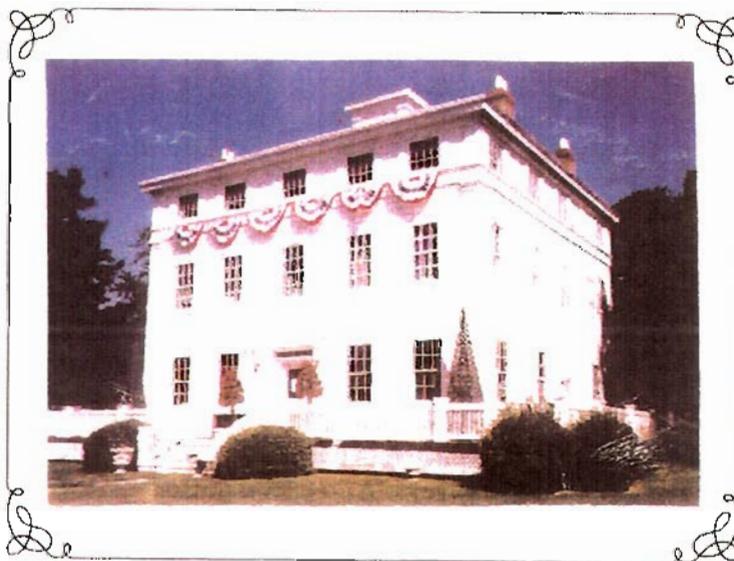




## FINAL SURVEY REPORT

### CULTURAL RESOURCES SURVEY OF THE TOWN OF SOUTHAMPTON, NEW YORK



*Abraham Topping Rose House, Bridgehampton, New York*

Prepared by:  
GAI CONSULTANTS, INC.  
and  
FANNING, PHILLIPS & MOLNAR

DEPT. OF LAND MANAGEMENT  
TOWN OF SOUTHAMPTON  
116 HAMPTON ROAD  
SOUTHAMPTON, NY 11968

GAI Project No. 99-150-10  
July, 2000

**FINAL SURVEY REPORT**

**CULTURAL RESOURCES SURVEY OF THE  
TOWN OF SOUTHAMPTON, NEW YORK**

Prepared by:  
**GEOFFREY B. HENRY**  
Lead Architectural Historian

**GAI CONSULTANTS, INC.**  
570 Beatty Road  
Monroeville, Pennsylvania 15146  
(412) 637.856.6400

and  
**FANNING, PHILLIPS & MOLNAR**  
909 Marconi Avenue  
Ronkonkoma, New York 11779  
631.737.6200

Prepared for:  
**TOWN OF SOUTHAMPTON**  
Department of Land Management  
116 Hampton Road  
Southampton, New York 11968  
631.287.5707

GAI Project No. 99-150-10

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## Abstract

A Cultural Resources Survey of 16 unincorporated hamlets within the Town of Southampton in Suffolk County, New York was conducted between 1 June 1999 and 31 October 1999 by GAI Consultants, Inc. (GAI) of Monroeville, Pennsylvania and its subconsultant Fanning, Phillips & Molnar (FP&M) of Ronkonkoma, New York. The Southampton Cultural Resources Survey was funded in part by a grant from the Preservation League of New York State and was administered by the Town of Southampton's Department of Land Management. The survey area included 16 unincorporated hamlets (Bridgehampton, Eastport, East Quogue, Flanders, Hampton Bays, Northampton, North Sea, Noyac, Quiogue, Remsenburg/Speonk, Riverside, Sagaponack, Shinnecock Hills, Tuckahoe, Water Mill, and Westhampton) in the 102,539-acre Town of Southampton; it excluded 6 incorporated villages (North Haven, Quogue, Sag Harbor, Southampton, Westhampton Beach, and Westhampton Dunes) and the Shinnecock Indian Reservation.

The goals of the survey were 1) to conduct a comprehensive architectural survey of historic resources within the 16 unincorporated hamlets in Southampton; 2) to prepare a written survey report, including an historic thematic statement for the Town of Southampton from 1640 to 1949; 3) to evaluate the surveyed historic resources against the National Register Criteria and define any potential National Register-eligible properties and/or historic district(s); 4) to recommend the designation of any potential local historic landmarks and/or districts; and 5) to make recommendations for further historic preservation work, including any additional architectural surveys, in the Town of Southampton.

The survey consisted of four phases: 1) archival and background research, 2) fieldwork, 3) data entry, and 4) preparation of a written survey report containing an historic thematic study, National Register evaluations, and recommendations. In all, 300 historic resources, including buildings, structures, objects, and cemeteries distributed among 13 of the 16 hamlets within the Southampton survey area were documented. (No historic resources were surveyed in Sagaponack, Riverside or Northampton). The findings of the architectural survey are presented in the form of an index generated according to hamlet, property name, and address and/or location.

Recommendations for future historic preservation work in the Town of Southampton include the following:

- The 300 resources documented in the 1999 survey represent only a portion of the Town's historic resources. The Town of Southampton should continue to conduct architectural survey work, particularly in the architecturally rich hamlets of Bridgehampton and Water Mill. At least 75-100 historic resources in these two hamlets remain to be inventoried. Approximately 150 historic resources remain to be surveyed in the other 14 hamlets. Several historic resources were not documented in the 1999 survey because they were inaccessible, could not be photographed because of heavy foliage, or because of the need to maintain geographical diversity.
- The Landmarks and Historic Districts Board should recommend and the Town of Southampton Board should nominate 11 potential historic districts, 1 Multiple Resource

Area, and 54 individual historic resources as Southampton Town Landmarks. The historic resources recommended for nomination are listed in Section 4 of this report.

- The Landmarks and Historic Districts Board should recommend and the Town of Southampton Board should nominate 11 potential historic districts, 1 Multiple Resource Area, and 54 individual historic resources to the National Register of Historic Places and New York State Register. The historic resources recommended for nomination are listed in Section 4 of this report.
- The Landmarks and Historic Districts Board should recommend and the Town of Southampton Board should nominate the Sagaponack National Register Historic District as a Southampton Town Historic District.
- The Town of Southampton should integrate both the 1999 Southampton Cultural Resources Survey and the 1999 architectural survey of Sagaponack conducted by historic preservation consultant Alison Cornish into the Town's GIS mapping system, as well as its cultural resources files.
- The Town of Southampton should identify additional funding sources to conduct further architectural and archeological studies in Southampton and to prepare an archeological protection plan for the Town of Southampton.

# Table of Contents

## ABSTRACT

## TABLE OF CONTENTS

## LIST OF FIGURES

## LIST OF PHOTOGRAPHS

1.0	Acknowledgments .....	1
2.0	Methodology of Survey .....	2
3.0	Historic Context-Town of Southampton 1640-1949 .....	8
4.0	Evaluation of Historic Significance and Landmark Status .....	34
5.0	Recommendations .....	42
6.0	REFERENCES .....	45

## APPENDICES

- Appendix A National Register Nominations for James Benjamin House (Flanders), Big Duck (Flanders), William Merritt Chase House (Shinnecock Hills), Stephen Jagger House (Westhampton), Rosemary Lodge (Water Mill), Water Mill (Water Mill), Sagaponack Historic District (Sagaponack), Beebe Windmill (Bridgehampton), Corwith Windmill (Water Mill), and the Shinnecock Hills Golf Club (Shinnecock Hills).
- Appendix B Scope of Work
- Appendix C Curriculum Vitae of Project Personnel
- Appendix D Index of Surveyed Resources in Southampton by Hamlet, Name, and Street Address

## FIGURES

## PHOTOGRAPHS

## LIST OF FIGURES

- Figure 1 Project Location and Project Boundaries, Town of Southampton, Suffolk County, NY
- Figure 2 A Portion of the Chace *Map of Long Island* (1858) Showing Water Mill and Bridgehampton Hamlets
- Figure 3 A Portion of the Beers *Atlas of Suffolk County, N.Y.* (1873) Showing Town of Southampton Between Eastport and Quogue
- Figure 4 A Portion of E. Belcher Hyde *Atlas of Long Island-South Shore* (1902) Showing Quiogue
- Figure 5 Sanborn Insurance Map of Bridgehampton (1920) Showing the Development of School Street South of Montauk Highway in the Early Twentieth Century
- Figure 6 Proposed Boundaries for an Eastport Historic District
- Figure 7 Proposed Boundaries for a Bridgehampton Historic District
- Figure 8 Proposed Boundaries for a Hampton Bays Historic District
- Figure 9 Proposed Boundaries for a Canoe Place Historic District
- Figure 10 Proposed Boundaries for a Remsenburg Historic District
- Figure 11 Proposed Boundaries for an East Quogue Historic District
- Figure 12 Proposed Boundaries for a Quiogue Historic District
- Figure 13 Proposed Boundaries for a Tuckahoe Historic District
- Figure 14 Proposed Boundaries for an Art Village Historic District
- Figure 15 Proposed Boundaries for a North Sea Historic District
- Figure 16 Proposed Boundaries for a North Sea Beach Colony Historic District

## LIST OF PHOTOGRAPHS

- Photo 1            Water Mill (WA-21), Water Mill
- Photo 2            Ezekiel Sandford House (BR-36), Bridgehampton
- Photo 3            Corwith Windmill (WA-6), Water Mill
- Photo 4            Warren House (WA-9), Water Mill
- Photo 5            Judge Abraham Topping Rose House (BR-2), Bridgehampton
- Photo 6            Gurden Corwith House (BR-9), Bridgehampton
- Photo 7            Miller House (NO-17), North Sea
- Photo 8            Captain James E. Downs House (EQ-7), East Quogue
- Photo 9            Remsenburg Academy (SP-13), Remsenburg/Speonk
- Photo 10           Sullivan-Strong House (WA-42), Water Mill
- Photo 11           Remsenburg Presbyterian Church (SP-5), Remsenburg/Speonk
- Photo 12           Hayground School (WA-26), Water Mill
- Photo 13           Speonk Railroad Station (SP-20), Remsenburg/Speonk
- Photo 14           Walker House Hotel Annex (EQ-15), East Quogue
- Photo 15           Frederick Burrcll Residence (QU-5), Quogue
- Photo 16           Atterbury Garage (SH-9), Shinnecock Hills
- Photo 17           William Merritt Chase Studio (TU-2), Tuckahoe
- Photo 18           Shinnecock Hills Golf Club (SH-4), Shinnecock Hills
- Photo 19           John Gilsey House (HA-28), Hampton Bays
- Photo 20           Corwith-Jennings House (WA-29), Water Mill
- Photo 21           Westhampton Methodist Parsonage (WE-4), Westhampton
- Photo 22           Bayberryland (TU-14), Tuckahoe
- Photo 23           Bridgehampton School (BR-71), Bridgehampton

## 1.0 Acknowledgments

This project is funded in part by the Preservation League of New York State/New York State Council on the Arts Grant Program. The Cultural Resources Survey of the Town of Southampton was completed with the assistance, support, and cooperation of the Town of Southampton Department of Land Management, and the Town of Southampton Landmarks and Historic Districts Board. GAI Consultants, Inc. (GAI) and Fanning, Phillips & Molnar (FP&M) are particularly indebted to Robert J. Duffy, Town Planning and Development Administrator until July 1999; Alison Cornish, Historic Preservation Consultant for the Town of Southampton; and the members of the Landmarks and Historic Districts Board, including Chairman Cathy Bellows, Sandy Sullivan, Dr. Henry Moeller, Don Michne, Don Sachar, Hobart Betts, and Adele Cramer, all of whose support and interest in historic preservation in Southampton were evident throughout this project.

## 2.0 Methodology of Survey

A Cultural Resources Survey of the 16 unincorporated hamlets in the Town of Southampton, Suffolk County, New York was conducted between 1 June 1999 and 31 October 1999 by GAI Consultants, Inc. (GAI) of Monroeville, Pennsylvania and its subconsultant Fanning, Phillips & Molnar (FP&M) of Ronkonkoma, New York. The survey methodology included a review of previous cultural resource surveys and National Register listings in Southampton; a review of published histories of Southampton and its individual hamlets and villages; architectural fieldwork; data entry; and an evaluation of surveyed resources for both National Register and Southampton Town landmark status.

### 2.1 PREVIOUS SURVEY AND REGISTRATION ACTIVITY IN SOUTHAMPTON

Despite its rich architectural heritage, there has been no comprehensive cultural resources survey conducted in the Town of Southampton until now. Only 78 sites (including archeological sites) in Southampton are listed in the New York State Inventory. (Town of Southampton 1997: IIC-77)

Previous architectural surveys conducted in the Villages of Southampton and Sag Harbor have resulted in the listing of the Southampton Village Multiple Resource Area (MRA) and the Sag Harbor Historic District in the National Register of Historic Places. (The Southampton MRA consists of four historic districts and four individual historic resources). The Villages of Southampton and Sag Harbor are Certified Local Governments (CLG) and are eligible for grants-in-aid from the New York State Office of Parks, Recreation, and Historic Preservation (NYSHPO) for historic architectural surveys, National Register nominations, public education, and other preservation-related activities.

A comprehensive architectural survey of most of the hamlet of Sagaponack was conducted in 1999 by architectural historian Alison Cornish, resulting in the nomination of the Sagaponack Historic District to the National Register of Historic Places and listing in the New York State Register. (Appendix A)

The Town of Southampton contains 10 historic resources listed in the National Register of Historic Places (7 are listed as individual historic resources, 2 are listed as contributing resources in a Multiple Resource Nomination, and 1 is listed as an historic district).<sup>1</sup> Copies of National Register nomination forms are included in Appendix A. The historic resources in the Town of Southampton listed in the National Register of Historic Places include:

- William Merritt Chase House, Canoe Place Road, Shinnecock Hills
- "The Big Duck," Flanders-Riverhead Road, Flanders

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1 These historic resources also are listed in the New York State Landmarks Register.

- James Benjamin House, Flanders-Riverhead Road, Flanders
- Stephen Jagger House, Old Montauk Highway, Westhampton
- Water Mill, Old Mill Road, Water Mill
- Rosemary Lodge, Rose Hill Road, Water Mill
- Sagaponack Historic District
- Shinnecock Hills Golf Club, 200 Tuckahoe Road, Shinnecock Hills
- The Beebe Windmill in Bridgehampton and the Corwith Windmill in Water Mill are listed as part of the *Wind Powered Mills of Long Island Multiple Resource Nomination*.

Chapter 194 of the Southampton Town Code empowers the Town Board to designate Town Landmarks. The three Southampton Town Landmarks are:

- "Big Duck," Flanders-Riverhead Road, Flanders
- Tuttle-Fordham Mill, Old Montauk Highway, Speonk/Remsenburg
- Water Mill, Old Mill Road, Water Mill

One of the recommendations regarding historic resources contained in *Southampton Tomorrow - Town of Southampton Comprehensive Plan Update, Volume Ia, Technical Reports* (1997) was to undertake a comprehensive survey of the Town's historic architectural resources and to document the important themes in Southampton's history. (Town of Southampton 1997: IIC-81) In 1998 the Town of Southampton applied for and was awarded a grant from the Preservation League of New York State to conduct a cultural resources survey of 300 historic resources within the 16 unincorporated hamlets in Southampton. This grant was matched by an appropriation from the Southampton Town Board. Through competitive bidding, the Town selected GAI Consultants, Inc. (GAI), an architectural/engineering consulting firm from Monroeville, Pennsylvania, along with its subconsultant, Fanning, Phillips & Molnar (FP&M) of Ronkonkoma, New York to conduct this survey. GAI/FPM's historic preservation experience in Southampton included an architectural survey/survey update for the Village of Southampton in 1998.

## 2.2 SCOPE OF WORK

The scope of the project included a comprehensive architectural survey of 300 historic resources distributed as evenly as possible within the 16 unincorporated hamlets of Southampton: Bridgehampton, East Quogue, Eastport, Flanders, Hampton Bays, North Sea, Northampton, Noyac, Quiogue, Remsenburg-Speonk, Riverside, Sagaponack, Shinnecock Hills, Tuckahoe, Water Mill, and Westhampton. (Appendix B) Final products of the survey include New York State Historic Building-Structure Inventory forms completed for the 300 resources, along with a black-and-white photograph and USGS Quad map location for each surveyed resource. An historic context, identifying important themes in Southampton's history between 1640 and 1949, also was developed. The scope of work specified a final survey report, including the historic context, description of survey methodology and findings, and recommendations for future preservation activity in Southampton.

### 2.3 SURVEY AREA AND COVERAGE

The cultural resources survey of the Town of Southampton was conducted entirely within the 102,593-acre limits of the Town of Southampton in eastern Suffolk County, New York. The survey area included the 16 hamlets in Southampton enumerated above. Because of the scarcity of historic resources in Northampton and Riverside hamlets, and the low level of architectural integrity of the few historic resources encountered there, these two hamlets ultimately were not included in the survey area. The survey Scope of Work specifically excluded fieldwork in the 6 incorporated villages of Southampton, Sag Harbor, North Haven, Westhampton Beach, Westhampton Dunes, and Quogue, as well as the lands of the Shinnecock Indian Reservation. However, the incorporated villages and the Shinnecock Indian Reservation are included within the historic context for this report.

At the same time as GAI's cultural resources survey of Southampton, architectural historian Alison Cornish was conducting an architectural survey of and preparing a National Register nomination for a proposed Sagaponack Historic District. Thus, historic resources in Sagaponack were not surveyed by GAI/FP&M although the hamlet is included within the historic context statement written for this project.

### 2.4 DATES OF INVESTIGATION AND STAFF COMPOSITION

The cultural resources survey of the Town of Southampton was conducted between June 1, 1999 and October 31, 1999. The survey project was administered by Dr. Diane Landers, GAI Cultural Resources Group Manager. The field survey was conducted by GAI Lead Architectural Historian and Project Manager Geoffrey Henry, assisted by FP&M Project Assistant Bonny Jean Forte. The final survey report was researched by James Massey and Geoffrey Henry and written by Geoffrey Henry. (Curriculum vitae for GAI staff members are included in Appendix C)

### 2.5 OBJECTIVES OF THE SURVEY

A cultural resources survey is most effective when it is integrated into comprehensive historic preservation planning. Goals for survey activities can then be identified as part of the planning process. Survey goals and schedules were established from the beginning by the Town of Southampton-Department of Land Management and GAI/FP&M. These survey goals included:

- Conduct a comprehensive cultural resources survey according to National Park Service and NYSHPO standards of the 16 unincorporated hamlets within the Town of Southampton survey area;
- Prepare a written presentation of findings, in the form of an illustrated final report for the survey. The final report would include an historic context for Southampton, spanning the years 1640-1949, and incorporating the important historic themes identified during the survey and background research phases;

- Provide the Southampton Landmarks and Historic Districts Board with the necessary historical and architectural basis for recommending nomination of historic resources and/or historic districts as Southampton Town Landmarks;
- Provide the Southampton Landmarks and Historic Districts Board with the necessary historical and architectural basis for recommending nomination of historic resources and/or historic districts to the National Register of Historic Places and New York State Register;
- Provide recommendations for additional historic preservation activity in Southampton, including additional cultural resources survey work, National Register nominations, and archeological surveys;
- Increase public awareness of and interest in the architectural history of Southampton and the need for preservation of its historic resources.

## 2.6 SURVEY METHODOLOGY

The cultural resources survey of Southampton consisted of four components:

### 2.6.1 *Archival Research*

GAI Architectural Historians, assisted by FP&M personnel, conducted historic research at numerous archives and libraries for this project. Research locations included the Library of Congress, National Archives, American Institute of Architects Library, and the National Register in Washington, D.C.; the Rogers Memorial Library in Southampton; public libraries in Hampton Bays, Quogue, Westhampton Beach, and Bridgehampton; the Bridge Hampton Historical Society; the Pennypacker Collection of Long Island History at the East Hampton Library; the library at SUNY-Stony Brook; the Suffolk County Historical Society in Riverhead; and the Southampton Historical Museum in Southampton.

Research sources reviewed include historic maps and atlases, historic business and telephone directories, U. S. population census schedules for Southampton between 1840 and 1920, land records, newspaper and magazine articles, published histories of Southampton and Suffolk County, architectural histories of Southampton and Long Island, and historic photographs.

Existing information on file in the Southampton Town Archives was reviewed. This included copies of a few survey forms prepared during previous volunteer historic surveys of Southampton. National Register nomination forms for National Register-listed historic resources in Southampton were copied at either the Office of the National Register in Washington, D.C. or at the Department of Land Management office in Southampton .

### 2.6.2 *Fieldwork Methodology*

The survey criteria were reconfirmed with both the Landmarks and Historic Districts Board and architectural historian Alison Cornish, preservation consultant for the Town of Southampton. Several Citizens Advisory Committees (CACs) representing the hamlets in Southampton previously

had identified known historic resources in their hamlets in need of further documentation. These resources are listed in *Southampton Tomorrow-Town of Southampton Comprehensive Plan Update* (1997) and served as an initial guide to locating buildings to be surveyed. Fieldwork began immediately after the commencement of the contract with the Town in June, 1999 and ended in September, 1999.

Historic resources selected for the architectural survey reflect both the geographic diversity of Southampton and the wide range of resource types and periods represented in the hamlets. Surveyed resources included farmsteads, residences, schools, churches, transportation- and manufacturing-related facilities, cemeteries, and monuments. Surveyed resources spanned the years from 1648 to the post-World War II period.

NYSHPO Building-Structure Inventory Forms were completed for all surveyed resources by GAI Architectural Historian Geoffrey Henry, assisted by Bonny Jean Forte of FP&M. GAI-designed Historic Cemetery Inventory Forms were completed for surveyed historic cemeteries by GAI Architectural Historian Geoffrey Henry, with assistance from GAI Cultural Resources Group Leader Dr. Diane Landers. The surveyed resources were photographed and a detailed photography log was kept. All surveyed resources were mapped on USGS quadrangle maps. Street addresses of surveyed resources (where known) were supplied to the Town of Southampton, and will be incorporated into the Town's GIS mapping system.

Each surveyed resource was assigned a survey file number which was used on its survey form and photograph, and on the USGS quad maps. Survey file numbers consist of a two-letter prefix for each hamlet surveyed (Northampton and Riverside hamlets were not included in the survey area). The two-letter prefix system used by GAI allows for the addition of new buildings within each hamlet during future architectural surveys. For the purposes of this survey, North Sea and Noyac were treated as one hamlet and received the same two-letter (NO-) prefix. Individual historic resources in Sagaponack discussed in this report are referenced by the three-part tax ID number listed in the Sagaponack Historic District National Register nomination form. Historic resources in the incorporated villages do not have survey file numbers.

Survey file numbers used for historic resources in Southampton surveyed by GAI are as follows:

BR-	Bridgehampton	TU-	Tuckahoe
EA-	Eastport	WA-	Water Mill
EQ-	East Quogue	WE-	Westhampton
FL-	Flanders		
HA-	Hampton Bays		
NO-	North Sea/Noyac		
QU-	Quiogue		
SP-	Remsenburg/Speonk		
SH-	Shinnecock Hills		

### *2.6.3 Data Entry*

Information from the Building-Structure Inventory Form and the Historic Cemetery Inventory Form was entered into the File Maker Pro data base system by Geoffrey Henry and GAI Computer Technician Anne DiMucci. An index of all surveyed resources listed by hamlet was produced from this data base and is presented in Appendix D of this report.

### *2.6.4 Project Coordination*

GAI personnel met regularly with Alison Cornish, historic preservation consultant for the Town of Southampton, and the Landmarks and Historic Districts Board throughout this project. Monthly progress reports were submitted to Alison Cornish. All survey products were submitted to either Alison Cornish or the Landmarks and Historic Districts Board for their review.

## 3.0 Historic Context for Southampton

"An Historic Context is a body of information about historic properties organized by theme, place, and time. It is the organization of information about our history according to stages of development occurring at various times and places." (US Department of the Interior 1986: 7)

### 3.1 INTRODUCTION

This historic context statement was written for the entire project area -- the 102,593-acre Town of Southampton, Suffolk County, New York. The context statement commences with a brief geographic description of Southampton and then is organized according to the following historic time periods:

- Settlement and Colonial Period (1640-1800)
- Agrarian Period (1800-1870)
- Arrival of the Long Island Railroad and Growth of Summer Resorts Period (1870-1918)
- Post-World War I, the Great Depression, and Post-World War II Period (1918-1949)

Numerous defined themes are discussed within each time period as the themes relate to historic resources in Southampton constructed or modified during these periods. These themes include Agriculture; Education; Religion; Summer Resort; Recreation and Arts; Manufacturing; Commerce, Transportation; Architecture; and Landscape Architecture.

Individual surveyed resources are referenced throughout the historic context. Each resource is identified by its **historic name** or **current address** and its **survey file number** (e.g. **Rogers House (BR-1)**), or three-part tax ID number in the case of historic resources in Sagaponack (e.g. **Pierson-Albright House (090-1-6.1)**). Historic resources listed individually in the National Register of Historic Places are denoted by **(NR)**. Individual resources significant under more than one historic time period or theme may be referenced more than once in the text. Historic cemeteries mentioned in the text do not directly relate to the themes listed above, although they may be significant under one or more historic time periods.

### 3.2 GEOGRAPHICAL DESCRIPTION

Southampton is located on the South Fork of Long Island in southeastern New York State and extends 28 miles from its western boundary at Eastport to its eastern boundary at the Southampton/East Hampton Town line. The Town of Southampton is bordered on the south by the Atlantic Ocean, on the east by the Town of East Hampton, on the west by the Town of Brookhaven, and on the north by Peconic Bay and the Town of Riverhead (Figure 1). The geographic mid-point of Southampton at Hampton Bays is 80 miles east of New York City. The Shinnecock Canal in

Hampton Bays physically bisects the Town of Southampton and connects the Atlantic Ocean and Shinnecock Bay on the south with Peconic Bay on the north.

Southampton is characterized by a wide variety of landscape features including sand dunes, woods, marshland, cultivated fields, and pine barrens. The rich and porous soil, some of the most fertile in New York State, made it a highly productive agricultural area for several centuries. The land is mostly flat, although there is an east-west ridge of high ground along the center of the South Fork, a remnant of the glacial terminal moraine. (Cornish 1999: 7.1) Few locations in Southampton are far from water of some kind, whether it be the Atlantic Ocean, Shinnecock or Peconic Bays, or the numerous creeks, coves, ponds, and streams that have historically defined settlement patterns.

Transportation by both land and water have played an important role in the settlement and development of Southampton for more than three centuries. Today the Town is served by several major transportation routes. The Montauk Division of the Long Island Railroad, in service since 1870, connects the communities of Speonk, Westhampton Beach, Quogue, Hampton Bays, Southampton, and Bridgehampton with Montauk to the east and New York City (and intermediate points) to the west. Montauk Highway roughly parallels the railroad route to the south. Sunrise Highway (Route 27), built in the 1920s west of Southampton Village, also parallels the railroad route to the north. The Sunrise Highway connects with both the Long Island Expressway (I-495) and the Southern State Parkway, the main commuter routes to New York City. Southampton is also accessible to Connecticut via car ferries leaving from Orient Point and Greenport on Long Island's North Fork and to Rhode Island from ferries leaving from Montauk in East Hampton..

### 3.3 SETTLEMENT AND COLONIAL PERIODS (1640-1800)

Present-day Southampton originally was occupied by the Algonquin Indians who inhabited most of Long Island at one time. One of the Algonquin "seats" is said to have been located at Shinnecock Neck, with other scattered villages located at North Sea and Sag Harbor. (Town of Southampton 1997: IIC-4) In Southampton, the Algonquins inhabited the coastal plain around creeks and inlets which supplied a bounty of aquatic life for food and trade.

Southampton was colonized in 1640 by a small group of Puritan settlers from Lynn, Massachusetts who landed on or near Conscience Point near North Sea. Their landing site is commemorated by the **Conscience Point Marker (NO-8)**. Encountering little resistance from either the Dutch authorities in Nieuw Amsterdam or the Shinnecocks, these settlers obtained a warrant in April 1640 from the English proprietor, the Earl of Stirling "to possess, improve, and enjoy eight miles square of land," and "there erected the twenty-third town called Southampton, by the Indian, Agawam." (Halsey 1940: 3)

The original 1640 land grant was bounded roughly by Sagoonack, today's Shinnecock Canal, Peconic Bay, and the Atlantic Ocean. This grant was expanded in 1659 by the Quogue Purchase of Indian lands west of the canal by John Ogden, which was resold in 1662 to Captain John Topping. (Town of Southampton 1997: IIC-5)

Soon, the original settlers moved from North Sea to a site within the present Village of Southampton, near present-day Old Town Road. In 1647 it was resolved "that this town bee divided into fourtie house lots, some bigger, some less." (Halsey 1940: 22) When the first lots of land in the village were laid out, each head of family received three acres for a house lot and twelve acres for cultivation, in addition to shares in common woodlands and grazing areas. (Town of Southampton 1997: IIC-5) A meeting house, or church, was erected along present-day Meeting House Lane in Southampton Village sometime between 1641 and 1645. (Centennial Committee 1994: 2)

Southampton's nascent agricultural economy led to the development of several small industries, including gristmilling. In 1644 the Town of Southampton granted 40 acres of land to Edward Howell in exchange for his building a timber-framed water mill and dam. (Haresign 1994: 11) This mill, located approximately two miles east of Southampton Village, was fed by water from seven natural ponds which, in turn, fed into Mecox Bay and the Atlantic Ocean. All male citizens were required to help maintain the mill dams and waterways. A mill path connected Southampton Village with the grist mill, which became the center of the small hamlet called Water Mill. The present route of Montauk Highway is believed to incorporate a portion of this mill path.

The present **Water Mill (NR)(WA-21)(Photo 1)** on Old Mill Road in Water Mill is popularly supposed to incorporate a portion of the original 1644 Howell water mill. According to the National Register nomination for the Water Mill, the original mill building subsequently was purchased by Edward Ludlum, who moved it across Old Mill Road to its present location in the early 1700s. (O'Brien 1983: 8.1) More recent research indicates that the mill building probably dates from the late 1700s or early 1800s. (Haresign 1994: 11) In either case, the mill building has been altered several times during its history for use as a fulling mill and a paper mill. The Water Mill relates to the *Manufacturing theme*.

North Sea was the first important off-shoot of the original Southampton settlement. (Halsey 1940: 74) In 1650, 324 acres on Cow Neck and Jefferies Neck were granted to John Ogden, provided that he could settle six families there. A portion of the **Scott House (NO-10)** on Cow Neck reputedly dates to 1661, although its builder is not known. North Sea prospered as the port for Southampton until the late 1700s when it was surpassed by Sag Harbor.

Settlement in Southampton in the 1600s and early 1700s followed periodic "divisions," in which common land owned by the original settlers was divided and sold to later colonists. The area between Southampton Village and Mecox Bay, including the small settlements of Wickapogue, Cobb, and Flying Point, was divided between 1640 and 1648. (Haresign 1994: 12)

In January 1653 the "Division of Lande called Sagaponack" was created from the original Southampton land grant. (Cornish 1999: 8.1) Sagaponack, located several miles to the east of Southampton Village, originally extended from Flying Point on the west, to the East Hampton Town line on the east, and south to the Atlantic Ocean. The Sagaponack division lay generally south of the mill path which led west to east from Water Mill to East Hampton, the route of today's Montauk Highway. Josiah Stanborough, one of the original settlers of Southampton, bought several parcels

of land in Sagaponack in 1656 and was probably its first settler. (Cornish 1999: 8.1) He was joined by other families such as the Toppings, Piersons, and Hedges. Sagaponack was divided further in 1677, opening the area for additional settlement. (Town of Southampton 1997: IIC-17)

The settlement of Mecox, situated west of Sagaponack and south of the mill path from Water Mill, was first settled in the 1660s. Early settlers included Ben Foster, Henry Ludlum and Ellis Cook. (Halsey 1908: 83) The **Mecox Burying Ground (BR-78)** on Jobs Lane is the oldest known cemetery in Southampton. A headstone erected to the memory of Anthony Ludlum dates to 1681.

In 1686, the Town of Southampton authorized Ezekiel Sandford to erect a bridge across the Sagg Pond between Water Mill and Sagaponack. (Adams 1916: 22) The small hamlet that grew up around both the **Ezekiel Sandford House (BR-36)** and the area to the north became known as Bridgehampton. It benefited from its position half way between Southampton and East Hampton.

A few settlement period houses from the late 1600s remain in Southampton. These houses give important insights into the architecture and prevailing building methods of some of Long Island's earliest English inhabitants. One of the best known of these houses is the **Thomas Halsey House** at 251 South Main Street in Southampton Village, built circa 1648-1662. It is generally recognized as the oldest frame house in New York State. The aforementioned **Ezekiel Sandford House (BR-36)(Photo 2)** and the **Pierson-Albright House (090-1-6.1)** in Sagaponack also are reputed to date from the 1680s and 1690s.

Early English architecture on Long Island was influenced heavily by its antecedents in New England, with the Thomas Halsey and Ezekiel Sandford Houses exhibiting several salient features from this period. Important characteristics of these early buildings include the use of heavy timber-frame construction, wood shingle sheathing, use of either a gable roof (sometimes with a salt-box profile) or a gambrel roof, a three-bay (half-house) or five-bay (full-house) width, multi-pane windows, and a general absence of exterior decorative detail. The most visible feature of settlement period houses was the massive brick or stone chimney, usually placed at or near the center, which heated the entire house. The interior usually featured a hall, an enclosed staircase, and a rear kitchen and separate sleeping chamber, as well as a loft room(s).

The houses of Southampton's settlement period relate to the important *Architecture theme* in Southampton's history. These early houses were rediscovered by architects practicing in Southampton in the late 1800s who often turned to the settlement period houses for inspiration in the massing, roof forms, and details of their residential designs.

Religious and civic life in Southampton centered around the meeting house. The original meeting house on Meeting House Lane in Southampton Village was replaced around 1652, and again, in 1707. A meeting house reputedly was built in Sagaponack around 1671. In 1699 Bridgehampton and Mecox were declared a separate parish for the purpose of building and erecting of a meeting house. (Thompson 1839: 171-172) In 1712 a parsonage lot was laid out in

Bridgehampton for the minister and in 1737 a new meetinghouse was erected just east of Ocean Road. (Adams 1916: 195) None of these early meeting houses in Southampton are still standing.

Southampton continued to grow in population in the late 1600s. In 1698 a census of Southampton showed the population as consisting of 389 male Christians, 349 female Christians, 40 Negro men, 40 Negro women, 152 Indians<sup>2</sup>, and 2 merchants. (Keenc 1983: 4) Most of the residents were farmers, although a significant number also derived their livelihood from fishing.

Permanent settlement of the area west of Southampton Village apparently did not occur until the early 1700s, several decades after it first occurred in Mecox, Sagoonack, and Bridgehampton. This, despite the fact that the "Quogue Purchase" of lands to the west of Canoe Place was recorded in 1659. The land in this area was generally more open and was used primarily for hunting, fishing, and harvesting of natural grasses and plants. Quogue was mentioned in Town records as early as 1652 as the site where salt hay was cut. (Town of Southampton 1997: IIC43)

The Canoe Place area of Hampton Bays was the site of a small house (no longer standing) built by John Ogden in the early 1700s. (Town of Southampton 1997: IIC49) Several other families, particularly the Squires, Fosters, and Pennys settled in this area in the 1700s. A portion of the sprawling **Canoe Place Inn (HA-18)** is reputed to date from the early 1700s, although it was largely rebuilt in the 1920s as the result of a devastating fire. The **Seth Squires House (HA-27)** off New Town Road in Hampton Bays may date from the mid-1700s, although it was much altered in the 1800s. (Moeller 1999: Personal Communication)

Further divisions of land occurred throughout the early and mid-1700s in Southampton, indicating the growth of the first- and second-generation families, as well as the influx of later colonists. The meadows at Speonk and West Beach were divided in 1712; the Great Northern and Southern Divisions of land between Shinnecock Hills and East Hampton occurred in 1738, and the Sag Harbor Division was formalized in 1745. (Town of Southampton 1997: IIC38)

Much information about the lives of Southampton's early families can be gleaned from an examination of the numerous historic cemeteries in the Town. This information includes family names and marriage dates, as well as dates of birth and death. In addition to the aforementioned **Mecox Burying Ground (BR-78)**, **Water Mill Cemetery (WA-7)**, **Hayground Cemetery (WA-48)**, **Bridgehampton Cemetery (BR-19)**, **Flying Point Cemetery (WA-1)**, **North Sea Burial Ground (NO-11)**, **Sagaponack Burying Ground (107-1-11)**, and the **North and South Burying Grounds** in Southampton Village contain stones dating from the early and mid-1700s. The headstones, usually sandstone or slate, were carved in New England and often feature a death's head or angel motif.

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2 In 1703 a new deed was signed between the English colonists and the Shinnecocks which confirmed the boundaries of the Shinnecock lands in Shinnecock Hills and provided for a 999 year lease by the tribe.

Southampton contains approximately two to three dozen historic buildings dating from the 1700s. They share many similarities with vernacular houses from New England from this period. Among the most important characteristics were a three- or five-bay front elevation, a full second story, and clapboard or shingle siding. Brick or stone construction was almost never seen except for the foundation or chimney. Usually the chimney was placed near the center of the house, but by the end of the 1700s, chimneys appeared either at the gable ends (particularly on larger five-bay dwellings) or near the center. The gable-end chimneys were always enclosed within the gable walls. The builders are generally unknown, and may have used popular English architectural pattern books for such Georgian-style details as door and window moldings and interior woodwork. As these are vernacular houses, decorative detail was sparse.

Like the settlement period houses, the houses built in the 1700s in Southampton relate to the *Architecture theme*. A partial list of these buildings includes the **Peter Hildreth (also known as Rogers-Pierson (106-2-7))**, **James White/Seabreeze Inn (089-4-9.3)**, **Pierson-Hedges (074-1-11.2)**, and **Lemuel Pierson (090-1-20.1) Houses**, all in Sagaponack; the **James Sandford (BR-31)**, **Paul Halsey (BR-22)**, and **Sayre (BR-75) Houses** in Bridgehampton; the **James Benjamin House (NR)(FL-4)** in Flanders; and the **Gideon Halsey/Foster House (WA-37)** in Water Mill.<sup>3</sup> Despite later additions and alterations, these houses are readily identifiable by their large center chimneys, somewhat asymmetrical disposition of windows, simple door surrounds with rectangular transom, multi-pane windows, and lack of a porch or portico.

The Remsenburg-Speonk area, located at the far western edge of Southampton, was settled in the 1750s, primarily by the Halsey, Phillips, and Tuttle families. The hamlet contains several examples of domestic architecture from the mid- and late-1700s, particularly along South Country Road, also known as Main Street. The central four-bay section of the **Dayton House (SP-7)** may date to 1757. The **Chapell-Halsted House (SP-22)** is reputed to date from the 1790s and is notable for its five-bay center section with smaller flanking wings. It features a large center brick chimney. Both the **Halsey House (SP-14)** and the **Alyea House (SP-12)** appear to date from the 1790s. Several other houses in this small settlement along South Country Road are reputed to date from the late 1700s. (McDermott 1976: 18-21)

By the time of the Revolution, Southampton's settlement pattern of outlying farms surrounding distinct hamlet centers with residences, mills, meeting houses, and commercial buildings<sup>4</sup> was in place. A census in 1776 showed the Town's population had reached 2,792, of whom 1,434 lived east of Water Mill, and 1,358 lived west. (Town of Southampton 1997: IIC-7)

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3 Local historians have assigned construction dates to several of these houses, although few of these dates have been verified by other than documentary research. For example, the Paul Halsey House (BR-22) is reputed to date from 1744. (Adams 1916: 219-223)

4 Although the building of schools in several hamlets is mentioned in Town records throughout the 1700s, no extant examples are known. The Kreymbourg House (NO-23) reputedly incorporates a portion of a school built in the North Sea area around 1767. (Town of Southampton 1997: II-C55)

During the war, Southampton and the rest of Long Island came under British military occupation, but Southampton fortunately suffered few physical effects from the conflict. One of the few reminders of this period is the site of the British military earthworks erected c. 1777-1778 along Windmill Lane in Southampton Village. Sag Harbor was also a British stronghold, and may contain archeological remains related to the Revolution.

### 3.4 AGRARIAN PERIOD (1800-1870)

In 1800, Southampton's population stood at 3,670. By 1870, it had reached 6,135. (Naylor 1994: 54) Southampton's growth between these years was manifested in two ways. The Town's economy remained overwhelmingly agricultural. This was reflected in the building and remodeling of farm houses and related agricultural and service outbuildings throughout the 1800s. At the same time, Southampton's villages, such as Southampton Village and Quogue, and its larger hamlet centers, such as Bridgehampton and Water Mill, developed as centers for local commercial and trading activity. For a brief period, Sag Harbor even attained national prominence as a center of the whaling industry. As a result, new homes, churches, stores, and factories were built in the villages and hamlet centers during this period. Southampton's extant architecture from the 1800s reflects this growth pattern and includes a wide variety of architectural styles and building types. A number of themes were important during this period, including *Architecture, Agriculture, Manufacturing, Religion, and Education*.

Southampton retained its rural, agricultural appearance throughout the 1800 to 1870 period, and for many decades thereafter. Farmers grew wheat, corn, barley, flax, and some fruit crops. Cattle and sheep were raised on the large common areas of Water Mill, Southampton, Sagaponack, and Bridgehampton. (Haresign 1994: 12-13) Many craftsmen in Southampton, such as tanners, coopers, wheelwrights, and blacksmiths, serviced the agricultural economy.<sup>5</sup> Windmills, horse mills, and water mills served local farms, grinding wheat and corn into meal and flour. Saw mills produced lumber for barns and sheds, as well as for the farmer's house.

One of the most visible architectural reminders of the Agrarian Period in Southampton's history is the remarkable collection of wind-powered mills still standing in several locations throughout the Town. Along with several windmills in East Hampton, the Southampton windmills are listed in the National Register of Historic Places as part of the **Wind Powered Mills of Eastern Long Island MRA** and constitute the largest group of such mills in the United States. The surviving windmills in Southampton relate to the *Manufacturing theme*.

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5 Most slaves in New York were emancipated after 1827, and several skilled black carpenters, blacksmiths, and ship-builders remained in Southampton, helping to build pockets of ex-slave communities in Bridgehampton and Sag Harbor. (Town of Southampton 1997: IIC-26)

To date, the most complete study of these windmills is contained in *Windmills of Long Island* (1996) by architectural historian Robert J. Hefner. Although they are a complex piece of engineering and construction, the underlying principle of the windmill is simple: "to convert the linear horizontal force of wind into useful rotating motion." (Hefner 1996: 11) The basic building is composed of long timbers at each of the eight corners of the building, each inclined to give the building a smaller profile in the wind and to accommodate the pitch of the sails. (Hefner 1996: 11) By the early 1800s, so-called smock mills were developed with tail poles that could turn their caps and sails to face the prevailing winds. By the 1820s, cast-iron machinery was introduced on Long Island, further refining the technology of milling.

