24, 1858, Liber 96, 425-27, Suffolk County Historic Documents Library, Riverhead, NY.

<sup>8</sup> Windmill at Water Mill, Historic American Engineering Record, HAER NY-134 (Washington, DC: National Park Service, 1984), 7, 14;

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on the site by that time.<sup>9</sup> The "1810" date above the main entry is unverified, but it aligns with the documented ownership timeline and supports local tradition.

The Baldwin Map from 1850 notes that the "old house burned, July 3, 1843."<sup>10</sup> This may have been the impetus for the Greek Revival addition. Based on dating evidence from the center wing, it is likely that the "old house" was not entirely burned, and that the extant section was repurposed as a wing on the main block. The 1830 and 1840 census records list John Corwith, Mary and Caleb Jr.'s youngest son and an experienced housewright, as head of household.<sup>11</sup> Given the period of his residence, the general date range for the Greek Revival style, and the 1843 fire, it is likely that John Corwith either constructed or directed the construction of the Greek Revival expansion. He may have been assisted by his nephew, Charles Corwith, who was also a carpenter.<sup>12</sup>

Together, the physical evidence and documentary record illustrate the Corwith-Jones Farmhouse's phased development from a modest early-nineteenth century dwelling into a more substantial Greek Revival residence, mirroring broader patterns of architectural and economic change on Long Island during the period.

## **Greek Revival Architecture:**

The Greek Revival style emerged from the widespread enthusiasm for the classical period following the American Revolution. It was a continuation of the preceding, classically based Federal style, which itself drew on Roman precedents. During this period, Americans were captivated by all things classical, both Roman and Greek, and many viewed the young nation as the political heir of Ancient Greece, the birthplace of democracy. In the context of America's "Great Experiment," association with ancient Greek ideals became a popular and powerful statement.

In the early decades of the nineteenth century, architects such as Benjamin H. Latrobe and Thomas U. Walter designed prominent public buildings in the Greek temple form, particularly in Washington, D.C., Philadelphia, and other major cities. By the 1830s, Greek Revival had become the prevailing national style, with high-style interpretations executed by architects such as Town & Davis and Minard Lafever in New York City.

As the style took hold in urban centers, it soon spread to rural areas, establishing one of the most iconic building forms in New York: the Greek Revival farmhouse. A major catalyst for the style's rural adoption was the publication of Asher Benjamin's *Practical House Carpenter* in 1830, which moved away from the Roman-influenced Neoclassicism of his earlier builder's guides, beginning with *The Country Builder's Assistant* in 1797. Benjamin's earlier works were widely used among builders in the northeastern United States, and his shift toward Greek forms marked a significant transition for craftsmen who relied on his publications for design guidance.

<sup>9</sup> National Archives, "Census of the United States—Population, New York, Suffolk County, Town of Southampton, 1790-1880."

<sup>10</sup> William Donaldson Baldwin, *Sketches from Local History* (Bridgehampton, 1935), 201.

<sup>11</sup> Corwith Family Papers, courtesy of Paul Corwith.

<sup>12</sup> Diary of Daniel Hildreth III of Seven Ponds Water Mill, April 24, 1824, typescript courtesy of Doris Halsey; John Corwith, Appraisal of Property, January 10, 1847, Probate File 3644, Surrogate's Court, Suffolk County, Riverhead, NY.

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The Greek Revival style rapidly disseminated through the use of pattern books and was readily adaptable for domestic, institutional, and small commercial buildings, ultimately supplanting the Palladian-based Federal style. Builders began transforming a wide variety of structures—banks, offices, churches, mansions—into interpretations of the Greek temple. In rural areas, where new fashions could sometimes be met with resistance, the Greek Revival was nonetheless embraced and adapted into the vernacular, often serving as a symbol of agricultural prosperity. In parts of rural New York, the style remained in use, particularly for religious architecture, into the 1850s before it was eventually supplanted by the Picturesque styles of the Gothic and Italianate, promoted by A.J. Downing.<sup>13</sup>

It was in this context that John Corwith, the most plausible candidate for the Corwith-Jones Farmhouse's expansion, likely incorporated the Greek Revival style into the property.

The classical vocabulary of Greek Revival architecture typically featured gable-roofed buildings with symmetrical entry facades incorporating columns or pilasters, entablatures, pediments, and varying degrees of ornamental detail drawn from the Classical orders. In less prominent buildings, such as small homes and farmhouses, builders employed fewer columns but emphasized the triangular pedimented entrance, often associated with the side wing of the house. The style was particularly well-suited to vernacular construction, as it could be executed in either wood or masonry and accommodated a range of ornamentation levels while maintaining its essential classical framework.<sup>14</sup>

### **Character Defining Features:**

In its present form, the Corwith-Jones Farmhouse embodies the characteristic massing and detailing of Greek Revival architecture, reflecting its mid-nineteenth-century period of construction. The building retains a high degree of integrity and a wealth of original and historic architectural features, including its stone foundation, doors and windows, wide board floors, mantelpieces, and trim. Historic alterations, notably the large brick chimney and associated mantelpiece in the rear parlor—added by the property's last owner, Katharine Parsons Feibleman—also contribute to its character.

Although the Corwith-Jones Farmhouse reverses the typical wing-and-ell plan—with an earlier center wing and a later main block—the adaptability of the Greek Revival style allowed the Corwith family to modify their existing structure to align with contemporary architectural fashions.