The oldest extant windmill in Southampton is the **Corwith Windmill(NR) (WA-6)(Photo 3)**, a smock mill built in 1800. Originally built on Hog Neck near Sag Harbor, it was moved to the commons at Water Mill in 1813. Indicative of its age is the long tail pole that was manually pushed by the miller to align the sails with the wind. It closely resembles mills of this period built in Massachusetts and Connecticut. (Hefner 1996: 22) The **Good Ground Windmill**, built in 1807 on Shelter Island, is also a smock mill. Moved to Good Ground (now Hampton Bays) in the 1860s, it was moved again in 1880 by C. W. Betts to Southampton Village where it was converted for use as a residence.

The **Beebe Windmill (NR)(BR-51)** was built in 1820 in Sag Harbor, and introduced cast iron machinery to Long Island wind-powered milling. It is also the tallest of Long Island windmills, (with four full floors) with the top floor used for processing and storing grain. The mill is notable for its tall ogee cap with a stalk-and-ball finial. (Hefner 1996: 76) The Beebe Windmill had several owners during its first twenty years, and in 1837 it was moved to the Bridgehampton commons. Around 1910 it was moved to its present location on Ocean Road. The **Mill Hill Windmill (SH-1)** is of unknown date but was first advertised for sale in a Sag Harbor newspaper in 1830. (Hefner 1996: 28) It incorporated many of the innovations seen at the Beebe Windmill and was in operation until 1889. Soon after, the mill was moved to a private estate, its original machinery was removed, and it became a summer cottage. It is now maintained as a part of Southampton College.

Domestic architecture of the early 1800s in both Southampton's rural areas and villages remained rooted in local building tradition, while still acknowledging the then-current Georgian and Federal architectural styles. Water Mill contains examples of houses from this period which illustrate the use of traditional house forms with Georgian and/or Federal-style architectural features. The **Benedict House (WA-22)**, built around 1800, is a three-bay half-house with a dentil cornice, molded window and door frames, and a simple transom. The **Halsey House (WA-33)**, also dating from the early 1800s, represents the typical two-story, five-bay Georgian house form but with few Georgian architectural details.

The **Warren House (WA-9)(Photo 4)**, on Montauk Highway, consists of a three-bay section built around 1800, and a smaller two-bay house moved to this location a few years later and joined to the existing house. The two buildings were unified visually by the use of classical decoration, including a molded cornice, a frieze with triglyphs, and fluted corner pilasters. A late example of

the transition between the Georgian and Federal styles is illustrated by the **Theodore Halsey House (WA-17)**. It was built in 1832 to replace an earlier 1744 house that had burned. (Haresign 1994: 28) The Halsey House has a traditional eighteenth-century house form and such Georgian features as 12/12 window sash. Typical Federal-style features, such as a single-bay portico and a transom with fanlight muntins, were grafted onto this traditional Georgian house.

By the 1830s and 1840s, the Federal style had given way to the Greek Revival style for domestic architecture in Southampton. The most important features of the Greek Revival style were the use of the temple form, usually with a pedimented gable end; such classical details as dentil molding, pilasters, or ramped lintels around doors and windows; and a prominent flat-roofed or pedimented front portico. Local builders often turned for inspiration to such popular architectural pattern books as *The Country Builder's Assistant: Containing a Collection of New Designs of Carpentry and Architecture*, first published by Asher Benjamin in 1796 and again in 1830.

The Greek Revival style in Southampton first made its appearance in the 1830s in the up-and-coming community of Sag Harbor. Sag Harbor provided a vivid contrast with the rural isolation of the rest of Southampton, both historically and architecturally. It was established in the mid-1700s as the port for both East Hampton and Sagaponack, and grew exponentially after 1789 when it was named a port of entry and became the site of a U.S. customs house. (Town of Southampton 1997: IIC39) Sag Harbor soon replaced North Sea as the principal port for the South Fork of Long Island. By 1841 it was described as the "most populous, wealthy, and commercial place in the county," and the "emporium of Suffolk." (Howe 1841: 543)

The whaling industry thrived in Sag Harbor in the first half of the 1800s, and it soon became one of the busiest whaling ports in the world, rivaling Nantucket and New Bedford and surpassing even New York City in tonnage of foreign trade. (Town of Southampton 1997: IIC39) This in turn fueled its explosive physical and population growth during the 1830s and 1840s. Large and expensive homes in the Greek Revival style line Sag Harbor's streets, indicative of the wealth and architectural tastes of its residents.

The most visible Greek Revival-style landmark in Sag Harbor is the **Whaler's Church (NR/NHL)**, more formally known as the First Presbyterian Church. This extraordinary building was designed by the architect Minard Lafever in 1843-1844. Employing an Egyptian form with tapered front towers, the church is decorated with highly original variants of Greek Revival moldings on both the exterior and interior. The church was formerly topped by a tall spire covered with whaling-related carving, but unfortunately the spire was blown down in the 1938 hurricane.

Nearby is the **Benjamin Hunting House**, now the Sag Harbor Whaling Museum. Built 1845-1846, possibly from the designs of Minard Lafever, the house combined archeologically correct Greek Revival-style columns on the portico, with rooftop ornaments suggesting harpoon spears and blubber spades. The dome-lighted staircase is a masterpiece of the stair builder's art. (Myers 1971: 15-16)

A characteristic of the Greek Revival style in seaside areas such as Southampton was the building of a rooftop belvedere with a balustrade. Two examples of Greek Revival-style domestic architecture outside of Sag Harbor were built in Southampton Village by successful ship captains: the **Captain Mecator Cooper House (NR)**, built in the 1830s at 81 Windmill Lane and the **Captain Rogers House** on Meeting House Lane, dating from 1843. Both houses exhibit sophisticated Greek architectural details along the cornice and around door and window openings and have rooftop belvederes. The Rogers House was moved to its present location in 1893 and presently serves as the home of the Southampton Historical Museum.

Bridgehampton contains three superlative examples of the Greek Revival style -- the Rogers House, the Judge Abraham Topping Rose House, and the Bridgehampton Presbyterian Church -- all of which relate to the *Architecture theme*. The **Rogers House (BR-1)**, on Montauk Highway, was built in 1842 for the artist Nathaniel Rogers. The unknown builder of the Rogers House produced a skillful melding of Greek Revival form and decorative detail not often seen in Southampton. The facade has a porch supported by two-story Ionic columns and the central entrance is set behind a screen of columns as well. (Myers 1971: 15) The house originally had a rooftop balustrade and cupola, but these features have been removed. Today, the house is in sadly deteriorated condition.

The **Judge Abraham Topping Rose House (BR-2)(Photo 5)**, just across Montauk Highway from the Rogers House, also dates from 1842-1843. (Moeller 1998: 102) A more boxy, less advanced version of the Greek Revival style, it formerly had single-bay porticoes on the north and east, as well as a roof-top balustrade.

The **Bridgehampton Presbyterian Church (BR-18)** was constructed by Sag Harbor builder and contractor Joseph P. Lamb for under \$6,000 in 1842. (Adams 1916: 200) Like many churches from this period in New England, it has a pedimented gable end facing the street, with a tall, centrally placed steeple and spire. Nathaniel Rogers served on the church's building committee, suggesting that he may have influenced the building style or that Lamb also may have been responsible for the design of Rogers' house. This is the third (but only extant) Presbyterian church built in Bridgehampton and relates to the *Religion theme*. Due to its tall spire and open setting, it remains the most visible historic architectural landmark in the center of Bridgehampton.

For the most part, Greek Revival-style houses built in more rural areas of Southampton can date anywhere from 1830 to 1870, and tend to be simpler than the houses described above. These houses reveal their Greek Revival inspiration in the use of a two-story, pedimented gable-end facade, sometimes with a gable-roofed or flat-roofed front portico, and flanking wings. Local builders often used the motif of a triangular window in the attic story to accentuate the pedimented facade. Good examples include the **Gurden Corwith House (BR-9)(Photo 6)** and the **Hugh Halsey House (BR-10)**, both on Bridgehampton's Main Street. The **Jennings-Rose House (WA-38)** was built by Charles Corwith in 1850 on Head of Pond Road in Water Mill. It is a simple and well-proportioned house with a pedimented gable end, wide classical frieze, and corner pilasters.

Despite the popularity of the Greek Revival style, traditional house forms from the 1700s persisted in Southampton well into the following century. Often, a classical door surround, consisting of flanking pilasters, sidelights, and a rectangular transom above the door, is the only exterior evidence to suggest that a house dates from the 1830-1870 period. Alternatively, it may indicate that an older house was remodeled during this period.

Good examples include the **A. Rose House (NO-15)** and the **Miller House (NO-17)**(Photo 7), both located on North Sea Road in North Sea, just south of Conscience Point. The Rose House dates from the 1830s and is a three-bay house with a side gable roof and a Greek Revival-style door and surround. The Miller House may date from the late 1700s. It is a 1½-story house with a gambrel roof and a later addition. The Greek Revival-style door surround, with its fluted pilasters and bull's eye corner blocks, was added c. 1830 or 1840 and seems particularly out of scale on this small house.

Although the main farm house usually was the most architecturally imposing building on Southampton farms during the early- and mid- 1800s, most farmsteads contained some and often several agricultural and service outbuildings. In addition to barns and stables, these included sheds for animals, tools, or storage, dairies, wash houses, corn cribs, and buildings related to domestic activities. There are probably only a few farm outbuildings that date from before the Civil War still standing in Southampton today. Barns on the **David Halsey House (WA-25)** and **Gideon Halsey/Foster House (WA-37)** properties in Water Mill and the **Pierson House (106-2-16)** property in Sagaponack reputedly date from the early to mid-1800s. These buildings relate to the important *Agriculture theme*.

Like the Greek Revival style, the Italianate style in America was popularized by published builder's manuals and pattern books. Foremost of these was *The Architecture of Country Houses* by Andrew Jackson Downing, which first appeared in 1850 and went through nine subsequent printings within a few years. (Davidson 1971: 175) True Italianate-style houses were as concerned with picturesque roof lines and landscape settings as with architectural details, and few pure examples of this style were built in Southampton. As interpreted by vernacular builders in Southampton, the Italianate style was confined mostly to exterior decorative architectural features.

Typically, Italianate-style houses in Southampton date from between the late 1840s to the 1870s. They often were built on an L, T, or a cruciform plan, often with one wing (or sometimes just a tower) taller than the other wings. The porch and its details were emphasized, as was the shallow-pitched roof and wide eaves. Exterior decoration often consisted of jig-sawn woodwork used as brackets below eaves and around doors and windows. Windows and doors sometimes have rounded heads. Most Italianate-style houses in Southampton relate to the *Architecture theme*.

Bridgehampton contains a number of Italianate-style residences. **Rose Hall** on Montauk Highway, may date from the 1850s. It has wide bracketed eaves, a varied roofline, and semicircular-headed windows. (Rose Hall was not accessible for inspection or photography and did not receive a survey number). The **J. C. Sayre House (BR-15)** may date from the 1860s or 1870s. There are jig-sawn pendants and finials at each gable end, a polygonal bay window, and paired, arched windows.

a survey number). The **J. C. Sayre House (BR-15)** may date from the 1860s or 1870s. There are jig-sawn pendants and finials at each gable end, a polygonal bay window, and paired, arched windows.

Vernacular interpretations of the Italianate style are seen throughout Southampton in both rural areas and in the hamlet centers. The **Captain James E. Downs House (EQ-7)(Photo 8)** in East Quogue is a typical vernacular version of the Italianate style. Its traditional five-bay, side-gable facade is enlivened by its wide cornice and bracketed eaves. The **French House (SP-8)** in Remsenburg features a low-pitched gable roof with wide, flared eaves, and a front porch with jig-sawn post brackets.

The **Remsenburg Academy (SP-13)(Photo 9)**, was built in the 1850s and is a highly original interpretation of the Italianate style. The building is sheathed with board-and-batten siding and features a central flat-roofed tower with both round and arched windows. The building is trimmed with paired brackets below the eaves.

The eclecticism of mid-nineteenth century American architecture is represented in Southampton by a few isolated examples of the Gothic Revival and the Second Empire styles. The Gothic Revival style was used almost exclusively for religious architecture during this period. The **First Presbyterian Church** in Southampton Village is probably the best example of the pre-Civil War Gothic Revival style in Southampton and was built in 1843. It features a tall clock tower with crenellated top and narrow lancet windows. The Second Empire style is most often identified by the use of a mansard roof and a heavily bracketed cornice, as well as prominent moldings around windows and doors. Its best representative in Southampton is the **Captain Goodale House (NR)**, also in Southampton Village, built in the 1870s.

The *Map of Suffolk County, L.I.* published in 1858 by J. Chace, Jr. illustrates how a portion of Southampton's population was physically distributed at that time. (Figure 2) By this date, the road patterns in Southampton consisted of a few main roads supplemented by numerous secondary streets, lanes and paths. The main roads, such as the west-east road running through the Town along present-day Montauk Highway, and the north-south roads between Sagaponack and Sag Harbor, connected the hamlets and villages with each other, as well as with neighboring towns. The villages of Southampton and Quogue, along with such hamlets as Speonk (Remsenburg), Good Ground (Hampton Bays), Water Mill, and Bridgehampton, among others, were located along this main west-east road.

The secondary lanes and paths which criss-crossed Southampton in the 1850s usually radiated from the hamlet centers to connect with outlying farms, windmills, commercial crossroads, and wharves. Today, the rural areas of Southampton's hamlets are struggling to retain the agricultural character they possessed during the 1800s. At that time, the landscape of these areas was made up almost entirely of farmsteads, consisting of the main farm house and its ancillary agricultural and service outbuildings. While many of the pre-Civil War farm houses remain, just as many have been demolished, moved, or rehabilitated for use as vacation residences and are often surrounded by modern construction and housing subdivisions.

characterized Southampton during the Agrarian Period. Despite differences in size, the villages and hamlets shared several physical characteristics during this period. Many were built around a common, such as seen in Water Mill and Sagaponack, or along a major road, such as Quogue, North Sea, Good Ground (Hampton Bays), and East Quogue. The hamlet center usually contained a centrally located church, often with an adjoining community cemetery. Taverns, stores, usually a windmill or horse mill, a school, and residences were clustered along the main road and adjoining side streets.

Remsenburg, often called Speonk in the mid-1800s, is an example of a hamlet center whose appearance has remained relatively intact since the 1860s. South Country Road, also known as Main Street, defines the core of this settlement. At its center is the **Remsenburg Chapel (SP-1)**, built in 1843, a simple gable-roofed frame church with a central tower. The chapel and the nearby **Old Manse (SP-6)** relate to the *Religion theme*. Nearby is the **Remsenburg Academy (SP-13)**, opened in the 1850s as a private school and later used as a U. S. post office. It relates to the *Education theme*. Most houses in Remsenburg date from the late 1700s or early- to late- 1800s, and several are still owned by descendants of their original builders. The houses represent a variety of mostly vernacular variations of Federal, Greek Revival, and Italianate-style architecture.

Sag Harbor and Southampton Village remained the commercial centers of the Town for most of this period, and the best examples of commercial architecture from the pre-Civil War period remain in these two villages. One of the best-known antebellum commercial buildings in Southampton is the Hildreth's Department Store Building, built in the 1850s. It still features original cast-iron columns on its storefront. Commercial enterprises in the hamlet centers often were housed in buildings that served as both a store and residence for the owner. This tradition continues today in the hamlet centers of Bridgehampton and Water Mill, where several mid- and late-nineteenth-century residences are used as stores on the first floor, with an apartment or residence located on the second and/or attic level. Recognizably commercial buildings in the hamlet centers date mostly from the late nineteenth or early twentieth centuries.

### 3.5 ARRIVAL OF THE LONG ISLAND RAILROAD AND GROWTH OF SOUTHAMPTON (1870-1918)

Two divergent but often interrelated currents ran through the history and architecture of Southampton between the end of the Civil War and World War I. The first related to the continued importance that agriculture played in the economy of Southampton. In this sense, the Agrarian Period persisted well into the 1900s in Southampton. The other current followed from the arrival of the Long Island Railroad in the 1870s, bringing with it increased contact with the urban world. While the railroad brought opportunities for growth in the agricultural economy, it also contributed to the eventual decline of Southampton's overwhelmingly rural appearance. The railroad also brought to Southampton the first members of the Summer Colony, a social group vastly different from the native-born residents.

A proposed railroad route through Long Island and Southampton was shown on historic maps of the area as early as 1858. (Chace 1858) The pace of life quickened in Southampton after the arrival of the Long Island Railroad (LIRR) in 1870 which inaugurated daily passenger and freight service to and from New York City. F. W. Beers' *Atlas of Suffolk County*, published in 1873, was one of the first maps to show the route of the railroad through Southampton. (Figure 3)

The railroad was a boon to Southampton's agricultural economy. For many years it was the primary freight carrier for agricultural produce from Southampton to markets in New York City and beyond. For example, the raising of ducks in Southampton for shipment to New York became an important industry after the arrival of the railroad. In 1873, a sea captain arrived in eastern Long Island with nine ducks descended from the Imperial flocks of China, establishing a new industry on Long Island. (Town of Southampton 1997: IIC-29) Farms raising ducks were concentrated in Southampton in the Eastport area, where two are still in operation.

Long Island, which formerly had been an agricultural region concerned with general farming, turned to truck farming and such specialized crops as berries, fruits, and other perishable products requiring fast transportation to New York City markets. Potatoes became an especially popular crop in the hamlets of Bridgehampton and Water Mill, encouraged by the immigration of Polish farmers to the area after the 1880s. These new immigrants introduced the semi-submerged potato barn to the agricultural landscape. (Cummings 1996: 83)

The farm house was typically the most impressive building on the farmer's property. Architecturally, most farm houses from this period in Southampton were built in the vernacular Italianate or Queen Anne styles. Usually, they were two stories tall, built on an L or T plan, often with a projecting cross gable on the facade. Nearly all featured a single-story porch that wrapped around one or more elevations. Decoration, in the form of jig-sawn or turned woodwork, appeared on the porch or along the roof eaves.

A large percentage of houses surveyed during the 1999 Southampton cultural resources survey consists of vernacular farm houses built in the late 1800s or early 1900s, although many are no longer farms and most have lost their surrounding farm outbuildings. Two good examples of the typical late-nineteenth-century farm house stand in the small settlement of Deerfield in Water Mill hamlet. The **Marran House (WA-43)** is built on a cross plan and has a wrap-around porch with some jig-sawn woodwork beneath the roof eaves. The **Sullivan-Strong House (WA-42)** (Photo 10) has an octagonal tower in the manner of the Queen Anne style, but is an altogether simpler house, with a wrap-around porch supported on turned posts. Other good collections of farm houses dating from the late 1800s are found on Ocean Road in Bridgehampton, on Flying Point and Cobb Roads in Water Mill, on North Sea Road in North Sea, and on Hedges and Daniels Lanes in Sagaponack.

Southampton Town's population as a whole grew from 6,135 in 1870 to 8,200 in 1890, reflecting a slow growth in the rural areas, and a more rapid increase in the villages and hamlet centers. Bridgehampton's population, for example, expanded from 934 in 1870 to 1,394 in 1890. (Town of Southampton 1997: IIC-58) While the villages and hamlet centers had taken on their basic

plan and form by 1870, much of the present architectural appearance of Southampton Village, Sag Harbor, Bridgehampton, Water Mill, and Quogue is due to population and physical growth which occurred after that date. The post-1870 period also saw the rapid growth of the smaller hamlet centers of Eastport, Hampton Bays, East Quogue and Quogue. These hamlet centers acquired schools, churches, commercial districts, and even small manufacturing complexes after 1870.

Several buildings expressly built as commercial structures stand in the hamlet centers of Bridgehampton, Water Mill, and Hampton Bays. These include the **Complements Store (BR-3)** in Bridgehampton, and the former **Good Ground Market (HA-37)** in Hampton Bays. The store in Bridgehampton formerly operated as a drugstore and sundry shop and features a false-front facade, a characteristic of late-nineteenth-century commercial architecture. The former Good Ground Market, located on Main Street in Hampton Bays, is stuccoed and also features a false-front facade, this time with a central semicircular feature. These two buildings relate to the *Commerce theme* in Southampton's architectural history.

The **Sagaponack General Store and Post Office (089-4-16.1)** is a two-story frame building with a bracketed front eave and is covered with a variety of wood siding materials, including wood shingle, clapboard, and novelty siding. The only commercial building in the hamlet, it also has served as the Sagaponack Post Office since 1889. (Cornish 1999: 715) It, too relates to the *Commercial theme*.

Schools and churches were an important feature of life in the villages and hamlet centers of Southampton in the late 1800s and early 1900s. Churches typically were built in the villages and hamlet centers rather than in isolated rural areas. Many older churches in Southampton were moved and/or rebuilt during this period, reflecting steady growth in their congregations. New churches were built in vernacular variants of the Gothic Revival style, with a tall central steeple or tower on the front gable end. The churches built or rebuilt in Southampton during the late 1800s and early 1900s relate to the *Religion theme*.

A common decorative feature was the use of wooden shingles laid in patterns on the exterior. This feature is seen on the older section of the **Eastport Methodist Church (EA-3)**. The older part of the Eastport church (probably dating from the early 1880s) closely resembles the shingled **East Quogue Methodist Church (EQ-6)**, built in 1882. The Eastport church was enlarged substantially c. 1910. Other examples of Southampton churches built or modernized after 1870 include the **Bridgehampton Methodist Church (BR-11)**, an 1831 church moved and rebuilt in 1873; the **Hampton Bays Methodist Church (HA-2)**, built c. 1886; and the **Westhampton Methodist Church (WE-3)**, with a 1906 date stone. The **Water Mill Community Chapel (WA-8)** was designed by Southampton architect Walter Brady and was completed in 1897. For many years it was a union church, in use by several congregations. (Haresign 1994: 72-73) It presently is known as the Water Mill Community House.

Occasionally, a church was designed by a well-known local architect in a more fashionable academic architectural style. These were usually Presbyterian or Episcopal churches, as their

denominations tended to draw from the more prosperous classes in Southampton. The exuberantly Shingle style Episcopal **Church of the Atonement** in Quogue was built in 1883-1884 from designs by architect Sidney Stratton. (Myers 1971: 18) The **Westhampton Presbyterian Church (QU-1)** in Quogue was designed in 1887 by Riverhead architect George Skidmore. Now painted white, the church originally was painted in subtle shades of gray, toned to bring out the lines of the trim and shingles. The **Remsenburg Presbyterian Church (SP-5)(Photo 11)**, is a brick Romanesque Revival-style church completed in 1896. It was designed by local architect William Chapman. (McDermott 1976: 31-35) These three architect-designed churches relate to both the *Architecture* and *Religion* themes.

The one-room or two-room school house was a feature of rural life that persisted in common use in Southampton until well into the twentieth century. Although most of these school buildings have been demolished or rehabilitated for other uses, the small, one-story frame **Sagaponack School (089-3-18)**, built in 1885, still is used as a school. (Cornish 1999: 7.3) The one-story, hip-roofed, frame **Noyac School (NO-1)**, built in 1916-1917 on Noyac Road, is typical of the school buildings from this period still standing in Southampton. The **Hayground School (WA-26)(Photo 12)** in Water Mill was built c. 1912 and is the largest extant pre-World War I school building in Southampton, although no longer used as a school. Prominently sited on a hill, the school features a two-story octagonal tower with cupola on the south elevation. Other extant school buildings in Southampton include the **Water Mill School (WA-40)** and the **North Sea School (NO-7)**, the latter now used as a community center. These school buildings relate to the *Education* theme in Southampton's history.

The *Beers Atlas of Suffolk County* of 1873 and 1894 documented the beginning of several small manufacturing enterprises, such as saw mills, forges, and lumberyards, which sprouted up in the vicinity of the railroad depots in Southampton Village, Bridgehampton, Water Mill, and Good Ground (Hampton Bays). The most intact of these railroad-related industrial areas stands in Bridgehampton. Although the elegant historic Bridgehampton railroad station is no longer standing, several frame and brick buildings associated with the **East Hampton Lumber and Coal Company (BR-58 and -59)**, dating from the late 1890s or early 1900s, still cluster around the LIRR tracks east of Butter Lane. These buildings relate to the *Manufacturing* theme.

Most rail-related structures dating from the first thirty years after the railroad's arrival have been demolished. These include the often crude passenger depots that were built in the 1870s and 1880s at such stops as Southampton Village and Water Mill. The oldest extant train station in Southampton is the **Shinnecock Hills Station (SH-10)**, built in 1887 to serve the nascent Shinnecock Hills resort area. In addition to the usual ticket window, covered platform, and waiting room, the Shinnecock Hills Station has an unusual round turret of stone rising near the center of the roof. The **Speonk Station (SP-20)(Photo 13)**, completed in 1901, and the **Water Mill Station (WA-10)**, finished in 1903, are more typical in design, with their broad hipped roofs overhanging on all four sides to shelter the platform and waiting areas. The Speonk Station is still in use, while the Water Mill Station now serves as a restaurant. The historic passenger stations of the Long Island Railroad in Southampton relate to the *Transportation* theme.

The most elaborate passenger station in the town was that built by the Long Island Railroad in 1902-1903 in Southampton Village. The **Southampton Station** is a one-story brick depot faced with oyster shells and has impressive classical woodwork on the interior, including a fireplace and mantel.

The Long Island Railroad opened up the South Fork of Long Island to an influx of visitors from New York City seeking recreation and a healthful climate. Several factors contributed to the emergence of Southampton Village, Quogue, and several hamlets in Southampton as premier summer destinations for city dwellers. First was the dramatic growth of a leisure class which had the time and money to pursue such outdoor sports as bicycling, tennis, sailing, and sea bathing, all of which greatly increased in popularity in the 1870-1890 period. Second, the South Fork and its natural beauty were popularized in guide books and pamphlets. Finally, the nation's centennial in 1876 stimulated interest in the colonial period of architecture. Southampton, which retained much of its rural appearance of farms, windmills, and colonial-era houses, was rediscovered by popular writers, artists, architects, and summer visitors alike.

Residents of New York City had ventured to the South Fork of Long Island for extended summer stays as early as the 1850s. Dr. T. Gaillard Thomas, a New York physician, was one of the first to recommend the healthful climate of Southampton to his patients. (Cummings 1996: 42) These visitors, among the first of the fabled "Summer Colony" in Southampton Village, usually stayed in boarding houses or rented houses from local residents for the summer months.

East Quogue was one of many formerly rural hamlets in Southampton given new economic life after the arrival of the Long Island Railroad and the sudden influx of summer visitors.<sup>6</sup> Nearly a dozen boarding houses once stood in East Quogue along Bay Avenue and South Country Road, including the Oakland, Howell House, East Quogue House, and Rose Lawn Boarding House. (East Quogue Civic Association 1990: 14-15) Typically, the boarding houses hired carriages to retrieve visitors from the train station, and accepted guests for three or four months during the summer, usually serving guests three meals a day. Strictly speaking, few were hotels, and thus lacked lobbies or recreational amenities. Often, these boarding houses were large residences converted by their owners for use as summer lodgings.

The heyday of boarding houses in such hamlets as East Quogue, Hampton Bays, Eastport, Westhampton, and Water Mill lasted from the 1870s to the 1920s. In East Quogue, many of the former boarding houses have been demolished, but a few remain to give an indication of their average size and appearance. The Walker House, located at the foot of Walker Avenue overlooking Tiana Bay, was once the largest boarding house in East Quogue. Built in 1871 as a hunting lodge, it was remodeled extensively in the 1890s into a large, three-story building with a tall gambrel roof. (East Quogue Civic Association 1990: 14-15) Most of the Walker House burned in 1939; only the

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6 Many local place names in Southampton were changed during the 1870-1900 period, often at the insistence of the LIRR. Atlanticville became East Quogue, Good Ground became Hampton Bays, Quaquanantuck became Quogue, and Ketchaboneck became Westhampton (and later Westhampton Beach).

16-room **Walker House Hotel Annex (EQ-15)(Photo 14)** survives today. **Rose Lawn Boarding House (EQ-23)** is an elaborately shingled residence/boarding house still standing on Montauk Highway in East Quogue. The **Stone Creek Inn (EQ-24)** also served as a boarding house, and is presently operated as a restaurant. These early boarding houses in East Quogue relate to the important *Summer Resort theme*.

The Springville and Rampasture areas of Hampton Bays contain several boarding houses dating from the 1880s and 1890s. The **Seacrest House (HA-29)** in Springville dates from the 1870s and consists of two sections, one of which was moved to this location at a later date. (Wetterau 1990: 142) The **Peninsula House (HA-33)** is a large 24-room, shingled frame house built c. 1884. (Wetterau 1990: 143) It features a prominent tower on the south, facing Tiana Bay. It is in excellent condition, and is still in use as a guest house. These boarding houses in Hampton Bays also relate to the *Summer Resort theme*.

The wealthier class of visitors that appeared in Southampton for the summer season after 1890, however, usually desired houses of their own and built new summer residences on undeveloped lots in Southampton Village and in several hamlets. The area around Quogue (Figure 4) was sold off by the Foster family in the 1880s to members of the Gould, Patton, and Alden families from New York. (Casey 1989: 17) By the turn of the century, these families, joined by the Burrell, Stevens, and Brower families, had built substantial Queen Anne style, Dutch Colonial style and Shingle style houses along Woodbridge, Alden, and Foster Lanes. The **Frederick Burrell Residence (QU-5)(Photo 15)** dates from c.1902 and is a large Shingle style frame house with a wide porch subsumed beneath the eaves of the gambrel roof. Later, the Quogue Homestead Association was formed by local landowners to exclude commercial enterprises, and prevent the construction of houses deemed too small by the original property owners. (Casey 1989: 22) At least 10 other houses built by members of the Quogue Homestead Association stand in Quogue today. They relate to both the *Architecture* and *Summer Resort themes*.

Development on a grander scale was envisioned by the developers of the Shinnecock Land Corporation, later the Shinnecock Hills and Peconic Bay Realty Company. (Wetterau 1974: 46) After the 1859 treaty confined the Shinnecock Indians to their present reservation lands, the barren Shinnecock Hills were improved and became the summer home of some of Southampton's wealthiest families.

The Long Island architect Grosvenor Atterbury (1869-1956) made a particular mark on the architecture of the Shinnecock Hills area. In addition to his own home (designed and enlarged between 1900 and 1925), he designed the **Arthur Clafin Residence (SH-2)** in 1896, the **Lewis Atterbury Connor House (SH-8)** around 1902, and the **Comden House (SH-5)**, also in the early 1900s. Only the **Garage (SH-9)(Photo 16)** from Atterbury's house survived a disastrous fire in the 1930s. The brick and half-timbered garage building illustrates Atterbury's love of highly textured building materials and his ability to integrate buildings with the surrounding landscape. Atterbury also designed the Shingle style **Lucien Oudin House (WA-15)**, built in 1903 on a site overlooking Mill Creek in Water Mill.

**Art Village (TU-1 through TU-10)** is located on the north side of Montauk Highway in the hamlet of Tuckahoe, between Shinnecock Hills and Southampton Village. This early "artist's colony" was the brainchild of Mrs. William S. Hoyt, a wealthy New Yorker whose husband was one of the first to build a summer house in the Shinnecock Hills. (Cummings 1996: 65) The Hoyts moved the **Mill Hill Windmill (SH-1)** to their property in Shinnecock Hills in the 1880s and renovated it for use as a summer cottage.

An avid amateur artist, Mrs. Hoyt had discovered painting out of doors while traveling in Europe. On her return to New York, she persuaded the well-known painter William Merritt Chase to come to Southampton and open up a summer art school for Hoyt and her wealthy friends. The rustic **Chase Studio (TU-2)(Photo 17)**, built in 1892, still stands, as do the eight or nine small frame cottages built in close proximity to it to house Chase's art students. Although the houses are of no particular architectural distinction, the ensemble is historically significant for its association with Chase's summer art school. Art Village, which constitutes a potential historic district, relates to both the *Recreation and Arts theme* and the *Summer Resort theme*.

The **William Merritt Chase House (SH-7)(NR)**, was Chase's summer home in Southampton and is located a few miles west of Art Village, on Canoe Place Road in Shinnecock Hills. The large shingle-clad house with tall gambrel roof was designed for Chase by architect Stanford White in 1891-1892. The Chase House relates to both the *Architecture theme* and the *Recreation and Arts theme*.

For the most part, the architecture of the "Summer Colony" in Southampton Village and of the other summer residents in the Town eschewed the eclectic stylistic trends of the 1880s, 1890s, and 1900s, such as the French Second Empire, Queen Anne, and Eastlake styles. Instead, the summer houses constructed during this period in Southampton were produced by some of America's leading architects working in the Shingle style and the Colonial Revival style. Both styles appeared in Southampton as early as the 1880s, putting Southampton at the forefront of American resort architecture.

Southampton's summer residents chose some of New York's leading architects to design their houses. Foremost of these was the architectural firm of McKim, Mead & White, probably the most influential firm in America in the 1880-1900 period. Three of architect Stanford White's earliest commissions in the Southampton area are often claimed to have ushered in the American Shingle style. White's firm designed "**White Fences**" an early Shingle-style house in Southampton Village in 1889 for local philanthropist Samuel L. Parrish. Both the **William Merritt Chase House (NR)(SH-7)**, designed in 1891-1892, and the **Shinnecock Hills Golf Club (NR)(SH-4)(Photo 18)**, built in 1892, have the pleasing informal quality that quickly made the Shingle style *the* architectural style of choice for the South Fork and Southampton. The latter two buildings designed by Stanford White relate to the *Architecture theme*. In addition, the **Shinnecock Hills Golf Club**, which is reputed to be the first golf club house built in America, relates to the *Recreation and Arts theme*.

In describing the Shingle style houses of Southampton, Paul Goldberger wrote: "It was these houses -- embracing structures at once grand and informal -- that became the second vernacular for the Hamptons, the first group of buildings since the initial colonial structures to exist in sufficient numbers to create a common architectural language." (Goldberger 1986: 13)

The Shingle style as developed by White and other architects possessed certain characteristics beyond the ubiquitous use of cedar shingle siding. Architects placed an emphasis on colonial-era roof forms such as gambrel roofs and broad gable roofs. Architectural details were also colonial in inspiration, such as molded cornices; double-hung sash; and casement, Palladian, octagonal, and oval windows. These details often were painted dark green, or more often, white to contrast with the dark, stained shingle siding. Features borrowed from the earlier Queen Anne style included irregularly massed turrets, corbelled chimneys, and multi-paned upper sash. Although ostensibly colonial in inspiration, these architect-designed houses were anything but authentically colonial in their size and scale; they often contained between 20 and 30 rooms. In addition to the main house, there were often several ancillary buildings for carriages and servants.

The influence of White's firm on the architecture of Southampton was far-reaching. **Rosemary Lodge (NR)(WA-23)** in Water Mill was designed in 1884 by the architect Frederick Stickney of Lowell, Massachusetts. It features a steeply pitched gable roof overhanging on three sides to shelter porches and projecting window bays. The steeply pitched roof of the **John Gilsey House (HA-28)(Photo 19)** in Hampton Bays extends nearly to ground level, giving the house the appearance of an almost perfect equilateral triangle on its facade. The architect of the Gilsey House is unknown. The architect of **Algoma (SH-6)** in Shinnecock Hills also is unknown. This Shingle-style house, built for financier Alfred Swayne c. 1900-1905, features a low roof that overhangs to form two porches overlooking Shinnecock Bay to the south. These Shingle-style houses in Southampton relate to the *Architecture theme*.

Southampton architect Walter Brady designed several small-scale Shingle Style houses in Southampton Village and in Water Mill around 1900. The **Corwith-Jennings House (WA-29)(Photo 20)** on Rose Hill Road in Water Mill features a gambrel roof overhanging to shelter a front porch. The octagonal tower on the corner is a typical feature used by Brady in his residential designs. The **Lefevre House (WA-11)** on Montauk Highway in Water Mill was designed by Brady in 1901 for owner Charles Corwith. It, too, features a gambrel roof and double-hung windows with multi-pane upper sash. The houses designed by Walter Brady in Southampton relate to the *Architecture theme*.

Although the appearance of so many new buildings in Southampton Village, Water Mill, Quogue, and Quogue beginning in the 1880s must have been startling, they blended well with the surrounding landscape. As one architectural critic has written: "There was something about the Shingle Style that was right for Southampton and East Hampton; it related well to the colonial architecture of the original villages, and its inherent ease and comfort seemed appropriate for a summer colony. The houses of the Shingle Style seemed to fight neither the landscape nor the sea."

(Goldberger 1986:14) The Shingle style remains the essence of the "Southampton Style," an architectural style that has persisted in Southampton to this day.

The other major current in Southampton's domestic architecture, the Colonial Revival style, also was inaugurated by Stanford White and the McKim, Mead & White firm. In 1898 White designed **The Orchard (NR)** in Southampton Village. A large frame house with white-painted clapboard siding, it features a central portico inspired by Mount Vernon. **The Orchard** is significant as one of the earliest manifestations of the Colonial Revival style in America. (MacKay 1997: 132) The Colonial Revival style featured classical porticos and porches, balustrades, and molded cornices and architraves. Symmetry and attention to scale were also hallmarks of the Colonial Revival style.

The Colonial Revival-style houses built in Southampton were more ornate and ostentatious than the deliberately understated Shingle-style residences of the 1880s and 1890s.<sup>7</sup> This reflected the more formal tone that architecture and society in Southampton took after 1900, particularly in the larger centers of Quogue and Southampton Village, where houses became less seaside cottages and more venues for elaborate entertaining. (MacKay 1997: 31) For the homes of the wealthy, the Colonial Revival style quickly evolved into the even more formal Georgian Revival style.

The grounds of these summer estates were sometimes almost as elaborate as the houses themselves. Southampton estate owners commissioned some of the country's leading landscape architects and landscape designers, among them a few pioneering women members of the landscape design profession. Annette Hoyt Flanders, a talented designer and a proponent of using both naturalistic landscapes and more formal European influenced gardens, designed the grounds of **Ballyshear (TU-20)** in the late 1910s for golfer Charles MacDonald. (MacKay 1997: 169) Landscape architect Marian C. Coffin designed the formal French and Italian gardens at **Bayberryland (TU-14)** in 1917. These gardens relate to the *Landscape Architecture* theme.

Besides changing the physical landscape of Southampton, the influx of wealthy summer visitors greatly changed the social and cultural fabric of Southampton as well. Both the **Rogers Memorial Library** and the **Parrish Art Museum** in Southampton Village were founded by wealthy residents wishing to bring cultural enrichment to Southampton. Mrs. Russell Sage, a wealthy philanthropist, financed the construction of the **John Jermain Library** in Sag Harbor, as well as **St. James Episcopal Chapel (NO-3)** and **Union Chapel (NO-2)**, both in Noyac.

Nearly 180 new homes and estates were constructed as summer residences in Southampton over the thirty-year period between 1888 and 1918. (MacKay 1997: 18) The unprecedented building boom attracted large numbers of workers skilled in the building trades, such as carpenters, masons, builders, painters, and roofers, to the Southampton area. This was in addition to the greatly increased demand for gardeners, caretakers, chauffeurs, coachmen, and other servants to work on these estates.

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<sup>7</sup> A good example of the vernacular Colonial Revival style is the **Martin-Halsey House (WA-47)** in Water Mill. It features a gambrel roof with dormers and a small portico with Tuscan columns.

This influx of new workers and their families resulted in the subdivision and development of sections of Southampton Village, as well as Bridgehampton east and south of the railroad station, and in Hampton Bays along Ponquogue Avenue.

The U.S. Census population schedules show an increase in Southampton Town's population from 7,982 in 1890 to 11,614 in 1920. The census schedules after 1890 also indicate a small but steady shift in ethnic composition of Southampton's population. While such names as Halsey, Hildreth, and Corwith were still common throughout Water Mill, Bridgehampton, and Tuckahoe, many more German, Italian, and Polish surnames appeared in the town directories and census rolls after 1890.

Typical immigrant families include the Wesnofske, Gieriveski, and Chieski families from Poland who resided in Bridgehampton and Southampton Village after 1890. At first the Polish immigrants were employed as gardeners and laborers on the summer estates. In the early 1910s several Polish families purchased farms in the Southampton Village, Water Mill, and Bridgehampton areas, where they raised potatoes. In 1908 there were only six Polish families in the area around Southampton Village. By 1918, there were 331 families of Polish origin in the area. (Cummings 1996: 58)

The Recosta, Salmari, and Franceschiello families from Italy resided on North Sea Road and were employed as gardeners on the summer estates, as well as stone masons and painters. One result of the influx of Italian and Polish families was the construction of several Roman Catholic churches in Southampton in the 1910s. **St. Rosalie's Catholic Church (HA-16)**, on Montauk Highway in Hampton Bays dates from c. 1912. The **Queen of the Most Holy Rosary Catholic Church (BR-8)** was built on Bridgehampton's Main Street in 1915, while **Our Lady of Poland Catholic Church** was built on Maple Street in Southampton Village in 1918. These first two churches relate to the *Religion theme*.

Residents with German surnames resided along North Sea Road in North Sea. According to the 1900 and 1910 census schedules, there were a number of new residents in Bridgehampton, Water Mill, and Noyac of Irish, Russian, Austrian, and English heritage.

According to evidence from historic maps and atlases of Southampton published in 1902 and 1916, as well as Sanborn Insurance Maps, several subdivisions were platted and developed in the villages and hamlet centers after 1900. One example is School Street in Bridgehampton, which was laid out and subdivided on former Halsey family farmland in the late 1910s. (Figure 5) These subdivisions differed from the subdivisions for wealthy summer home owners platted in Quogue or along Mill Creek in Water Mill in the late 1890s and early 1900s. Instead, lots in these more modest subdivisions were sold mostly to middle- and working-class residents, including many newly arrived immigrant families. Typical examples include the lots developed along School, Newman, and Hildreth Streets in Bridgehampton; on Ponquogue Avenue in Hampton Bays; and on Walker Avenue in East Quogue.

One of the most popular residential architectural styles after 1910, both in Southampton and the rest of the country, was the American Four Square style. Its name was derived from the simple and straightforward appearance and generally cubical shape of houses built in this style. Mass-produced examples of this style, usually built with few decorative elements, were affordable for the houses of middle- and working-class homeowners. Typical features of this style include a two-story house with a hipped roof, wide eaves, and hip-roofed center dormer(s); a hip-roofed front porch with Tuscan or Doric columns; and multi-pane upper sash. The **Westhampton Methodist Parsonage (WE-4)(Photo 21)** on Montauk Highway in Westhampton is a typical individual example of this style. The style was often seen in newly developed subdivisions in Bridgehampton, Water Mill, Southampton Village, and East Quogue, where its simple construction features, often assembled from ready-made parts shipped by rail, made it particularly appealing to developers.