Exterior detailing is restrained but characteristic of the style. Paneled pilasters ornament the corners of both the main block and the center wing, supporting a discontinuous frieze band across the front gable (Photo 2). Equally typical are the prominent gable returns. The focal point of the main block is a five-paneled Greek Revival door (Photo 9), ornamented with deeply set moldings and framed by sidelights. The door surround features smaller wooden pilasters that support an entablature with a denticulated cornice. Although the sidelights appear to have been altered, they remain in their historic openings. The center wing's entrance is framed by a smaller, simpler surround, lacking sidelights but maintaining the same classical vocabulary.

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<sup>13</sup> Brett Walters, "Gooding Farm," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2022), Section 8.

<sup>14</sup> "Greek Revival Style," National Parks Service, August 15, 2019, <https://www.nps.gov/articles/greek-revival-architecture.htm>.

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Together, these elements create a composition evocative of a Greek temple front, achieved through the use of pilasters rather than a full porch and columns.

Most windows across the house are six-over-six sash, symmetrically arranged and widely spaced, another hallmark of the Greek Revival style. While some sashes have been recycled or replaced, the original openings are largely intact.

The interior architectural features of the Corwith-Jones Farmhouse are primarily Greek Revival in style, placement, and date of construction, supplemented by important contributing alterations from the mid-twentieth century. The room arrangement within the main block follows the traditional layout of an eighteenth- and early nineteenth-century Long Island "half-house," consisting of a side hall with a staircase behind the front entry, a front parlor, and a rear parlor (Figure 9). Typically, the front parlor would be heated by a fireplace centered on the exterior side wall, while the rear parlor was heated either by a separate exterior chimney or a shared chimney stack.

The second story reflects this same arrangement, with a stair hall and stairs rising along the northwest wall, leading to front and rear bedchambers. In the Corwith-Jones Farmhouse, the rear parlor and rear bedchambers have been enlarged through the combination of two smaller original spaces (Figure 10), and the rear parlor chimney has been replaced.

Secondary spaces within the house are finished with simpler detailing, consistent with their lesser status. In the rear parlor, trim is more modest than in the front parlor, typical for less formal areas; window panels are absent and five-and-a-half-inch beaded baseboards are used.

The second-story stair hall remains largely intact from its mid-nineteenth-century construction period. It features its original mahogany stair rail, balusters, and Greek Revival style moldings (Photo 10). A single six-over-six sash window lights the space from the front wall, its casing devoid of applied moldings, consistent with customary treatment of secondary spaces during the Greek Revival period.

### **Comparative Analysis:**

The Corwith-Jones Farmhouse represents a modest expression of the Greek Revival style compared to the more elaborate residences built by the "landed gentry" of eastern Long Island during the first half of the nineteenth century. Notable examples of this high-style Greek Revival domestic architecture in Suffolk County include William Wickham Mills' *Mills Pond House* in Smithtown (c. 1838, NR listed) and Joel L.G. Smith's *Deepwells* in St. James (c. 1840, NR listed), both of which display the scale and refinement that came to symbolize wealth and social prominence in these communities.



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In nearby Bridgehampton, prominent Greek Revival homes such as Nathaniel Rogers' *Hampton House* and the residence of Judge Abraham T. Rose, both dating from the 1840s, further reflect the prosperity attained by families of influence during this period.<sup>15</sup>

The William Corwith House (c. 1837, NR listed 2003), built by William Corwith, provides a closer comparison to the Corwith-Jones Farmhouse. Although William Corwith was not a direct descendant of Caleb Corwith Jr., he was a member of the extended Corwith family, and his house similarly expresses the family's standing in the community. Like Bridgehampton's Benjamin F. Howell House (ca. 1840), the William Corwith House features a five-bay, two-story facade executed in the Greek Revival style, displaying the community's increasing prosperity and the adoption of contemporary architectural fashions.<sup>16</sup>

The Hampton House and the Rose residence, with their prominent locations along Montauk Highway, demonstrate the overt displays of wealth and status associated with the more elaborate Greek Revival residences. Even the William Corwith House, while comparatively restrained, uses its prominent five-bay facade and main-road frontage to communicate status and social position.

In contrast, the Corwith-Jones Farmhouse faces Newlight Lane, a secondary road that intersects Montauk Highway near the Hayground Cemetery, approximately half a mile to the north. Its more secluded location and agricultural function likely influenced its development, leading the owners to expand and adapt an existing building rather than constructing a wholly new residence. Nonetheless, by orienting the more fashionable front-gabled Greek Revival addition toward Newlight Lane, the Corwith family demonstrated an awareness of, and alignment with, prevailing architectural trends. This adaptation served as a visible marker of social aspiration, particularly significant in a community where other branches of the Corwith family, as well as other prosperous families, were embracing high-style Greek Revival design.

## **Later Owners: 1861–1908**

George and Harriett Mulford Hand purchased the property on January 8, 1861, acquiring twenty-eight acres on Newlight Lane and fourteen acres at Mecox for \$3,000. Like the Corwiths, the Hands were descended from East Hampton's founding families.<sup>17</sup>

In August 1866, George L. Hand took sole ownership. The Hands maintained the farm for over a century, with the house serving as headquarters for the Hands Brothers' successful potato farming enterprise.

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<sup>15</sup> Robert Hefner, "Rogers, Nathaniel, House," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2005), Section 8; "Old Bulls Head Tavern/Topping House" National Register of Historic Places Inventory Form (Waterford, NY, State Historic Preservation Office, 2007).

<sup>16</sup> James Warren "Corwith, William, House," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2003), Section 8.

<sup>17</sup> Caleb H. Corwith and Caroline B. Corwith to George L. Hand, January 8, 1861, Liber 2049, 243, Suffolk County Historic Documents Library, Riverhead, NY; T.H. Breen, *Imagining the Past: East Hampton Histories* (Reading, MA: Addison-Wesley, 1989), 53-57; Ninth Census of the United States: 1870--Population, Suffolk County, Southampton Township, NY, Record Group 29, National Archives Building, Washington, DC.