The Bungalow style was another nationally popular building mode that made its appearance in Southampton after the turn of the twentieth century. Typically, Bungalow-style houses featured a low-pitched gable roof that extended out on the front to shelter a porch. Most were one story, although Bungalow-style houses often had a low pitched dormer window on the front elevation at the attic level. Many Bungalow-style houses feature large, stone chimneys on the exterior and had such typically Craftsman features as multi-paned upper sash windows, oak doors, and exposed rafter ends below the roof eaves. A typical example is the **Belk House (EA-2)** on South Bay Avenue in Eastport. Although not as numerous in Southampton as American Four Square-style houses, Bungalow-style houses are found on several streets in Bridgehampton, on Montauk Highway in Water Mill, and on Ponquogue Avenue in Hampton Bays. The **Judge Lynn House (HA-10)** in Hampton Bays dates from 1918 and features a high stone foundation, paired, tapered porch piers, and a wide central roof dormer with a tri-partite window.

Several small resorts for middle-class summer visitors to Southampton date from the same period as the more famous estate areas of Southampton, Bridgehampton, Quogue, and Water Mill. Local landowner George Howell subdivided his property overlooking Peconic Bay in North Sea in 1915, creating the North Sea Beach Colony. (Town of Southampton 1997: IIC-23) Approximately 15 to 20 small wooden cottages were built as summer residences in the North Sea Beach Colony between 1915 and 1920; many of these have been converted to year-round use. A typical example is the house at **72 South Street (NO-9)**, one of the least altered of these summer houses.

### 3.6 POST WORLD WAR I, THE GREAT DEPRESSION, AND POST WORLD WAR II PERIOD (1918-1949)

Southampton continued to reign as one of the premier resort destinations on the Eastern Seaboard in the interwar years. *Who's Who in Southampton and Easthampton*, a social register of summer residents published in 1928, listed a full complement of New York Society, including members of the Whitney, Thaw, Crocker, and Livingston families, as well as families from elsewhere in the East such as DuPont, Mellon, and Carnegie. (Gutman 1928)

As a place to "see and be seen," Southampton and its sister resort East Hampton were rivaled in the East only by Palm Beach and Newport. As a result, the mansions built after World War I along Dune Road in Southampton Village, and in Shinnecock Hills, on Rose Hill Lane in Water Mill, and on South Country Road in Quogue were larger and more formal than those built before World War I, reflecting the increasing emphasis their owners placed on entertaining over strenuous physical activity. Architects rarely designed in the outdated and more informal Shingle Style in the interwar years, favoring more formal and elegant architectural expressions. (MacKay 1997: 22)

The eclectic architectural styles seen in Southampton homes during the interwar period were those popular throughout the country at this time -- the Tudor Revival, Spanish or Mediterranean Colonial, and Georgian Revival. The Colonial Revival evolved into the Georgian Revival style after World War I. Georgian Revival houses were usually brick, had a five-part plan of central block and flanking wings connected by hyphens, and featured academically correct classical detailing around doors and windows and along the cornice. Rigid symmetry, even in a resort locale, was the rule.

Wealthy landowners again turned to New York architectural firms for the design of their Southampton country houses in the late 1910s and 1920s. The New York architectural firm of Cross & Cross designed summer estate homes in Southampton in the Georgian Revival and Tudor Revival styles in the 1920s. The firm was responsible for **Chestertown** on Dune Road in Southampton Village, completed in 1918. Also by Cross & Cross is **Bayberryland (TU-14 and -15)(Photo 22)**, a massive Tudor-English Country style house on Sebonac Neck, completed for financier Charles Sabin in 1919. The Charles MacDonald Estate, **Ballyshear (TU-20)** is one of the largest Georgian Revival houses on Long Island and was completed in 1918 by architect C. Burrall Hoffman. These houses relate to the *Architecture theme*.

Southampton steadily lost most of its rural, agricultural character after World War I, as land continued to be developed for wealthy estate owners along the ocean beaches, and for middle- and working-class residents in Southampton Village, Quogue, Bridgehampton, North Sea, and Eastport. The population continued to become more ethnically diverse as well. Census records show a continued influx of Polish, Italian, and German immigrants to Southampton after World War I.

African-Americans historically had constituted around 5-6 per cent of Southampton's population. Their numbers were augmented after World War I by black families moving to the area from the South seeking employment on farms and on the summer estates. Many worked as caretakers, gardeners, or domestic servants, although a smaller number worked as tradesmen and in local businesses. Significant concentrations of black residents were found during this period in Southampton Village, Sag Harbor, Flanders, and in the area north of the Bridgehampton hamlet center, along the Bridgehampton-Sag Harbor Turnpike. The **Bridgehampton AME Church (BR-77)** and the **Church of God (FL-2)**, formerly the Flanders School, are centers of the small black communities in these hamlets and relate to the *Religion theme*.

Middle-class housing in Southampton from the 1920s and 1930s continued many trends developed at the turn of the century. Most of these houses were of frame construction with shingle

siding. Houses were built in the Bungalow and American Four Square styles through the late 1930s, although by then many more houses were being built in the Colonial Revival, Dutch Colonial, or Cape Cod styles. A typical example of the Colonial Revival style is the **Presbyterian Manse (BR-45)** built in 1925 on Ocean Road in Bridgehampton by local builder Charles Halsey. It features a two-story, five-bay, gable-roofed form.

Builders used the Colonial Revival style for several public buildings in Southampton in the 1920s and 1930s. One of the most prominent buildings in Bridgehampton is the **Bridgehampton Community House (BR-16)**, built in 1928 at the corner of Montauk Highway and School Street. This building was used as a theater and relates to the *Recreation and Arts theme*.

One aspect of population growth in Southampton in the 1920s and 1930s was the consolidation of the one- and two-room schools into centralized elementary and high schools in the villages and hamlet centers. Several large and impressive Georgian Revival-style school buildings were constructed in Southampton during this period, and nearly all are in use today. These include **Southampton High School** (now the Southampton Town Hall) built in 1928 in Southampton Village, **Westhampton High School** in Westhampton Beach, and the **Bridgehampton School (BR-71)** (Photo 23), built in 1930-1931. The smaller **Tuckahoe Elementary School (TU-11)** on Magee Street in Tuckahoe, was built to the design of architect William LaFon, Jr. in 1932. These school buildings relate to the *Education theme*.

The years after World War II saw more drastic changes in the natural and built landscape of Long Island. Levittown, in eastern Nassau County, was developed as one of the first large-scale affordable housing communities built for World War II veterans. It became the prototype for countless other subdivisions throughout Long Island and the rest of the country. The South Fork lost much of its agricultural character after the end of the 1940s, as Southampton farmers realized that the development value of their land often was worth more than their crops. Many farms in Water Mill, Bridgehampton, and North Sea, some dating back to Southampton's settlement period, were sold and subdivided for residential development during the 1940s and 1950s. (Town of Southampton 1997: IC-48) Development pressures were especially intense in the hamlets and villages bordering on the ocean beaches.

The building of summer homes for the wealthy along the Atlantic sand dunes in Southampton continued unabated after World War II. Architects working on the South Fork in the 1940s and 1950s enthusiastically embraced the International style and other forms of modern architectural expression. Such features as floor-to-ceiling windows, glass doors, and wide decks reached out to the surrounding landscape. (Krieg 1991: 29) The style had made its appearance in Southampton as early as the 1930s. The **Tyng House** in Southampton Village is one of the earliest houses built in the International style on Long Island and was designed by the normally traditional firm of Peabody, Wilson & Brown. It is a stuccoed building with the clean, angular lines favored of the International style, and it created a sensation when completed in 1931.

The 1999 Southampton Cultural Resources Survey does not include houses and buildings dating from after 1949. Both Southampton and nearby East Hampton, however, enjoyed national renown as the home of some of the most innovative (and ostentatious) post-World War II summer residences on the East Coast. The Pin Wheel House in Water Mill, built c. 1950, was one of the most starkly simple beach houses built in Southampton after 1945. It features walls that can be moved to take advantage of the changing sunlight. Charles Gwathmey's Bauhaus-style house near Amagansett in East Hampton, and the metal quonset hut built for the artist Robert Motherwell near Springs in East Hampton were only two of the more *avant-garde* houses built in the post-World War II period on the South Fork, ushering in a new period of American country house architecture.

By the 1970s, beach houses in the Hamptons were built very much as a social and economic statement for their owners and attracted the talents of nationally known architects and designers. Norman Jaffe designed the Sam's Creek development at the south end of Ocean Road in Bridgehampton in the 1970s. The houses are frame and glass and blend well into the dune landscape. Neo-traditionalists such as architects Robert A. M. Stern and Jacquelin Robertson revived the Shingle Style for residential architecture, and reintroduced peaked gables, cupolas, and white-painted trim to the Southampton landscape.

Development throughout Southampton continues unabated into the 21st century, with an especially heavy toll exacted on the Town's individual historic resources and historic hamlet centers. The Southampton Cultural Resources Survey constitutes an important initial step in the identification and eventual protection of the Town's important historic resources and historic districts.

## 4.0 Evaluation of Historic Significance and Landmark Status

### 4.1 NATIONAL REGISTER CRITERIA

The surveyed resources were evaluated against both the National Register Criteria and the National Register standards for integrity. Generally, these standards were applied to groups or areas of resources, rather than to individual historic resources. It is anticipated that most of the surveyed historic resources will be evaluated as contributing resources in one or more potential National Register historic district (s).

There are four National Register Criteria, three of which relate to historic resources (buildings, structures, and objects) in Southampton. Criterion A relates to the broad patterns of history, as well as to specific events. Criterion B relates to significant individuals. Criterion C relates to resources significant as the work of a master or which embody distinctive building types or styles. The fourth, Criterion D, relates to sites of archeological importance and was not specifically addressed in this architectural survey. Future archeological survey work in Southampton may discover sites that may be significant under Criterion D.

The historic context and thematic study written for Southampton allows for the evaluation of individual historic resources and historic districts according to the National Register Criteria. For example, the proposed **Quiogue Historic District (QU-1 through QU-8)** is potentially eligible for the National Register under Criterion A because it relates to the development of this area as a popular summer resort for wealthy New Yorkers after 1900. The **William Merritt Chase Studio (TU-2)** is potentially eligible for the National Register under Criterion B for its association with the career of the well-known artist William Merritt Chase, whose house (SH-7), already is listed in the National Register. The **Rogers House (BR-1)** and the **Judge Alexander Topping Rose House (BR-2)** are potentially eligible for the National Register under Criterion C as superlative examples of the locally important Greek Revival style.

### 4.2 PROPOSED NATIONAL REGISTER HISTORIC DISTRICTS IN SOUTHAMPTON

There are 11 potential historic districts in Southampton eligible for listing in the National Register of Historic Places under one or more of the National Register Criteria. These potential historic districts contain significant clusters of historic buildings that relate to one or more of the themes identified in the historic context for Southampton. These historic districts maintain a good level of integrity and do not contain large numbers of non-contributing, (i.e. modern or heavily altered resources). Preliminary boundaries for the 11 historic districts proposed for nomination to the National Register are shown in Figures 6 through 16.

Most of the proposed historic districts listed below also contain historic resources which still remain to be surveyed. Before any of these proposed historic districts is nominated to the National Register, these additional historic resources will need to be inventoried.

1. *Eastport Historic District* ..... *Figure 6*

The proposed Eastport Historic District includes approximately 25-30 historic resources located along either side of Montauk Highway east of Seatuck Creek and along portions of River Road and South Bay Avenue. The Eastport Historic District is potentially eligible for the National Register under Criterion C for its examples of late Queen Anne-style, late Gothic Revival-style, and Bungalow-style architecture.

The proposed district includes approximately 20-25 historic resources still to be inventoried and 5 historic resources recorded during the 1999 survey. These 5 resources include: **EA-3 through EA-7.**

2. *Bridgehampton Historic District* ..... *Figure 7*

The Bridgehampton Historic District is potentially the largest historic district in Southampton and includes approximately 200 historic resources on either side of Main Street (Montauk Highway), south along Ocean Road, and including but not limited to such side streets as Halsey Street, School Street, Lumber Lane, Butter Lane, Maple Lane, Newman Street, and Hildreth Lane. The Bridgehampton Historic District is potentially eligible for the National Register under Criterion A for its collection of buildings relating to the important agriculture, religion, education, and commercial themes in Bridgehampton's history. The Bridgehampton Historic District is also eligible for the National Register under Criterion C for its regionally important collection of examples of the Greek Revival, late Gothic Revival, Colonial Revival, Queen Anne, and American Four Square styles, as well as significant vernacular buildings from the hamlet's settlement and Early Republic periods.

The proposed historic district includes approximately 141 historic resources still to be inventoried and 69 historic resources surveyed during the 1999 survey. These 69 resources include: **BR 1 through BR 21, BR 23-24, BR 28 through 53, and BR 58 through BR 77.**

3. *Hampton Bays Historic District* . . . . . *Figure 8*

The proposed Hampton Bays Historic District includes approximately 43 historic resources in the hamlet's commercial core on Montauk Highway, as well as on Ponquogue Avenue. The district is significant under Criterion C for its late Federal, late Gothic Revival, and Queen Anne style buildings. The proposed district boundaries contain a high number of noncontributing resources and may be better divided into several smaller historic districts.

The district includes approximately 29 historic resources still to be inventoried and 14 historic resources surveyed during the 1999 survey. These 14 resources include: **HA-4 through HA-17.**

4. *Canoe Place Historic District* . . . . . *Figure 9*

The proposed Canoe Place Historic District includes approximately 20 historic resources located on Montauk Highway, Canal Road and Canoe Place Road, and includes the Shinnecock Canal and LIRR Railroad Bridge. The district is significant under Criterion A for its association with the important settlement, transportation and religion themes in the Canoe Place area.

The district includes approximately 14 historic resources still to be inventoried and 4 historic resources surveyed during the 1999 survey. These 4 resources include: **HA-18 through HA-21.**

5. *Remsenburg Historic District* . . . . . *Figure 10*

The proposed Remsenburg Historic District includes approximately 30 historic resources located on South Country Road in Remsenburg. The district is significant under Criterion A for its association with the settlement, religion, and education themes in the history of Speonk/Remsenburg. The proposed district is significant under Criterion C for its buildings in the Federal, Greek Revival, Italianate, and Romanesque Revival styles.

The Remsenburg Historic District includes approximately 10 historic resources still to be inventoried and 20 historic resources surveyed during the 1999 survey. These 20 resources include: **SP-1 through SP-19 and SP-22.**

6. *East Quogue Historic District* . . . . . *Figure 11*

The proposed East Quogue Historic District includes approximately 38 historic resources and is located on Montauk Avenue and several streets leading south from it to Tiana Bay. The district is significant under Criterion A for its association with the summer resort theme, and under C for its collection of Queen Anne-style buildings.

The East Quogue Historic District includes approximately 15 historic resources still to be inventoried and 23 resources surveyed during the 1999 survey. These 23 resources include: **EQ-1 through EQ-23.**

7. *Quiogue Historic District* ..... *Figure 12*

The proposed Quiogue Historic District includes approximately 16 historic resources located along Main Street, Mcctinghouse Road, Woodbridge Avenue, and several side streets, south of Montauk Highway. The Quiogue Historic District is potentially eligible for the National Register under Criterion A for its association with the formation of the Quiogue Homestead Association and its development after 1900 as a summer resort for wealthy New Yorkers. The historic district also is eligible for the National Register under Criterion C for its important collection of well-preserved Shingle and Queen Anne-style residences.

The Quiogue Historic District includes approximately 8 historic resources still to be inventoried and 8 historic resources surveyed during the 1999 survey. The 8 historic resources include: **QU-1 through QU-8.**

8. *Tuckahoe Historic District* ..... *Figure 13*

The proposed Tuckahoe Historic District includes approximately 12 historic resources located near the intersection of Tuckahoe and Magee Roads north of Montauk Highway. The Tuckahoe Historic District is potentially eligible for the National Register under Criterion C for its well-preserved collection of vernacular residences in the Shingle, Colonial Revival, and Dutch Colonial styles, as well as a Georgian Revival-style school building. The proposed historic district includes 7 historic resources still to be inventoried and 5 historic resources surveyed during the 1999 survey. The 5 historic resources include: **TU 11 through TU 13, TU 18 through TU 19.**

9. *Art Village Historic District* ..... *Figure 14*

The proposed Art Village Historic District is separate from the proposed Tuckahoe Historic District and includes 10 historic resources located on the north side of Montauk Highway, just west of Southampton Village and opposite the Shinnecock Indian Reservation. The proposed Art Village Historic District is potentially eligible for listing in the National Register under Criterion A for its association with the summer art school led in the 1890s by the well-known painter William Merritt Chase. The historic district also is eligible for the National Register under Criterion C for its collection of Queen Anne, Shingle, and Rustic-style cottages built in the 1890-1910 period by wealthy summer residents.

The Art Village Historic District includes 10 historic resources surveyed during the 1999 survey. They include: **TU 1 through TU-10.**

10. *North Sea Historic District* ..... *Figure 15*

The proposed North Sea Historic District includes approximately 12-15 historic resources located near the intersection of North Sea Road and Noyack Road in North Sea. The North Sea Historic District is eligible for the National Register under Criterion C for its association with the settlement theme in the hamlet's history. The historic district also is eligible for the National Register under Criterion C for its collection of important vernacular examples of the Federal and Greek Revival styles.

The North Sea Historic District includes 9 historic resources surveyed during the 1999 survey. They include: **NO-11 through NO-19.**

11. *North Sea Beach Colony Historic District* ..... *Figure 16*

The proposed North Sea Beach Colony Historic District is separate from the proposed North Sea Historic District and includes approximately 35-40 historic resources within the North Sea Beach Colony subdivision established in 1915 around West, Center, Bay, and South Avenues. The North Sea Beach Colony Historic District is eligible for the National Register under Criterion A for its association with the development of small, middle-class summer resorts in Southampton after 1900. Only one historic resource (**NO-9**) in the beach colony has been surveyed and the district would have to be inventoried and assessed for its architectural integrity.

4.3 HISTORIC RESOURCES ELIGIBLE FOR INDIVIDUAL LISTING IN THE NATIONAL REGISTER OF HISTORIC PLACES

The majority of the 300 historic resources documented in the 1999 Cultural Resources Survey appear to be eligible for listing in the National Register as contributing resources in potential historic districts. A few historic resources are potentially eligible for individual listing in the National Register under one or more of the National Register Criteria. As a rule, these historic resources lie outside the proposed historic district boundaries.

<b>Bridgehampton</b> .....	<b>1 historic resource</b>
BR-22	
<b>Eastport</b> .....	<b>1 historic resource</b>
EA-1	
<b>East Quogue</b> .....	<b>1 historic resource</b>
EQ-24	
<b>Flanders</b> .....	<b>7 historic resources</b>
FL-2	
FL-3	

FL-5 through FL-9

**Hampton Bays** ..... **15 historic resources**

HA-1  
HA-2  
HA-9  
HA-24  
HA-26  
HA-27  
HA-28  
HA-29  
HA-30  
HA-31  
HA-32  
HA-33  
HA-34  
HA-35  
HA-37

**North Sea/Noyac** ..... **7 historic resources**

NO-1  
NO-2  
NO-3  
NO-4  
NO-5  
NO-7  
NO-10

**Remsenburg-Speonk** ..... **2 historic resources**

SP-20  
SP-21

**Shinnecock Hills** ..... **10 historic resources**

SH-1  
SH-2  
SH-3  
SH-4  
SH-5  
SH-6  
SH-7  
SH-8  
SH-9  
SH-10

**Tuckahoe ..... 4 historic resources**

- TU-14
- TU-15
- TU-16
- TU-20

**Westhampton ..... 6 historic resources**

- WE-1
- WE-2
- WE-3
- WE-4
- WE-6
- WE-8

**Water Mill**

Water Mill contains a wealth of architectural resources spanning many different periods of Southampton history and representing several important themes. They are however, widely scattered throughout the hamlet and separated from each other by modern development and natural boundaries such as creeks and streams. Therefore it is recommended that Water Mill's historic resources be nominated as part of a Multiple Resource Area. The 40 historic resources recommended for inclusion within a Water Mill MRA include:

- WA-2
- WA-3
- WA-5
- WA-8
- WA-9
- WA-10
- WA-11
- WA-12
- WA-13
- WA-14
- WA-15
- WA-16
- WA-17
- WA-18
- WA-19
- WA-20
- WA-22
- WA-24
- WA-25
- WA-26
- WA-27

WA-28  
WA-29  
WA-30  
WA-31  
WA-32  
WA-33  
WA-34  
WA-36  
WA-37  
WA-38  
WA-39  
WA-41  
WA-42  
WA-43  
WA-44  
WA-45  
WA-46  
WA-47  
WA-49

## 5.0 Recommendations

The 1999 Cultural Resources Survey of Southampton represents an essential first step in the survey, evaluation, and preservation of Southampton's historic resources. In all, 300 of Southampton's historic resources are now documented with photographs, maps, and NY Building-Structure Inventory Forms. Recommendations for future architectural survey and preservation work in Southampton include the following important activities:

### 5.1 CONDUCT ADDITIONAL ARCHITECTURAL SURVEY WORK IN SOUTHAMPTON

While the 300 resources surveyed during the 1999 cultural resources survey represent a significant inventory of the Town's historic structures, it is not an exhaustive or complete list. Numerous buildings in each hamlet were not documented because they were inaccessible, were hidden behind excessive foliage, or because the survey needed to reflect the Town's geographical and historic diversity. As an example, Bridgehampton contains potentially 200 historic resources, only 77 of which were recorded during this survey.

The Town of Southampton should continue to seek funding sources to conduct additional architectural surveys. In particular, future surveys should include the inventory of historic resources within the 11 recommended historic district boundaries, as well as within the proposed Water Mill MRA. Members of the CACs for each hamlet should review the list of resources surveyed during 1999 and compile lists of additional buildings warranting survey and documentation.

### 5.2 NOMINATE HISTORIC DISTRICTS AND INDIVIDUAL RESOURCES AS SOUTHAMPTON TOWN LANDMARKS

The following 11 potential historic districts were identified during the 1999 survey. These historic districts should be recommended for nomination as Southampton Town Landmarks by the Southampton Landmarks and Historic Districts Board: Bridgehampton, Eastport, Hampton Bays, Tuckahoe, Art Village, Canoe Place, Quogue, East Quogue, Remsenburg, North Sea, and North Sea Beach Colony Historic Districts. Any historic resources within these districts not surveyed during the 1999 survey should be inventoried and included with the historic district nomination.

Historic resources in Water Mill should be nominated as part of a Multiple Resource Area. Additional survey work should be conducted in Water Mill to make sure a complete inventory of historic resources is in place.

### 5.3 NOMINATE HISTORIC DISTRICTS AND INDIVIDUAL RESOURCES TO THE NATIONAL REGISTER

The following 11 potential historic districts should be inventoried and nominated to the National Register of Historic Places:

- Bridgehampton Historic District
- Eastport Historic District

- Hampton Bays Historic District
- Tuckahoe Historic District
- Art Village Historic District
- Canoe Place Historic District
- Quogue Historic District
- East Quogue Historic District
- Remsenburg Historic District
- North Sea Historic District
- North Sea Beach Colony Historic District

Historic resources in Water Mill should be nominated as part of a Multiple Resource Area. Additional survey work should be conducted in Water Mill to make sure a complete inventory of historic resources is in place.

5.4 DESIGNATE THE SAGAPONACK NATIONAL REGISTER MRA A SOUTHAMPTON LANDMARK DISTRICT

The Sagaponack Historic District was approved for listing in the National Register of Historic Places in 1999. The Southampton Landmarks and Historic Districts Board should recommend nominating the Sagaponack Historic District as a Southampton Historic Landmark District.

5.5 INTEGRATE THE SAGAPONACK SURVEY INTO THE TOWN'S GIS SYSTEM

The architectural survey of Sagaponack conducted in 1999 by historic preservation consultant Alison Cornish should be fully integrated into the Town of Southampton's cultural resources data base. This includes mapping the inventoried resources and integrating the survey results and information in the Town's cultural resources files and GIS system.

5.6 TARGET ADDITIONAL FUNDING SOURCES TO CONDUCT ARCHITECTURAL AND ARCHEOLOGICAL STUDIES OF SOUTHAMPTON

The 1999 cultural resources survey of Southampton is an important first step in the identification and protection of Southampton's valuable cultural resources. Southampton should actively pursue designation as a Certified Local Government (CLG) status by the New York State Office of Parks, Recreation and Historic Preservation. CLG status, which already has been attained by the Villages of Sag Harbor and Southampton, would enable the Town to apply for grants-in-aid to conduct a wide variety of preservation activities, including additional architectural surveys, National Register nominations, archeological surveys, preservation plans, and educational brochures. The Town also should continue to pursue other funding sources, including the Preservation League of New York State to fund preservation-related activities in Southampton.

## 5.7 PREPARE AN ARCHEOLOGICAL PROTECTION PLAN FOR THE TOWN OF SOUTHAMPTON

Southampton contains a significant collection of known historic archeological resources. These include the site of Southampton's first English settlement in 1640; important cemeteries dating from the seventeenth and eighteenth centuries; and the site of British military earthworks erected during the Revolutionary War. Many parts of Southampton also contain a high potential for prehistoric remains.

It is recommended that the Town develop an archeological protection plan to identify areas of high archeological sensitivity. This can be accomplished through the review of historic maps and other primary source materials, in conjunction with a pedestrian reconnaissance of the Town. Most of these research sources have already been consulted as part of the architectural survey. Development and implementation of such a plan would contribute to the preservation of Southampton's significant archeological history. Such an archeological study also would greatly stimulate public interest in the history of Southampton.

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**APPENDIX A**

**NATIONAL REGISTER NOMINATIONS**

United States Department of the Interior  
National Park Service

For NPS use only

National Register of Historic Places  
Inventory—Nomination Form

received JUL 11 1986  
date entered 8-13-86

See Instructions In How to Complete National Register Forms  
Type all entries—complete applicable sections

1. Name

historic James Benjamin Homestead

and/or common

2. Location

street & number 1182 Flanders Road not for publication

city, town Flanders vicinity of

state New York code 36 county Suffolk code 103

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	NA	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Donald Brennan

street & number 1182 Flanders Road

city, town Flanders vicinity of state New York

5. Location of Legal Description

courthouse, registry of deeds, etc. Suffolk County Clerk's Office

street & number Suffolk County Center

city, town Riverhead state New York

6. Representation in Existing Surveys

title Statewide Historic Resources has this property been determined eligible?  yes  no

Survey date 1982  federal  state  county  local

depository for survey records Division for Historic Preservation

city, town Albany state New York

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		date <u>NA</u>

### Describe the present and original (if known) physical appearance

The James Benjamin Homestead is situated in the unincorporated village of Flanders on the north side of Route 24 (Riverhead-Hampton Bays Road). Flanders is a small, sparsely settled community just southeast of Riverhead (the Suffolk County governmental seat). It is located approximately 100 miles from New York City at the center of eastern Long Island's north and south forks. The Benjamin Homestead is surrounded by altered historic and modern buildings. The one-acre nominated parcel is relatively flat with scattered mature trees and is bounded on the north by Reeves Bay. The Benjamin House sits close to the road (facing south) and has a small barn behind it (two contributing buildings).

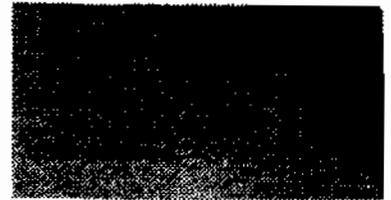
The Benjamin Homestead is composed of two primary building sections consisting of the main late eighteenth century, two-story, five-bay, center entrance residence and one and two-story rear additions which were built at the turn of the century (1900). Wood shingle sheathing covers both wood frame sections. The main section has a broad gable roof with center brick chimney and sits on a rubble stone foundation. This section retains a majority of its wide shingle sheathing, nine-over-six windows, and paneled entrance door with simple surround. The rear elevation and attached addition are covered in smaller, more recent wood shingles. The rear additions consist of a two-story flat roof section with two smaller one-story attachments (with low hip roofs). A variety of two-over-two double and single windows punctuate the rear additions. Despite circa 1900 alterations, the main residence retains numerous original interior finishes and details including its floor plan/room configuration, wood floors, some window and door surrounds, portion of wainscot, exposed timber framing in some rooms, and some paneled interior doors. Later nineteenth century period details also remain, including window and door surrounds, the main staircase, and paneled window aprons in two principal first floor rooms.

The small wood frame late nineteenth century barn behind the main house has vertical board sheathing and gable roof. Two large equipment openings with simple vertical board doors punctuate the main south facade. The nominated property's picturesque bayside location provides the Benjamin Homestead with a scenic historic setting.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

The James Benjamin Homestead

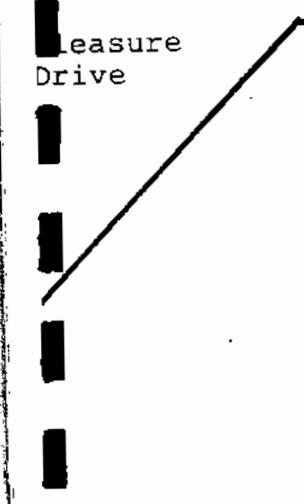
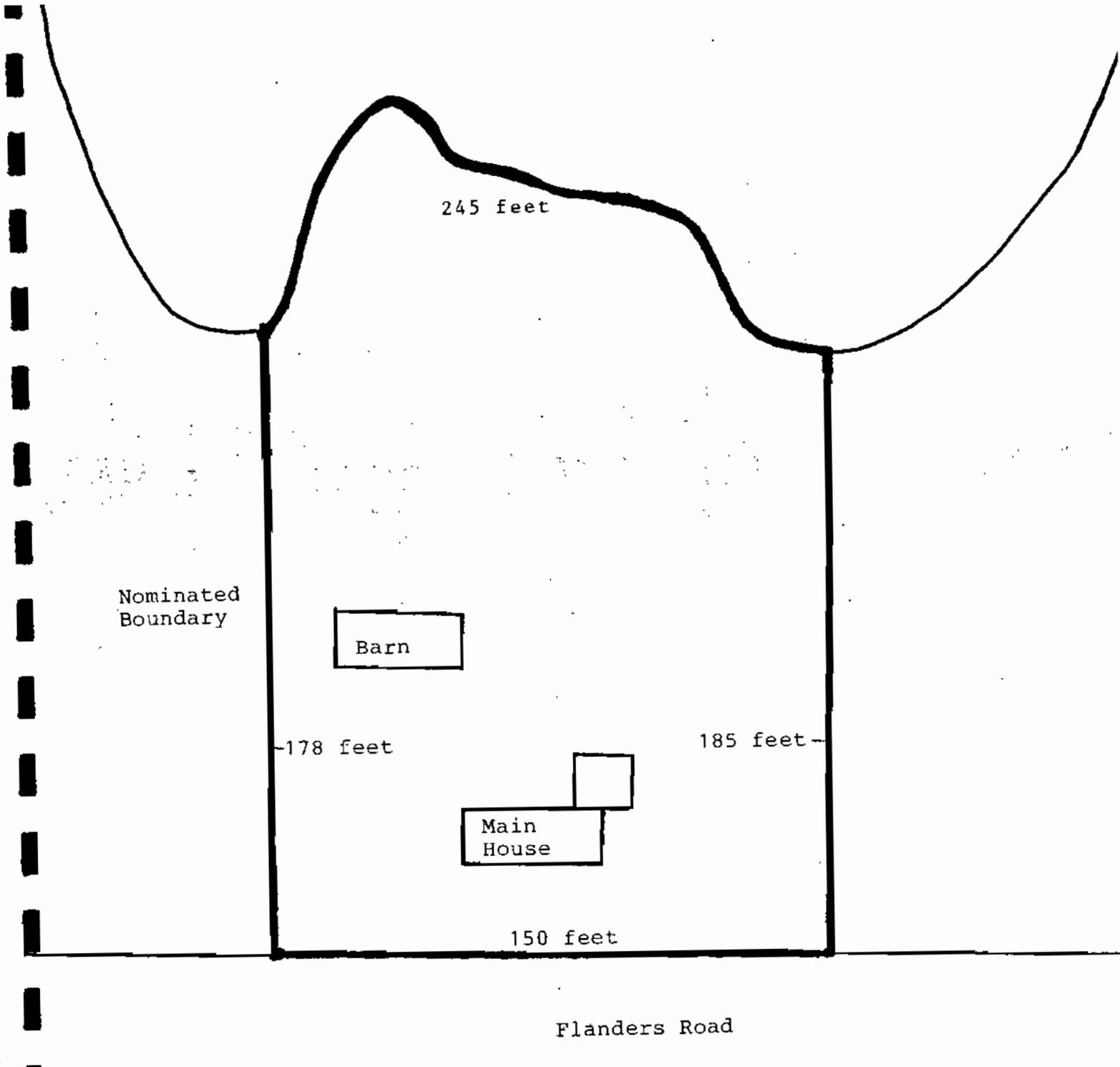


Continuation sheet Flanders, Suffolk Co. Item number 8

Page 2

timber frame construction (portions of which are visible in first and second floor rooms); wood shingle sheathing; multi-pane (nine-over-six) windows with simple trim; a single, paneled entrance door; broad gable roof with center chimney; undecorated rooflines; smooth plaster finishes on the interior; simple interior door and window surrounds; and an overall lack of ornamentation.

Despite some later turn-of-the-century alterations, the Benjamin Homestead retains many significant original features and recalls the area's early development. The residence and barn remain largely intact and represent important examples of historic domestic architecture in Flanders. The Benjamin Homestead with its intact historic setting and farm support building is a well-recognized local landmark associated with the community's settlement and subsequent growth.



James Benjamin Homestead,  
Flanders, Suffolk County,  
New York  
Site plan with dimensions

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input checked="" type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates circa 1785 Builder/Architect Unknown

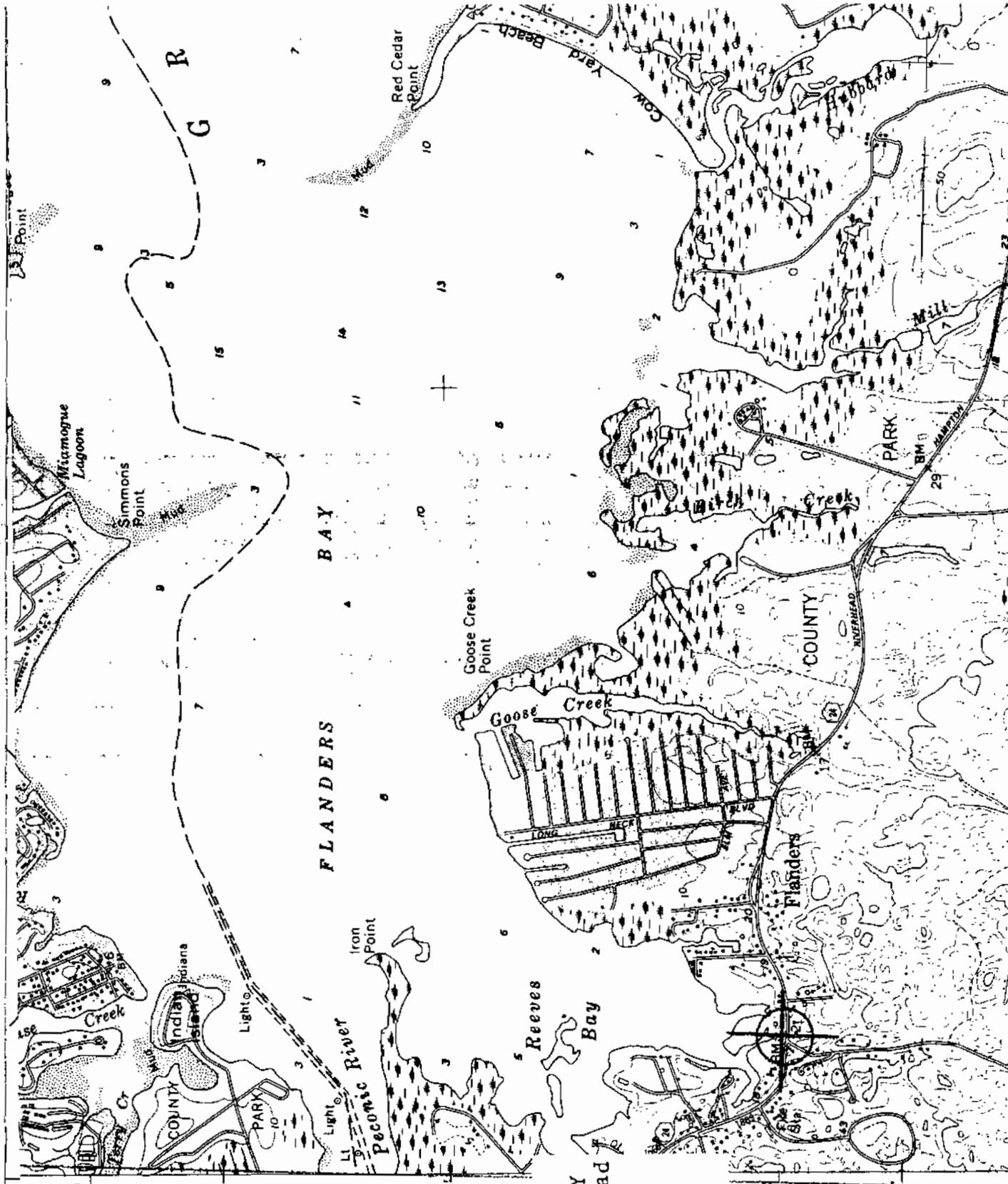
### Statement of Significance (in one paragraph)

The James Benjamin Homestead is historically and architecturally significant as a rare surviving example of a late eighteenth century residence which recalls the community of Flanders's settlement and agrarian growth, and reflects eastern Long Island's conservative local building tradition and craft practices. Constructed in circa 1785, the two-story, five-bay, center entrance residence is largely intact and retains numerous features which are distinctive characteristics of Long Island's settlement-era building practices and which continued to characterize regional architecture through the mid-nineteenth century. They include: rectangular plan and form; timber frame construction; wide wood shingle sheathing; single multi-paned double-hung windows; broad gable roof with center chimney; overall lack of decorative detail. The Benjamin family settled in Flanders in 1782 and owned the nominated homestead until 1864. It is the oldest extant residence in Flanders and, with its nineteenth century barn, is a well-known historic landmark in the area. Its intact survival recalls the community's eighteenth-century agrarian growth and subsequent development and is a representative example of Long Island's vernacular settlement-era building tradition.

James Benjamin was born in 1753 at Southold on Long Island's North Fork. He married Mary Phillips in 1773 at nearby Mattituck. In 1782, James Benjamin purchased land (a portion of which is the nominated property) near the head of the Peconic River on Reeves Bay from Josiah Goodale, Jr.. At the time, this land area was called Fifteen Mile Island. The unincorporated village of Flanders was first settled in the 1650's. During the seventeenth, eighteenth and first half of the nineteenth centuries, the community remained sparsely settled and primarily agricultural. Farming and fishing were mainstays of the local economy throughout Flanders's historical development and farming still remains active in the village's outlying areas. Since its seventeenth century settlement, the community's broad, flat, and fertile landscape and extensive waterfront on Reeve's and Flanders Bays has provided the local population with rich farmland and ample fishing areas. At the turn of the century (1900), Flanders attracted small numbers of summer visitors as a result of its rural aspect and bayside setting. Flanders remains a somewhat isolated, primarily residential, and sparsely developed village in the town of Southampton.

The Benjamin residence is architecturally significant as a relatively intact eighteenth-century dwelling which illustrates eastern Long Island's conservative settlement-era building tradition. Its two-story, five-bay, center entrance, gable roof plan is typical of early settlement houses on Long Island. This plan was used widely on eastern Long Island from its seventeenth century settlement, through the eighteenth century, up into the mid-nineteenth century. The Benjamin residence retains numerous features which are characteristic of the region's settlement-era building and craft practices including





Benjamin Homestead  
 18, Suffolk County, NY  
 References/Mattituck Quad F  
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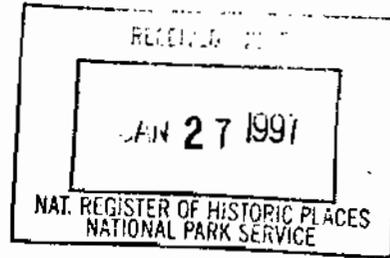
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250 000

4530530m. N

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form



FL-1

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Big Duck, The

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

2. Location

street & number Riverhead-Hampton Bays Road (NY Route 24)  not for publication

city or town Flanders, Town of Southampton  vicinity

state New York code NY county Suffolk code 103 zip code 11942

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  nationally  statewide  locally. ( See continuation sheet for additional comments.)

J.W. Aldover 17 January 97  
Signature of certifying official/Title Date

State of Federal agency and bureau \_\_\_\_\_

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State of Federal agency and bureau \_\_\_\_\_

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.  See continuation sheet.
- determined eligible for the National Register  See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): \_\_\_\_\_

for Signature of the Keeper Beth A. Savage Date of Action 4/28/97

United States Department of the Interior  
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEETThe Big Duck  
Suffolk County, New York

Section number 7 Page 1

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**Description**

The Big Duck is located on the south side of Riverhead-Hampton Bays Road (NY Route 24) between Flanders and Hampton Bays in a heavily wooded area south of the Peconic Bay on eastern Long Island. Built in 1930-31, The Big Duck was moved in January, 1988 to its present site from the former Maurer duck ranch in Flanders, the building's location since 1937. The present site is within Sears-Bellows Pond County Park, a large expanse of pine barrens and wetlands. The only building in the near vicinity is the riding stable operated as part of the park at the rear of The Big Duck. Three early twentieth century-style streetlights front The Big Duck; these are not historically associated with the nominated property.

The Big Duck is a wood frame, wire mesh, concrete surfaced, white Peking duck-shaped building designed to house a retail poultry store. The building measures approximately 15 feet wide across the front, 30 feet long from breast to tail, and 20 feet to the top of the head. The frame of the building consists of wood ribs fastened with nails and covered by galvanized wire mesh. The exterior is finished in four coats of Atlas pure white cement with later patches, washes, and paint. The eyes are Ford Model "T" tail lights; two small hatches at the rear of the head provide access for changing the bulbs. The front door, located in the breast, is a vinyl clad, glazed replacement set in the original recessed opening. The rear of the duck, rebuilt along the lines of the original, contains a triangular recess with a vertical wall in matched board with a jalousie door. A reconstructed wood cellar hatch extends from the rear wall on a modern pressure-treated wood deck. The existing concrete cellar is a replacement built to approximate the former 1937 cellar.

The interior of The Big Duck, measuring approximately 11 by 15 feet, has been resurfaced in white-finished metal to approximate the appearance of the original white-painted stove-plpe interior. It now houses a retail gift shop operated by the Friends for Long Island Heritage.