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Whereas the Corwith family had raised grain crops, the Hands adapted the farm to capitalize on potato farming, aided by technological advancements like Fordson tractors and mechanized harvesters. The area's Bridgehampton silt loam soil proved ideal for this crop, and the Hands' entrepreneurial efforts thrived.

In 1908, the property was sold to the Jones family, whose ownership would become second only to the Corwiths in length.<sup>18</sup> Familiar with the farm through prior tenancy, the Jones family made early-twentieth-century improvements aimed at modernizing the residence. These included installing a new exterior kitchen door, adding a small porch along the facade, constructing a more elaborate porch on the south elevation, and installing opposing benches at the front entrance for shaded summer seating (Figures 2 & 5). They also erected a three-hundred-foot white rail fence along Newlight Lane, a visual feature documented in historic photographs.<sup>19</sup>

The non-contributing garage, constructed in the 1920s about ninety feet north of the house, supplemented existing agricultural outbuildings. Designed with living quarters above, the two-car structure provided housing for seasonal farm workers and later supported continued agricultural and residential use.

Known as Sunnybank Farm, the property supported two major agricultural operations: the Hand brothers' potato farming and Arthur Jones' swine breeding. It is likely that by this time, the farmhouse was primarily used as a summer residence.<sup>20</sup>

## **1967 Preservation Efforts**

In 1967, George Lester Jones sold the property to Katharine Parsons Feibleman, an interior decorator trained at the Parsons School of Design and a professional member of the American Institute of Decorators. Feibleman's career included work with prestigious firms such as Dorothy Draper and Edwin Jackson Fireplaces, which specialized in antique mantels and architectural interiors.

Feibleman's restoration work sought to return the house to its Greek Revival appearance while adapting it to modern living standards. Early in her ownership, she reconfigured the second story of the 1920s garage—originally constructed to house farm workers—into a one-bedroom apartment, preserving the historic structure while updating its function. She also adapted an existing farm shed into a garden shed by rotating the door opening to improve access to the surrounding landscape.

A major focus of Feibleman's work was restoring the original character of the house's facade. To that end, she removed the two early-twentieth-century porches added by the Jones family and replaced the south porch door with a six-over-six sash window sympathetic to the house's historic fenestration pattern. Inside the main house, Feibleman converted the first-floor kitchen, located at the end of the hallway, into a formal dining room by removing the brick oven that had been added in a later period (Figure 6).<sup>21</sup>

<sup>18</sup> Geoffrey K. Fleming, *Bridgehampton* (Charleston, SC: Arcadia Publishing, Images of America, 2003), 40.

<sup>19</sup> Jones photographs, Corwith-Jones Farmhouse History Scrapbooks, Water Mill, NY.

<sup>20</sup> Anne Jane Jones obituary, *Brooklyn Daily Eagle*, May 27, 1942, 11.

<sup>21</sup> Building Permit 7460, March 7, 1967, Newlight Lane, Bridgehampton, New York, Building Department, Town of Southampton, NY

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On the second floor, she merged two small west-facing rooms into a single larger space, creating a twenty-by-fourteen-foot primary bedroom (Figure 8). To ensure that new elements remained sympathetic to the house's historic character, she installed salvaged antique flooring boards and a Greek Revival fireplace mantel during the renovation.

Feibleman's restoration also addressed serious structural concerns. Photographs from May 1967 show extensive work on the foundation and framing systems, including shoring up weakened joists, installing heavy beam framing, and constructing new cinder block foundations beneath key sections of the house. These efforts stabilized the building while maintaining its historic massing and overall appearance.<sup>22</sup>

Although the materials introduced during Feibleman's restoration are not original to the ca. 1843 construction date, they were carefully selected for compatibility, and her alterations remain sympathetic to the building's historic form and detailing. As a result, Feibleman's work contributed significantly to preserving the house's cumulative historic integrity.

### **Preservation Context:**

In the 1960s and 1970s, it became increasingly popular for middle-class and wealthy individuals from urban areas such as New York City to purchase historic rural houses to serve as primary residences or seasonal vacation homes. In New York, Long Island was a particularly desirable destination for this trend, as were the Hudson Valley, the Capital District, and the Southern Adirondacks. Occurring concurrently with the migration of white residents away from increasingly racially diverse urban centers—a process commonly known as White Flight—these trends soon combined with the rising popularity of the historic preservation movement. The preservation movement itself gained major national momentum following the controversial demolition of Pennsylvania Station in 1963 and the passage of the National Historic Preservation Act in 1966.

The timing of Katharine Parsons Feibleman's restoration of the Corwith-Jones Farmhouse, undertaken in the immediate aftermath of the National Historic Preservation Act, suggests that her efforts were influenced by this broader cultural context. Feibleman's longtime membership in the National Trust for Historic Preservation further supports the likelihood that her restoration was consciously undertaken within the framework of emerging national preservation ideals.<sup>23</sup>

Restoration practices of this period frequently involved sympathetic alterations alongside necessary repairs. The expansion of rooms by the removal of internal walls was common, reflecting contemporary preferences for larger, more open living spaces. Restoration and replacement of architectural features—often using salvaged historic materials with the aim of evoking the period style even when strict authenticity could not be achieved. These kinds of alterations, while not entirely faithful to original construction methods or layouts, represent a contemporary investment in the aesthetic and symbolic value of American historical architecture.

<sup>22</sup> Feibleman Photographs, Corwith-Jones House History Scrapbook, Water Mill, NY.

<sup>23</sup> Feibleman Materials, Flack Family Papers.

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In much the same way that the Corwith family's original Greek Revival expansion served as a form of conspicuous consumption in the nineteenth century, the mid-twentieth-century trend of restoring historic homes was also an expression of status and identity. In an era dominated by suburbanization and mass-produced housing, the choice to own, preserve, and inhabit a historic home asserted both individuality and a connection to the authority of the past, an assertion enabled, as before, by the owner's affluence.

## Conclusion

The Corwith-Jones Farmhouse is significant under Criterion C in the area of Architecture as a well-preserved of rural Greek Revival domestic architecture on eastern Long Island. The building reflects the agricultural and social history of the Hayground settlement, with roots extending back to the seventeenth century through the prominent Corwith family. Its structural evolution, from an early nineteenth-century structure to a more formal Greek Revival residence, demonstrates how local families adapted existing buildings to reflect contemporary architectural fashions without fully abandoning traditional forms.

The farmhouse retains a high degree of historic integrity, with surviving materials and craftsmanship from its initial construction, mid-nineteenth-century modifications, and mid-twentieth-century restoration. Later changes, particularly those made under Katharine Parsons Feibleman's ownership, are themselves historically significant, representing a mid-twentieth-century interpretation of Greek Revival aesthetics influenced by the growing historic preservation movement. Feibleman's efforts to stabilize, repair, and restore the farmhouse reflect the broader cultural values of the 1960s and 1970s, when renewed appreciation for America's architectural heritage intersected with evolving patterns of suburbanization and affluence.

Set within the historic landscape of Newlight Lane, the Corwith-Jones Farmhouse stands today as a tangible link between the agricultural roots of Hayground, the aspirations of its nineteenth-century residents, and the preservation-minded sensibilities of the twentieth century. Its history and architecture together embody the layered evolution of Long Island's built environment and the continued resonance of the Greek Revival style in expressing ideals of cultural identity, stability, and prosperity.

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**Corwith-Jones Farmhouse**

Name of Property

Suffolk County, NY

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**Corwith-Jones Farmhouse**

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**Suffolk County, NY**

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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): \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** 1.3

(Do not include previously listed resource acreage.)

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

1. Latitude: 40.921975

Longitude: -72.323384

**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 reflects the property's current tax parcel.

**11. Form Prepared By**

name/title Zachary Studenroth, Historic Preservation Consultant (Section 7); Campbell Higle, NYSHPO (Section 8)

organization \_\_\_\_\_ date May 2025

street & number P.O. Box 2492 telephone 631-275-3374

city or town Sag Harbor state NY zip code 11963



**Corwith-Jones Farmhouse**

Name of Property

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e-mail

Studenroth@aol.com

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### **Additional Documentation**

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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.

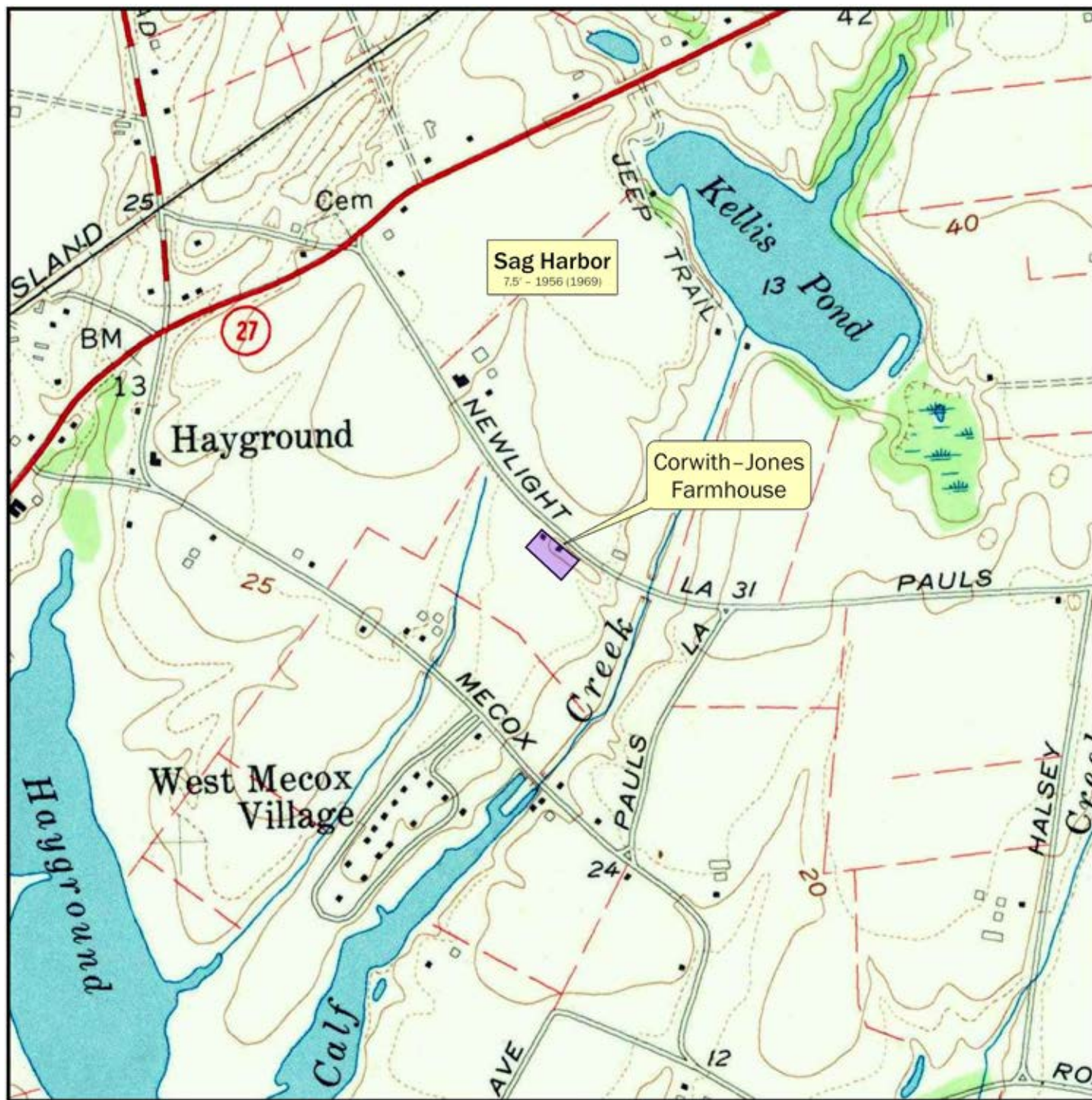
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