Big Duck, The  
Name of Property

Suffolk County, New York  
County and State

### 8. Statement of Significance

#### Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

#### Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

#### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

### 9. Major Bibliographical References

#### Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

#### 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 # 18.699970.4531240

#### Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

#### Period of Significance

1930-31

#### Significant Dates

1930-31

#### Significant Person

(Complete if Criterion B is marked above)

#### Cultural Affiliation

n/a

#### Architect/Builder

Collins Brother, designers  
Smith & Yeager, masons  
George Reeve, builder

#### Primary location of additional data:

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

Name of repository:

Suffolk County Historic Trust

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

The Big Duck  
Suffolk County, New York

Section number 8 Page 1

#### Statement of Significance

The Big Duck is historically significant in the area of architecture as a distinctive and widely recognized example of early twentieth century mimetic roadside architecture. Built in 1930-31 on West Main Street in the Upper Mills section of Riverhead, this building--the idea of duck farmer Martin Maurer--was designed to look like the Peking ducks that were sold inside it. The location of the store on busy West Main Street provided the ideal location where motorists entering Riverhead's downtown would pass the large, 20-foot high duck. The site was also a logical place for the store, since it was on the farm where the ducks were raised. In 1937, Martin Maurer moved The Big Duck four miles to Flanders, where it occupied a prominent roadside location alongside the duck barns and marshes of Maurer's new ranch.

By the early twentieth century, the Riverhead vicinity, including the hamlet of Flanders, was the center of Long Island's well-known duck industry. The numerous waterways in this rural area, namely the Peconic River and the many creeks running into the Moriches and Flanders Bays, provided an ideal location for raising ducks. The first white Pekings were brought from China during the late nineteenth century, and adapted easily to the Long Island conditions. By 1939, there were approximately 90 duck farms in Suffolk County producing more than 3,000,000 ducks annually. With environmental concerns and resultant regulations, increasing real estate values, and development of residential areas around the odoriferous ranches, many duck farms went out of business by the 1980s.

The final closing of The Big Duck store in 1984 was largely a result of the demise of its duck ranch and the general decline of the Long Island duck industry. Due to development pressures on the duck farm, The Big Duck was given to Suffolk County and moved in 1988 approximately three and one-half miles south-east to a wooded location on the same road. Although built within the context of the Suffolk County duck industry, The Big Duck today is removed from its historic duck farm context, and therefore no longer illustrates its connection to this important local industry. The current location, while maintaining the building's historic relationship with the road and still within the Flanders vicinity, was never associated with The Big Duck or duck farming in general.

According to historian Edna Howell Yeager in her account, Around the Forks, The Big Duck was the idea of its original owner, duck farmer Martin Maurer. In an attempt to attract customers on busy West Main Street to pull off and purchase his Long Island duckling, Maurer conceived of a store building in the shape of a duck. He contacted local carpenter George A. Reeve to build the duck, according to Lillian Beach, Reeve's daughter; Reeve in turn went to the Collins brothers to draw up plans for the building. The Collins, Samuel and William, lived close to Riverhead in Calverton, but were from New York City, where they had worked as set designers. It is William who is often credited with the design of The Big Duck. According to several

United States Department of the Interior  
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEETThe Big Duck  
Suffolk County, New York

Section number 8 Page 2

accounts, the Collins brothers tied down a live duck to use as a study for the store, and from this study developed full-scale plans for a wood-framed building with a concrete skin.

With the assistance of the Collins brothers, George Reeve built the frame of the duck from hand-sawn wood, which was fastened with nails and reinforced by a skin of galvanized mesh. Smith & Yeager, mason contractors, were hired to apply four coats of Atlas pure white cement. A front door was provided in the breast, and a secondary entrance was installed at the back. The Big Duck also featured illuminated eyes made of Model 'T' tail lights, an orange beak, and an upturned tail. The interior was finished in stove-pipe tin painted white, and included a counter and refrigerator.

While mimetic buildings have never been prevalent on the American roadside, Martin Maurer was certainly part of an early twentieth-century trend across the country to use architecture in innovative ways to draw the attention of speeding motorists. Most roadside commercial buildings were outfitted with larger and more eye-catching signs or architectural features. However, by the late 1920s, there were an increasing number of mimetic buildings appearing on the highway landscape--a giant milk bottle, tea kettle, dog, tepee, and, of course, a duck. Previously limited to amusement parks, the giant follies, by their bizarre scale and function, naturally attracted the attention of passers-by. Many, such as The Big Duck, were a giant sign that advertised the product sold inside.

The Big Duck apparently worked well for Maurer. At an size of approximately 20 feet in height, 30 feet in length, and 15 feet in width, The Big Duck proved to be an immediate attraction. The Riverhead News printed complete with a photograph the following account on June 26, 1931, soon after opening of the store:

"Motorists passing through Riverhead now have something else quite distinctive to remember us by: it is the big duck on the Maurer ranch at Upper Mills, and naturally it is attracting much deserved attention. This true-to-life bird, sitting so comfortably beside the road, and at night showing its electrically lighted eyes, is 28 feet high and has inside dimensions of 11 x 15 feet. It is the biggest duck ever 'raised' anywhere in the world."

The Big Duck was also a big hit with the Atlas Cement Company, whose executives came to Riverhead to inspect the novel concrete creation, and who featured a picture of The Big Duck on their calendar for the year 1931; they also awarded the building the company's "Most Spectacular Piece of Cement Work of the Year 1931" award. Popular Mechanics magazine also featured an article on the duck around the same time touting the bird as a do-it-yourself triumph.

Martin Maurer opened his store on a seasonal basis, usually beginning in March. A March 6, 1936 advertisement in the Riverhead News proclaimed in

United States Department of the Interior  
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEETThe Big Duck  
Suffolk County, New York

Section number 8 Page 3

bold print and with a prominent photograph, "The Big Duck Now Open." Maurer called his farm "The Big Duck Ranch" (for which he received a U.S. trademark in June, 1932) and advertised that his ducklings were "Pellet-fed/The Sanitary Way/Broilers/Milk-fed, Freshly Killed."

In early 1937, Maurer moved The Big Duck to a new ranch he purchased south-east of Riverhead in Flanders on the main road leading east to the south fork of Long Island. The ranch backed up to Reeves Bay, providing an ideal waterside location for raising ducks. The reason for this move is not certain, but it may have been related to Maurer's success and need for a larger ranch. The old ranch on West Main Street was later bought by a Mr. Bruno. The Riverhead News printed the following account of the seasonal opening of The Big Duck in its March 12, 1937 edition:

"The Big Duck owned by Martin Maurer, which was a landmark on the main highway at Upper Mills, is now calmly roosting in Flanders. It will be opened for business on March 13, which will be good news to the housewives who want the most delicious duck or broiler that can be produced. Mr. Maurer raises all of the 'birds' he dispenses from the interior of the Big Duck, and all are reared under the most rigid of sanitary conditions, only the Petersine electric brooder being raised."

The Big Duck remained for many years a popular roadside landmark on eastern Long Island, situated as it was on one of the main roads leading east from New York City to the Hamptons. It was this location, according to historian Phil Patton in his 1986 book, Open Road, that led The Big Duck to become one of the most criticized buildings of the 1960s and early 1970s, and a focus of theories concerning the need for symbolism in modern architecture. The Big Duck's prime location, passed by many in New York City art and architectural circles to weekend retreats, garnered it attention on a national scale. One of the first among the critics to cite The Big Duck was Peter Blake in his 1964 work, God's Own Junkyard: The Planned Deterioration of America's Landscape. Blake was concerned with the ruination of the landscape through commercial sprawl, and felt The Big Duck was a prime example of tacky roadside development. Denise Scott Brown and Robert Venturi early on used The Big Duck, such as in their 1968 essay, "A Significance for A & P Parking Lots on Learning from Las Vegas" (and thereafter in numerous articles and books) to illustrate that roadside strip architecture was not all bad. They found that The Big Duck clearly combined both functional and symbolic aspects of architecture, and therefore provided important lessons for modern architects. Scott Brown and Venturi used the term "duck"--in honor of The Big Duck--to illustrate their famous theory dividing architecture into "ducks" and "decorated sheds," where a "duck" described a building in which the architectural program, structure, and space are subordinate to the overall symbolic form. Perhaps The Big Duck's most enthusiastic supporter was James Wines, who wrote "The Case for The Big Duck" (Forum, April, 1972) noting that "The Big Duck has fantasy, humor, and a special fascination to which people react spontaneously . . .", and

United States Department of the Interior  
National Park ServiceNATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEETThe Big Duck  
Suffolk County, New York

Section number 8 Page 4

offering a "Duck Design Theory" whose first tenet is that "form follows fantasy, not function . . ."

The Big Duck attracted persistent interest into the 1980s, as the roadside architecture of the early and mid-twentieth century gained greater romantic appeal among the general public, and increased scholarly interest among historians as significant manifestations of the dominance of the automobile and suburban life in American culture. Chester Liebs' Main Street to Miracle Mile (1985) is one such work that cites The Big Duck. Liebs wrote that The Big Duck was probably ". . . the most publicized mimetic building in the country . . ." Today, according to the Statewide Inventory of Historic Resources, the Big Duck remains one of a very few extant examples of early twentieth-century mimetic roadside architecture in New York State.

The Big Duck continued to operate as a poultry store into the early 1980s. In 1970, Martin Maurer sold the farm to a Mr. Colombo, who continued to operate the farm until around 1980. The farm was then sold in 1983, and The Big Duck was closed for the last time in fall, 1984. The property was subsequently sold again, with a housing development proposed for the eleven-acre Big Duck Ranch in the mid-1980s. Local residents raised concerns over the fate of The Big Duck, and the Suffolk County Historic Trust worked with the property owners, Kiamarz and Pouran Eshghi, to donate The Big Duck to the county. The Eshghis agreed, provided they were allowed to retain trademark rights, and provided the county move The Big Duck off the property. The proposed preservation and relocation of The Big Duck garnered a great deal of attention in the local press, attesting to the public's interest in this unique building. In a 1987 article on The Big Duck, the New York Times called the building ". . . a 'pop icon' of roadside architecture" (August 26, 1987).

A new site was found for The Big Duck within Sears-Bellows County Park, and a new foundation was soon constructed to match the 1937 cellar, placed to maintain the same orientation to the road. The move occurred in January, 1988, and rehabilitation followed, including repair of the wood frame and cement exterior; painting; replacement of the front door; reconstruction of the rear; and resurfacing of the interior with new metal cladding similar to the original stove pipe tin.

Although Long Island duckling is no longer sold inside and the building itself is removed from its historic duck farm context, The Big Duck retains a high level of historic integrity, with its exterior largely unchanged except for cement repair and repainting. The building was carefully restored after its move in 1988, and is well maintained by Suffolk County and the Friends for Long Island Heritage, which operate a gift shop in the building. Still capturing the attention of motorists speeding by on the

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NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

The Big Duck  
Suffolk County, New York

Section number 8 Page 5

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two-lane state road between Riverhead and Hampton Bays, The Big Duck remains a prominent example of early twentieth-century mimetic roadside architecture, recognized not only regionally, but across the state and country as well.

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

The Big Duck  
Suffolk County, New York

Section number 9 Page 1

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United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

The Big Duck  
Suffolk County, New York

Section number 10 Page 1

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#### Geographical Data

#### Verbal Boundary Description

The nominated property consists of The Big Duck and its immediate roadside setting, as outlined on the attached Suffolk County tax map. This nominated parcel consists of 150' of roadside frontage, extending 75' to either side (east-west) of The Big Duck, and approximately 65' deep from the edge of pavement south to the fence that marks the boundary of the riding corral at the rear.

#### Boundary Justification

The Big Duck, which was moved in 1988 from its second (1937) historic location, has no historic association with its current property, which is a riding corral that is part of the Sears-Bellows County Park. The boundaries were therefore drawn only to include that property which constitutes the immediate roadside setting of The Big Duck.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

The Big Duck  
Suffolk County, New York

Section number 11 Page 1

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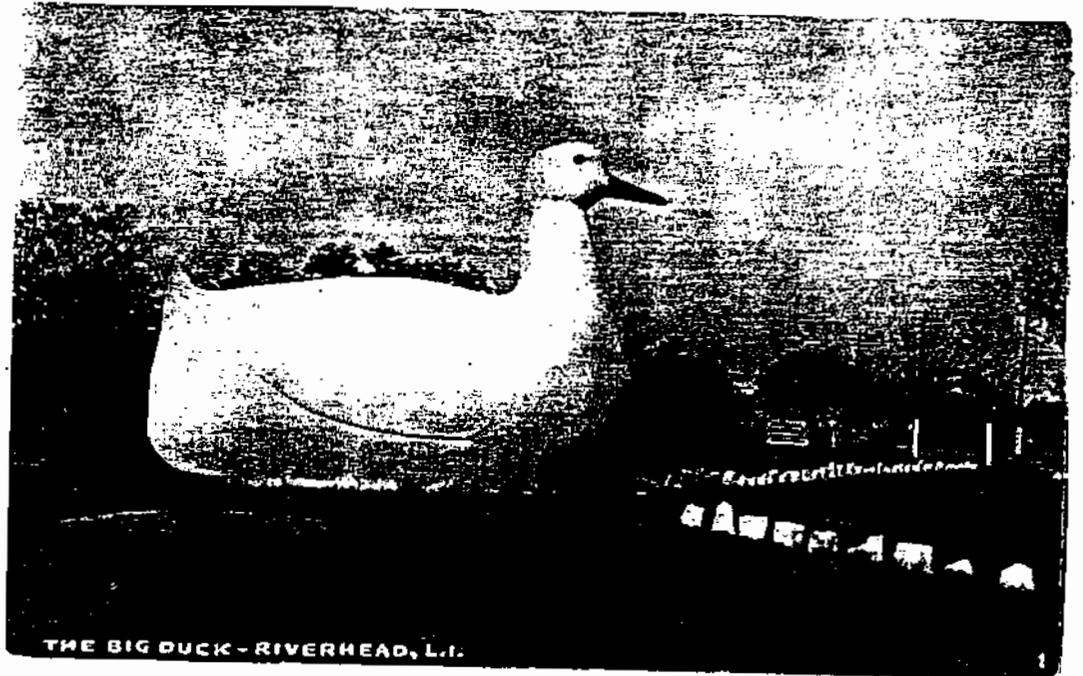
**Form Prepared By**

John Auwaerter  
Program Analyst  
Historic Preservation Field Services Bureau  
P.O. Box 189  
Waterford, New York 12188

**Research material provided by:**

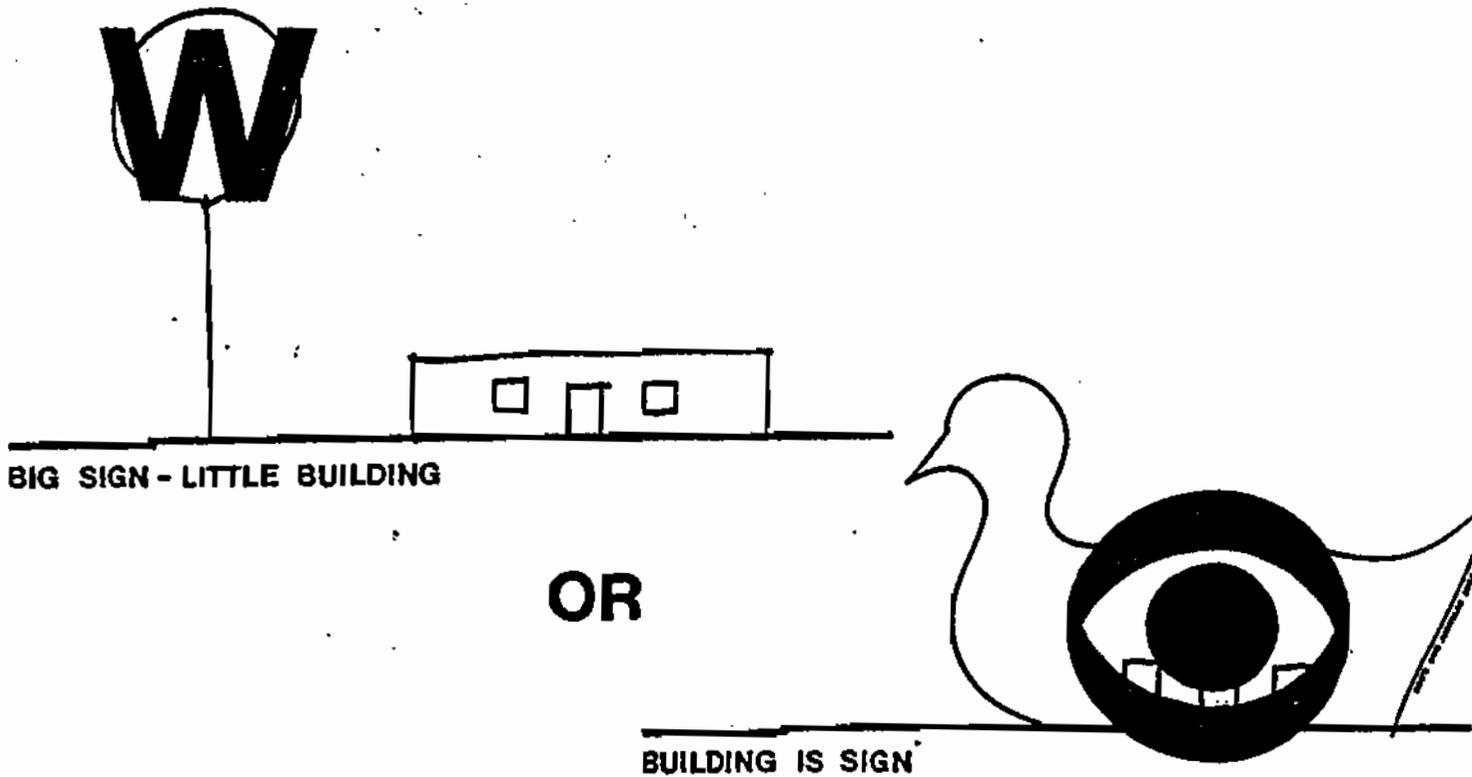
Richard Martin  
Suffolk County Historic Trust  
Montauk Highway  
West Sayville, New York 11796





West Main Street, Riverhead location of The Big Duck  
Collection of Suffolk County Historical Society

*original  
best card at  
Luzerne Point  
Riverhead, N.Y.*

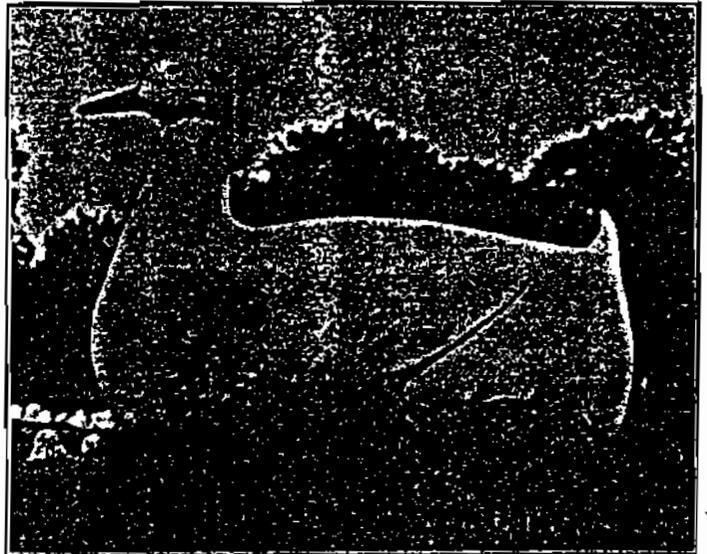


31. Big sign-little building or building as sign

The sign is more important than the architecture. This is reflected in the proprietor's budget: The sign at the front is a vulgar extravaganza, the building at the back, a modest necessity. The architecture is what is cheap. Sometimes the building is the sign: The duck store in the shape of a duck, called "The Long Island Duckling," is sculptural symbol and architectural shelter. Contradiction between outside and inside was common in architecture before the Modern movement, particularly in urban and monumental architecture. Baroque domes were symbols as well as spatial constructions, and they are bigger in scale and higher outside than inside in order to dominate their urban setting and communicate their symbolic message. The false fronts of western stores did the same thing: They were bigger and taller than the interiors they fronted to communicate the store's importance and to enhance the quality and unity of the street. But false fronts are of the order and scale of Main Street. From the desert town on the highway in the West of today, we can learn new and vivid lessons about an impure architecture of communication. The little low buildings, grey-brown like the desert, separate and recede from the street that is now the highway, their false fronts disengaged and turned perpendicular to the highway as big, high signs. If you take the signs away, there is no place. The desert town is intensified communication along the highway.

*The*  
**BIG  
DUCK**

now located on  
Flanders Road



*Now Open!*

**Spring Ducklings  
Milk Fed Broilers**

**THE BIG DUCK**

FLANDERS ROAD

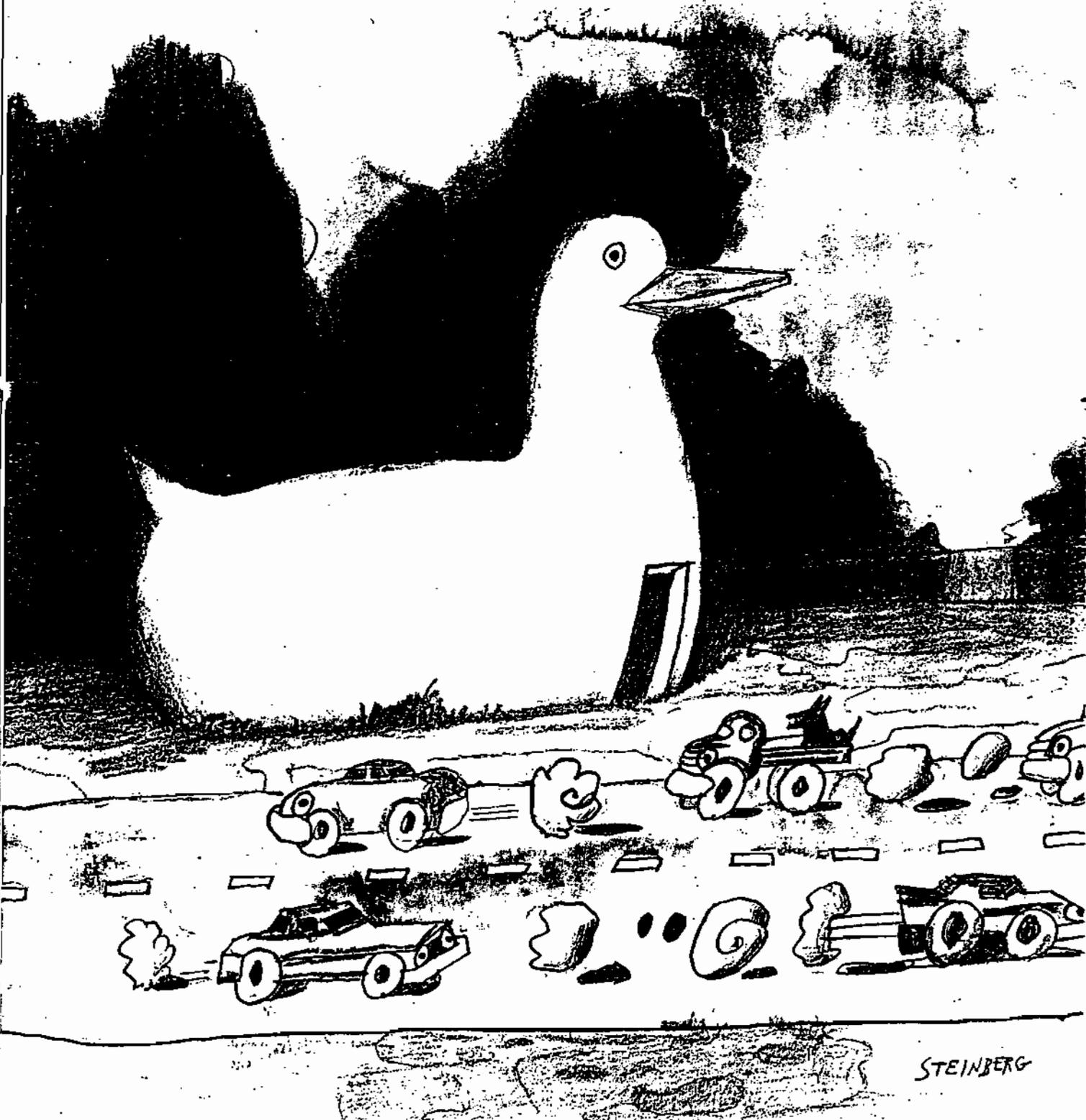
Phone Riverhead 2831

May 11, 1987

THE

Price \$1.75

# NEW YORKER





The New York Times/Rameshwar

The Big Duck, a local landmark and a national symbol of roadside architecture in Flanders, L.I.

## Suffolk to Preserve Its Landmark Duck

By PHILIP S. GUTIS  
Special to The New York Times

FLANDERS, L.I., Aug. 25 — Suffolk County plans to spend several thousand dollars to preserve the Big Duck, a 20-foot-high local landmark and national symbol of roadside architecture, officials said today.

The Big Duck, for decades a roadside food stand, has stood empty and decaying for about three years while its owners have debated how to move it to a more profitable location. The issue gained immediacy recently when builders, who purchased the 11-acre site on which the duck sits, began eyeing the land on Route 24 here for residential development.

### Symbol of an Art Form

"We've had to move quick on this one," County Executive Michael A. LoGrande said today as he stood before the duck at a sparsely attended news conference.

Mr. LoGrande, surrounded by officials of the county museum system, called the duck, which is a wire lath structure covered with

The store is a 'pop icon' of roadside architecture.

cement and stucco, "architecturally significant and the symbol of an art form."

In addition, Mr. LoGrande suggested the duck had come to mean more to the residents of eastern Long Island. "There have been so many people who have passed it for so many years that it has become the symbol for the East End," he said.

The building also has become a symbol for a form of architecture that flourished in the mid-1920's and 1930's, said Jim Heimann, the author of "California Crazy: Roadside Vernacular Architecture," a 1980 book on the subject.

"With the advent of the car, pedestrian traffic for stores was no longer there," Mr. Heimann said. "There was a new kind of shopper, one that was going by at 35 miles per hour and needed something more dramatic to draw him in."

At one point, large toads, oranges, chickens, umbrellas, lemons, pumpkins, pigs and owls marked the country's roadsides.

### May Truck the Duck

Few were more eye-catching than the Big Duck, whose orange beak, black eyes and small tail plume have well withstood the wear and tear of 47 years. Although the small store inside the duck has deteriorated with ceiling tiles lying in pieces on the floor the exterior is marred by only a few cracks.

The duck's current owner, Kia Eshghi, sculptor and businessman, said he would never do anything to hurt the duck. "I love the duck. It's not a money situation — some-

Continued on Page B2

## Suffolk Plans To Preserve Icon of Eating

Continued From Page B1

times you go crazy and I did this time," he said during an interview, referring to his purchase of the duck about five years ago.

Gerald S. Kessler, the president of Friends for Long Island's Heritage, the citizens group that works with both Nassau and Suffolk Counties in acquiring items of local historical importance, said Mr. Eshghi expressed willingness to negotiate with the county about the duck.

The county now plans to have the duck moved, at least temporarily, to county land at Indian Island Park in Riverhead.

Mr. Heimann said that only about 100 examples of this form of architecture — variously called mimetic, programmatic or simply duck, after the Big Duck — remain in the country.

Once disdained by the architectural community, Mr. Heimann said, examples of duck architecture have become "pop icons."

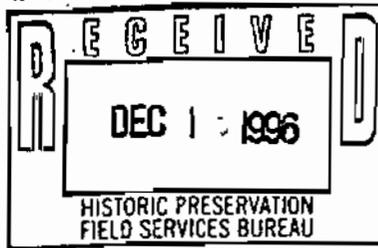
"It's a very interesting period of architecture," he said. "It reflects the time, the automobile culture, their fun with the whimsical."





# Town of Southampton

116 HAMPTON ROAD  
SOUTHAMPTON, NEW YORK 11968  
OFFICE OF THE SUPERVISOR



VINCENT CANNUSCIO  
SUPERVISOR

Telephone (516) 283-6055  
Fax (516) 287-5708

December 10, 1996

Mr. John Auwaerter  
N.Y.S. Office of Parks, Recreation and  
Historic Preservation  
Historic Preservation Field Services Bureau  
Pebbles Island  
P.O. Box 189  
Waterford, New York 12188-0189

Dear Mr. Auwaerter:

We have received a letter dated November 8, 1996 from Ruth Pierpont, Director of the NYS Historic Preservation Field Services Bureau, requesting comment on whether or not the Big Duck located on Route 24 in Flanders should be nominated to the National and State Registers of Historic Places.

As you know, the Town has designated The Big Duck as a historic landmark under its Historic Landmarks and Documents ordinance. On behalf of the Town of Southampton, we fully support the nomination of The Big Duck to be included in the National and State Registers.

If you have any questions, please contact my office.

Sincerely,

Vincent Cannuscio  
Supervisor



# Town of Southampton

118 HAMPTON ROAD  
SOUTHAMPTON, NEW YORK 11988

DEPARTMENT OF  
LAND MANAGEMENT

ROBERT J. DUFFY, AICP  
TOWN PLANNING AND DEVELOPMENT ADMINISTRATOR  
Telephone (516) 287-5735  
Fax (516) 287-5706



November 21, 1996

Mr. John Auwaerter  
N.Y.S. Office of Parks, Recreation and  
Historic Preservation  
Historic Preservation Field Services Bureau  
Peebles Island  
P.O. Box 189  
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If you have any questions, please contact my office.

Sincerely,

  
Robert J. Duffy, AICP  
Town Planning and  
Development Administrator

Resolution No. 3 - December 4, 1996

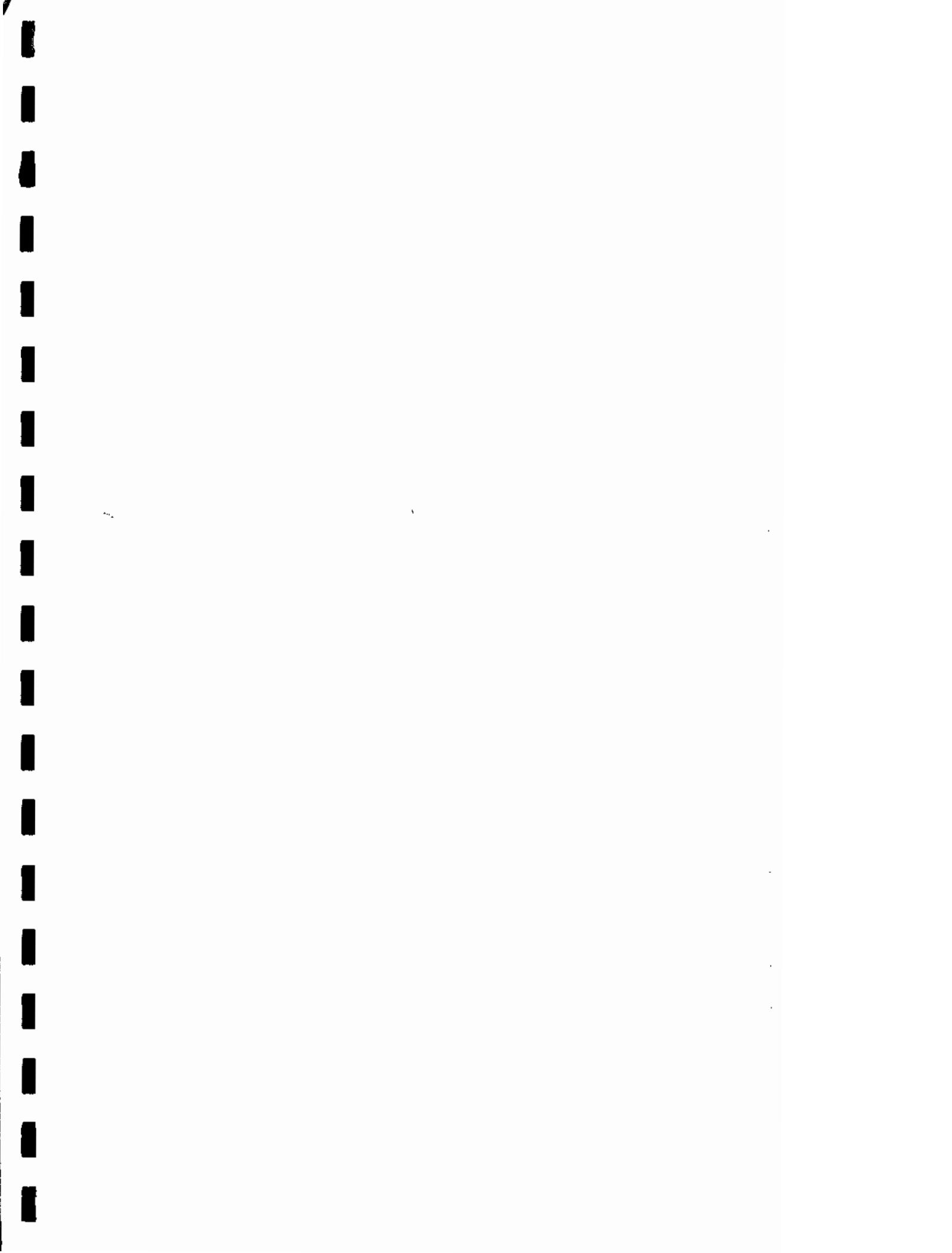
At the regular meeting of the Suffolk County Planning Commission held on Wednesday, December 4, 1996, Commissioner Shepard moved for the adoption of the following resolution, seconded by Commissioner Vahradian and unanimously approved: (10 ayes, 3 absent)

**WHEREAS**, the "Big Duck" is a Long Island landmark of national significance; and

**WHEREAS**, it celebrates a once-vibrant and world renown industry which produced Long Island duckling for restaurants internationally; and

**WHEREAS**, the "Big Duck" is now famous as a vestige of functional roadside architecture by virtue of its publication in numerous books and articles and inclusion in many national art exhibits; Now Be It Therefore

**RESOLVED**, that the Suffolk County Planning Commission hereby urges the New York State Office of Parks, Recreation and Historic Preservation to place the "Big Duck" on the National and State Registers of Historic Places because of its significance to the heritage of Suffolk County.



United States Department of the Interior  
National Park Service

For NPS use only

National Register of Historic Places  
Inventory—Nomination Form

received MAY 16 1983  
date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic William Merritt Chase Homestead

and/or common

2. Location

street & number Canoe Place Road/Bathing Beach Road not for publication

city, town Southampton vicinity of

state New York code 036 county Suffolk code 103

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> entertainment
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> government
	NA	<input type="checkbox"/> no	<input type="checkbox"/> industrial
			<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name James J. Harmon

street & number 200 East 84th Street, Apartment 15G

city, town New York vicinity of state New York

5. Location of Legal Description

courthouse, registry of deeds, etc. Suffolk County Clerk

street & number County Center

city, town Riverhead state New York

6. Representation in Existing Surveys

title New York Statewide Historic Resources Inventory has this property been determined eligible?  yes  no

date 1978  federal  state  county  local

depository for survey records Division for Historic Preservation

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1892 **Bullder/Architect** McKim, Mead and White

### Statement of Significance (in one paragraph)

The William Merritt Chase Homestead is historically and architecturally significant. Built in 1892 and designed by McKim, Mead and White, the exceptionally intact house and artist's studio is closely associated with an important painter, William Merritt Chase, and the development of American art during the late nineteenth and early twentieth centuries, as well as with one of America's most notable architectural firms of the period.

Upon returning from extensive travels in Europe, where she became familiar with the then popular European custom of outdoor painting, Mrs. William Hoyt began promoting the creation of an American school of out-of-doors painting. With the financial support of Mrs. Henry Kirke Porter of Pittsburgh and Mr. Samuel Parrish of Shinnecock Hills, such an outdoor school of art was begun in 1891 in Shinnecock Hills, Southampton, Long Island. William Merritt Chase was invited to serve as the school's headmaster.

Chase was born in 1849 in Franklin, Indiana, and attended the National Academy of Design in New York. He studied in Europe and, upon returning to the United States, exhibited his paintings at the Philadelphia Centennial Exposition. By 1878 Chase was in New York teaching the first class in painting sponsored by the Art Students League. He was acknowledged early in his career as an artist and teacher of considerable talent. William Merritt Chase was president of the Society of American Artists from 1885 to 1895. Among his many students were Joseph Stella, Charles Demuth, Charles Sheeler, and Georgia O'Keefe.

The area around Southampton, originally home to the Shinnecock tribe of the Algonquins, was settled as early as 1640 by English Puritans. Initially used for farming and herding, the area became a popular summer resort with the construction of the Long Island Railroad around 1870. The land on which Chase's Southampton home stands was donated by Samuel Parrish in 1891. Designed by the firm of McKim, Mead and White, the building was begun in 1891 and completed a year later. The firm designed the Boston Public Library and the Rhode Island State Capitol as well as "a large number of the finest buildings in New York, public and private, erected in the late nineteenth and early part of the present century."<sup>1</sup> Representative in many respects of many large summer residences, the weathered wood shingled, gambrel roofed building is distinguished by unique details. Rope-like balusters on the interior and fluted porch columns with rope capitals create a nautical motif addressing the building's location between Peconic and Shinnecock Bays. An unusual ceiling fanlight distinguishes the two-story living room on the interior.

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

William Merritt Chase Homestead

Continuation sheet

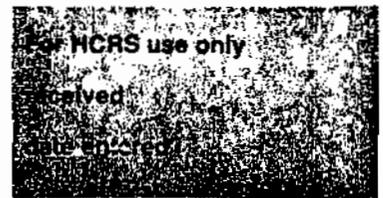
Suffolk County  
New York

Item number

8

Page

2



Chase moved into the building in 1891 and began teaching at the newly created school three miles east of his home. "Art Village," as the complex of school buildings is known today, was also constructed on land donated by Samuel Parrish. The school was touted as the first out-of-doors art school in the country. Studio exercises were often held on the dunes of Shinnecock Hills around both the school and Chase's home. Followed in concept by other American schools of art, the Chase Outdoor School of Art, as it was called, has been identified as "the birthplace of an American expressionistic landscape painting."<sup>2</sup> Chase himself completed some of his finest paintings at Shinnecock, some of which depict interior and exterior views of the house. The Big Bayberry Bush (The Parrish Art Museum) and Sunset Glow (The Fine Arts Gallery of San Diego), both known as The Chase Homestead, are impressionistic views of the homestead and surrounding landscape.

William Merritt Chase spent summers in Shinnecock teaching at the school until it closed in 1902. The homestead remained in Chase's ownership until his death in 1916 at which time it was purchased by a niece of Samuel Parrish.

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

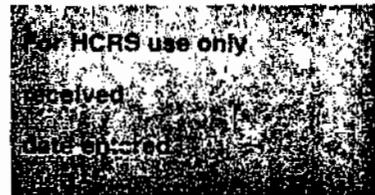
William Merritt Chase Homestead

Continuation sheet

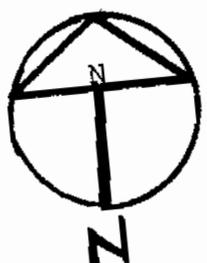
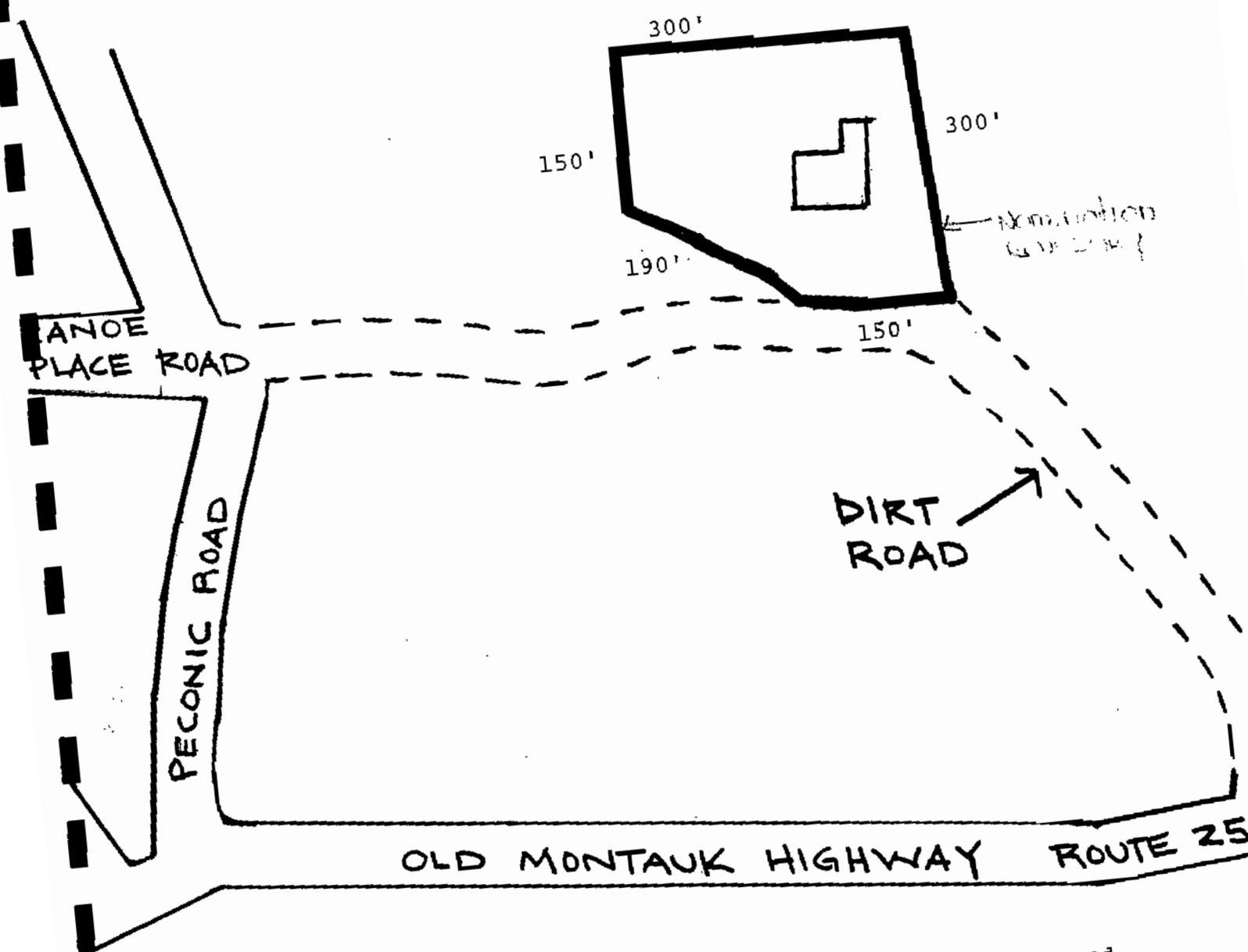
Suffolk County  
New York

Item number 9

Page 1



- Baldwin, Charles C. Stanford White. New York: Dodd Mead and Co., 1931.
- Gatling, Eva Ingersoll and Jean M. Weber. "The Students of William Merritt Chase." Museum Catalogue, 1973. Heckscher Museum, Huntington, New York: The Parrish Art Museum, Southampton, New York.
- Halsey, Abigail F. In Old South Hampton. Southampton, New York: Southampton Book Company, 1968.
- Morice, John H. The First Out-of-Door Art School in the United States. Southampton, New York: Southampton Press, November 22, 1946.
- Roof, Katherine M. The Life and Art of William Merritt Chase. New York: Hacker Art Books, 1975.
- Whitney, Henry F. and Elise Rathburn Whitney. Biographical Dictionary of American Architects. Los Angeles: Hennessey and Ingalls, 1970.