**Corwith-Jones Farmhouse**

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1:12,000

0 500 1000 ft



Corwith-Jones Farmhouse



New York State  
Parks, Recreation and  
Historic Preservation

Projection: WGS 1984 UTM Zone 18N

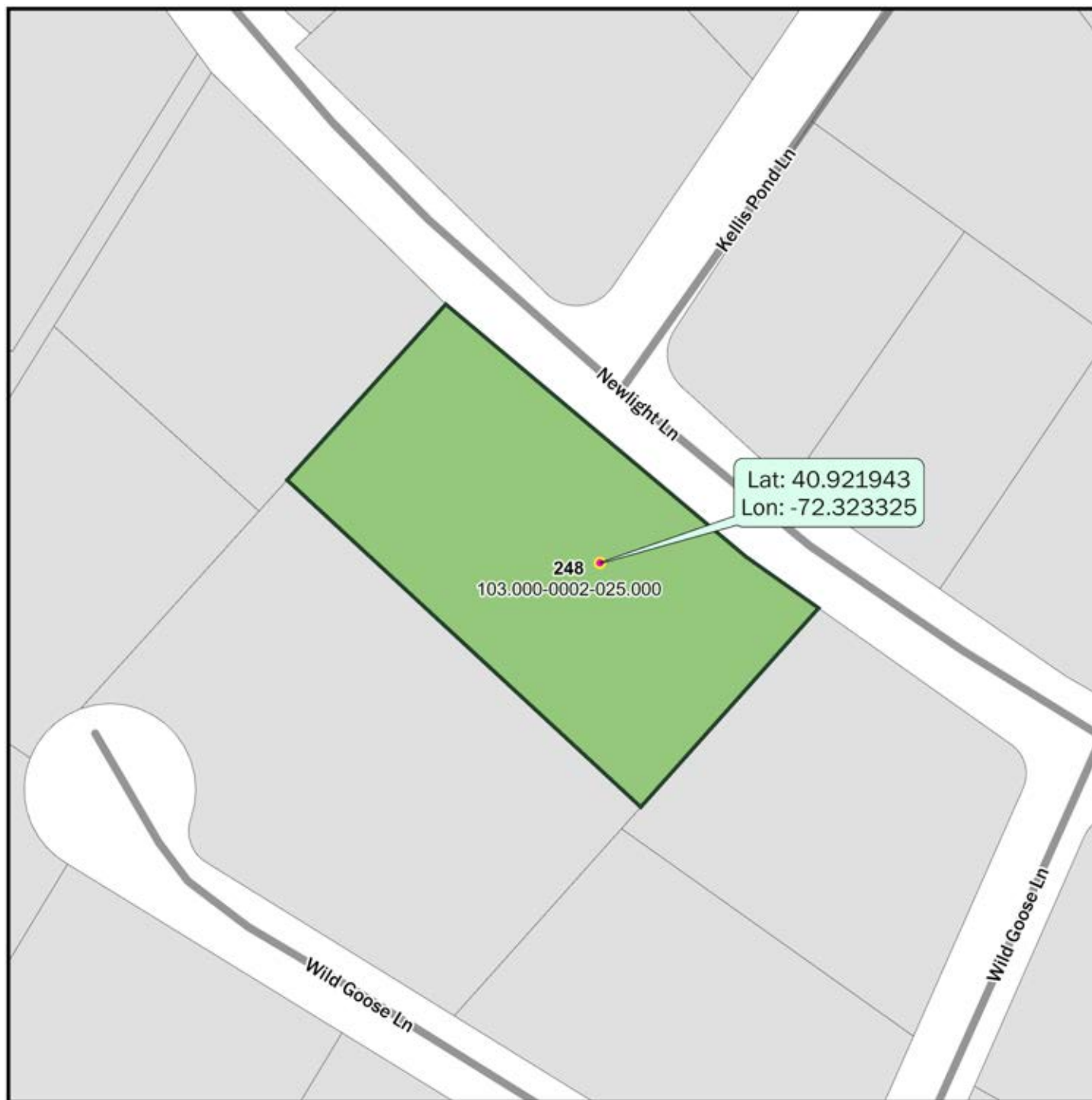
Mapped 05/19/2025 by Matthew W. Shepherd, NYSHPO

**Corwith-Jones Farmhouse**

Name of Property

**Suffolk County, NY**

County and State



**1:1,200**

0 50 100 ft

Projection: WGS 1984 UTM Zone 18N



Nomination Boundary (1.28 ac)



Tax Parcels

Suffolk County Parcel Year: 2024



**New York State  
Parks, Recreation and  
Historic Preservation**

Mapped 05/19/2025 by Matthew W. Shepherd, NYSHPO



**Corwith-Jones Farmhouse**

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Figure 1: Facade, c. 1910



Figure 2: Gable Wing, c. 1910

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Figure 3: Southwest Elevation, c. 1910



Figure 4: Main Entry, c. 1930

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Figure 5: Sunny Bank Farm, c. 1940



Figure 6: Kitchen, 1967

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Figure 7: Library Fireplace, 1967



Figure 8: Master Bedroom Remodeling, 1967



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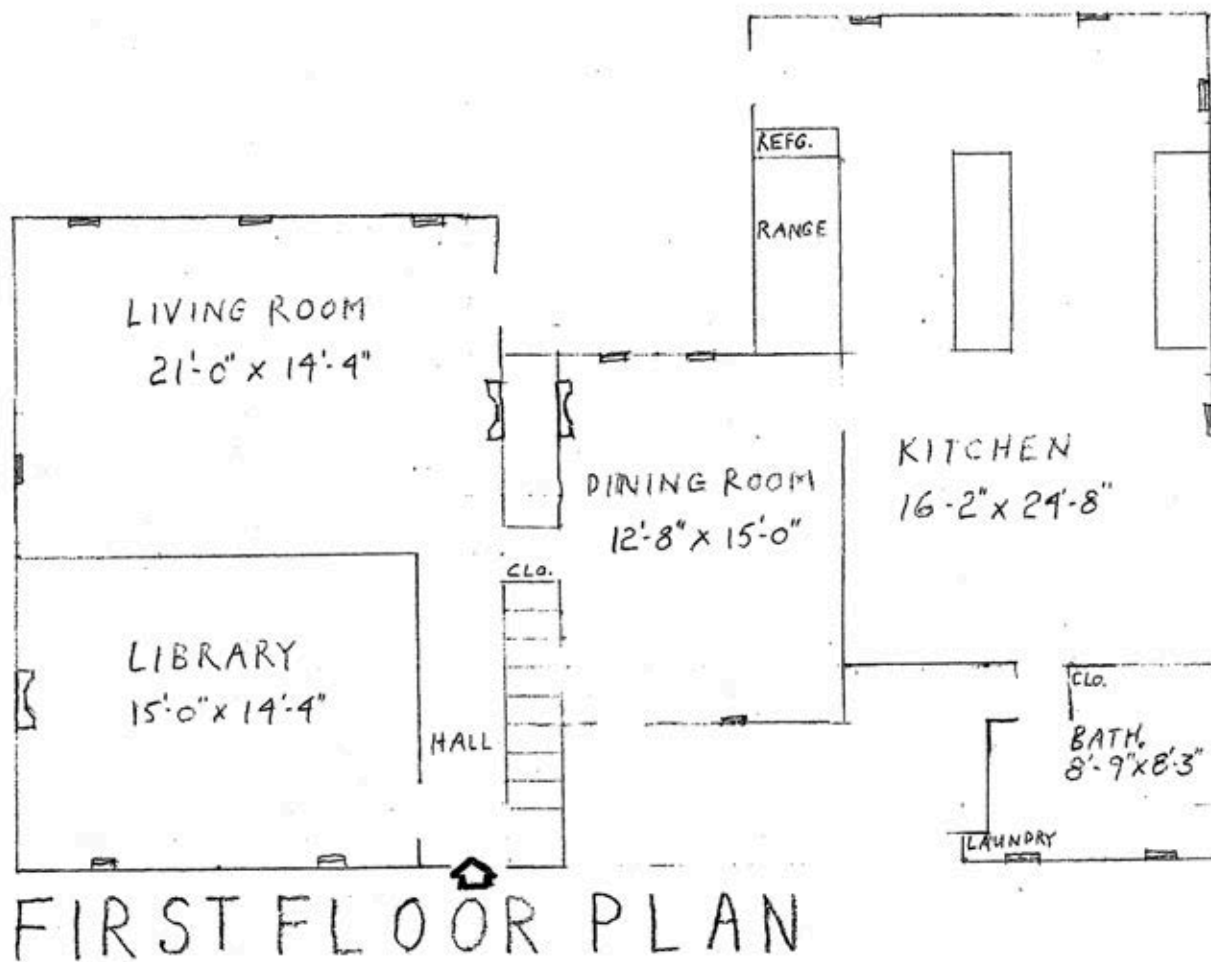