William Merritt Chase Homestead  
Shinnecock Hills, Suffolk Co.  
General Plot Map w/ dimensions

BUILDING-STRUCTURE INVENTORY FORM  
CONTINUATION SHEET



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY  
RECEIVED  
DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Jagger, Stephen House  
AND/OR COMMON

OFFICE COPY

2 LOCATION

STREET & NUMBER

Old Montauk Highway

NOT FOR PUBLICATION

CITY, TOWN

Westhampton

CONGRESSIONAL DISTRICT

1st

STATE

New York

VICINITY OF

CODE  
036

COUNTY

Suffolk

CODE

103

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER

4 OWNER OF PROPERTY

NAME

Miss Marianne Martens

STREET & NUMBER

School of Cultural Arts, Box 1606

CITY, TOWN

Westhampton Beach

STATE

New York

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,

REGISTRY OF DEEDS, ETC

Clerk's Office, Town of Southampton

STREET & NUMBER

Montauk Highway

CITY, TOWN

Southampton

STATE

New York

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Historic Resources Survey

DATE

Summer, 1977

FEDERAL  STATE COUNTY LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

Historic Preservation, Office of Parks and Recreation

CITY, TOWN

Albany

STATE

New York

## 7 DESCRIPTION

### CONDITION

EXCELLENT                       DETERIORATED  
 GOOD                               RUINS  
 FAIR                                 UNEXPOSED

### CHECK ONE

UNALTERED  
 ALTERED

### CHECK ONE

ORIGINAL SITE  
 MOVED      DATE \_\_\_\_\_

---

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Stephen Jagger House is located in Westhampton on the north side of Montauk Highway between North Quarter Road and Summit Boulevard. The frame house occupies a level two acre wooded lot.

The front (south elevation) of the Jagger House has two components. The original mid-eighteenth century house is west of the building's center and a large early nineteenth-century addition evolved to the east. The original three-bay house has a full first floor and an additional full story under its gambrel roof. The four-bay, one and one-half story addition has a gable roof. Two deteriorated wooden sheds appear as attachments to the rear of the addition.

Weathered wood shingles cover all exterior walls and asphalt shingles cover the roofs.. The original main entrance has a single door with transom and is covered by a small wooden porch. Double hung sash with simple wood trim punctuate all exterior walls and appear in various configurations; nine over six, six over six, and four over four. A single secondary entrance and three casement eyebrow windows complete the addition's south elevation.

Adjacent to the addition's east wall is a small one-story brick outbuilding with low gable roof. Three single six over six windows and a narrow doorway punctuate its compact mass. The outbuilding's interior floor has collapsed into its shallow basement but its shelving and original plaster over lath walls and ceiling remain intact.

The original house's first floor, which utilizes simple Neoclassical style trim around the doors, windows, and chair rails, has an entrance hall with staircase and three connecting rooms. Two of the first floor rooms have fireplaces; one of them works and the other is decorative. Both fireplaces have classically inspired mantels. A large well-preserved eighteenth-century bedroom with flanking anterooms dominates the second floor. Plaster over lath and simple wood paneling cover the bedroom's walls. This bedroom remains as a rare eighteenth-century survival and is the house's most significant interior space. Wide boards cover the house's floors and several interior doors retain their wrought iron hardware.

The addition's first floor has a large parlor with alcove, kitchen, and bathroom. Simple architraves frame the parlor's doors and windows, paneled aprons adorn its windows, and a classically inspired mantel surrounds its fireplace. The kitchen has been routinely remodeled yet still retains its original fireplace and bake oven. Several rooms occur at the addition's second floor but extensive alterations have destroyed their architectural integrity.

## 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

c. 1748

BUILDER/ARCHITECT

Unknown

STATEMENT OF SIGNIFICANCE

The mid-eighteenth century Jagger House is one of the earliest extant buildings in Westhampton. The well-preserved house with its large early nineteenth-century addition has been the Jagger homestead for over two hundred years. Several members of the family held prominent positions during the community's early development. In the early 1700's, Jonathan Jagger established a tanning business. His son, Stephen, was a New York State Justice. Stephen's son Enoch was a local religious leader. The house and its early occupants recall Westhampton's early settlement and nineteenth-century development.

Town of Southampton records show the Jagger house at its location in 1748. In 1977, an extensive collection of eighteenth and nineteenth-century Jagger family papers were found in the house's attic. These valuable documents were placed in the Vanderbilt Historical Society's Long Island Collection, Dowling College, Oakdale, New York. The papers show that Jonathan, the earliest known member, bought land in 1713 and established a tannery (to the south of the present house). His son Stephen, was a prominent justice whose jurisdiction included most of eastern Long Island. Stephen frequently used the house for official business and continued to run the family tannery. Deacon Enoch Jagger, one of Stephen's sons, made the house a religious haven for the local populace. Records dated 1819 show Enoch planning a mill on the land his grandfather bought in 1713.

As the Jagger papers indicate, several family members were prominent citizens and the house was frequently used for community gatherings. The original house is a classic one-story, side entrance hall residence with a broad gambrel roof of typical Long Island proportions. This kind of house was widespread on eastern Long Island in the late eighteenth and early nineteenth centuries. Today, the Jagger House represents the least altered of this building type in the central Long Island area. In addition, the Jagger Homestead is one of the earliest surviving residences in the Westhampton area. Its second floor bedroom is a rare eighteenth-century survival. The Jagger house remains as one of Westhampton's most important landmarks.

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

Bayles, Richard M., Historical and Descriptive Sketches of Suffolk County, Port Jefferson, New York: 1874.  
 East Hampton, New York, East Hampton Library, Pachu Collection, Town of Southampton Records.  
 Oakdale, New York, Dowling College, Vanderbilt Historical Society, Long Island Collection, Jagger Family Papers, 1677-1853.

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 2 acres

UTM REFERENCES

A	18	695900	4520800	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

The dimensions of the Jagger House's rectangular lot are approximately 150 feet westerly along Montauk Highway, 635 feet northerly, 150 feet easterly, and 635 feet southerly.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME/TITLE

Austin N. O'Brien, Program Assistant

ORGANIZATION

NYS Parks and Rec., Div. for Historic Preservation

DATE

9/21/78

STREET & NUMBER

Agency Bldg. #1, Empire State Plaza

TELEPHONE

(518)474-0479

CITY OR TOWN

Albany

STATE

New York

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL     

STATE     

LOCAL XXX

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE Deputy Commissioner for Historic Preservation DATE

9/22/78

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

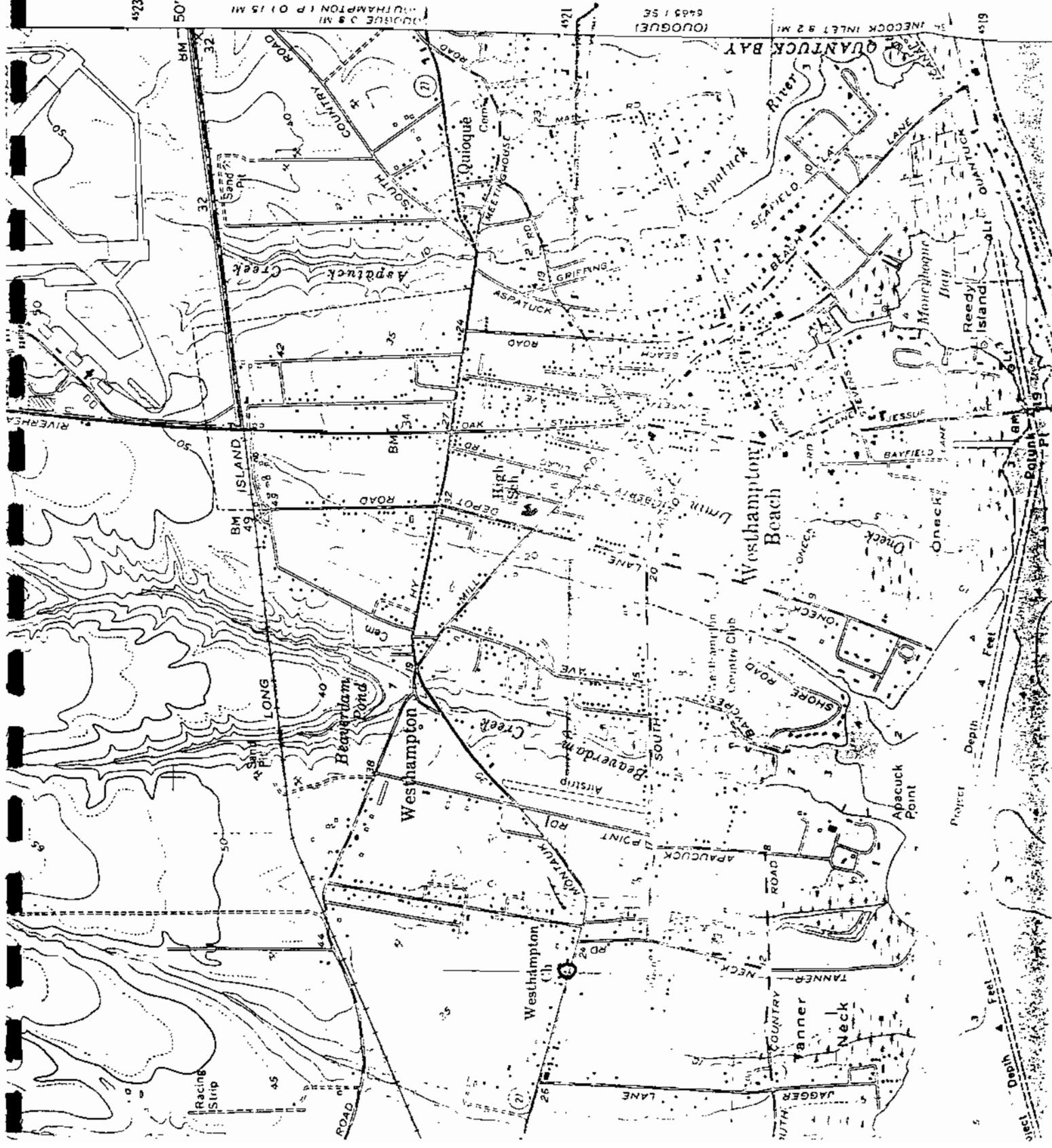
DATE

KEEPER OF THE NATIONAL REGISTER

Stephen Jagger House  
Westhampton  
Suffolk County  
E 695900  
N 4520800

zone 18

EXTRACT QM



4923

BM 50'

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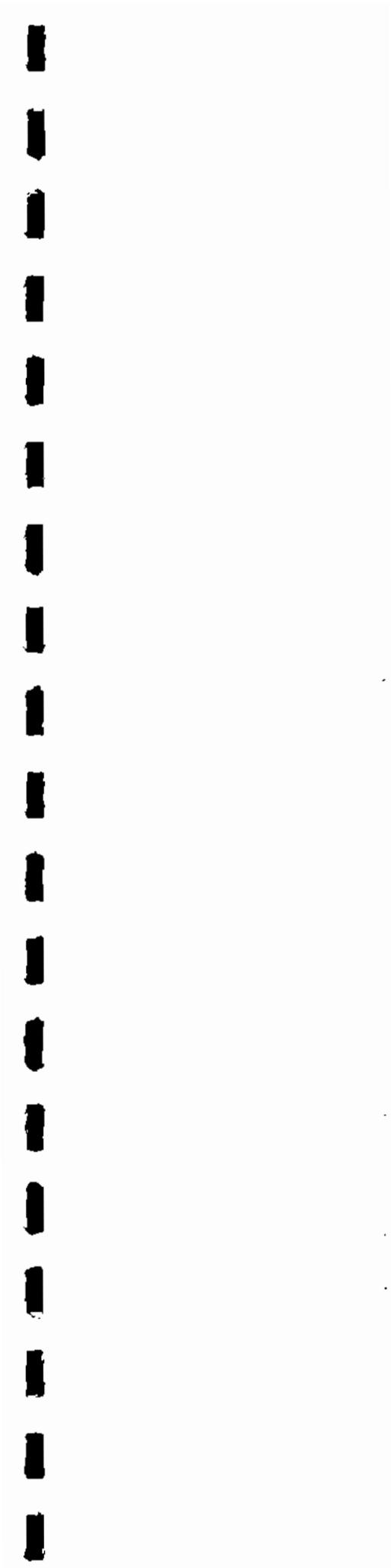
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(OUGUE)

4971

4519

Depth 4 Feet

Depth 4 Feet



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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Rosemary Lodge

other names/site number Rev. H.T. Rose House

2. Location

street & number 322 Rose Hill Road  not for publication

city or town Water Mill, Town of Southampton  vicinity

state New York code NY county Suffolk code 103 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  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 80. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)

J.W. Adams & January '99 Deputy Commissioner for Historic  
Signature of certifying official/Title Date Preservation  
NYS Office of Parks, Recreation & Historic Preservation  
State of Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

Signature of certifying official/Title Date  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.  
 See continuation sheet.
- determined eligible for the National Register  
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register
- other. (explain): \_\_\_\_\_

Signature of the Keeper

Date of Action

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Rosemary Lode  
Name of Property

Suffolk Co. New York  
County and State

### 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)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	<u>0</u>	<b>TOTAL</b>

**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**

N/A

0

### 6. Function or Use

**Historic Functions**  
(enter categories from instructions)

**Current Functions**  
(Enter categories from instructions)

DOMESTIC/Camp

DOMESTIC/single dwelling

### 7. Description

**Architectural Classification**  
(Enter categories from instructions)

**Materials**  
(Enter categories from instructions)

LATE VICTORIAN/Shingle Style

foundation CONCRETE

walls WOOD/ Shingle

roof WOOD/Shingle

other BRICK (Chimneys)

### Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

Rosemary Lodge  
Name of Property

Suffolk Co. New York  
County and State

**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 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
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "X" in all boxes that apply.)

- 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 of age or achieved significance within the past 50 years

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**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 Building Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Areas of Significance:**

(Enter categories from instructions)

ARCHITECTURE

**Period of Significance:**

1884

**Significant Dates:**

**Significant Person:**

**Cultural Affiliation:**

N/A

**Architect/Builder:**

Frederick W. Stickney, Archt.

Rev. H.T. Rose (interior)

Rosemary Lodge  
Name of Property

Suffolk Co. New York  
County and State

## 10. Geographical Data

Acreage of Property less than 1 acre

### UTM References

(Place additional UTM references on a continuation sheet.)

1 18 720049 4532050  
Zone Easting Northing

3 18                        
Zone Easting Northing

2 18                      

4 18                      

### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

## 11. Form Prepared By

name/title James Warren, Historic Preservation Program Analyst

organization NYSHPO date September 1999

street & number P.O. Box 189 telephone (518) 237-8643 x 3283

city or town Waterford state NY zip code 12188

### Additional Documentation

Submit the following items with the completed form:

#### Continuation Sheets

#### 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.

#### Photographs

Representative **black and white photographs** of the property.

#### Additional Items

(Check with SHPO or FPO for any additional items)

#### Property Owner (Complete this item at the request of the SHPO or FPO)

name R.A. Cordingley & E.A. King

street & number P.O. Box 119 telephone                     

city or town Water Mill 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. 470 *et seq.*)

**Estimated Burden Statement:** public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 1

Rosemary Lodge

Name of Property

Suffolk, New York

County and State

7. Description

Rosemary Lodge is a two and one-half story, Shingle Style residence located on the west side of Rosehill Road in the hamlet of Watermill, Town of Southampton, Suffolk County, New York. Constructed as an unfinished shell in 1884 to plans by Lowell Massachusetts architect Frederick W. Stickney, A.I.A., the building is a highly intact example of the Shingle Style and for the exceptional workmanship of the interior, created over period of years by the original owner, Rev. Henry T. Rose. A rear wing (north, 1904), broad porch wrapping the southeast corner and several upper story projections added by Rose exhibit the asymmetrical massing and irregular outline characteristic of the Shingle Style. Rosemary Lodge was moved in 1985 approximately 0.4 miles south from its original site at the southeast corner of Rosehill Road and Montauk Highway. (NY 27). Although relocated, Rosemary Lodge maintains the level, open and rural setting in which it was built.

At its core, Stickney's design is a rectangular block capped by a steep, gabled roof set with its ridge across the shorter axis of the plan. The sweeping roof planes to the north and south and the broad gables facing east and west are animated by a multiple and layered projecting volumes to produce the irregular massing and silhouette characteristic of the Shingle Style. The walls and roof are wood-shingled, excepting the south and east facades where wood clapboard siding accents the ground story. Primary and secondary gables are accented by flared shingle courses above a simple wood band, suggesting pediments and reflecting the distant derivation of the Shingle and Queen Anne Styles from classical models.

The prominent east and west facades incorporate secondary gables, projecting gabled bays and cantilevered elements, rejecting symmetry in favor of the irregular and complex. A broad, shallow bay on the east is capped by a narrow gable roof continuing the line of the north roof slope. Centered at the peak of the secondary gable is an oriel carried on simple brackets beneath the extended roof of the gable. Paired double-hung windows and a bank of three casement windows are asymmetrically placed at the second story level. At the ground story, a double-hung window is set in the chamfered northwest corner. The broad, low roof of the porch wrapping the southeast corner overlaps the shallow projecting bay, interlocking the numerous planes and projections of those facades.

The complexity of the east facade is well matched by that of the west. Again, a shallow projecting bay rises through the second level, here capped by a hipped roof continuing the north slope of the main roof. This originally gable-roofed bay was altered to the present hip-roofed form with a cantilevered projection to the south by Rose c1904 to expanded a small attic level bedroom. Single, double-hung windows face south at each level of the bay. Centered in the larger bay is another shallow, two-story bay with a gable roof set within and slightly lower than the secondary gable. The west face of this bay has paired casement windows centered on the second story and four modern casement windows on the first. This bay replaced a bay window during the c1904 renovations by Rose.

The south facade contains the main entry, set off-center to the east beneath the low porch roof. The open western half of the facade has a bank of three, multi-pane fixed sash windows set high at the west corner of the first story. Immediately above, paired double-hung windows are set close to the southwest corner matching a

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 2

Rosemary Lodge  
Name of Property  
Suffolk, New York  
County and State

single window at the corner of the west facade. The south slope of the roof is broken by a broad shed-dormer with paired double-hung windows. A one and one-half story wing, built by Henry Rose in 1904, extends northward from the original block. This gable roofed extension contains the kitchen and informal dining area and provides two additional entrances on the east and access to a terrace and lawns to the west. As the main house, the addition is roofed and sided in wood shingles. A shed-roofed extension at the north provides storage

The interior of Rosemary Lodge is a complex of interlocking spaces arrayed around the "living hall," the heart of the design and the first room entered. From the low, wood-paneled ceiling at the south, the Hall opens to a full two-story height. An open staircase rises from a low landing at the southeast, along the west wall to a mezzanine level balcony across the north. A short flight of stairs at the balcony's east leads to the second story, opening left to a master bedroom (now architects' studio) and right to a smaller bedroom (the "white" room) with views to the south and west. A large fireplace, centered beneath the balcony and surrounded by wood paneling, is the focal point of the Living Hall. The walls and the low ceiling on the south are similarly paneled in ash; the staircase and its turned newels and balusters are of ash, as are curved brackets carrying the balcony above the fireplace. The elaborate woodwork, crafted by the first owner, Rev. Henry Rose, reflects the style of the English Tudor period and features numerous carved inscriptions and floral motifs.

A low doorway to the east of the fireplace opens to a parlor, paneled to the height of the doors and featuring a corner fireplace in the southeast. A molded wooden cornice carried on slender turned columns frames the fireplace. A wide doorway opens west to the dining area with walls and ceiling paneled in Oak and featuring carved quotations from Shakespeare. An inglenook with built-in seating on the west is demarcated by slender, turned columns and a spool-work frieze.

The second floor contains bedrooms, circulation spaces and access to the partially finished attic. The master bedroom (the "Green Room"), as the parlor below, has a corner fireplace with ornamented wooden surround and free-standing cabinet by Rose. A bedroom on the south (the "White Room"), above the entrance, was designed for Rose's daughter and displays many original built-in and freestanding furnishings crafted by Rose, including chairs, nightstand, dresser and bedstead, all painted white, as originally intended. A third bedroom on the west also displays many original pieces of furniture in their original settings, including an oak headboard with carved inscriptions and decorative motifs.

The north wing, constructed in 1895 to Rev. Rose's design, provided for a new kitchen and informal dining area and was, on the ground story, extensively paneled in cherry with "mottoes" inscribed in German. The hall connecting the new kitchen to the original house was paneled in sycamore, and contained a new stairway to the second floor and an additional entry on the east. A slender turned column of Tudor design forms the stair newel.

Rooms of the ground story are typically paneled in a variety of clear-finished woods, each room having its signature species: ash, oak, cherry and sycamore. The rooms above generally have painted or papered finishes on plaster walls and ceilings and painted wood trim. Numerous original built-in and freestanding seats,

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 3

Rosemary Lodge  
Name of Property  
Suffolk, New York  
County and State

cupboards, dressers, bedsteads and "what not" shelves by Henry Rose remain -- often in their original locations -- reflecting the late 19th century Craftsman and Mission Styles.

Modern alterations include the addition of a porch and dormer on the west side of the north wing, construction of an inground "lap" pool and small pool house at the western edge of the property, modern casement windows in the dining room inglenook and a glazed enclosure surrounding the main entry. When the house was relocated in 1985, a small late 19th century stable was left on the original site and is now under separate ownership. Rosemary lodge now faces south, a 180 degree change from its original orientation northward toward Montauk highway.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 1

Rosemary Lodge  
Name of Property  
Suffolk, New York  
County and State

8. Significance

Rosemary Lodge is a two and one-half story, Shingle Style residence located on the west side of Rosehill Road in the hamlet of Watermill, Town of Southampton, Suffolk County, New York. Constructed as an unfinished shell in 1884 to plans by Lowell Massachusetts architect Frederick W. Stickney, A.I.A., the building is notable as a highly intact and representative example of the Shingle Style and for the exceptional workmanship of the interior, created over period of years by the original owner, Rev. Henry T. Rose. A rear wing (north, 1904), broad porch wrapping the southeast corner and several upper story projections added by Rose exhibit the asymmetrical massing and irregular outline characteristic of the Shingle Style. In both its interior and exterior expression, Rosemary Lodge is exceptional as an example of both exterior and interior design fully expressing the aesthetics of the Shingle Style. Rosemary Lodge was moved in 1985 from its original site at the intersection on Rosehill Road and Montauk Highway (NY 27). The move -- approximately 0.4 miles south along Rosehill Road -- was in response to increasing and unregulated commercialization of Montauk Highway in the immediate vicinity of the original site. Although relocated, Rosemary Lodge maintains the open, rural setting in which it was built. The high degree of exterior integrity and the exceptional craftsmanship of the interior mitigate the property's relocation.

The "Shingle Style" of the late 19th Century

The Shingle Style, as manifest in American architecture of the late-19th century, was recognized as a distinct aesthetic development by architectural historian Vincent J. Scully, Jr. in his seminal work The Shingle Style and the Stick Style, first published in 1955. Among diverse architectural sentiments of the mid-19th century was a call for "honesty" in the expression of materials in design and a picturesque romanticism which turned from the rigidity of classical forms -- the Greek and Roman -- toward irregularity and asymmetry. Rapid changes in wood construction through the increasing use of light framing elements and the development of balloon frame, rather than earlier heavy timber framing, led to increasing external expression of the "sticks" (studs) and the development of the "Stick Style." The varied exterior expression of constructive elements merged easily with revival in England of the vernacular residential designs of 17th and 18th century England, a movement broadly termed the "Queen Anne" Style. The Queen Anne Style featured irregular massing, complex roof forms and the use of varied exterior materials such as shingle, tiles, plaster and half-timbering. As fully developed in England by such architects as Richard Norman Shaw, the Queen Anne Style also introduced a new interior arrangement focused on the "Living Hall," featuring a large semi-public space dominated by a fireplace and a prominent staircase providing access to upper stories. More private spaces were located behind and above the living Hall.

The approaching 100th anniversary of the United States in 1876 generated an interest in our nation's cultural heritage, including our colonial architectural forms largely derived from the same vernacular precedents being explored in England. Among those forms studied and published by architects and historians were examples from coastal New England. The aesthetic presented by these examples -- often shingle-clad, weathered, and irregular in design from years of unstudied alterations -- blended with the Queen Anne to form the distinctly new Shingle Style by the 1880s.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 2

Rosemary Lodge  
Name of Property  
Suffolk, New York  
County and State

The Design and Construction of Rosemary Lodge

Although Rev. Henry Rose was well established in Lowell, Massachusetts, his family ties to the Town of Southampton drew him to the Watermill farm of his uncle Henry to spend the summer months near the shore. These pleasant summers led him to propose to his uncle in 1883 that he build a summer cottage; Uncle Henry agreed to sell a small parcel, as long as the new cottage did not block his view of the ocean. In 1884, the lot, at the southeast corner of Montauk Highway (NY 27) and the present Rosehill Road was sold to Rev. Rose for \$50.00; plans for the cottage were secured from Lowell Massachusetts architect Frederick W. Stickney for \$25.00. Intending to complete the interior on his own, Rev. Rose traveled to Southampton seeking bids for construction "complete to readiness for plastering." After rejecting a low bid of \$1920, Rose hired a foreman, assembled a crew and began gathering materials: lumber and brick from New York City; stained glass windows from Boston. Work began Monday July 28, 1884 and was completed August 30th of that years at a cost of \$1,350, including painting.

Rosemary Lodge is a highly intact example of the Shingle Style exhibiting an exceptional unity of exterior and interior expression. The multiplication of roof planes, complex massing and layered facades wall planes, all rendered in weathered wood shingles typify the Style, as does the variety and irregularity of fenestration. In the interior, the Living Hall is the first room encountered and fully expresses the Queen Anne and Shingle Styles in its multi-story volume, prominent staircase and extensive use of wood paneling, evocative of early English vernacular design.

From an early and competent basic design provided by Frederick Stickney, Rev. Henry Rose fashioned an interior both consistent with the Shingle Style and parallel movements of the Craftsman Style and it's emphasis on "honest" expression of material and workmanship in interior furnishings and finishes. In a more than 10 year period since Rosemary Lodge's construction, Henry Rose personally crafted the interior in his work shop in Lowell, spending time in the Summers at Water Mill installing the paneling, doors, cabinetry and other furniture built for specific rooms of the house. Rose's interior was a total composition. From an unpublished chronicle of Rosemary Lodge hand written by Rose we learn of the how the woodwork of a given room would be of a species: oak, ash, cherry, sycamore. Inscribed "mottoes" carried the unity of design further: quotations from Shakespeare in the dining room (the "Oak Room"), quotations from German in the paneling of the kitchen, and others.

Other rooms are provided color "themes" as in the "White Room, the bedroom of Rose's daughter Helen. Here the furniture, all painted white, was personally crafted by Rose; much of this furniture can be identified in early photographs and remains in place today. Similarly, the former master bedroom, the "Green Room," can be shown to have not only its original configuration and wood work, but also its original furnishings. Many of the freestanding and built-in pieces of furniture in the house today were personally crafted and installed by Henry Rose, and often remain in the original rooms for which they were intended.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 3

Rosemary Lodge  
Name of Property  
Suffolk, New York  
County and State

Both the exceptional integrity of the original interior and exterior design and the degree to which they have been preserved make Rosemary Lodge a museum quality example of Shingle Style architecture and the Queen Anne and Craftsman interior design aesthetic.

Frederick W. Stickney, A.I.A. (1853-1918)

Frederick W. Stickney was an accomplished architect of regional prominence whose works included numerous schools, municipal and commercial structures, seasonal residences and recreational facilities throughout New England. Born and raised in Lowell, Massachusetts, Stickney entered MIT as a special student in architecture, graduating in 1877 with high honors and the Boston Society of Architects' award for the best student work of that year.

Following graduation, Stickney returned to Lowell and entered the office of Otis A. Merrill, Architect. By 1881, Stickney opened his own practice in Boston and, two years later, a second office in his hometown of Lowell. From early small residential commissions and public projects in the City of Lowell, Stickney's practice quickly expanded to include a residence in Cincinnati, Ohio, a resort hotel in Center Harbor, New Hampshire and a boathouse for the Vesper Boat Club, Lowell. In 1887, Stickney received a commission from Lowell native Julian Talbot for a large summer cottage in the increasingly fashionable Kennebunkport, Maine. Stickney's design, an expansive, wood-shingled, gambrel-roofed residence with large cross gables and low eaves, presaged his work for Rev. Henry Rose and showed a confident hand in the emerging Shingle-Style. Additional commissions in Kennebunkport reflected its growth as a summer colony through the design of several cottages and construction in 1889-1890 of a large Shingle-Style boathouse for the Kennebunk River Club.

Although his competence with the Shingle-Style and the design freedom it offered is demonstrated in his works, institutional commissions were a staple Stickney's office. Known as a specialist in the design of schools, Stickney designed the Elementary, High and Normal schools in Lowell, as well as receiving the commission to design Lowell's Memorial Hall in 1891. Other works include the Billerica, Massachusetts Town Hall, "various business structures, residences and suburban hotels in Lowell and elsewhere." (Withey & Withey, P. 575)

In 1892, Stickney entered in partnership with Boston architect William Austin, with Stickney operating the Lowell office and Austin that in Boston. The two offices became independent in 1900, while retaining the firm name of Stickney & Austin. Stickney remained in practice in Lowell until his death in 1918.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 9 Page 4

Rosemary Lodge  
Name of Property  
Suffolk, New York  
County and State

Major Bibliographical References

- MacKay, Robert B., PhD., ed. Long Island Country Houses and Their Architects 1860- 1940. New York: W.W. Norton, 1977.
- Rose, Rev. Henry T. The Story of Rosemary Lodge. Unpublished, handwritten manuscript including newspaper articles and period photographs. In the possession of current owners R.A. Cordingley and E.A. King.
- Scully, Vincent J, Jr. The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright. New Haven: Yale University Press, 1955 (rev. 1971).
- Shuttleworth, Earl, G., ed. A Biographical Dictionary of Architects in Maine, Vol. 7. Np: Maine Citizens for Historic Preservation, 1995. Roger G. Reed, Assoc. Editor.
- Watermill: Celebrating Community – The History of a Long Island Hamlet. Mattituck, NY: np, 1996 (LC 95-62188).
- Withey, Henry F., AIA and Elsie Rathburn Withey. Biographical Dictionary of American Architects (Deceased). Los Angeles: Hennessey & Ingalls, Inc., 1970.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 10 Page 1

Rosemary Lodge  
Name of Property  
Suffolk, New York  
County and State

Boundary Description

The nominated property is that parcel on which Rosemary Lodge is now located, SCTM # District 0900, Section 115, Block 2, Lot 13.1, as indicated in bold outline on the attached Suffolk County Tax Map.

Boundary Justification

Rosemary Lodge has been relocated and is nominated primarily for its design qualities. The nominated property of less than one acre coincides with current lines of ownership and includes the residence (Rosemary Lodge) and surrounding lawns and landscape plantings.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 11 Page 1

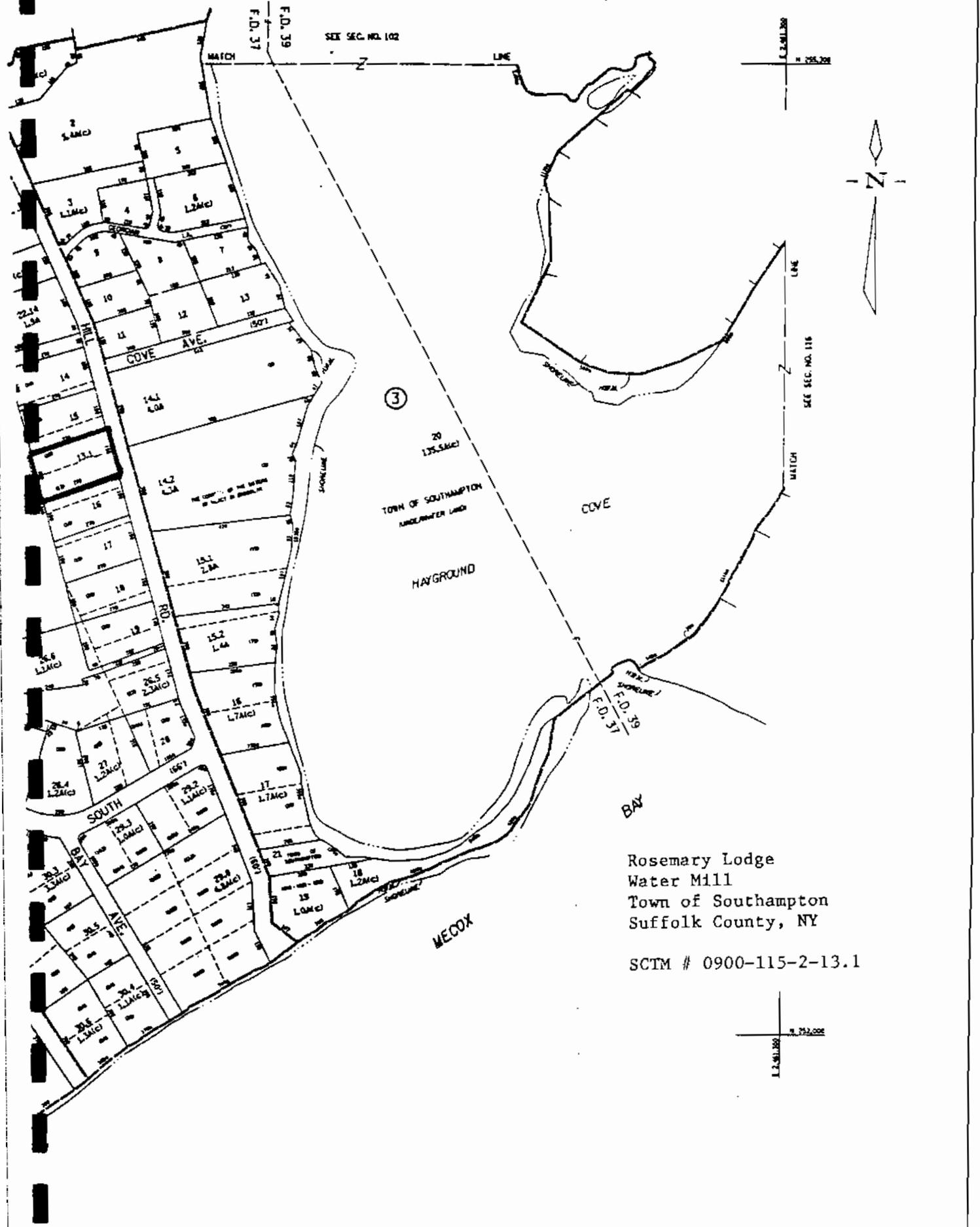
Rosemary Lodge  
Name of Property  
Suffolk, New York  
County and State

Nomination Prepared By:

James Warren  
NYS Office of Parks, Recreation & Historic Preservation  
P.O. Box 189  
Waterford, NY 12188

From material provided by R.A. Cordingley and E.A. King



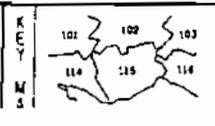


Rosemary Lodge  
 Water Mill  
 Town of Southampton  
 Suffolk County, NY  
 SCTM # 0900-115-2-13.1

**NOTICE**  
 MAINTENANCE, ALTERATION, SALE OR  
 DISTRIBUTION OF ANY PORTION OF THE  
 SUFFOLK COUNTY TAX MAP IS PROHIBITED  
 WITHOUT WRITTEN PERMISSION OF THE  
 REAL PROPERTY TAX SERVICE AGENCY

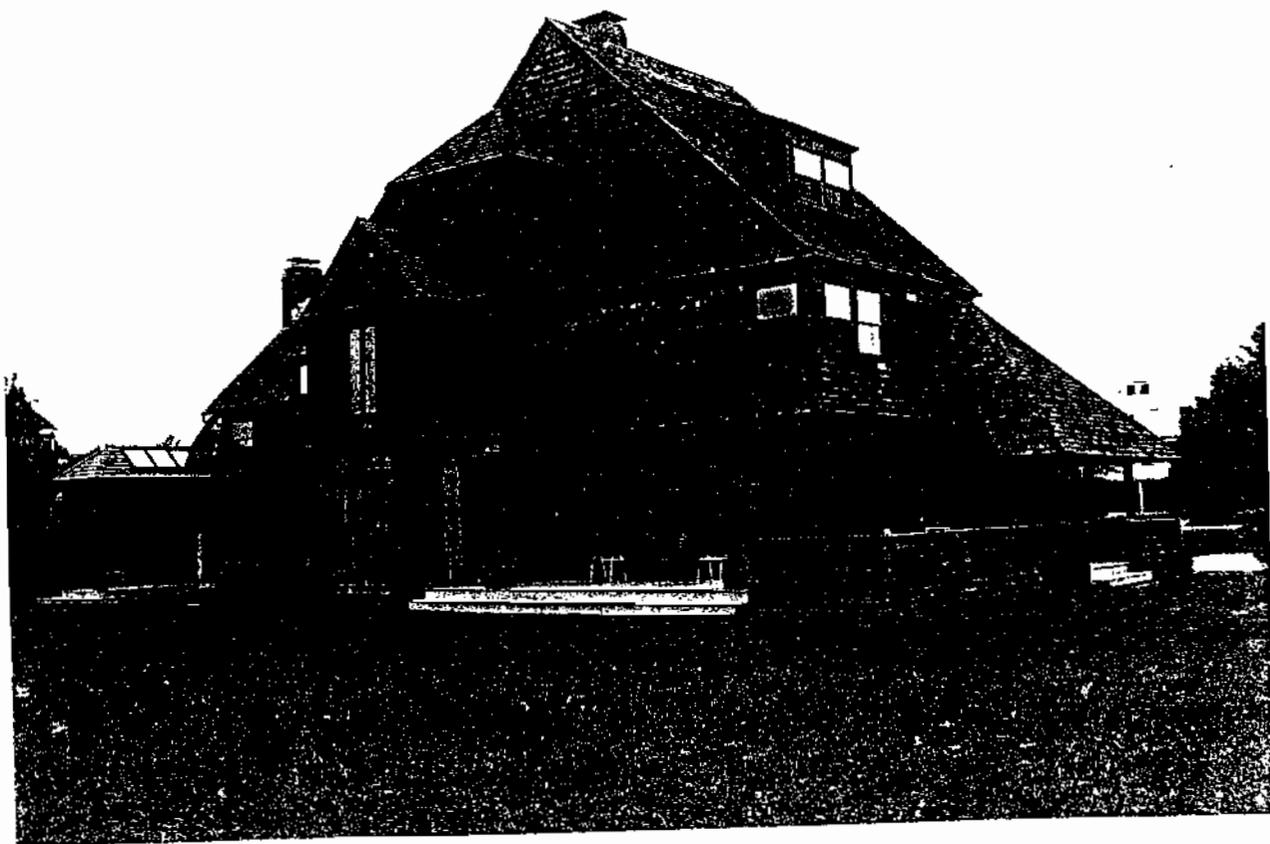


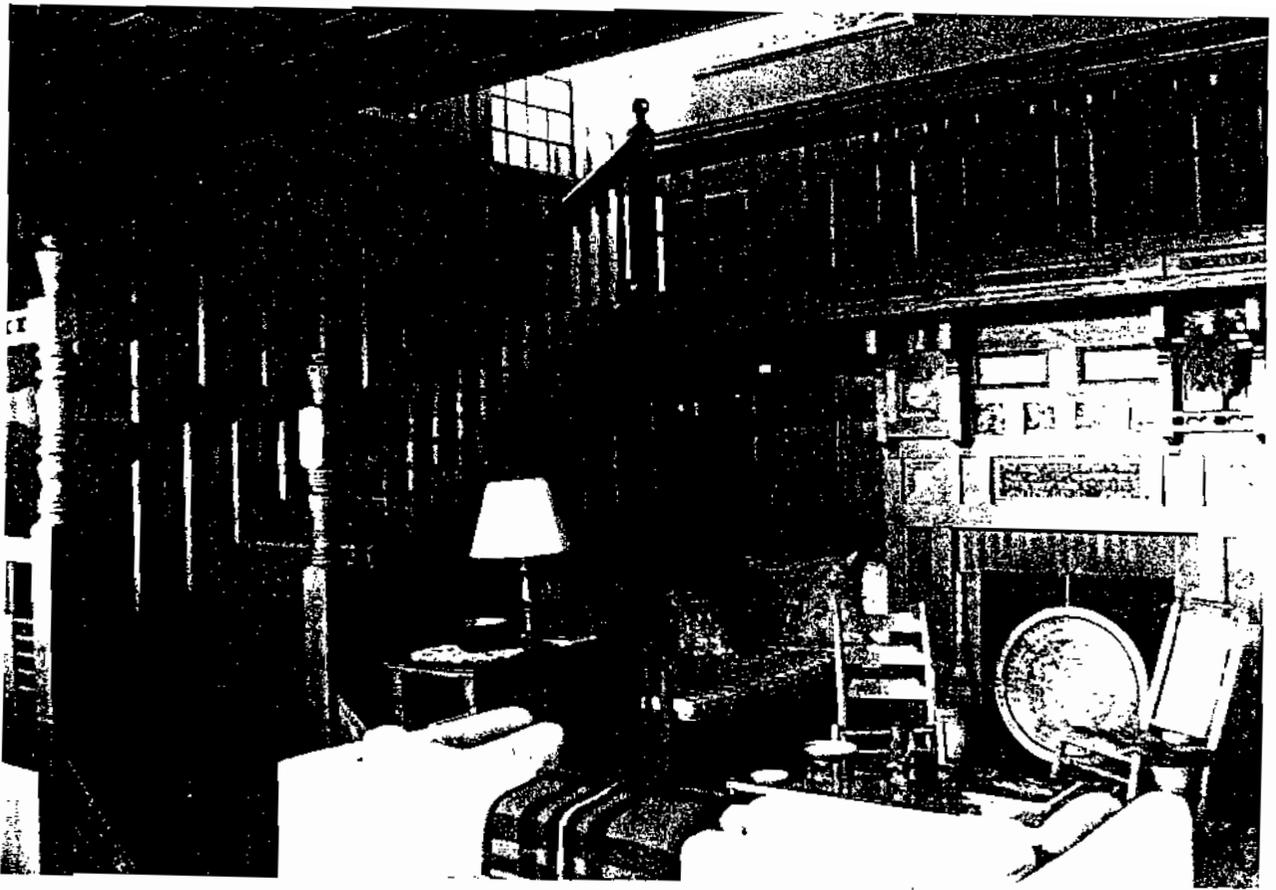
**COUNTY OF SUFFOLK** ©  
 Real Property Tax Service Agency  
 County Center Riverhead, N.Y. 11901  
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TOWN OF	SOUTHAMPTON
VILLAGE OF	