Figure 9: First Floor Plan

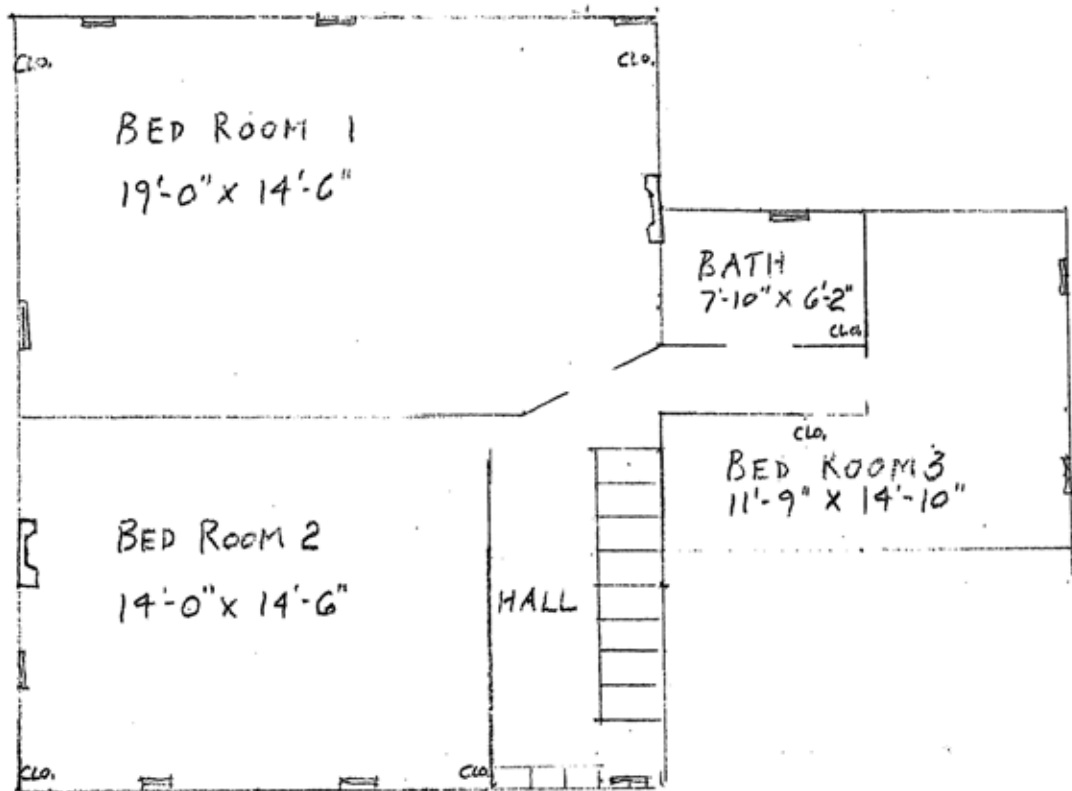


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SECOND FLOOR PLAN

Figure 10: Second Floor Plan

**Corwith-Jones Farmhouse**

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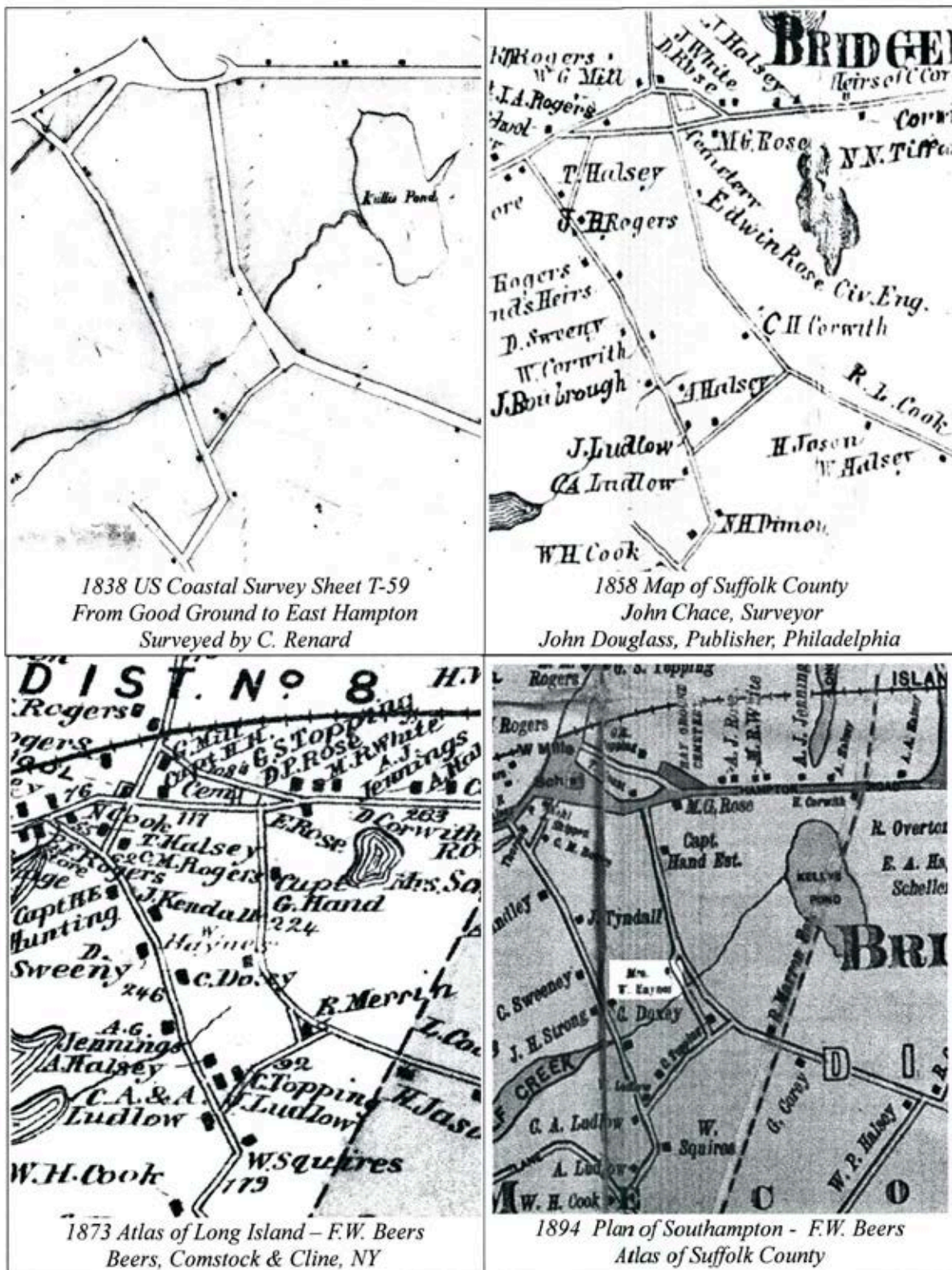
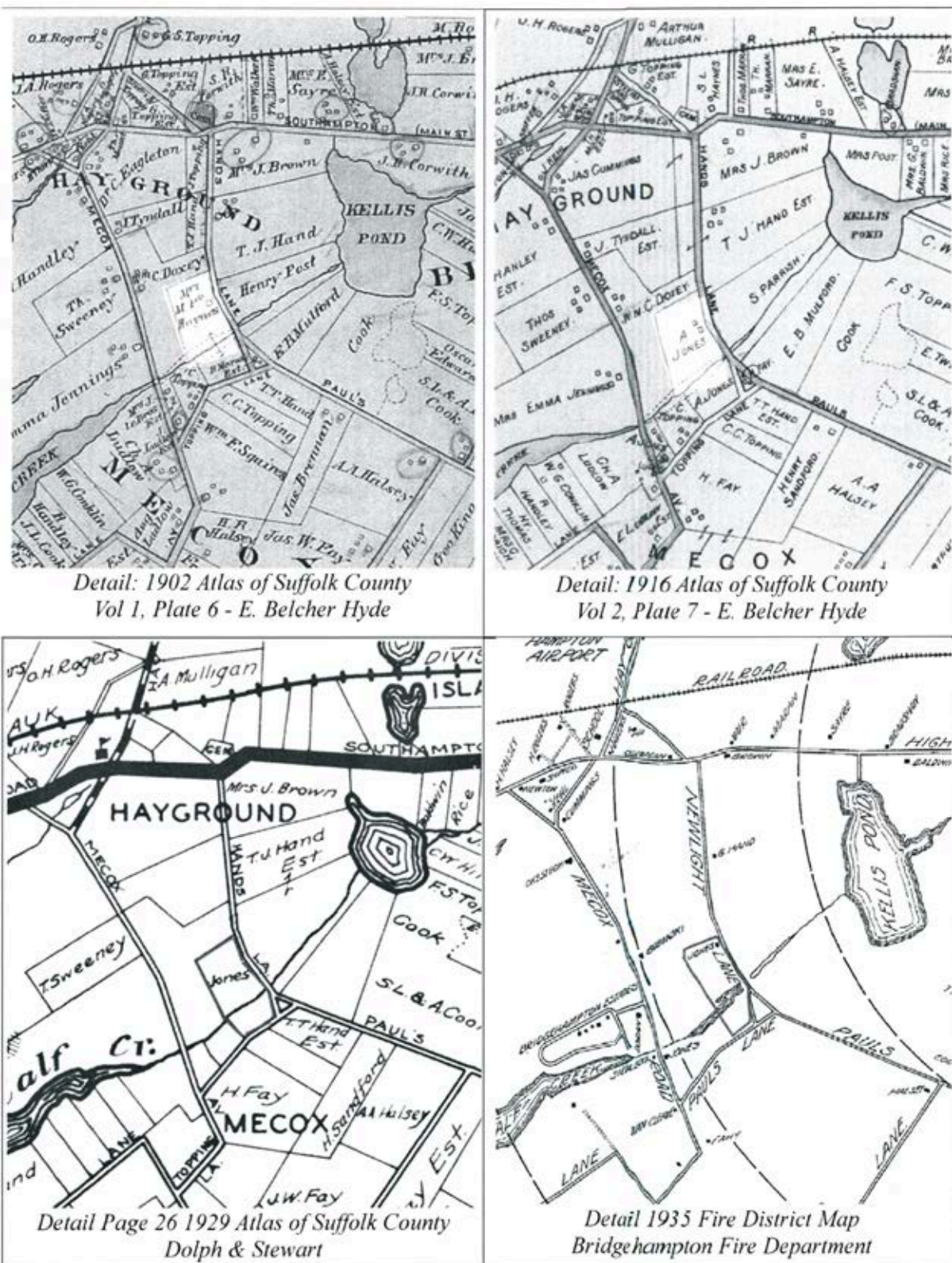


Figure 11: Historic Maps



Suffolk County, NY

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**Corwith-Jones Farmhouse**

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**Photographs:**

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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: Corwith-Jones Farmhouse

City or Vicinity: Water Mill, South Hampton

County: Suffolk

State: NY

Photographer: Kathryn Szoka, One Eye Open Photography

Date Photographed: February, 21, 2024

Description of Photograph(s) and number:

0001 of 0019: Facade and southeast elevation, facing northwest

0002 of 0019: Facade, facing southwest

0003 of 0019: Facade and northwest elevation, facing south

0004 of 0019: Northwest elevation, facing southeast

0005 of 0019: Northwest elevation, facing east

0006 of 0019: Southwest elevation, facing northeast

0007 of 0019: Southwest and southeast elevations, facing northeast

0008 of 0019: Southeast elevation, facing north

0009 of 0019: Interior view, front door and front stair newel post, camera facing southeast from front parlor

0010 of 0019: Interior view, front stairway with newel post and railing, camera facing southwest from front doorway

0011 of 0019: Interior view, rear parlor/living room, camera facing west

0012 of 0019: Interior view, rear parlor/living room mantelpiece, camera facing northwest

0013 of 0019: Interior view, front parlor, camera facing south

0014 of 0019: Interior view, front parlor mantelpiece, camera facing southeast

0015 of 0019: Interior view, dining room, camera facing south

0016 of 0019: Interior view, dining room mantelpiece, camera facing southeast

0017 of 0019: Garage (non-contributing resource), front/southeast façade, camera facing northwest

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0018 of 0019: Garage (non-contributing resource), southwest (left) and front/southeast façades, camera facing east

0019 of 0019: Shed/poolhouse (non-contributing resource), southeast (left) and front/northeast façades, camera facing north

**Corwith-Jones Farmhouse**

Name of Property

**Suffolk County, NY**

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**Property Owner:**

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

name Kirk Flack and Jan LeMessurier Flack  
street & number 248 Newlight Lane telephone 631-537-0431  
city or town Southampton state NY zip code 11976

**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.



























