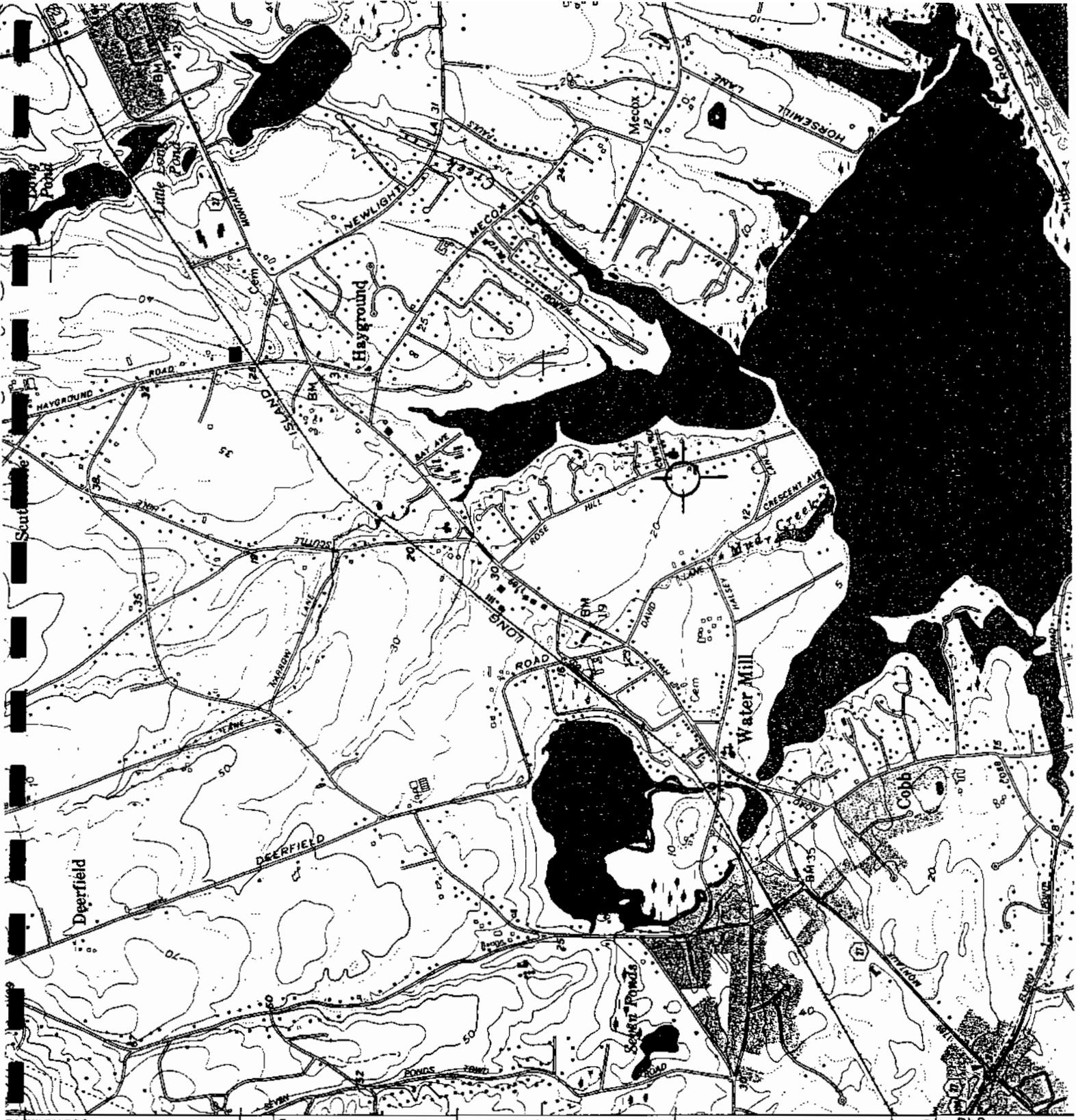
SECTION NO	115
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SOUTHAMPTON

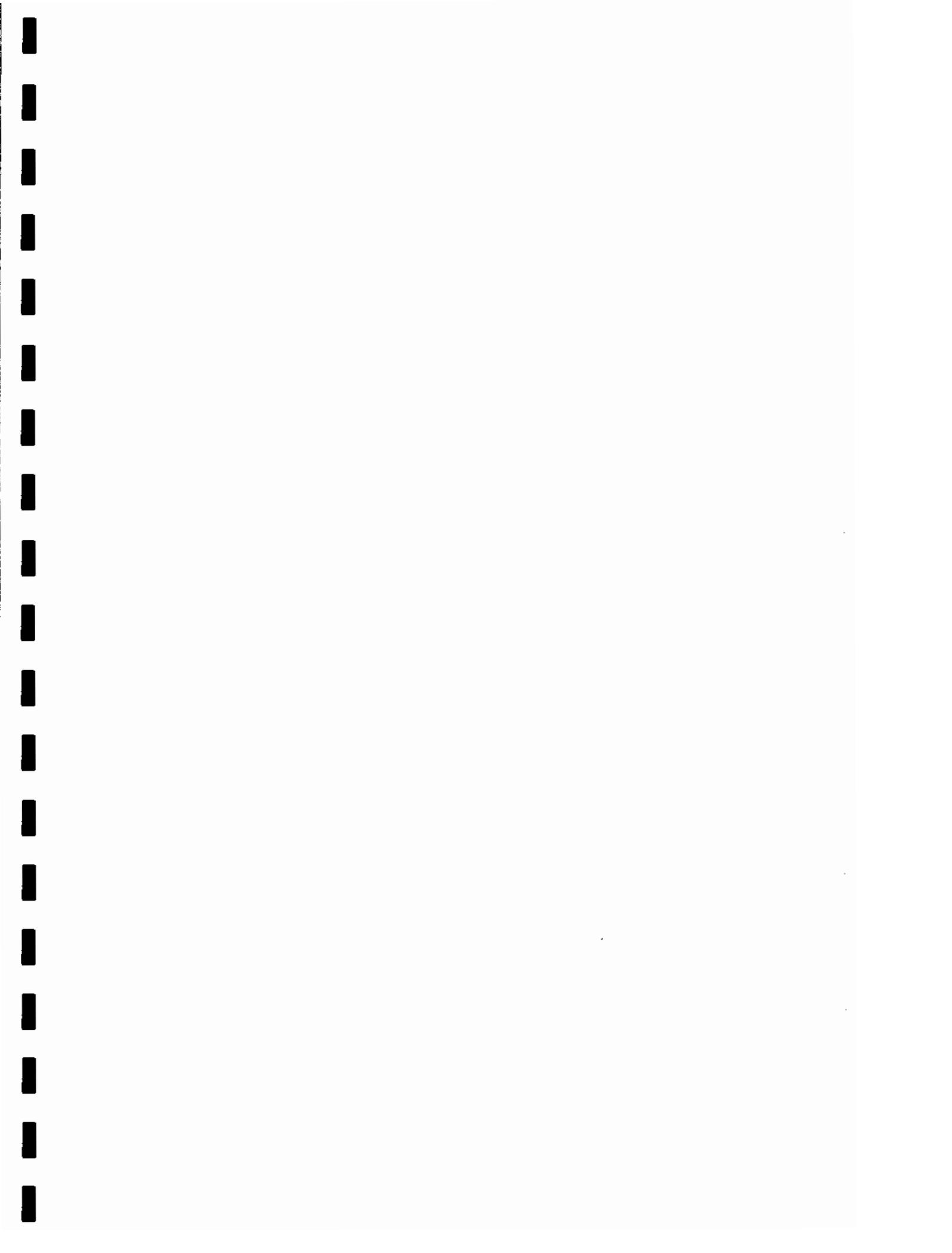
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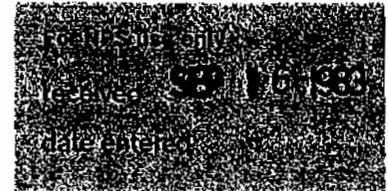
250 000  
FEET  
FLYING  
POINT  
ROAD

Rosemary Lodge  
 WATER MILL  
 T/SOUTHAMPTON  
 Suffolk Co., NY  
 Sag Harbor Quad  
 1:24,000  
 Zone 18  
 E. 720049  
 N. 4532050



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form



See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

Historic Water Mill

and/or common

2. Location

street & number Old Mill Road, \_\_\_\_\_ not for publication

city, town Water Mill \_\_\_\_\_ vicinity of

state New York code 036 county Suffolk code 103

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture <input checked="" type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial <input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational <input type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment <input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> In process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government <input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial <input type="checkbox"/> transportation
	NA	<input type="checkbox"/> no	<input type="checkbox"/> military <input type="checkbox"/> other:

4. Owner of Property

name Ladies Auxiliary of Water Mill, Inc.

street & number Old Mill Road

city, town Water Mill \_\_\_\_\_ vicinity of state New York

5. Location of Legal Description

courthouse, registry of deeds, etc. County Clerk's Office

street & number Suffolk County Center

city, town Riverhead state New York

6. Representation in Existing Surveys

title None has this property been determined eligible?  yes  no

date \_\_\_\_\_ federal \_\_\_\_\_ state \_\_\_\_\_ county \_\_\_\_\_ local

depository for survey records

city, town \_\_\_\_\_ state

## 7. Description

Condition		Check one	Check one	
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input type="checkbox"/> original site	
<input checked="" type="checkbox"/> <del>good</del> fair	<input checked="" type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input checked="" type="checkbox"/> moved	date <u>first half of 18th century</u>
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

### Describe the present and original (if known) physical appearance

The Water Mill is located less than a mile off Montauk Highway (Route 27) on the edge of the small business district of Water Mill, an unincorporated village in the town of Southampton. The two-story, seventeenth-century mill is situated on the south side of Old Mill Road. The mill was originally located across the street, just north of its present location. Historical research indicates it was moved during the first half of the eighteenth century. Old Mill Road runs along the top of the earthen dam in front of the mill. The mill's main (north) facade faces the large mill pond across the street. The mill race runs under the road, along side the mill, and empties into the adjacent (east) Mill Creek and Mecox Bay to the south. The mill occupies a half-acre lot and retains its historic setting in a sparsely developed residential area.

The heavy wood frame structure has a wood shingle exterior and is composed of two distinct building sections. The two-story, square-shaped main section sits close to the road and has a one-story, one-bay wing (with shed roof) attached to its east side. The mill race and water wheel are located along the side of the east wing. The present undershot wooden water wheel and stone support wall were installed in the early 1970's; the wheel has a twelve-foot diameter. A two and one-half story rectangular tower and a modern, one-story glassed-in porch are attached to the rear (south) of the main section. The mill's basement is exposed a full story on the east, west and south sides beginning just behind the mill dam.

The mill has asymmetrically placed single windows on all elevations; all have double-hung, six-over-nine-light wood sash. The main (north) entrance was relocated in the 1930's and now provides access into the east wing; it has a single door. At the center of the main facade's second floor is a large loft opening with wooden door and hoist. There are two secondary entrances in the tower; one at the west side basement level and one at the south side first floor (reached by an outside staircase). The main section and tower have low hip, wood-shingled roofs. The 1930's porch has a flat asphalt roof. A single brick interior end chimney can be seen on the west side of the main section.

Although the mill has been altered, it does retain its basic shape, massive wood frame, and utilitarian interior space. The mill's heavy mortise and tenon frame dominates its unfinished interior and is visible at all levels. Also visible are the wide, horizontally placed, wood planks which cover the walls and roof areas (onto which the exterior shingles are attached). The southwest tower is also undecorated, has three levels, and is used for storage. Although the milling apparatus is altered from the original, some eighteenth and nineteenth century elements survive including the heavy wood frame supports, large grinding stones, and an eighteenth-century tub wheel. The mill's main staircase and most of its flooring are twentieth-century replacements.

## 8. Significance

Period	Areas of Significance—Check and Justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input checked="" type="checkbox"/> 1600-1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input checked="" type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1644 **Builder/Architect** Edward Howell

### Statement of Significance (In one paragraph)

The seventeenth-century Water Mill is the most important historic resource associated with the early settlement and subsequent growth of the village of Water Mill. The mill was built in 1644 and the village was named for the structure. It is one of the oldest extant mills on Long Island.

Although moved a short distance (south) during the eighteenth century, the mill retains its architecturally distinctive heavy wood frame and largely unchanged, utilitarian interior. The Water Mill is a rare surviving link with the community's earliest settlement and remains a well recognized, historically significant Long Island landmark.

The settlement of Water Mill was established in 1644 when, in agreement with the town of Southampton, Edward Howell constructed a dam and mill at Mecoxe (Water Mill) in exchange for forty acres of land. The grist mill was built on the north side of Old Mill Road next to the Mill Pond. It was run by an overshot wheel powered from a series of ponds which eventually flow into Mecox Bay. The settlers of the nearby village of East Hampton were allowed to bring their grain to the water mill for grinding if they would assist in regulating the water level in Mecox Bay. A settlement grew up around the mill and the area became known as Water Mill.

In 1653, William Ludlam bought the mill and property from Edward Howell. Records indicate that Ludlam moved the mill across Old Mill Road to its present location sometime during the first half of the eighteenth century. In 1748, he sold the mill to Elias Petty, a weaver. Although originally built to grind grain into flour, Petty refitted the mill for spinning yard, weaving, and fulling cloth. In the early nineteenth century, Jesse Hedges and John White bought the mill to manufacture paper. Some of the machinery used in that paper making process is on display in the mill. In 1825, the Benedict family purchased the paper mill and continued to operate it until the early twentieth century. Subsequently, the mill was used to store ice as a boys club, and then as a shop. In 1942, the Ladies Auxiliary of Water Mill purchased the mill from the Benedict family. The structure was stabilized, repaired, and opened as a museum in 1969. In the early 1970's, the present undershot water wheel was installed and the structure is again a working mill. The grinding of grain for flour is the primary focus of the Water Mill Museum, which is open to the public during the summer months.

Although the mill was moved to its present location during the eighteenth century and has been altered throughout its history, the structure retains many distinctive architectural features. The mill's basic form, massive wood frame, wood plank sheathing, and utilitarian interior space are significant in understanding the property's original and subsequent historic uses. Moreover, the seventeenth century Water Mill makes an important contribution to understanding the early settlement and subsequent development of the area.

## 9. Major Bibliographical References

- Adams, James. History of the Town of Southampton. Port Washington, New York: Ira J. Friedman, Inc. 1962.
- Randall, S.S. History of the State of New York. New York: J. Ford and Company. 1870.

## 10. Geographical Data

Acreeage of nominated property less than one

Quadrangle name Sag Harbor

Quadrangle scale 1:24,000

UTM References

A 

1	8	7	22	6	20	45	3	1	82	0
Zone		Easting				Northing				

B 

Zone		Easting				Northing				

C 

Zone		Easting				Northing				

D 

Zone		Easting				Northing				

E 

Zone		Easting				Northing				

F 

Zone		Easting				Northing				

G 

Zone		Easting				Northing				

H 

Zone		Easting				Northing				

Verbal boundary description and justification

The nominated property occupies a rectangular lot and its dimensions are approximately 75 feet across Old Mill Road and 150 feet deep.

List all states and counties for properties overlapping state or county boundaries

state NA code county code

state code county code

## 11. Form Prepared By

name/title Austin N. O'Brien, Program Analyst

organization Div. for Historic Preservation date 9/83

street & number Agency Bldg. 1, Empire State Plaza telephone 518-474-04

city or town Albany state New York

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

title Commissioner

date

9/13/83

For NPS use only  
If property is included in the National Register  
Date

WA-21



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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

#### 1. Name of Property

historic name Sagaponack Historic District

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

#### 2. Location

street & number Sagaponack Main Street and adjoining streets [ ] not  
for publication

city or town Southampton [ ] vicinity

state New York code NY county Suffolk code 103 zip code 11962

#### 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 as 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 [ ] nationally [ ] statewide [ ] locally. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

#### 4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	date of action
[ ] entered in the National Register [ ] see continuation sheet	_____	_____
[ ] determined eligible for the National Register [ ] see continuation sheet	_____	_____
[ ] determined not eligible for the National Register	_____	_____
[ ] removed from the National Register	_____	_____
[ ] other (explain) _____	_____	_____
_____	_____	_____
_____	_____	_____

Name of Property

County and State

**5. Classification****Ownership of Property**

(check as many boxes as apply)

- private  
 public-local  
 public-State  
 public-Federal

**Category of Property**

(Check only one box)

- building(s)  
 district  
 site  
 structure  
 object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
72	23	buildings
1		sites
		structures
		objects
73	23	TOTAL

**Name of related multiple property listing**

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

N/A

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

0

**6. Function or Use****Historic Functions**

(enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/hotel

COMMERCE/TRADE/department store

EDUCATION/school

FUNERARY/cemetery

AGRICULTURE/SUBSISTENCE/agricultural field

AGRICULTURE/SUBSISTENCE/agricultural outbuilding

**Current Functions**

(Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/single dwelling

COMMERCE/TRADE/department store

EDUCATION/school

FUNERARY/cemetery

AGRICULTURE/SUBSISTENCE/agricultural

field/agricultural outbuilding

**7. Description****Architectural Classification**

(Enter categories from instructions)

COLONIAL/Postmedieval English

EARLY REPUBLIC/Federal

MID 19<sup>TH</sup> CENTURY/Greek & Gothic Revivals

LATE VICTORIAN/Italianate, Queen Anne Revival

LATE 19<sup>TH</sup> & 20<sup>TH</sup> CENTURY REVIVALS/Colonial RevivalLATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY AMERICAN MOVEMENTS/Bungalow/Shingle Style**Materials**

(Enter categories from instructions)

foundation stone, brick, concrete

walls wood shingle, weatherboard, stucco, vinyl

roof wood, metal, asphalt, fiberglass

other

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets)

Sagaponack Historic District  
Name of Property

Suffolk Co., New York  
County and State

**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 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
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

**Criteria Considerations**

(Mark "X" in all boxes that apply.)

- 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 of age or achieved significance within the past 50 years

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**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 Building Survey  
# \_\_\_\_\_
- recorded by Historic American Engineering Record  
# \_\_\_\_\_

**Areas of Significance:**

(Enter categories from instructions)

SETTLEMENT

ARCHITECTURE

**Period of Significance:**

c. 1692 - c. 1949

**Significant Dates:**

**Significant Person:**

**Cultural Affiliation:**

**Architect/Builder:**

James E. Were & Sons

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: Bridge Hampton Historical Society

Sagaponack Historic District  
Name of Property

Suffolk Co., New York  
County and State

**10. Geographical Data**

**Acreege of Property** \_\_\_\_\_

**UTM References**

(Place additional UTM references on a continuation sheet.)

1                             
Zone Easting Northing

3                             
Zone Easting Northing

2                           

4                           

**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

**Boundary Justification**

(Explain why the boundaries were selected on a continuation sheet.)

**11. Form Prepared By**

name/title Alison Cornish (James Warren, NYS SHPO, editor)

organization \_\_\_\_\_ date June, 1999

street & number 40 Novac Harbor Rd. telephone (516) 725-0896

city or town Sag Harbor state NY zip code 11963

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**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.

**Photographs**

Representative **black and white photographs** of the property.

**Additional Items**

(Check with SHPO or FPO for any additional items)

**Property Owner** (Complete this item at the request of the SHPO or FPO)

name \_\_\_\_\_

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**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. 470 *et seq.*)

**Estimated Burden Statement:** public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

Section 7 Page 1

Description

The Sagaponack Main Street Historic District encompasses approximately 307 acres of the central portion of the unincorporated hamlet of Sagaponack, Town of Southampton, Suffolk County, New York. The district's "backbone" is Sagaponack Main Street, a two-lane road that runs from the beach northward to Montauk Highway and beyond. The district also includes adjacent portions of six side streets: Hedges Lane, Parsonage Lane, Gibson Lane and Daniels Lane to the east; and Sagaponack Road and Bridge Lane, which extend west. The historic district includes examples of residential development from Sageponack's early settlement in the seventeenth century, Federal and Greek Revival style residences of the early- to mid-eighteenth century, popular revival styles of the mid- to late-nineteenth century and the early twentieth century Four-Square and Bungalow styles. The long-dominant agricultural economy is represented by several existing or former farmsteads, including barns and other outbuildings of the nineteenth and twentieth centuries; open farmland - contributing component.s have been included in this nomination for their ability to convey the historic setting and economic development of Sagaponack. Spurred by extension of the Long Island Railroad to the region in 1870, Sagaponack, and eastern Long Island in general, became increasingly popular as a summer haven for visitors from the New York city area. The growing tourist industry soon grew beyond the casual rental by residents of spare rooms and led to both new construction and the conversion of some existing structures to multiple-room guest accommodations, several still evident in Sagaponack. Such seasonal visits prompted some Sageponack visitors to invest in second homes, newly built or renovated, displaying elements of the Eastlake, Stick, Queen Anne, Shingle and other popular late-nineteenth century styles. The Sagaponack General Store/Post Office and the Sagaponack School are the only non-residential or non-agricultural structures in the district. Also included is the Segaponack Burying Ground and Villege Common, dating from the late seventeenth century. The rural character of Sagaponack is threatened by intense developmant pressure as the region continues as a fashionable area for second homes. Large open fields onca surrounding the hamlet are increasingly subdivided, with large, newly created developmant parcels "landlocked," with only a narrow strip of land providing access to the street. These so-called "flag lots," named for their distinctive shapes, are excluded from the district; the district boundary follows the public right-of-way where such rearward lots access the public roads. Remaining agricultural lands that have not been subdivided are included within the nominated district as exemply of the historic rurel setting of tha hamlet and as evocative of the agricultural development pattern of the region.

The Town of Southampton (population 46,732) is located on the South Fork of the eastern end of Long Island, 80 miles east of New York City. The hamlet is at the eastermmost edge of the Town of Southampton, which extends to Eastport on the west, a total distance of 28 miles. The town is bordered on the south by the Atlantic Ocean, on the east by the Town of East Hempton, and on the west by the Town of Brookhaven. The area of the town where Sagaponack is located is south of the glacial terminal moraine, which provides an east-west ridge of high ground along the canter of the south fork. South of the moraine the land is relatively level and free from stone, with soil of loam end sand. Southampton Town consists of a series of hamlets and five incorporated villages. Most of the hamlets are arranged along Montauk Highway, the primary east-west route, and their civic and commercial centers lie along this seme road. Of the 95 principle properties contained in the historic district, 57 are classified as contributing, 23 are classified es non-contributing and 15 ere classified as contributing components (farmland - contributing component.). None of the properties included in the district have been previously listed on the National Register.

The Town of Southampton is one of the earliest established English towns in the State of New York, dating its settlement to 1640. The town was primarily agricultural, although the summer resort trade began shortly after the Civil War, end the second home "business" continues to be the area's largest industry today. The Sagaponack Main Street Historic District contains a significant concentration of historic resources identified in Southampton as part of the 1997 Comprehensive Master Plan completed by the Southampton Town Department of Land Management.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 2

Sagaponack Historic District  
Name of Property  
Suffolk Co., New York  
County and State

The Sagaponack Main Street Historic District developed historically as the area of first lots of the so-called "Sagaponack Division" of the Town of Southampton, dating to 1653. This first division consisted of 41 150 allotments from the eastern boundary of the town westward to Flying Point, along the ocean and the north side of Mecox Bay, and south of the road to Fairfield, Bridge Lane and Mecox Road. Sagaponack Main Street would have been a north-south line through this area, app. 2/3 of the area being west of the street, and 1/3 being east. A second division followed in 1677. Other streets soon developed perpendicular to the Main Street, extending to the east and west. This settlement period street plan is still evident.

The earliest intact house represented in the district is the Pierson-Albright House, 473 Sagaponack Main Street (photo 42), thought to date to 1692. It is representative of the two-story, gable roofed timber-framed house dating from the 17<sup>th</sup> through the 19<sup>th</sup> centuries once common on the South Fork. While this early example is a 3-bay house with central entrance, many early examples in Sagaponack are 5-bay with a central entrance. Such early 3- and 5-bay vernacular structures are also found with the "salt box" form, as is the Pierson-Albright House. A variant of the early timber-framed form is the 3-bay "half house" style, so called for having the entrance occupying the left or right hand bay and appearing as one half of a 5-bay, central entrance house. Such "half houses" tend to date slightly later than those with a central entrance, the earliest example in the district being the c. 1790 Polhemus-St. John House, 312 Sagaponack Main Street (photo 4). An earlier example in the vicinity, the c. 1730 Jared Hedges House, 620 Town Line Road, is not within the district but will be considered for individual nomination. The "half house" persisted well into the 19<sup>th</sup> century and, as did the central 3- and 5-bay residences, often featured stylistic details of the Federal and Greek Revival styles, particularly evident in classically inspired door surrounds.

These early residences are now alongside houses built later in the 19<sup>th</sup> century in the Gothic Revival, Italianate and Queen Anne styles; and in the 20<sup>th</sup> century in the Shingle style and Colonial Revival style. These later buildings date to the times of the discovery of Sagaponack by vacationing New Yorkers. After the arrival of the Long Island Rail Road in 1870, both agricultural markets and summer visitors could take advantage of this relatively fast and affordable transportation. These late-19<sup>th</sup> and 20<sup>th</sup> century residences are largely two-story frame residences. Most of the buildings continue to be clad in wood shingle siding, the traditional exterior building material of Long Island, although the type of wood and length of shingle often varies from that which was originally used. At this point, only one residence has been identified as having been designed by an architect. "Winnecoma," 601 Sagaponack Main Street (photo 48) was designed for its first owner by James Ware and Sons of New York City in 1899. Its design combines elements of the Shingle style with Dutch and Colonial Revival details. Other summer homes may have been designed by architects, or by local builders working with pattern books.

While the district is composed almost entirely of residences, the boarding houses, which use to be a fixture of the area do, to some extent, still read as multiple room dwellings. The "Seabreeze Inn," 500 Sagaponack Main Street (photo 9), for example, is in part an 18<sup>th</sup> century building, but it has been continually enlarged and altered to accommodate successive owners of the boarding house. The Pierson-Thayer House, 345 Sagaponack Main Street (photo 37a) served as a 19<sup>th</sup> and early 20<sup>th</sup> century boarding house ("Fairview House") before it was cut in half, the second part now relocated to the nearby hamlet of Mecox. The former "Hearthstone Inn" aka Pierson-Smith House, 850 Sagaponack Main Street (photo 24) is thought to have a mid-17<sup>th</sup> century section, but the primary part of the building dates to 1842; the property has been both a private house and a summer inn.

There are several early 20<sup>th</sup> century four-square houses, similar to those available (by design or pre-cut materials) from companies such as Sears Roebuck or Montgomery Ward. These houses are two stories, have hipped roofs, and often feature hipped roof dormers, 6/1 sash, front porches with Colonial Revival details and hipped roof detached garages, such as 658 Sagaponack Main Street (photo 17). Most of these houses appear to have been built for year-round residents, primarily local farmers, as opposed to being for summer residents.

Other residences linked to the hamlet's agricultural heritage are those that housed migrant or farm workers. Often existing early houses were used for this purpose, as in the Job-Pierson House, 794 Sagaponack Main Street (photo 21a)

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 3

Sagaponack Historic District  
Name of Property  
Suffolk Co., New York  
County and State

and the Greek Revival style house at 53 Hedges Lane (photo 73), but other buildings were purpose-built as housing, e.g. 276 Parsonage Lane (photo 69). Houses constructed for worker housing were modest in size and stylistic expression and are significant as representative of an agricultural economy of a scale exceeding the labor available within a typical farming family.

Many of the residences in the district are complemented by contributing barns and outbuildings, some of which are still in use by the farmers of the area. Barns at 618 Sagaponack Main Street and on the John White Farm (photos 86b and 82d-m) may date to the 18<sup>th</sup> century, but most are of 19<sup>th</sup> century construction. Most of the barns are single story, gable roofed structures, with sidewalls of wood shingles, and sliding doors which run on an exterior mounted track. Several early 20<sup>th</sup> century barns built for the storage of potatoes survive (photos 50b and 18a), and reflect the development of that monoculture in the late 19<sup>th</sup> and 20<sup>th</sup> centuries. The lower sections of potato barns are typically built of concrete block and are partially banked with earth to help regulate the interior temperature.

Several modest beach cottages located on the John White Farm (117-4-4.1) have been included as contributing elements in the district. These wood-framed houses were built behind the dune line after the 1938 hurricane, which destroyed all structures near the beach. Originally uninsulated with exposed wood studs or beaded board walls, these buildings offered a rustic alternative to Sageponack's boarding houses for summer visitors (photos 62n-62s).

The majority of the historic buildings in the district are residential buildings built either with a heavy timber frame or balloon frame construction and range in date from c.1692 to c.1945. The district also includes one school; the combination general store/post office; and one burying ground. The district's character is one of a rural hamlet, with houses sited on generous lots. Interspersed with the residences are farm fields and land being used for related activities: nurseries, equestrian sports, tree farms, etc. The houses are generally well set back from the edge of the road, and through much of the district large street trees line the roadway. Mature trees and informal lawns and gardens complement many of the historic properties in the district and contribute to the district's historic setting and sense of place. A large number of outbuildings survive in the rear yards of the properties.

Several buildings within the district have been documented to have been moved from other, usually nearby, locations. The tradition of moving houses is one that is found both in New England and on the east end of Long Island. In 1916, James Truslow Adams reports having "met three on the move all in the course of one drive" and further reports having found notations in the "Sag Harbor Express" for February of 1890 the relocation of seven houses within that village in the space of one month. Whether to relocate to a more desirable location, or to expand one's holdings, or through family dissension, the tradition of house moving was well practiced.

Properties in the historic district are described in more detail and cross referenced to photographs in the annotated list that follows:

(Tax Map #)

Address Photo No. Description

**Sagaponack Main Street, west side, north to south**

(089-3-16.1) 1  
178 Sagaponack Main St.

Haney House Contributing two-story frame c. 1890 residence, L-shaped plan with gable roofs. Distinctive elements include shed-roofed porch with turned porch posts and turned porch balusters, and brackets under eaves; shed-roofed side entry; corbel-topped chimneys; 2/1 sash. Non-historic addition to the west and shed. A 1919 photograph shows as seen today. Henry (?) Haney owned several properties that were rented to summer residents, including this house.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSagaponack Historic DistrictName of PropertySuffolk Co., New YorkCounty and StateSection 7 Page 4

(Tax Map #) Address	Photo No.	Description
(089-3-5.1)	2	farmland - contributing component.
(089-3-5.2)	2	farmland - contributing component.
(089-3-13.14)	2	farmland - contributing component.
(089-3-12.1) 294 Sagaponack Main St.	3	Barns (converted) Contributing series of three barns, formerly part of 089-3-11. Easternmost barn has saltbox shape; continues to serve as vehicle and equipment storage; central and westernmost buildings have been converted for use as a residence. Non-historic garage at rear.
(089-3-11) 312 Sagaponack Main St.	5	<u>Polhemus-St. John House.</u> Contributing two-story timber frame c. 1790 half house. Three-bay house has unadorned entry on south elevation; 6/6 windows; wood shingle siding and large interior chimney inside west wall. Non-historic two-story ell to north and west; shed. Built by Nathan Pierson; later owned by Cook Hildreth in 1873. Non-contributing cottage to the north, and garage to rear.
(089-3-12.2)	6	farmland - contributing component.
(089-3-13.4)	6	farmland - contributing component.
(089-3-18)	7	<u>Sagaponack School.</u> Contributing schoolhouse in active use by Sagaponack School District. Built 1885, one and one-half story building is wood shingled, painted red; has wood shingle roof with cupola with decorative shingling; brick foundation; exterior chimney on north elevation; 4/4 and 6/6 sash; entries with porticos at east and west. Modern playground equipment at rear. Only public building in the hamlet.
(089-4-14) 468 Sagaponack Main St.	8	<u>Rogers-Polhemus House.</u> Contributing two-story frame residence. 3-bay house has wood shingled gable roof; painted wood shingle siding; 6/6 sash; one-story flat roofed addition to the south with Chinese Chippendale roof balustrade; brick foundation; classical door surround. Moved to Sagaponack from by the Rogers family in the 20 <sup>th</sup> century. Two-story non-historic addition to the west (rear); garage.
(089-4-9.3) 500 Sagaponack Main St.	9	<u>Seabreeze Inn.</u> Contributing timber frame building, earliest section (center) possibly mid-18 <sup>th</sup> century. Central section is a 5-bay, two-story gable roofed house with stone foundation. Leaded glass transom over front door. 2 two-story flat roofed additions to the north and west; west addition has bay window on the south side. Large gable front added to front (east) plane of roof, with windows at second (8/2) and third (6/6) stories. Front porch extends across east elevation. Large, non-historic chimney between main house and north addition. Non-historic shed to rear. House sits in 25 acres of farmland - contributing component.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

Section 7 Page 5

(Tax Map #)

Address	Photo No.	Description
		Perhaps the house of James White, later of Hiram Sandford; shown on 1873 and 1916 maps as "Charles S. Rogers," (Hiram Sandford's grandson) large property with several buildings extending west along Sagaponack Road. This is possibly the "C.T. Rogers" (sic) boarding house listed in the LIRR's guidebook, (1907). Served as boarding house in the 20 <sup>th</sup> century, run from 1935 until the 1990s by Genevieve Szczepankowski.
(089-4-16.2) 534 Sagaponack Main St.	10a,b	Non-contributing one and one-half story c. 1950 residence. Contributing barn with cross-gable and vertical siding at rear of property.
(089-4-16.1) 542 Sagaponack Main St.	11	<u>Sagaponack General Store and Post Office.</u> Contributing two-story frame c. 1880 commercial building. Wood shingle roof with bracketed front eave that extends over two display windows with clear and figured glass. 6/6 windows in gable ends. Variety of wood siding materials, including wood shingle, clapboard and novelty siding. Rusticated concrete block foundation. One historic and one non-historic addition to the west; free-standing modern cooler. Building was at some point turned 180 degrees, so it is now back-to-front. Only commercial building in hamlet. Home to the Sagaponack Post Office since 1889.
(106-2-1.3)	12	farmland - contributing component.
(106-2-2) 570 Sagaponack Main St.	13a,b	<u>Bebinski House.</u> Contributing two-story frame Colonial Revival style residence. Cross-plan with gable roofs. Built in 1904, house has Colonial Revival details classical porch with pedimented entry; lattice-style muntin sidelights at front door; cantilevered second floor gable at south elevation over bay window. Two contributing barns and non-historic shed and garage at rear of property.
(106-2-3) 590 Sagaponack Main St.	14a,b	Contributing two-story timber frame c. 1820 residence. 3-bay gable roofed half-house has front entry with sidelights; flat roofed c.1880 front porch; historic two-story flat roofed wing to the south, one-story addition to west. Non-historic shed dormer in front plane of roof; bay windows added at juncture of main house and south addition. Historic shed altered for use as garage. Non-historic poolhouse and pool.
(106-2-6.1) 618 Sagaponack Main St.	86a,b,c	Original (3-bay) house built c. 1820 by Dr. Nathaniel Topping; south wing added by George Clarence Topping. 1924 photograph shows Italianate detailing on south wing, bay windows on south side of main house, chimney inside south wall (all now removed). <u>Madoo</u> Contributing property consisting of two barns and two houses converted to artist's studio and residence. Property was formerly part of 106-2-7; some have been moved to new locations. Barns date to 1740 and 1850; the 1740 barn is on its original foundation.
(106-2-7)	15	Extensive gardens developed starting in 1966 by artist Robert Dash. <u>Rogers-Pierson House.</u> Contributing two-story timber frame residence.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

Section 7 Page 6

(Tax Map #)

Address

Photo No.

Description

620 Sagaponack Main St.

Center chimney, 5-bay house has wood shingle roof and siding; dentil cornice; pilastered front entry with leaded glass transom. Non-historic dormer on rear (west) plane of roof and one-story ell to west. 1924 photograph shows front porch extending across entire front elevation; 2/2 windows and large barn north of the house (all now removed). Note with 1924 photo indicated building formerly painted red. Garage shared with 900-106-2-8. Non-historic pool.

Built c. 1740 by Peter Hildreth; subsequent owners include Job Pierson, Lemuel Pierson, William Pierson, Alfred Pierson (a cooper), Josiah Rogers (farmer), Elizabeth Rogers, Alfred P. Rogers (farmer and dairyman), Gilbert Rogers (potato farmer), Nathaniel Norton and Kurt Vonnegut.

(106-2-8)

16

640 Sagaponack Main St.

Contributing two-story frame c. 1870 residence, T-shaped plan with gable roofs and deep eaves with exposed rafter ends. Non-historic additions include porch to south; one-story addition to north; exterior chimney on front (east) elevation. Garage shared with 900-106-2-7.

(106-1-12.5)

17

658 Sagaponack Main St.

Foster House Contributing two-story frame residence. c. 1920 four-square house has hipped roof; hipped roof central dormer; 6/1 sash; classical portico with front entry with sidelights; wood shingle roofing and siding; brick foundation; one-story sun-room to south; two-story ell to west. Hipped roof garage to north.

(106-2-12.2)

18a-i

739 Sagaponack Main St.

Foster farm buildings

Contributing outbuildings:

Potato barn – concrete block walls buttressed on sides; wood shingle gable ends  
Garage – wood shingle sidewalls with modern roll-up door  
5 small sheds – wood shingle and/or vertical board siding  
Poultry shed – vertical board siding with wood shingle roof  
Migrant worker cottage – in dilapidated condition  
Privy (?)

Non-contributing outbuildings:

2 Butler buildings, greenhouse

(106-2-13.1)

19

698 Sagaponack Main St.

Foster House Contributing two-story frame 1874 Gothic Revival residence. Shallow pitch gable roof with central front gable, deep eaves, decorative cornice. Pair of blind lancet window openings in central gable. Shed-roofed front porch has turned posts and later concrete foundation. 2-story ell to west with shed roofed additions to the west and north. Non-historic pool and pool house.

Early house on site burned in 1874. Present house built in 1874 by Capt. Josiah Foster; owned 1900 by Clifford D. Foster; 1916 by Charles J. Foster; present Clifford H. Foster. 1924 shows front porch with central gable mimicking roof gable; two chimneys near center of house (all now removed).

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSagaponack Historic DistrictName of PropertySuffolk Co., New YorkCounty and StateSection 7 Page 7

(Tax Map #)

Address	Photo No.	Description
(106-2-15.1) 778 Sagaponack Main St.	20	Non-contributing c. 1970 one-story cape with Colonial Revival style entry.
(106-2-16) 794 Sagaponack Main St.	21a,b	<u>Job Pierson House</u> . Contributing two-story timber frame residence built c. 1695. 5-bay house has 6/6 sash; front entry with transom; central chimney; wood shingle roof and siding. Historic alteration (after 1924) south gable cantilevered window. Non-historic alterations of exterior chimneys on north and south elevations; entry addition at northwest corner. Historic barn to north.  Built c. 1695 by Job Pierson (Halsey), house stayed in the Pierson family until c. 1850. Later the summer home of G. I. Tolson. House was gutted in the 1930s and used as migrant worker housing.
(106-2-17) 804 Sagaponack Main St.	22	Non-contributing one-story cape, c. 1950
(106-2-18) 816 Sagaponack Main St.	23	Non-contributing c. 1960 cottage
(106-2-21) 850 Sagaponack Main St.	24	<u>Pierson-Smith House</u> Contributing timber frame residence. Main (south) section 5-bay, two-story gable roofed house with two dormers; large interior chimneys at north and south walls; wide frieze; front porch with fluted Doric columns; front door with raised panels and panels to each side (no sidelights); 6/6 windows; shutters; cantilevered attic windows at north and south ends. North section is 5-bays and also two stories, though lower in overall height than south section; central entrance with pilastered door surround; central chimney. Garage, pool and poolhouse.  North section built c. 1650; south section built by Jesse Pierson in 1842. Later owned by Jesse's son David, then James Henry Devereaux as a summer home; subsequently the "Hearthstone Inn." Used as an inn until 1962, when it was purchased by the Robb family for use as a summer residence. 1923 photograph shows house exactly as it is today, with the possible exception of the extension of the front porch to wrap around the south side of the house.
(106-2-23) 884 Sagaponack Main St.	25	Non-contributing altered shingle style house.
(106-2-24) 560 Bridge Lane	26	<u>White-Klebnikov House</u> Contributing two-story timber frame residence. 5-bay house has gable roof; dentil cornice; central chimney; 12/8 sash (second floor) and 6/6 sash (first floor); wood shingle roof and siding. Historic alterations and additions include cantilevered windows at attic at both north and south gables; first floor verandah to the south with Chinese Chippendale roof balustrade; and colonial Revival style front entry with portico with columns, half-round transom and sidelights. Non-historic alteration of dormer in rear (west) roof plane.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSagaponack Historic DistrictName of PropertySuffolk Co., New YorkCounty and StateSection 7 Pags 8

(Tax Map #)

Address

Photo No.

Description

Formerly located across the street. Built c. 1730 by Hezekiah Bower. John White purchased it from Bower in 1764; house was moved to present location in 1882. House was sold in 1885 to one of Sagaponack's earliest summer residents, the Hon. Frederick Seward (Assistant Secretary of State under Presidents Lincoln, Johnson and Hayes; State Assemblyman 1875-77; son of William H. Seward); subsequent owners were Hyde and Nebolsine.

**Sagaponack Road, north side**(089-3-15) 27  
652 Sagaponack Road

Hildreth House. Contributing two-story frame residence built 1919 by Thomas Hildreth. Colonial Revival house has wood shingle gable roof and siding; hipped roof front porch with Doric columns; multi-paned sidelights at front entry; corbel-top chimney; and front hipped roof dormer with three 8/1 sash. Alterations include balustraded porch at second floor, deck and French doors at first floor, and secondary gable, all on the west elevation. Non-historic garage and pool house at rear.

**Sagaponack Road, south side**(089-4-13) 28  
673 Sagaponack Road

Contributing two-story residence moved from the southwest corner of Sagg Main and Montauk Highway to present site in the 1950s. Shallow pitch gable roof, wide frieze board and deep eaves, and round-headed windows in gable end indicate c. 1880 date. Window and door details now of late Colonial Revival character. Non-historic one-story addition to west and shed to south.

**Bridge Lane, north side**(106-2-25)  
538 Bridge Lane

Non-contributing contemporary two-story house

(106-2-26) 87  
518 Bridge Lane

Contributing Queen Anne Revival cottage. Two story house has decorative wood shingle siding in front facing gable; shingle siding at second floor; and clapboard siding at first floor with wide board fascia and stringcourses. 25/1 sash, corbelled chimney, front porch with balustrade.

**Sagaponack Main Street, east side, north to south**(074-1-10) 29  
151 Sagaponack Main St.

Captain E. Halsey House Contributing two-story frame c. 1870 residence, T-shaped plan with steeply pitched gable roofs and deep eaves with fascias at gable ends. Porch to the southwest; bay windows at first and second floor, south side; angled windows on first floor with cantilevered second floor on west elevation. Non-historic carport southeast of house. First owned by Robert Post; later Capt. E. Halsey (1873); N. P. Halsey (1916)

(074-1-11.1) 30a,b

Contributing two-story frame residence, L-shaped plan.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

Section 7 Page 9

(Tax Map #)

Address	Photo No.	Description
193 Sagaponack Main St.		Non-historic additions include large picture window in west (front) elevation; porch across west gable end. Early 20 <sup>th</sup> century; possibly Sears Roebuck house. Shed at rear may have been poultry shed, now converted to cottage.
(074-1-11.2) 207 Sagaponack Main St.	31a,b	<u>Pierson-Hedges House</u> . Contributing timber frame house. Large, complex building may have original two-story, 3-bay "half house" (western end) with extensive, historic additions to the south, west, east and north. Photographed in 1924 from the northwest showing building as it appears today. Main house is L-shaped plan with Colonial Revival style details of pilasters at first floor (south); and raised panel shutters. Small additions and porches at the first story create an irregular massing and appearance. Contributing shed at rear.  Possibly built by Josiah Pierson, c. 1747; owned in 1850 by William D. Halsey; Miller Edwards; 1876 by Robert Hedges; 1916 by his son Stephen Hedges; early 20 <sup>th</sup> century by Dr. Cornelius Coakley.
(074-1-12) 219 Sagaponack Main St.	32a,b,c	Farm complex to rear of 074-1-11.2, and formerly a part of lot. Large gambrel roofed 1924 dairy barn, garage (converted to studio) and shed. House behind barn was formerly farmhand's residence built by Wesnofske, who farmed the adjacent farmland - contributing component. All buildings have wood shingle siding, wood sash and sliding wood doors.
(074-2-49) 243 Sagaponack Main St.	33	Non-contributing contemporary house with Colonial Revival style details
(074-2-1) 271 Sagaponack Main St.	34	Non-contributing contemporary one-story house with attached garage
(074-2-2) 303 Sagaponack Main St.	35a,b	Non-contributing contemporary two-story house in half-house form; one story cottage in rear.
(074-2-5) 331 Sagaponack Main St.	36	Non-contributing contributing two-story house.
(074-2-6.5) 345 Sagaponack Main St.	37a,b,c,d	<u>Pierson-Thayer House</u> Contributing two-story frame residence. c. 1795 gable roofed house has gable end to the street; broad, built-in gutters and cornice across front gable; wood shingle roof; dormers in north and south planes; painted shingle siding; 2/2 sash; molded window headers; brick foundation. Historic front porch with glass on west (front) elevation; one story addition to the north.  Built by Abreham Pierson; owned 1850 by Silas Pierson; his son Silas; his son Caleb; 1873 and 1916 by Hiram S. Rogers. "Fairview House" (boarding house) in 1904/1907, accommodating 30 guests. One-half of this house was moved to Mecox in 1917.
Contributing farm outbuildings:		Four small barns/sheds with wood shingle and/or vertical siding, wood shingle roofs

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

Section 7 Page 10

(Tax Map #)

Address	Photo No.	Description
		(William Jones; blacksmith shop was bought by Hiram S. Rogers, who moved it to his farm in Sagaponack for a shop (Halsey) – could one of the existing sheds be this?)
Non-contributing outbuildings:		Modern wood sided barn
(090-1-1) 397 Sagaponack Main St.	38	<u>Greenridge</u> Contributing two-story frame residence built in 1899 for John G. Deshler, one of the area's first summer residents. Gambrel-roofed house has elements of the Shingle and the Colonial Revival styles, which may represent the work of an as-yet, unnamed architect. Variety of dormers and roof windows are asymmetrically arranged on the front and rear planes of the gambrel roof and have a variety of types of sash, including multi-pane and traceried sash. Hipped roof port-cochere on north elevation is detailed with classical columns, pilasters, balustrades and urns. 1910 photograph shows house without its current glassed-in front porch on the west elevation and sun room with entrance on south elevation. Attic dormer windows have also been added. West elevation formerly had a 3-sided bay window, and an open porch on the southwest corner of the building. Non-historic shed, garage and pool to rear.
(090-1-3) 423 Sagaponack Main St.	39	Non-contributing c. 1949 two-story house with Colonial Revival details
(090-1-4) 441 Sagaponack Main St.	40	Non-contributing c. 1957 one and one-half story cape.
(090-1-6.2)	41	Tree farm associated with 090-1-6.1 – contributing component.
(090-1-6.3)		Flag lot/tree farm associated with 090-1-6.1 – contributing component.
(090-1-6.1) 473 Sagaponack Main St.	42	<u>Pierson-Albright House</u> Contributing timber frame residence. c. 1692 house is three-bay, two story saltbox house. Modillion cornice; 6/6 sash in symmetrical fenestration; shed-roofed front entry with square posts and balusters. House is wood shingled with painted trim. Shed roofed addition to the east (rear). 1924 photograph shows main house as it appears today, but with a one-story, gable roofed ell to the east. Non-historic 3-bay barn/equipment shed; non-contributing altered garage.  House built c. 1692 by Theodore Pierson; subsequent owners include Andrew Barron; Lemuel Haines; Daniel Howell Haines; and Henry L. Topping.
(090-1-7) 493 Sagaponack Main St.	43	<u>Butler-King House</u> Contributing frame residence built in 1892. Gambrel roofed house has elements of the shingle style including roof shape and slope; eclectic dormers; multi-paned windows; and front porch with turned posts which wraps around west and south elevations. Non-historic shed at rear. Owned by W. C. King in 1900 and 1916.
(090-1-8)	44	Contributing frame residence is c. 1920 4-square house with Colonial Revival

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

Section 7 Page 11

(Tax Map #)

Address                      Photo No.                      Description

509 Sagaponack Main St.		details including 6/1 sash and classical portico. Hipped roof with hipped roof dormer in west (front) plane with 4/1 sash. Wood shingle sidewalls and roof. Historic hipped roof garage at rear. Formerly a Hildreth house.
(090-1-9) 521 Sagaponack Main St.	45	Non-contributing residence built in 1987.
(090-1-10) 535 Sagaponack Main St.	46	<u>Sullivan House</u> Contributing one and one-half story wood frame residence. Shallow gable roof with gable end to the street; 6/6 sash; side hall entry. Deep shed roofed front porch with square posts and balusters; non-historic additions to south, north and east. Non-historic shed and pool at rear.  According to Halsey, this house originated in Sag Harbor. "[In 1707] there were three houses [in Sag Harbor] and they stood near the shore below the bluff at the northerly end of 'Turkey Hill.' At an extremely high tide caused by a severe easterly storm, one of these houses was floated from the piers on which it stood, and drifted across to Hog Neck (now North Have) where it landed high up on the beach. It was then sold to Moses Rose of Water Mill, who took it apart and carted it across Short Beach, Long Beach and then through the woods to Water Mill. About the year 1870, this man's grandson, Hervey Rose, sold it to Edward Mooney, who had it moved with teams of oxen to Sagaponack, where it still stands."
(090-1-12.3) 561 Sagaponack Main St.	47a,b	Non-contributing one and one-half story half house c. 1980; non-contributing 20 <sup>th</sup> century Cape on same lot.
(090-2-1) 601 Sagaponack Main St.	48	<u>Winnecoma</u> Contributing wood frame residence built in 1899 for John C. Sherlock. Large Shingle style house with gambrel roof with a swept plane at the front that encloses porches to the west (front). Wood shingle roof, sidewalls and porch details. Gambrel dormers along the front roof plane, including a large central gable with half-round window and French doors that lead to a balcony over the front entrance. Colonial Revival details include molded window headers; classical door surround; and curved muntins in top sash. Part of porch has been filled in for year-round living space, with large picture windows looking to the west.  Designed for Sherlock in 1899 by James E. Ware and Sons, NYC. (19 <sup>th</sup> Regiment Armory, Madison Avenue Presbyterian Church). Ware and Sons designed another summer residence in nearby Bridgehampton for F.V. Clowes that features gambrel roofs, deep eaves and wide, columned porches. The house was subsequently owned by John Bassett Moore (Professor of International Law and Diplomacy at Columbia University; later Assistant Secretary of State in 1898; member of the Court of Arbitration at the Hague; Judge of the Permanent Court of International Justice), and James Stevenson. Development rights held by the Peconic Land Trust.
(090-2-3)	49	Non-contributing one and one-half story half house built in 1987.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

Section 7 Page 12

(Tax Map #)

Address Photo No. Description

627 Sagaponack Main St.

(090-2-4.1) 50a.b.c  
651 Sagaponack Main St.

Nursery with contributing vaulted roof equipment barn and potato barn, and non-contributing nursery greenhouses

(107-1-20) 51a-j  
729 Sagaponack Main St.

Foster House Contributing two-story frame residence. Four-square farmhouse has hipped roof with hipped roof dormer in front plane; 6/1 sash; hipped roof front entry with glass panel windows; sunroom to south. Hipped roof garage to northeast.

Contributing farm buildings:

Shed – wood shingle sidewalls and roof, converted to living space?  
Connected sheds – wood shingle sidewalls and roof, one-story section to the west, Two-story section to east  
Shed – wood shingle sidewalls and roof, cornice with returns, 6/6 sash, shed roofed Addition to north  
Pesticide shed – wood shingle sidewalls, building on wood posts  
Equipment barn – vaulted roof barn  
Potato barn – wood shingle sidewalls

Non-contributing farm buildings:

2 Modern metal barns  
5 metal silos  
Hoop shed

(107-1-19) 52  
709 Sagaponack Main St.

Pierson-Engle House Contributing two-story residence. Late 18<sup>th</sup> century half house has wood shingle roof and sidewalls; interior chimney inside north wall; 6/6 sash; two-story porch/portico at front entrance with turned posts and doors at both levels. One story gable roofed wing to the north; shed roofed addition to the east. 1910 photograph shows front porch across main house, west elevation. House much reworked, but historic undated photograph shows two-story porch detail. c. 1920 hipped roof garage at rear.

Land originally owned by Christopher Leaming, and later Henry Pierson, Town Clerk in Southampton Town from 1653-1669, and later the clerk of the county court. Later the home of Edwin Hedges; then to his son Hervey T. Hedges; then Sheffield Saabury; then John Topping; then William C. Engle; than Franc Schager.

(107-1-13) 53  
749 Sagaponack Main St.

Non-contributing contemporary house.

(107-1-14.1) 54  
761 Sagaponack Main St.

Topping House Contributing one and one-half story timber frame residence. c. 1820 gable roofed half house has wood shingle roof and sidewalls; plain door surround with transom; stuccoed chimney inside north wall. Alterations include shed roofed addition to the north, gable roofed addition to east, bay window on south elevation. Non-historic garage et rear.

1923 photograph shows flat roofed addition to north, and many outbuildings that have been lost.

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSagaponack Historic DistrictName of PropertySuffolk Co., New YorkCounty and StateSection 7 Page 13

(Tax Map #)

Address

Photo No.

Description

- | (Tax Map #)  | Address                  | Photo No. | Description  |
|--------------|--------------------------|-----------|--|
| (107-1-11)   | 791 Sagaponack Main St.  | 55        | <u>Topping House</u> Contributing two-story frame residence. c. 1900 residence has brick foundation; cross-gabled plan with deep eaves and fascia; half-round windows in north and south gables; 2/1 sash; deep shed roofed front porch with square posts. Historic shed and garage at rear.   |
| (107-1-5)    | 819 Sagaponack Main St.  | 56        | <u>Addison-Barbour House</u> Contributing two-story frame residence. Built in 1894 for Addison G. Topping, Queen Anne style house has cross-plan; wood shingle roof; decorative wood shingle siding; painted wood trim; two corbelled chimneys; and front (east) porch with turned posts and balusters, cut-out trim and brackets at posts. Sash on first floor are 2/2; 1/1 on second and third floors. Ell to the east. Non-historic outbuilding and garage.   |
| (107-1-4)    |                          | 57a-d     | <u>Sagaponack Burying Ground</u> Contributing site. Village common area with historic burying ground; earliest legible stone is John Topping, Justice of the Peace, who died in 1686. Headstones and footstones arranged in rows; stones are brownstone, marble and slate, the earliest being imports from Connecticut and Rhode Island.   |
| (107-1-28.1) | 853 Sagaponack Main St.  | 58        | <u>Matthew Topping House</u> Contributing timber frame residence. c. 1797 house is gable roofed, 5-bay, two-story structure with central chimney, wood shingle roof and siding and 6/6 windows arranged symmetrically. Pilastered front door entry. Historic additions to rear (east).<br><br>According to notes with Ambruster's 1923 photograph of house, "north part of dwelling is the homestead of Theophilus Howell, son of Major John Howell. The property remains in possession of the heir of Captain Theophilus Howell till about 1856" Other owners of the property, according to Halsey, are Matthew Topping (1797); Gardiner B. Topping; Addison G. Topping (through 1916). |
| (107-1-6.8)  | 859 Sagaponack Main St.  | 59        | Contributing wood frame residence. c. 1920 house has cross plan; shallow pitch gable roofs; wood shingle roof and siding; wrap around porch on west and south elevations; 2/2 sash; interior chimneys at north and south walls; second floor bay window on the south elevation.  |
| (107-1-27)   | 871 Sagaponack Main St.  | 60        | Contributing wood frame residence. c. 1920 house has cross plan; shallow pitch gable roofs; wood shingle roof and siding; broad soffits and fascia carry across the gables at attic floor level and top of attic windows. Classical porch on west (front) elevation. 1/1 sash, central chimney. Contributing historic barn to east.  |
| (107-1-26)   | 889 Sagaponack Main St.  | 61        | Contributing wood frame residence. c. 1930 Colonial Revival house has gable roof; 6/1 sash/ brick foundation; classical portico with fan light above door. Wood shingle siding painted white.  |
| (117-4-4.1)  | 1033 Sagaponack Main St. | 62a-s     | <u>John White Property</u><br>Non-contributing barn moved to site and converted to residence   |

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

Section 7 Page 14

(Tax Map #)

Address	Photo No.	Description
1035 Sagaponack Main St.		Contributing wood frame residence. Two-story gable roofed house built 1882 has wood shingle roof and siding (painted white); classical porch on west with flat seam metal roof; 2/2 sash; front door with round-headed glass panels. Historic two-story ell to north.
1037 Sagaponack Main St.		Contributing one and one-half story Cape
Contributing outbuildings:		Horse shed – formerly located at Bridgehampton Presbyterian Church; vertical board siding with sliding doors Shed – novelty board siding and exposed rafter ends Fertilizer shed – wood shingle sidewalls and roof Machine shed – wood shingle hipped roof, vertical board siding Feed shed – wood shingle roof and vertical board siding Corn crib Shop – wood single sidewalls Corn house – novelty board siding Pump house – wood shingle sidewalls and roof Coal shed – shed roofed shed with wood shingle sidewalls Garage – wood shingle sidewalls and roof Large barn – wood shingle sidewalls and 20 <sup>th</sup> century corrugated metal roof Long shed – vertical board siding
Non-contributing outbuildings:		Hoop house
Contributing beach houses:		Liberty Hall – one-story wood shingle cottage in T-plan; built after the 1938 hurricane Shangra-la – one story wood shingle cottage on pilings in L-plan Dune-Tip – one story board and batten cottage Wainscott Train Station (converted to residence) – one-story clapboarded building with hipped roof
Non-contributing beach houses:		“The Model” – ranch house on pilings Meagan’s – one-story cottage on pilings
(117-4-5) 1063 Sagaponack Main St.	63a,b	Contributing wood frame residence. Two-story gable roofed house with wood shingle roof and siding has broad soffit and fascia carried across the gable end.  Former residence of the keeper of the Marconi Tower (first sending and receiving station in the country), which was erected in 1903 at the foot of Sagaponack Main St.  <b>Parsonage Lane, north side, west to east</b>
(074-2-6.4) 82 Parsonage Lane	64	Non-contributing two-story wood shingle house, c. 1980

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Continuation SheetSagaponack Historic DistrictName of PropertySuffolk Co., New YorkCounty and StateSection 7 Page 15

(Tax Map #)

Address

Photo No.

Description

(074-2-6.6)

farmland - contributing component.

(074-2-7)

65a,b

98 Parsonage Lane

(Non-contributing wood shingle cottage under reconstruction as nomination is being written) Possible former migrant farmer housing associated with 900-074-2-14. At rear of lot, contributing one-story, gable roofed wood shingle cottage with 6/6 windows, rusticated concrete block foundation.

(074-2-9.1)

66a,b

192 Parsonage Lane

Contributing one and one-half story wood shingle cottage, gable end to the street. Possible formerly migrant farmer housing associated with 900-074-2-14. Contributing stucco cottage with jerkin-head gable roof on same lot.

(074-2-10)

67

198 Parsonage Lane

Contributing one-story bungalow with shed roof dormer at front, stucco walls, and three pairs of 6/1 sash on front elevation. One-story addition to east.

(074-2-11)

68

208 Parsonage Lane

Contributing two-story c. 1890 frame residence. 6/6 windows, fish scale shingles in center gable, and decorative rake boards. Front side entry is detailed with turnings. Cross-gable plan.

(074-2-12)

69

216 Parsonage Lane

Contributing one-story cottage with jerkin-head gables.

(974-2-13)

70e

farmland - contributing component.

(074-2-14)

70a,b

276 Parsonage Lane

Kinkade Farm Contributing c. 1920 farm complex including two-story gambrel roofed residence; 2 two-story gambrel roofed barns; three silos connected with common wood shingle roof; gable roofed barn at rear of lot, shed-roofed livestock barn to east. House and farm buildings are detailed with wood shingle siding and roofing; dormers; and 6/6 sash. House has full-length hipped roof front porch with sash. Buildings surrounded by farmland - contributing component.

(074-2-15.5)

71a,b

310 Parsonage Lane

Contributing two-story c. 1920 four-square frame residence. Hipped roof with hipped roof dormer in front plane. Alterations include replacement windows and enclosing of front porch. Historic garage. Formerly Stanley Strong house.

**Hedges Lane, south side, west to east**

(090-2-2)

72

31 Hedges Lane

Contributing carriage house converted to residence, related to 900-090-2-1. Gambrel roofed frame building has shed-style front windows, 6/6 sash, and cupola.

(090-2-5)

73

53 Hedges Lane

Johnson House Contributing two-story frame residence, c. 1840. Two story house has main section with gable end to the street, two-story wings to the east and west. Greek Revival style details, include wide frieze boards with second story windows let in, cornice returns at gable ends, classical door surrounds. Formerly used for migrant worker housing.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

Section 7 Page 16

(Tax Map #)

Address

Photo No.

Description

Possibly 18<sup>th</sup> century building material incorporated; house appears on 1838 Coast Survey; late 19<sup>th</sup> century owner Richard Lester; 1916 owner Paul Rosel.

**Hedges Lane, north side, west to east**

(090-1-12.2)  
38 Hedges Lane

74

Non-contributing contemporary Colonial Revival style house.

(090-1-15.7)

farmland - contributing component.

(090-1-14)

75

Non-contributing contemporary house.

(090-1-15.1)  
94 Hedges Lane

76

Contributing two-story frame residence. c. 1900 house has gable roof facing street; series of gable and shed roofed additions on south (front) and north elevations. 2/2 sash on south, east and west elevations; 6/1 on north additions. Single multi-paned window in gable. Contributing garage and shed at rear.

(090-1-16)  
108 Hedges Lane

77

Non-contributing reproduction Cape.

(090-1-19.9)

farmland - contributing component.

(090-1-19.20)  
132 Hedges Lane

78

Contributing two-story frame Colonial Revival style residence with 6/1 sash; one-story sun room with roof balustrade to the east; and front portico with sidelights at entry. Contributing garage at rear.

(090-1-19.22)  
148 Hedges Lane

79

Contributing two-story frame residence. c. 1920 four-square house has hipped roof with hipped roof dormer in front (south) plane; Colonial Revival style details of cornice with dentils; pilasters and sidelights at front entry; Doric columns on hipped roof front porch. Wood shingle sidewalls. Contributing hipped roofed garage.

(090-1-20.1)  
178 Hedges Lane

80a,b

Lemuel Pierson House Contributing timber frame residence. Eastern portion built c. 1750 by Lemuel Pierson is two-story 3-bay half house, with wood shingle gable roof and sidewall; late 19<sup>th</sup> century 2/2 windows. Two-story wing to the west has full-length porch with Doric columns and six 2/2 windows. Additions to the west include bay window and shed roofed addition. Three contributing barns.

**Gibson Lane, east side**

(107-1-10)

Farmland - contributing component.

**Daniels Lane, north side, west to east**

(107-1-17)

Farmland - contributing component.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

Section 7 Page 17

(Tax Map #) Address	Photo No.	Description
(107-1-15) (107-1-16) 771 Sagaponack Main St.	81a,b	Non-contributing barns and riding ring for horse farm
(107-1-18) 58 Daniels Lane	82	Non-contributing barn converted to residence
(107-1-21) 76 Daniels Lane	83a,b,c	Contributing one and one-half story summer house. c. 1920 residence has wood shingle siding and roofing; front shed dormer; gambrel roofed ell to rear; porch which wraps around south and east elevations with square posts and simple brackets at eaves. 6/1 and 2/2 sash, irregular dormers on south elevation. Cantilevered 2 <sup>nd</sup> floor window on north elevation, with bay window on 1 <sup>st</sup> floor. Contributing small barn and shed to southwest; small building to west may be privy.
(107-1-22) 98 Daniels Lane	84	Contributing one and one-half story summer house. c. 1920 residence has shallowly pitched gable roof that incorporates the front porch. Front elevation has hipped roof dormers, 6/6 sash, Doric columned front porch. Replacement casement windows in south elevation; non-historic flat roofed addition at southwest corner, shed roofed dormer at rear, attached garage on north elevation. Non-historic shed at rear.
(107-1-23) 175 Fairfield Pond Lane	85	Farmland - contributing component., with non-contributing one-story cottage at southeast corner.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 1

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

The Sagaponack Main Street Historic District satisfies Criterion A for its association with the social, cultural and economic development of the Town of Southampton, and particularly the hamlet of Sagaponack; and Criterion C for its significance as a representative collection of 17<sup>th</sup> through 20<sup>th</sup> century residential, agricultural and educational architecture. Representing a c. 1692 through c. 1945 period of significance, buildings, sites and landscape elements within the district reflect all major phases in the evolution of the hamlet, including the settlement period (1653-1775); the period of agricultural expansion (1783-1945); and the period of railroad-influenced summer resort development (1870-1945). Architecturally, the historic district is marked by significant examples of Colonial, early Republic, Greek and Gothic Revival, Italianate, Queen Anne Revival, Shingle style and Colonial Revival style architecture. The district is composed primarily of detached residences set on individual lots along Sagaponack Main Street, the main north-south route of the hamlet, and along secondary roads extending east and west from this central street. The character of the district is one of a residential and agricultural hamlet, bordered the south by beachfront development, and the west, east and north by post-World War II development. The district has few modern intrusions, and retains its historic scale, street pattern, setting and landscape character to a significant extent.

Southampton is located on the South Fork of Long Island. This part of Long Island acquired its final form with the last of a series of glaciers, the Wisconsin glacier, 1,000,000 to 25,000 years ago. Southampton Town is bounded on the north by Peconic Bay, on the south by the Atlantic Ocean, on the east by the Town of East Hampton, and on the west by the Town of Brookhaven. With miles of shorefront along the bays, ocean, creeks and inlets, Southampton is a town where one is constantly in the presence of water. The land comprising Sagaponack was home to the Algonkian Indians, whose name for the area meant "the place where the big ground nuts grow."

Long Island was the private reserve of Sir William Alexander, the Earl of Stirling, a Scotch poet and dramatist and a favorite of Charles I of England. Alexander never visited the area, and left its promotion to an agent, James Farret, a fellow Scot, who collected rent as of 1638. The early settlers of Southampton were residents of Lynn, Massachusetts, where, early in the year 1640, finding themselves "straitened for land," they looked for a new location for a plantation. They signed a deed with Farret for "eight miles square of land" on April 17, 1640; a subsequent deed signed on June 12<sup>th</sup>, 1640 extended the area granted to that "bounded between Peaconeck and the Eastern most part of Long Island, with the whole spreadth of the said island from sea to sea." The sheltered bays and creeks, and relatively stone-free soils, attracted settlers from New England, who sought to exploit the natural resources of the area: fresh water, trees and shellfish. Later the same year a church was established in what is now Southampton Village.

Considering the early date of settlement and the settlers' English heritage, Southampton is considered an early New England settlement. Suffolk County was settled largely by English Puritans who had relocated from New England. The settlers brought with them their building and farming traditions, resulting is a community which, in political and religious structure, agricultural practice and construction traditions, relates most closely to the seacoast villages of New England. The settlement's center was located in the area of present Southampton Village, but by 1653 a "path" to East Hampton was established, today's Montauk Highway, and the major east-west axis of the south fork. This path made areas in the eastern part of the town more accessible to settlers.

There were two divisions of land which constitute the Sagaponack area, made in 1653 and 1677. The earliest settlement date for Sagaponack is generally accepted as 1656. Josiah Stanborough, one of the original settlers to the town from Massachusetts, bought several parcels here and was probably the first settler. He was joined by the Toppings, the Piersons, the Hedges and other families whose names can still be found amongst the current residents. Early land allotments in Southampton Town were achieved by lottery. The settlement of Southampton was actually a joint stock company. Thus once the town meeting had decided on to make a division of land, each settler drew lots in proportion to the amount of stock owned. Some of the original allotments were tied to a man's trade or profession: for example, in 1678 Ezekial Sandford was granted 15 acres "provided he continued in the town for 7 years & made cart wheels at a reasonable rate," and in 1695, 15 acres were voted to the Rev. Ebenezer White, "provided he settled at Sagaponack and Mecox and continued with them 7 years."

The first settlers in Sagaponack located east of the southern part of Sagaponack Pond, but as their numbers increased, Sagg Main Street developed to the north, connecting eventually with the path to East Hampton (Montauk Highway) to the

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 2

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

north. The earliest houses are still found on three sides of the burying ground (1670) on the lower end of Sagg Main Street. Sagaponack Road, extending west from Sagg Main Street, was an old Indian trail from Sagaponack to Noyack, and was also established by 1653. A road leading from the settlement area near the burying ground to the west (Bridge Lane) was likely established after the construction of the first bridge over Sagg Pond in 1686, when the Town voted to pay 50 pounds to Ezekial Sandford for its construction. To the east of Sagg Main Street extend three other early roads: Parsonage Lane (1694); Hedges Lane (1677) and Daniels Lane (1670). Sagg Main Street and its accompanying 17<sup>th</sup> century components of burying ground, commons, bridge location and street pattern maintain the sense of the primary development of the hamlet.

The town records include references to a number of traditions and industries that helped make Sagaponack a relatively self-sufficient hamlet at an early date. The first church was established by approximately 1671, and in 1686, Sagaponack and Mecox were released from paying the Southampton minister, indicating the parish's independence. Also in 1686, Joseph Wickam was to have 3 acres for a tannery. In 1697, Theophilus Howell set up a lime pit, and that same year, Howell along with Henry Pierson and James Hildreth were granted rights to Sagg stream for a grist mill. In 1706, the same Theophilus Howell, along with Elisha Howell, Lemuel Howell and Jeremiah Halsey were granted permission to build a windmill on the triangular commons. The commons themselves, adjacent to the burying ground, were established by the Town as a parade ground. The first stone in the burying ground is that of John Topping, 1686. The earliest gravestones reflect their New England origin by being carved in slate and brownstone. By 1713-14, Sagg Main Street was seen as the "main street of Bridgehampton." In c. 1725 the first school was established: the present school (089-3-18) is the 3<sup>rd</sup>, built in 1885, and remains important to the hamlet's identity.

James Truslow Adams, in his "Memorials of Old Bridgehampton," (1916) describes the land as it was found by the settlers. In addition to fertile soil, there was "timber large enough to be used for building construction," probably largely white oak. The area was, apparently, heavily treed: a 1665 deed for 10 acres in Sagaponack describes the relatively small lot as being bounded south by the ocean, and north by the woods. Later references to trees include the species of buttonwood and lombardy poplars in the 19<sup>th</sup> century.

The major reason for the settlement of Sagaponack, however, was the "naturally fertile soil." This soil type is now referred to as the "Bridgehampton-Haven Association," which is characterized by "depth, good drainage and moderate to high available moisture capacity ... which makes this association one of the best farming areas in the county." References to Sagaponack through the 18<sup>th</sup> and 19<sup>th</sup> centuries indicate that the area was seen as a settlement of farmers, lagging behind the western hamlets of the community in terms of development. Crops included grains, flax, and fruits and vegetables for both local consumption and export. Included under the agricultural umbrella would be the raising of cattle, which were driven annually to Montauk for summer grazing, and back to Sagaponack for the winter. For example, in 1762, the Piersons owned 79 head of cattle. Supplementing the agricultural pursuits of the residents was offshore whaling, and by the 18<sup>th</sup> century, whaling stations were established at both Sagaponack and Mecox. What little trade was done outside the immediate area was conducted by water to the New England coastline, New York City and to the West Indies. Most of the exporting business dates to the 18<sup>th</sup> century and later, and was done from Sag Harbor, originally called "the Port of Sagg" for its association with the Sagaponack area.

Sagaponack's population continued to grow modestly during the 18<sup>th</sup> century. The surviving buildings of the period show that the construction methods and styles of building did not change dramatically, and the small scale of the houses indicates a subsistence economy. In 1885, the Hon. Henry P. Hedges, writing about the "Development of Agriculture in Suffolk County" noted that the farming methods and farmhouses both were "virtually the same" whether built in 1683 or 1783. He describes this typical farmhouse as being a "single house," unpainted, the front two stories, and the sloping roof of the rear making the back of the house one story [i.e., saltbox form]. The front rooms were lit by 2 small windows with 6" x 8" glass panes. He refers to a "large beam" which ran across the upper wall (the front plate), and that "chimneys and fireplaces were capacious masses of masonry" making for small front entries with no hall. Ceilings were generally 7' in height. The houses were sheathed with cedar shingles, 3' in length and 1" thick at the butt. Town Records refer to the making of bricks at both Mecox and Sagaponack, although the exact location of manufacturing is not known. Although early houses can be found in the western hamlets and villages of Southampton Town, the high concentration of early houses with their early forms still recognizable in Sagaponack is very important.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 3

Sagaponack Historic District  
Name of Property  
Suffolk Co., New York  
County and State

The early 19<sup>th</sup> century in Sagaponack was marked by an economic recovery following the devastating occupation by the British forces during the period of the Revolutionary War. The 1838 U.S. Coast Survey indicates approximately 29 structures within the hamlet, distributed primarily along Sagg Main Street, but also on Parsonage and Hedges Lanes. Three farmhouses share close construction dates during this period, (all outside the historic district, but contributing elements to the multiple property nomination): Musnicki (c. 1840), Barczeski (c. 1840) and Strong (c. 1847). All of these two-story houses are built in the familiar "half house" style, with a side-hall entry. By this time the nearby hamlet of Bridgehampton and the port of Sag Harbor were well established and developing significant private residences for those involved in the whaling trade and other prosperous undertakings, and institutions, such as churches, schools and industries, that were never developed in Sagaponack. The community remained stable, but also unchanged.

The arrival of the Long Island Railroad's southern route to Bridgehampton in 1870 dramatically changed the character of overland transportation for the entire south fork, and particularly those rural areas such as Sagaponack. The railroad soon afforded opportunities to farmers to increase their agricultural markets. In the 1870s, Sagaponack's crops were still relatively diversified, but soon after the turn-of-the-century, farmers turned to crops which could be more easily cultivated, harvested and shipped with increasingly mechanized methods. Potatoes and cauliflower became the specialty of the east end of Long Island.

The railroad also increased opportunities for summer visitors to gain easier access to vacation sites, encouraged by the relative ease of access from Brooklyn and New York City. By approximately 1873, land near the beach was being sold to people from the city, which would begin to forever change the character and development of the hamlet.

Describing the hamlet in 1900, the Hon. Frederick Seward referred to the older buildings of the community: "Some of their quaint old homesteads are still standing and occupied by their lineal descendants." But he goes on to affirm that "during the past half century New Yorkers have found out the advantages of 'The Hamptons,' and many have made their summer homes there." He refers to these new houses as "cottages and villas." Seward goes on to say that while the other Hamptons have been growing and flourishing, "Sagaponack seemed to remain almost stationary." But all that seemed to have ended shortly after the turn of the century, with the improvement of railroad facilities and more visitors. Seward notes the new bridge at Sagg Pond, a new bathing station, the activities of boating and fishing near at hand, golf links, tennis courts and cycle paths. In a poignant reminder of overlapping cultures, Seward describes "...the farmer is hoeing corn and potatoes on one side of the sand dune while the bather is plunging into the surf on the other."

Sagaponack never developed hotels, according to Seward, but "several of the houses entertain summer boarders, and from year to year increase their dimensions to accommodate the increasing number of their guests." Indeed, in 1907, the "Bridgehampton News" noted local boarders as well as their cottage list: "Mrs. Hall and daughter are boarding at C. S. Roger's; Miss Elsie Aumack, of Babylon, is a guest at Addison G. Topping's." In 1907, the Long Island Railroad, in their publication "Long Island Illustrated," listed available accommodations in Sagaponack. Noted are "Fairview House" (074-2-6.5), which would accommodate 30 guests; C.T. (sic) Rogers (089-4-9.3), accommodating 40; and Topping Cottage, with room for 25. Perhaps with some dismay, Seward says "there are also no saloons nor drinking shops."

By 1900, the "Cottage List" printed in the "Bridgehampton News" indicates that Sagaponack had a substantial number of summer residents living in either their own or rented summer homes. August 10, 1900 lists the following seasonal residents: Dr. W. H. Seabrooke in "Martagon;" H. E. Miller in "Deldune;" Henry D. Turney in A. G. Topping's; Wm. C. Engle in "Engleruh"(107-1-19); Hanson C. Gibson in "Fairfield;" John Deshler in "Green Ridge" (090-1-1); John Taylor in "Silver Shingles;" John Sherlock in "Winnecoma" (090-2-1); Henry Devereaux in his own home (106-2-21); Wm. G. Deshler in H.L. Topping's; and Frederick Seward in his own home (106-2-24). Some of these summer visitors must have continued to visit during mild fall weekends. The October 2, 1908 "Bridgehampton News" notes that "most of the summer cottages are vacant now, the Engle, Seward, Gibson and Hamilton families having left within the past week."

In 1910, the "Bridgehampton News" again extolled the virtues of Sagaponack, which, despite Seward's predictions, was described as "a quiet, quaint hamlet rather than a busy, bustling village." The anonymous writer notes the "broad street, lined with tall wide-spreading trees," behind which are old houses with shaded verandahs. The writer also refers to the

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 4

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

"literary bent of its permanent residents," perhaps a reference to the "Sagaponack Literary and Social Circle" which presented programs from 1906-1926, taking on subjects for study and discourse on a wide variety of topics in history, travel, science, art and music. The roster of presenters consisted entirely of local names, not summer visitors, and the meetings were held in members' homes from the fall to spring, most likely as a diversion from the long months when farmers were less active. The writer also explains the term "boarding houses:" "Its boarding houses are really summer inns of the best class ..." Other activities of the community that probably relate more to the summer visitors include the Sagaponack Golf Club, organized c. 1900 (no longer extant); and a reference to the Deshler's "Hunt Tea," held before the equestrian event of a fox hunt.

As late as 1938, the "Bridgehampton News" still published monthly cottage lists. The July 8, 1938 edition lists a total of 18 summer residents, half each in rented and in their own cottages.

During the period 1890-1930, Eugene L. Armbruster extensively photographed the farmhouses of Long Island. Armbruster's photographs of Sagaponack were taken in 1923 and 1924, and show an area that had changed little in the previous 250 years. Remarkably, most of the older buildings in the community which were thoroughly documented by Armbruster still stand today. The photographic record has helped to create documentation of changes to buildings that have occurred since 1924 - for the most part, Victorian additions and elements, including sash, have been removed, and the buildings "restored." For example, the c. 1740 Pierson House (106-2-7) had a full-façade Victorian era porch and 2/2 windows when photographed in 1924. The porch has since been removed, the sash replaced with 12/8, and the building "restored" to its supposed 18<sup>th</sup> c. appearance. The photographs also document the extensive outbuildings that once existed, showing the loss of historic resources as the use of certain building types disappeared. Armbruster noted that most houses were "shingled and unpainted" as they are today.

By the end of the 19<sup>th</sup> century immigrants from eastern Europe joined farming families who had been a presence in the Sagaponack area since the 17<sup>th</sup> century. Most of these new families were of Polish decent. Polish surnames begin to appear as landowners by the 1910s, at times after having worked on other farmer's land and renting houses. For example, the Barczeski family rented a house and worked for established farmers before purchasing an existing 19<sup>th</sup> century house and farm (090-1-29) in 1911 as their own. Similar patterns of immigration can be found in nearby Southampton, Water Mill, Bridgehampton; and further afield in Riverhead and Southold. Religious and cultural institutions specific to this ethnic group were established in Southampton, including Our Lady Poland Roman Catholic Church, and the Polish Hall.

The next wave of immigration in the area was that of black migrant workers, coming north to harvest crops in the autumn. Workers were housed in cottages on the farmers' property as well as in workers' housing, at times in existing early buildings. Both 090-2-5 and 106-2-16 are examples of houses built between the 17<sup>th</sup> and 19<sup>th</sup> centuries that were used as 20<sup>th</sup> century worker housing. Eventually this population became more resident in nearby Bridgehampton.

Sagaponack did not develop extensively during the depression, the war period, or even the period directly after the war. In fact, things changed very little in the hamlet until the relatively recent (1970s) boom in the second home industry. From that time through the present there has been extensive new development in the hamlet, starting near the ocean beach, and now throughout the subdivided former farm fields. Remarkably, very few older buildings were taken down, and the new buildings constructed within historically developed area on Sagg Main Street have respected a similar scale, setback, setting, materials and building style as those of earlier centuries. The newest houses have been largely built in subdivisions, many setting aside agricultural reserve areas adjacent to the new development; or as "flag lots" - building lots behind existing lots and accessible by a long driveway. This has kept the impact of new construction on the historic areas of the community relatively low. The boundaries of the Sagaponack Historic District have been drawn to be inclusive of the representative styles and types of buildings in Sagaponack hamlet which retain a high level of integrity of historic scale, street pattern, setting and landscape character. The inclusion of one commercial structure and one educational facility within the district is reflective of the establishment of hamlet identity and the character of the community. Further, the inclusion of working farms, including agricultural outbuildings and farm fields, makes understandable the hamlet's reason for its settlement, its pattern of development, and the continued occupations of the residents. The result is a

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 5

Sagaponack Historic District  
**Name of Property**  
Suffolk Co., New York  
**County and State**

cohesive hamlet of residences dating from the 17<sup>th</sup> to the 20<sup>th</sup> centuries as well as the visual evidence of the agricultural heritage of the community.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sagaponack Historic District

Name of Property

Suffolk Co., New York

County and State

Section 9 Page 1

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Armbruster, Eugene L. Landmarks on the Montauk Highway. Brooklyn, NY: Private Printing, 1925.

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Clowes, Ernest. Wayfarings. Bridgehampton, NY: Hampton Press, 1953.

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Prime, Nathaniel. A History of Long Island in two Parts. NY: Robert Carter, 1845.

Seward, Hon. Frederick. "Sagaponack." Bridgehampton, NY: Hampton Press, August 10, 1900.

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Collections:

Eugene Armbruster Collection of Long Island Photographs. New York Public Library, U.S. History and Genealogical Department, New York, NY.

Historic Photographs in the collection of the Bridge Hampton Historical Society, Bridgehampton, NY.

Manuscripts in the files of John White, Sagaponack, NY:

Maps

Atlas of Long Island, New York. Surveyed under the superintendence of F. W. Beers. New York: Beers, Comstock and Cline. 1873.

Atlas of a Part of Suffolk county, Long Island, New York. Brooklyn: E. Belcher Hyde. 1916.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Sagaponack Historic District  
Name of Property  
Suffolk Co., New York  
County and State

Section 9 Page 2

Atlas of Suffolk County, Long Island. Brooklyn: E. Belcher Hyde. 1902.

Map of Suffolk Co., L.I. Surveyed by J. Chace, Jr. Philadelphia: John Douglass. 1858

United States Coast Survey. 1838.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

**1 NAME**

HISTORIC  
Wind and Tide Mills of Long Island  
AND/OR COMMON

OFFICE COPY

**2 LOCATION**

STREET & NUMBER  
Suffolk/Nassau Counties  
CITY, TOWN

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

VICINITY OF

1,3 (Suffolk) 6, (Nassau)

STATE

CODE

COUNTY

CODE

New York

036

Suffolk/Nassau 103/059

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input checked="" type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input checked="" type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
<input checked="" type="checkbox"/> Thematic Group	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input checked="" type="checkbox"/> OTHER - Unuse

**4 OWNER OF PROPERTY**

NAME  
Multiple Ownership (See individual inventory forms)

STREET & NUMBER

CITY, TOWN

STATE

VICINITY OF

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC. Suffolk County Courthouse/Nassau County Courthouse  
STREET & NUMBER

CITY, TOWN

STATE

Riverhead/Mineola

New York

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE  
Statewide Inventory of Historic Resources

Also See Continuation Sheet

DATE

1977

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

Div. for Historic Preservation, Office of Parks and Rec.

CITY, TOWN

STATE

Albany

New York

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NATIONAL PARK SERVICE

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**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

Wind and Tide Mills of Long Island, Nassau/Suffolk Counties

CONTINUATION SHEET

ITEM NUMBER 6 PAGE 2

Long Island Mill Survey  
1974-1977 -- Federal

Jointly conducted by Historic American Engineering Record  
and Society for the Preservation of Long Island Antiquities.  
Records deposited at SPLIA, Setauket, New York, and HAER,  
Washington, D.C.

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Wind and Tide Mills of Long Island Thematic Group consists of nine structures which exhibit common technological and architectural features characteristic of their time and place of construction. Of the five tidal and twelve wind-powered grist mills identified and recorded on Long Island by the Historic American Engineering Record (HAER) and the Society for the Preservation of Long Island Antiquities (SPLIA) from 1974 to 1977, only two tide mills and seven windmills possess sufficient technological and structural integrity to warrant nomination in the present thematic group. Two additional structures, the Gardiner and Pantigo windmills, are already listed in the National Register as components of the East Hampton Village District (1974), and are therefore not included in the thematic group.

The Saddle Rock Grist Mill (1715) and the Van Wyck-Lefferts Tide Mill (circa 1797) are situated on small inlets, built to take advantage of the changing tides of the Long Island Sound as a source of water power. Both tide mills are nominated with their adjacent mill dams. The two mills are timber-framed, shingle-clad structures which retain considerable internal wooden machinery. Both the Saddle Rock and the Van Wyck-Lefferts mills were originally powered by external undershot water wheels. The Saddle Rock mill wheel has been restored to operation, while that of the Van Wyck-Lefferts mill was removed at an undetermined date.

The seven windmills of the thematic group are clustered on or near the east end of Long Island's South Fork, where prevailing offshore winds influenced the millwrights' choice of technology and the selection of sites where windmills might be successfully built and operated. The nominated structures include the Hook (1806), Shelter Island (1810), Gardiners Island (1795; rebuilt, 1815), Beebe (1820), Water Mill (1800), Hayground (1801), and Wainscott (1813) windmills, which together survive in a remarkably good state of preservation. Historically, only the Hook, Water Mill, and Gardiners Island windmills were operated at their present locations. Though the site integrity of the other four mills has been compromised, they have nevertheless retained their structural and technological integrity despite the periodic relocations to which most of Long Island's windmills were subjected.

All of the nominated windmills are similar in scale, materials, workmanship and technology. Each is an octagonal, timber-framed structure sheathed in weathered shingles and surmounted by a rotating cap housing the windshaft. The windmills exhibit a variety of luffing (rotating) mechanisms, ranging from the external tailpole of the windmill at

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

Wind and Tide Mills of Long Island  
Suffolk/Nassau Counties

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CONTINUATION SHEET

ITEM NUMBER 7 PAGE 2

Water Mill; to the internal capstan of the Hook, Gardiners Island, Hayground, and Shelter Island mills; to the sophisticated self-rotating fantail caps of the Hayground, Beebe, and Wainscott examples. The cap designs range from the boat-shaped cap characteristic of the Hook Mill at East Hampton, to the ogee cap of the Beebe Windmill at Bridgehamton; to the conical cap with dormers (a design believed unique to Long Island), as found on the Wainscott Windmill. Additional technical information is included in the enclosed HP-1 Building-Structure Inventory Forms for each mill structure.

Whether deriving their power from wind or water, the nominated mills utilized similar internal machinery to perform a common function, the grinding of grain into flour. The ratios, diameters, and arrangement of the gears and shafts of all nine mills are nearly identical, the principal difference being simply the direction of power transfer to the runs of millstones (upward in the tidal mills, downward in the windmills). As a thematic group, the Wind and Tide Mills of Long Island constitute a well-preserved historic technological and architectural resource of immense value in understanding the early culture of the region.

## 8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input checked="" type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input checked="" type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1715-1820

BUILDER/ARCHITECT

### STATEMENT OF SIGNIFICANCE

The Wind and Tide Mills of Long Island Thematic Group encompasses nine structures built between 1715 and 1820 which together illustrate the development of mill architecture and technology on Long Island during the eighteenth and nineteenth centuries. Built of native materials and designed to take advantage of available power sources, the seven windmills and two tidal grist mills represent a significant reminder of the engineering sophistication and vernacular architectural skills possessed by Long Island's early millwrights. The regional concentration of these historic resources is unparalleled in the United States, and they remain a significant link to Long Island's historic agrarian economy and craft tradition.

The development of local gristmilling on Long Island during the period from 1700 to about 1840 was greatly influenced by environmental factors. A flat topography, few flowing streams with insufficient head of water, prevailing sea breezes, and an abundant local timber supply were elements which directed the course of Long Island's early millwrights as they developed a distinctive regional approach to mill design and construction. Coastal inlets on the North Shore became prime sites for tidal grist mills, while the abundant wind power of the Island's South Fork made this area the focus for construction of numerous windmills. Of the many wind and tide mills which once dotted Long Island, most have been destroyed or compromised beyond recognition. The two tidal mills and seven windmills of the thematic group all retain considerable architectural and mechanical integrity, and thus represent the most significant surviving examples of their type and period of construction.

Individual structures in the group possess additional significance: The Saddle Rock Grist Mill is the only operating tidal grist mill on the East Coast. The Van Wyck-Lefferts Mill has been called the best preserved eighteenth-century tide mill in the United States by the Historic American Engineering Record, which recorded this and other structures in the group as part of the Long Island Mill Survey.

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**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM**

Wind and Tide Mills of Long Island  
Suffolk/Nassau Counties

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 2

Among the nominated windmills, the Hook, Gardiners Island, and Shelter Island structures were all designed and built by the famous Dominy family of East Hampton millwrights, clock and cabinetmakers. The Dominy windmills display chamfered posts and sophisticated mechanical systems, details reflecting taste and attention to architectural design and finishing beyond the purely functional. Of the seven windmills, the Hook Mill at East Hampton is the best preserved example, retaining its full complement of machinery and its integrity of location. The remaining windmills are also significant as technological objects and picturesque visual elements on the landscape of eastern Long Island which have come to symbolize the rich cultural heritage of the region.

The Wind and Tide Mills of Long Island Thematic Group collectively illustrates the diverse and sophisticated technical knowledge which Long Island's talented artisans brought to bear on the problems of industrial power transmission in a low energy society. Important for the engineering refinement, architectural design features, and craftsmanship which they embody, these nine mills remain a highly significant and irreplaceable link with America's "Wooden Age" on Long Island.

# 9 MAJOR BIBLIOGRAPHICAL REFERENCES

See Continuation Sheet

## 10 GEOGRAPHICAL DATA

See Individual Inventory Forms

ACREAGE OF NOMINATED PROPERTY 11 acres (total)

QUADRANGLE NAME \_\_\_\_\_

QUADRANGLE SCALE \_\_\_\_\_

UTM REFERENCES

A

B

C ZONE EASTING NORTHING

D ZONE EASTING NORTHING

E

F

G

H

VERBAL BOUNDARY DESCRIPTION

See Individual Inventory Forms

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
		Nassau	059
		Suffolk	103

## 11 FORM PREPARED BY

NAME / TITLE

Raymond W. Smith, Program Analyst

ORGANIZATION

NYS Parks and Rec., Div. for Historic Preservation

DATE

10/78

STREET & NUMBER

Agency Bldg. #1, Empire State Plaza

TELEPHONE

518-474-0479

CITY OR TOWN

Albany

STATE

New York

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

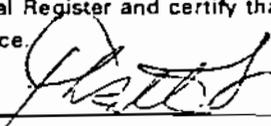
NATIONAL

STATE  XX

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE



TITLE

Deputy Commissioner for Historic Preservation

DATE

10/24/78

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

KEEPER OF THE NATIONAL REGISTER

ATTEST:

DATE

CHIEF OF REGISTRATION

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

Wind and Tide Mills of Long Island  
Nassau/Suffolk Counties

CONTINUATION SHEET

ITEM NUMBER

9

PAGE

1

Buffet, Edward P. "Some Long Island Windmills." American Machinist, (October 17, 1918), 725-729.

Hummel, Charles F. With Hammer in Hand: The Dominy Craftsmen of East Hampton. Charlottesville: University of Virginia Press, 1968.

Van Nostrand, A..N., et al. "The Mills of Nassau County." Journal of the Nassau County Historical Society, (Fall, 1942), 54-59.

Wailles, Rex. "Windmills of Eastern Long Island." Newcomen Society Transactions, (London, 1934-1935).

BUILDING-STRUCTURE INVENTORY FORM

FOR OFFICE USE ONLY

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

UNIQUE SITE NO. NR103-09-0007  
QUAD Sag Harbor  
SERIES 18/727190/4534740  
NEG. NO. \_\_\_\_\_

(1 acre)

YOUR NAME: Raymond Parks and Recreation DATE: 9/78  
AGENCY BLDG. #1  
YOUR ADDRESS: EMPIRE STATE PLAZA TELEPHONE: 518-474-0479  
ALBANY, NY 12238  
ORGANIZATION (if any): Historic Preservation Field Services

IDENTIFICATION

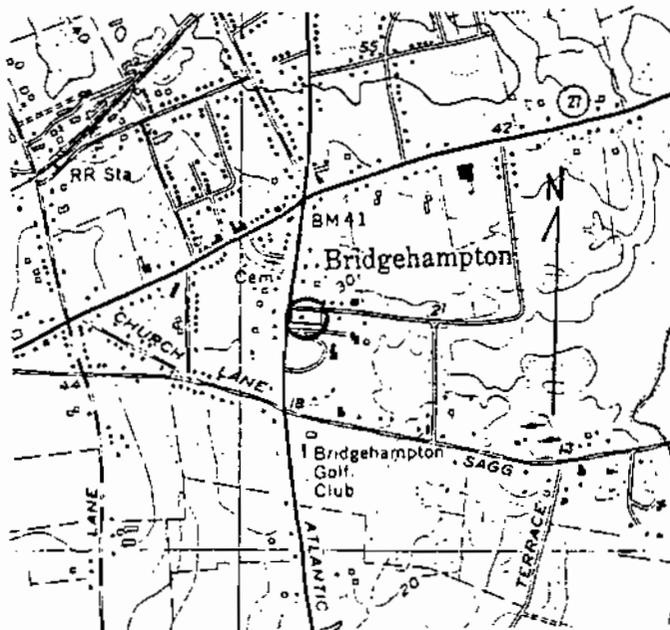
- 1. BUILDING NAME(S): Beebe Windmill
- 2. COUNTY: Suffolk TOWN CITY: Southampton VILLAGE: Bridgehampton
- 3. STREET LOCATION: Southeast corner of Ocean Road and Hildreth Avenue
- 4. OWNERSHIP: a. public  b. private  Office of Parks and Rec.
- 5. PRESENT OWNER: Town of Southampton ADDRESS: Jackson Ave., Hampton Bays, NY
- 6. USE: Original: windmill (grist) Present: decorative object 11946
- 7. ACCESSIBILITY TO PUBLIC: Exterior visible from public road: Yes  No   
Interior accessible: Explain by owners permission

DESCRIPTION

- 8. BUILDING MATERIAL: a. clapboard  b. stone  c. brick  d. board and batten   
e. cobblestone  f. shingles  g. stucco  other: \_\_\_\_\_
- 9. STRUCTURAL SYSTEM: a. wood frame with interlocking joints   
(if known) b. wood frame with light members   
c. masonry load bearing walls   
d. metal (explain) \_\_\_\_\_  
e. other \_\_\_\_\_
- 10. CONDITION: a. excellent  b. good  c. fair  d. deteriorated
- 11. INTEGRITY: a. original site  b. moved  if so, when? 1837, 1886, 1915  
c. list major alterations and dates (if known):  
Twentieth century: Foundation, first story structural system, floor sheathing of all four stories replaced

12. PHOTO: Attached

13. MAP: U.S.G.S. 1:24,000



14. THREATS TO BUILDING: a. none known  b. zoning  c. roads   
 d. developers  e. deterioration   
 f. other: \_\_\_\_\_
15. RELATED OUTBUILDINGS AND PROPERTY:  
 a. barn  b. carriage house  c. garage   
 d. privy  e. shed  f. greenhouse   
 g. shop  h. gardens   
 i. landscape features: Situated in 1-acre town park  
 j. other: \_\_\_\_\_
16. SURROUNDINGS OF THE BUILDING (check more than one if necessary):  
 a. open land  b. woodland   
 c. scattered buildings   
 d. densely built-up  e. commercial   
 f. industrial  g. residential   
 h. other: \_\_\_\_\_

17. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS. Verbal Boundary Description:  
 (Indicate if building or structure is in an historic district)

The nominated property is bounded on the north by Hildreth Avenue; on the east and south by the property line of the Southampton Town Green, and on the west by Ocean Road.

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

1. Built at Sag Harbor, the Beebe Windmill was named to its present location on the former John E. Berwind Estate in 1915.
2. Significant features include ogee cap, fantail, iron gearing (a unique feature of this structure), unusual curb for rotating cap. Mill is 4½ feet in height
3. Technical specifications: see continuation sheet.

SIGNIFICANCE

19. DATE OF INITIAL CONSTRUCTION: 1820

ARCHITECT: \_\_\_\_\_

BUILDER: Pardon T. Tabor

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:

The Beebe Windmill is a four-story smock mill whose technology is the most advanced of all extant Long Island windmills. The ogee or "Turk's Head" cap and the iron machinery of this structure are unique among the mills included in the thematic group. Measured and recorded by HAER in 1975.

21. SOURCES: James Truslow Adams, Memorials of Old Bridgehampton, (Port Washington, NY; 1962).  
 Historic American Engineering Record, The Beebe Windmill - 1820 (unpublished drawings and report, 1976, on deposit @ HAER, Washington, DC)
22. THEME:

Architecture, Industry, Engineering

Drive System

## Fourth floor

Windshaft - 24 inch diameter, 4 pine timbers cinched and bolted; badly rotted on exterior; supported on three stage weather beam.

Brake wheel - 110 inch diameter, 121 iron beveled teeth mounted on inner face; pinned and bolted clasp arm.

Brake - out of line with wheel; lever atop sheer beam.

Wallower - 36 inch diameter, 42 teeth iron bevel gear.

Main vertical 15 inch diameter, 20½ feet long; bears on bridge beam at second floor.

## Third floor

Crown wheel - downward facing iron bevel gear, engages lay shaft.

Layshaft - iron bevel gear drives horizontal wooden shaft; a second bevel gear and layshaft no longer in place.

## Second floor

Great spur wheel - 66 inch diameter, 78 wooden cogs in cast iron wheel.

2 Stone nuts - 21 inch diameter, 22 wooden cogs in cast iron spur wheels; disengaged by removing wedge in glut box.

Millstones - 2 pair French burr stones; round tuns; 1 complete horse, one broken horse, 2 hoppers, 1 shoe, all out of place.

Crane - oak spar, jib and brace; iron worm and yoke; dogs missing; 2 emplacements, one to south missing footing.

## First floor

Regulator - centrifugal type; iron frame with iron ball weights, supplemented with lead, 1893; belt driven from spindle which is belt driven from main shaft; steelyards from regulator adjust bridgetree thereby raising or lowering runner stone.

Auxiliary Systems

Elevator - casing cut off at first floor; rises to fourth floor; cup belt missing; driven from iron sprocket, but no evidence of connection to drive system remains.

Lay shaft - sack hoist from second floor, engaged by lever.

Hopper - set in third floor; fed south millstones.

Jog-scry - first floor; driven from cam on iron spindle which was belt driven from main shaft; screen missing.

Luffing Mechanism - Fly

Four blades in eight socket star wheel set on an axle with a worm gear; worm gear drove iron spur gear on a second axle connected to cap drive gear inside cap; cap drive gear engaged with iron curb gear, rotating cap. Cap turned on trolley wheels, centered by two sets of truck wheels.

Miscellaneous Parts

Second floor - iron bevel gear; first floor - wooden spur stone nut.



BUILDING-STRUCTURE INVENTORY FORM

FOR OFFICE USE ONLY

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

UNIQUE SITE NO. NR103-09-0008  
QUAD Sag Harbor  
SERIES 18/722840/4531880  
NEG. NO. \_\_\_\_\_

(2 acres)

YOUR NAME: Raymond W. Smith DATE: June, 1978

YOUR ADDRESS: AGENCY BLDG. #1  
EMPIRE STATE PLAZA TELEPHONE: 518-474-0479  
ALBANY, NY 12238

ORGANIZATION (if any): Historic Preservation Field Services Bureau

IDENTIFICATION

- 1. BUILDING NAME(S): Windmill at Water Mill
- 2. COUNTY: Suffolk TOWN: Southampton CITY: Water Mill VILLAGE: Water Mill
- 3. STREET LOCATION: N.Y. Route 27 @ Halsey Lane
- 4. OWNERSHIP: a. public  b. private
- 5. PRESENT OWNER: Village Improvement Assn ADDRESS: Water Mill, New York 11976
- 6. USE: Original: Windmill (grist) Present: Decorative Element (Park)
- 7. ACCESSIBILITY TO PUBLIC: Exterior visible from public road: Yes  No   
Interior accessible: Explain with owners permission

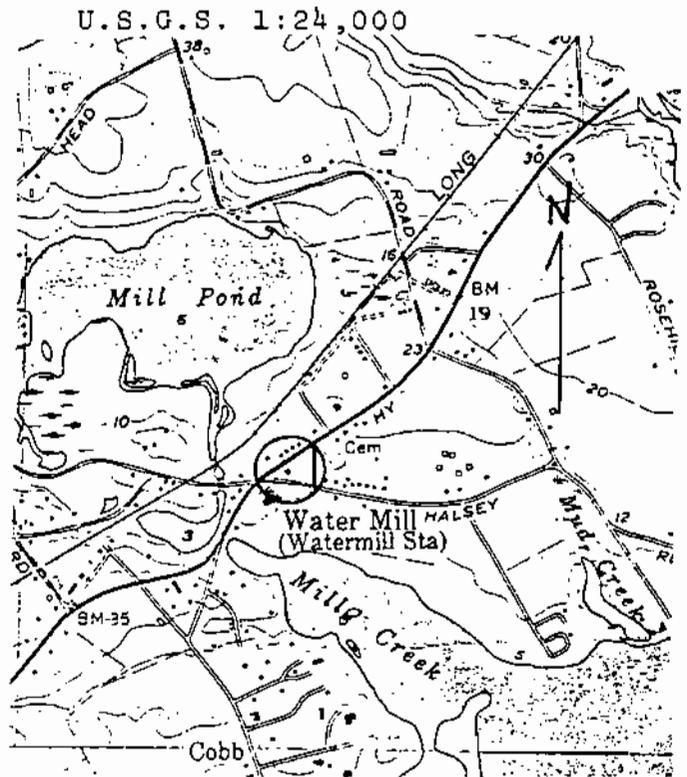
DESCRIPTION

- 8. BUILDING MATERIAL: a. clapboard  b. stone  c. brick  d. board and batten   
e. cobblestone  f. shingles  g. stucco  other: \_\_\_\_\_
- 9. STRUCTURAL SYSTEM: (if known) a. wood frame with interlocking joints   
b. wood frame with light members   
c. masonry load bearing walls   
d. metal (explain) \_\_\_\_\_  
e. other \_\_\_\_\_
- 10. CONDITION: a. excellent  b. good  c. fair  d. deteriorated
- 11. INTEGRITY: a. original site  b. moved  if so, when? 1813  
c. list major alterations and dates (if known): \_\_\_\_\_

12. PHOTO:

Attached

13. MAP:



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

15. RELATED OUTBUILDINGS AND PROPERTY:  
a. barn  b. carriage house  c. garage   
d. privy  e. shed  f. greenhouse   
g. shop  h. gardens   
i. landscape features: situated on 1/2 acre village park triangle  
j. other: \_\_\_\_\_

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

17. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS:

(Indicate if building or structure is in an historic district) Verbal Boundary Description:  
The nominated property is generally bounded on the east by Cemetery Road; on the south by Halsey Lane; and on the west and north by N.Y. Route 27 (Montauk Highway).

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

1. A 2½ story, octagonal smock mill with conical cap pierced by two dormers. (Mill is 29½ feet in height).
2. Internal Machinery survives largely intact, though dry rot has deteriorated structural elements.
3. Technical specifications: see continuation sheet.

SIGNIFICANCE

19. DATE OF INITIAL CONSTRUCTION: 1800

ARCHITECT: \_\_\_\_\_

BUILDER: \_\_\_\_\_

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:

Built in 1800 at North Haven and moved to Water Mill in 1813, this structure is the only extant Long Island windmill whose cap is rotated by an external tailpole. This windmill was measured and recorded by HAER in 1975.

21. SOURCES: Edward P. Buffet, "Some Long Island Windmills", American Machinist, (October 17, 1918), pp. 725-729.  
Rex Wattle, "Windmills of Eastern Long Island," New Comen Society Transactions, (London, 1934-35).

22. THEME:

Architecture, Industry, Engineering

Drive system

## Third floor

Windshaft - 4 6" X 6" pine beams blocked 6 inches apart to fit around compass arms of brake wheel, and bolted together; supported on recent makeshift weather beam of stacked 2" X 4" 's.

Brake wheel - 90 inch diameter compass arm, formerly 60 cogs (all but one missing).

Brake - shoe and brake lever rest astride third story lofts, not in place.

Main vertical shaft - 12 feet X 11 inch diameter.

Wallower - 39 inch diameter, 26 staves in lantern pinion; disks badly deteriorated, some missing.

## Second floor

Crown wheel - upward facing pegged, trundle wheel, no lay shaft.

Great spur wheel - 70 inch diameter, 59 cog.

2 Stone nuts - 24 inch diameter, 17 stave lantern pinions fixed to iron quants.

Millstones - 2 pair French burr, south pair has 50 inch diameter, north pair has 54 inch diameter, 2 horses, 2 hoppers, 2 shoes with built in screens.

Crane - Wood frame, metal worm; iron yokes unattached.

## First floor

2 regulators - iron with lead ball weights, mounted to stone spindles; set on a bridgetree regulated on a steelyard.

Auxiliary system

A layshaft, perhaps that now lying on the ground floor, formerly drove the bolter on the ground floor by belt from the second floor. This shaft was driven by the crown wheel. The bolter is 13 feet 4 inches X 4 feet 6 inches X 3 feet, and is connected by a chute to the south grindstone.

Luffing mechanism - tailpole

By pushing on the tailpole, which was connected by a clamped axle to a wagon wheel, the cap could be turned into the wind. The tailpole is braced by iron outriggers hooked to the cap. However, the cap has a "dead curb," as no rollers facilitate the movement between the curb and the cap circle. The cap is centered on a 2 inch projection of the cant posts above the curb.



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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 18A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

#### 1. Name of Property

historic name Shinnecock Hills Golf Club

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

#### 2. Location

street & number 200 Tuckahoe Road [N/A] not for publication

city or town Southampton [ ] vicinity

state New York code NY county Suffolk code 103 zip code 11968

#### 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 as 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 [ ] nationally [ ] statewide [ ] locally. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

#### 4. National Park Service Certification

I hereby certify that the property is:

[ ] entered in the National Register

[ ] see continuation sheet

[ ] determined eligible for the  
National Register

[ ] see continuation sheet

[ ] determined not eligible for the  
National Register

[ ] removed from the National Register

[ ] other (explain) \_\_\_\_\_

Signature of the Keeper

date of action

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Shinnecock Hills Golf Club  
Name of Property

Suffolk County, New York  
County and State

**5. Classification**

**Ownership of Property**  
(check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

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

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
5	1	buildings
1		sites
		structures
		objects
		<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**

**6. Function or Use**

**Historic Functions**  
(enter categories from instructions)

RECREATION AND CULTURE/sports facility

**Current Functions**  
(Enter categories from instructions)

RECREATION AND CULTURE/sports facility

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY AMERICAN MOVEMENTS/

Shingle Style

**Materials**  
(Enter categories from instructions)

foundation BRICK

walls WOOD/Shingle

roof WOOD/Shingle

other

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets)

Shinnecock Hills Golf Club  
Name of Property

Suffolk County, New York  
County and State

**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 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
- 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; ENTERTAINMENT/

RECREATION; LANDSCAPE ARCHITECTURE

**Period of Significance:**

1892 - 1930

**Significant Dates:**

1892; 1898; 1912; 1922; 1930

**Significant Person:**

**Cultural Affiliation:**

**Architect/Bullder:**

Robert H., D.T. Wells, Donnelly and Corrigan,  
Robert Nuns, C. Elmer Smith. Golf Course:  
Flynn, William

**Criteria Considerations**

(Mark 'X' in all boxes that apply.)

- 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 of age or achieved significance within the past 50 years

Clubhouse: McKim, Mead and White; Robertson.

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**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 Building Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: Shinnecock Hills GC  
archive; N-Y Historical Society



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 1

Shinnecock Hills Golf Club  
**Name of Property**  
Suffolk County, New York  
**County and State**

The Shinnecock Hills Golf Club is in the Shinnecock Hills area of Southampton Town, an area of sandy hills that had been devoted to grazing livestock until its development as a summer resort area in the late 19<sup>th</sup> century. The club is bordered by County Road 39 on the south, the National Golf Links on the west, the Southampton Golf Club to the east, and Sebonac Road to the north. The area is naturally hilly; the clubhouse is located at the highest point of the property, with views to the Atlantic Ocean (south) and Peconic Bay (north). The site consists of a clubhouse, several ancillary buildings, and a golf course, driving range and short course. The contributing clubhouse is a two-story, frame, Shingle style building with a roughly rectangular plan, gabled roof with multiple cross gables, and a colonnade porch that encircles the building. The walls and roof are finished with wood shingles, and the foundation, chimneys and porch piers are built of brick. The four front cross gables feature Palladian windows, and the colonnade consists of fluted Doric columns. The interior of the building is finished simply with a combination of plaster and beaded board walls and ceilings. Auxiliary contributing buildings include a pumphouse, storage barn, old pro shop (remodeled as a residence), and caretaker's house. The new pro shop is not contributing, but built in a style sympathetic to the historic buildings. The buildings are in good to excellent condition. Most of the buildings are clustered south of the main golf course, at Tuckahoe Road, except the pumphouse, which is located off the 4<sup>th</sup> hole of the main course. All the buildings have had extensive additions and alterations through the period of significance, 1892-1930. The contributing site of the golf course comprises most of the 259 acres of the site, and consists of a main course of 18 holes and a short course of 6 holes, as well as a driving range and putting green. There is one pond, located off the 6<sup>th</sup> hole of the main course. Historic undeveloped roads, mainly Cold Spring Road and Raynor Road, serve as cart paths. The course is renowned for its naturalistic landscaping, rolling terrain, and minimally developed artifice.

The Clubhouse

The current clubhouse is 210' long and varies in width between 45' and 70', including the open porches. The building is sited on an east-west axis, with the axis of the building aligned with the crest of the hill. The central core of the building is approximately 50% of the footprint – the remainder consists of porches and rooms built onto areas which were formerly porches. The building is two stories in height, though parts of the second floor are built above open porch areas. The result is a relatively small building that appears to be much larger because of its porches and extended second floor. There are two large masonry chimneys, one rising through the building, near the center of the plan, and another just inside the east gable. The roof and sidewalls are covered with unpainted cedar shingles. The trim consists of plain board surrounds at the windows and doors, rake boards, and porch details, all of which is painted white.

The primary elevation is the south façade, where the main entrance is located. Four asymmetrically arranged cross gables are supported by the porch colonnade. Each gable has a Palladian window. The two gables located furthest

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 2

Shinnecock Hills Golf Club  
**Name of Property**  
Suffolk County, New York  
**County and State**

west form an inverted "W," while between this pair and each of the two gables to the east are shed dormers, each with four 12/12 double hung sash. A small hipped roof dormer is set in the easternmost part of the roof. The twenty-three fluted Doric columns of porch support the upper floor and flat-roofed porches to the west and east. The first floor fenestration is irregular, a mix of old and new sash, though most are some form of multi-pane, double hung sash. The sash are all new where the interior lounge has been enlarged onto the porch. Wood steps with square stock balusters lead to the main and service doors, and an exterior staircase is located under the eastern cross gable, leading to the second floor. The porch ceiling is unpainted board.

The east elevation consist of the gable end of the main building, and a flat-roofed porch supported by six fluted Doric columns. The fenestration is symmetrical, with two double hung windows at the second floor, and five double hung windows set in the bow-shaped end of the first floor, which extends under the porch beyond the east gable wall. The east chimney, painted brick, is also clearly visible.

The north elevation is the most irregular of the facades, with the most number of alterations and changes (see below). There are two cross gables, each one near the east and west ends. A small hipped roof dormer near the east end mirrors the same on the south elevation. Five separate shed dormer constructions mask the rest of the north roof slope. While this elevation does not have a complete colonnade or full porch, at the east end there is the flat-roofed porch, which extends beyond the building itself, and a there is a similar form on the west. The remaining first floor elevation consists of irregular fenestration, a small open porch at the rear building entrance, and the mirror of the enlarged lounge area, this one with large picture windows. All the sash and much of the woodwork on this elevation are new. Separate sets of stairs lead to the east porch, the men's locker room, the main lounge, and the dining room/outdoor dining area. A ramp has been constructed behind a hedge to allow access for persons with disabilities to the main lounge.

The west elevation, as the east, is limited to the gable of the core building. A large semi-circular vent and two 6/6 double hung windows are located in the gable field. The colonnade wraps around from the south, and a glassed-in ladies' sitting area has been built on the west porch. A retractable awning extends from the porch roof. Separate sets of stairs lead to the porch, ladies' locker rooms and dining room.

Building Interior

The clubhouse has two separate basement spaces, which are accessible from both the exterior and the interior via the first floor). The west end basement is under the original (1892) construction, and has brick walls and a concrete floor. Dumbwaiters serving the second floor kitchen and first floor dining room are located in this area. This may have also

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 3

Shinnecock Hills Golf Club

Name of Property

Suffolk County, New York

County and State

been the location of the original laundry room. A second small basement is located under the later east end of the building. This area also has brick walls and a concrete floor. Both basements are currently used for utilities and storage.

Although the clubhouse interior has been extensively remodeled through several projects (see below), the schematic layout of the spaces has remained virtually unchanged since the building's construction in 1892. The women's locker rooms have always been located in the west end, the men's on the east, and a public gathering space of some type has been in the middle. Currently, the west end has not only the women's locker rooms, but also women's bath/showers, and lounge. The central part of the building contains the main lounge, stairhall and reception area, and a dining room and bar located to the north. The large brick fireplace in the west wall of the lounge is the only interior detail left intact from the original 1892 clubhouse. The east end of the building contains the men's locker rooms, bath/showers, and lounge; east of this area is another bar. There are four service staircases, in addition to the main staircase, all of which lead to the second floor.

The second floor houses the kitchen and related services (west end), with a lounge to the north; the Club Room (the Charles D. Thom Trophy Room) east of the kitchen; the upper stairhall; and several offices, storage areas and baths, located in the east wing formerly used for residential purposes (see below). The Charles Thom room is finished with a paneled interior of Swedish knotty pine, and the fireplace surround consists of Dutch tiles, all installed as part of the 1922 renovations (see below).

An unfinished attic space is accessible through the second floor ceiling. The space reveals the light wood framing of the gable roof. The second floor spaces may have originally been conceived to be left open to the underside of the roof. This is indicated by finished boards applied to the underside of the rafters, painted undersides of roof shingles, and a molded window opening surround.

The Original Clubhouse, Alterations and Additions

One of the aspects of the Shinnecock Hills Golf Club's history that is so compelling is the early determination to have a clubhouse as part of the original plan of the site, the first golf club in the United States to do so. In September, 1891 the Trustees accepted sketch plans presented by Stanford White, of the firm McKim, Mead and White, for a two-story wood shingle building to be constructed north of St. Andrew's Road on a natural rise in the land, commanding views of both the ocean and bay from its piazzas. White was paid \$350.00 for his work, and construction began immediately, so the new clubhouse was furnished and available for use in June, 1892. A local builder, D. J. Wells, was awarded the contract at a total cost of \$6,550.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 4

Shinnecock Hills Golf Club  
**Name of Property**  
Suffolk County, New York  
**County and State**

The first building was a relatively small, gable-roofed, two-story building, with both roof and sidewalls shingled with cedar shingles. The building plans indicate a rectangular plan, 75' long and 25' wide. The building sat on a platform of steps and expansive porch floor. The main axis of the building was east-west, but the north and south elevations each featured two symmetrically placed cross gables. These cross gables were supported by the porch's colonnade of Doric columns, so that the second floor extended over the porch. A shed-roofed dormer spanned the area between the cross gables, with a hipped dormer in the center. Each cross gable had a Palladian style window centered in the gable field, while the dormers had 12/12 double hung windows. On the south, the shed dormer was recessed, creating a small balcony that could be accessed from French doors in the hipped dormer. Three eyebrow windows were located high in the roof plane, above the dormer. The south and west elevations featured 12' wide piazzas, created by the fluted Doric columns. An uncovered platform on the north was also 12' wide. On the west end, the second floor was open to the weather, providing a gallery where spectators could overlook the course, which was south of the clubhouse. Small, eyebrow shaped vents allowed ventilation to this space. Fenestration on the south was symmetrical, with one central door and four 15/15 double hung sash. The asymmetrical arrangement of the windows and doors on the north side reflected the various uses of the building interior, including the reception area and locker rooms, with a variety of half- and full doors, double hung sash and swinging sash. Access to the building was from a drive that circled at the east end of the building.

The interior plan for this first building was simple, and included, on the first floor, men's locker rooms to the east, ladies' locker rooms to the west, and a club room in the center space. An interior staircase against the north wall led to the second floor, while the gallery could be accessed by way of an exterior staircase against the west wall. The second floor had a grill room in the central space, with chambers in the northeast and northwest corners, the kitchen in the southwest corner, and a sitting room to the southeast. The ceiling of the grill room may have been open to the roofline. The interior was finished with vertical boards, 6-panel doors, and paneled details (i.e., the lockers). Two stone chimneys are visible in early drawings and renderings, though only one was built, and of brick. The original building had no central heat, and was closed during the winter months.

The new clubhouse proved to be popular with the members, and plans were made for an \$8,000 expansion as early as 1894. McKim, Mead and White were again retained as architects. Charles McKim had become a subscriber of the club in the same year, and it is likely that he was the author of the expansion plans. The work was supervised by another member-architect, Robert H. Robertson, and the contractor was Robert Nuns. This expansion increased the length of the building by 65' to the east by the addition of another cross gable. The same general details were carried across the south elevation, with the addition of another shed dormer between the former east gable and the newly created one. The

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 5

Shinnecock Hills Golf Club  
Name of Property  
Suffolk County, New York  
County and State

fenestration on the first floor in the new section was irregular, but the piazza was extended and the general appearance was one of unity. On the north, in addition to the cross gable, a portico was added in the new east section, affectively creating a primary entrance on the north. The rest of the north elevation featured a retractable awning. The wide wood steps were carried around the east end of the building. On the interior, changes included additional locker space, and second floor bedrooms that could be rented, short or long term, by members.

In 1898, Robertson presented plans for more alterations to the clubhouse. Donnelly and Corrigan were the contractors for the addition, costing \$2,900. This time the building was lengthened to the west, but instead of creating an entirely separate cross gable, the new gables, on both the north and south, intersected the existing gables, creating a profile like inverted "W's." The dormers were reconstructed, eliminating the balconies and hipped roof central dormers. Eyebrow windows were removed, and the open viewing gallery at the west end was eliminated. A new, flat-roofed open porch was constructed on the west end. The portico remained on the north side, as did the awning, but the primary entrance to the building was moved to the south, where the drive had been relocated in 1897. On the interior, there were new lockers installed for the women, a new fireplace was built in the east end, and new plumbing was added. In 1901, the building expanded even further to the east. By 1911, the building (only 19 years old), required a new shingle roof. Electricity was brought to the site in 1912.

The next major renovation of the building came in 1912-13, shortly after the opening of the National Golf Links of America next door. Again, the architectural plans were submitted by McKim, Mead and White, and modified by the supervising architect, Robertson, and his son, T. Markoe Robertson. The \$31,000 contract (nearly five times the cost of the original building) was awarded to C. Elmer Smith. The Southampton Magazine, in its summer 1913 issue, praised the design: "It has been so skillfully planned that the final product is a complete, harmonious unit, as conveniently arranged as if it had been on the original design." Although the building was not extensively lengthened, a new sun porch was created on the west end, replacing the open porch from the last renovations. The interior, until this renovation, fairly simple, was completely renovated. A 40' x 60' ballroom was constructed from the existing reception area; a new ladies' locker room, sitting room and enclosed sun porch were put in the west wing; and similar work was done for the men in the east end, including a new bow-shaped "lounging room," surrounded by a piazza. On the second floor, changes were made to the guest rooms, breakfast room, large dining room (over the living room, and approximately the same size), kitchen, laundry, serving room, store rooms and director's room (over the men's lounge). During the same project, the caddy house was moved; servants' dwelling rebuilt and enlarged; a new gardener's cottage was built for the greenskeeper; the old horse sheds were cleared away; and an automobile shelter was built at the rear of the club. By 1920, the buildings on the site included the clubhouse; a building used as a dwelling, laundry and professional's house; a

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

Shinnecock Hills Golf Club

**Name of Property**

Suffolk County, New York

**County and State**

Section 7 Page 6

building used as the greenkeeper's house; and a garage and tool house (see below for descriptions of surviving ancillary buildings).

Another major project on the clubhouse, this one costing \$16,000, took place in 1922. Portions of both the north and south piazzas were enclosed, the north section to become a lunch and tearoom. The gables and dormers on the north side were altered, and the building's footprint increased in width, eliminating some of the wide wood steps on the north. Interior changes involved the ballroom, which was converted to a dining room; the old (upstairs) dining room, which became a card room; a new upstairs dining room, with a balcony; the guest bedrooms, which were converted to staff quarters; and the locker rooms, dining rooms, kitchen and pantries, all of which were renovated. The building's immediate landscaping was redesigned. In 1928, a new "Members Room," was designated, replacing the upstairs dining room, and elaborately finished with Swedish knotty pine, walnut, mahogany, and Dutch tiles.

By 1930, the building's shape, size and basic details as it exists today were established. During the years 1932-52, the property was neglected during the Depression, World War II and the Club's 1948-49 substantial reorganization. In fact, during the war, only the east wing of the clubhouse was open. Minor changes, such as the creation of two new bars following the repeal of Prohibition in 1935, were implemented. But in 1946, the president's report indicated the clubhouse was uninsured, had been broken into several times, and was in a seriously dilapidated state. In 1948-49, over \$16,000 was allotted for repairs to the clubhouse, particularly for a new roof and new machinery.

From 1988-91, a major renovation was undertaken, costing upwards of \$1 million. Butler, Rogers and Baskett, of New York City, were the architects. Renovations included new basement level posts and footings; new wood porch columns on the southeast, where the porch roof was enlarged; replacement of windows and doors, especially on the north side of the dining room and lounge; selective reshingling of the sidewalls; new roof shingles; and replacement of wood steps. Although the renovations left the building in excellent condition, ongoing work continues to address accessibility challenges, deferred maintenance, and the effects of the harsh east end environment.

Auxiliary Buildings

The clubhouse is located near the southern edge of the golf course (see below). Due north of the clubhouse, mid-course and off the 4<sup>th</sup> hole, is the pumphouse #2 complex, built in 1923 to supply water to the course's irrigation system. The main structure is a one-story stucco L-shaped building, with gable and hipped roofs. The structure is built of concrete block, and the roof was originally wood shingled (now fiberglass). Multi-pane windows, stone and stucco chimneys, and the overgrown landscaping add to the illusion of the building being a domestic cottage rather than a part of the

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 7

Shinnecock Hills Golf Club  
Name of Property  
Suffolk County, New York  
County and State

"workings" of the complex. There is also a small, square-plan stucco well house with a hipped roof capped by a copper finial. A new shingled shed has recently been added to the complex.

Northeast of the clubhouse, just west of Tuckahoe road, is the storage barn. Though the date of construction is unknown, this building may incorporate some elements of the club's first automobile shelter (1912). The building has an L-shaped plan and a hipped roofed. There are six bays delineated by overhead garage doors on the east and north elevations, and a shed roofed addition to the west. It is finished with contemporary materials (textured plywood and asphalt shingle roofing).

Also northeast of the clubhouse, and downhill from it, is the Old Pro Shop, originally constructed 1893-95. It was used by Charlie Thom, the club's golf pro from 1908 to 1979 as his residence and workshop. The portion of the building that is original is the westernmost section. This was a one and one-half story, wood shingled, gable roofed Cape Cod style house with 6/6 sash, and a Colonial Revival style portico with fluted columns and pilasters. Later alterations include the replacement of the portico, and the addition of a shed dormer to the front roof plane. The rear elevation also has a shed dormer, along with a shed roofed addition and a screened porch. A freestanding building to the east (of unknown date and origin) was connected to the pro shop sometime after 1947. The building now has a long, rectangular plan, with a gable roof, irregular fenestration, and wood shingle siding. It is currently used as staff housing.

East of the Old Pro Shop, and fronting Tuckahoe road, is the c. 1900 Junior Golf House. Extensively remodeled in the late 20<sup>th</sup> century, and now used as the home for the club's caretaker and family, the gable-roofed, wood shingle building has some faint details reminiscent of the clubhouse, including the inverted "W" roofline and a cross gable. The house has modern alterations including sliding glass doors, canvas awnings and replacement windows and doors, and several shed and hipped roof additions to the west.

The New Pro Shop, built in 1994, is a non-contributing structure southeast and downhill of the clubhouse. Built in a style and scale sympathetic to the clubhouse as a contemporary interpretation of the Shingle Style, the building in no way detracts from the historical buildings of the complex.

The clubhouse is reached by a circular drive leading off Tuckahoe Road to the south front of the building. Parking lots are located east and west of Tuckahoe Road – both are sited so as to avoid intrusion to the clubhouse site itself. Vehicles moving about the golf course follow single-width unpaved roadways, many of them historical roads predating the construction of the course.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 8

Shinnecock Hills Golf Club  
**Name of Property**  
Suffolk County, New York  
**County and State**

The Golf Course

The evolution of the golf course at Shinnecock Hills reflects the larger story of golf course design in this country, as well as the development of the game of golf and how it is played.

The first purchase of land for the course was in September of 1891, when the newly created club acquired 75 – 80 acres from the Long Island Improvement Company for \$2,500, or \$33/acre, a 2/3 discount off the average price of land in the area. This initial purchase included land both north and south of the Long Island Railroad (LIRR) tracks, and included parcels abutting both sides of St. Andrew's and Tuckahoe Roads, and the west side of Cold Spring Road. The initial course was laid out in July, 1891 by Willie Davis, a little known golf professional from Montreal. Davis had been at the Montreal Golf Club since its formation in 1873; he had served as a professional at Hoylake before, and later went to Newport where he laid out nine holes in 1893. This first course of 9 holes began play east of the clubhouse, and progressed in a roughly circular clockwise manner to the south, west and north, returning to the clubhouse. Play crossed the LIRR tracks no less than 3 times. The course measured a little over 2,500 yards. The major work force employed to create the course consisted of residents of the nearby Shinnecock Indian reservation, but by all accounts, little was done to alter the essentially sand-dune quality of the terrain. There were no trees at all. This first course was described in the August 30, 1891 issue of the New York Herald:

Davis vowed that the Shinnecock links are almost perfect, as they present nearly every kind of natural obstacle – sand, hillock, bush, bramble, bunker – that the most exacting and fanatical golfer could desire. Indeed, there were rather too many of these obstacles in the shape of black-berry and bilberry bushes when the ground was first laid out. Many of these have been removed. The putting greens have been well mown. And the "green," as they call the smooth, broad track from hole to hole, might now be easily mistaken for a race course.

At the same time that the first course was laid out, Davis laid out a shorter (app. 1 mile) course for women players – the Red Course. This was located just south of the main course. The following year it was moved to the north of the clubhouse.

In 1892, Davis returned to add 3 holes for a total of 12, extending the course south of St. Andrew's Road to the east – all holes were now located on land owned by the Club. This became known as the "White Course."

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Shinnecock Hills Golf Club

Name of Property

Suffolk County, New York

County and State

Section 7 Page 9

In 1895, another golf professional, Willie Dunn, extended the course by 6 holes to create the club's first 18-hole course.

Using the same basic beginning and end of the existing course, Dunn inserted the 6 holes west of the first layout, using the area (not yet owned by the SHGC) west of the course, between the LIRR and St. Andrew's Road. All of these six new holes survived for 40 years in various configurations. The March 8, 1896 New York Times printed a glowing, hole by hole description of the new course, extolling the views of ocean and bay "between the rifts of the hills here and there," hazards such as the railroad tracks, sandpits and existing roads; and driving distances which varied from 356 to 100 yards. One hole that merited special notice from the reporter was the eleventh, known as "Ben Nevis," being the highest point on the grounds and named after the highest mountain peak in Scotland:

The drive to the hole is 266 yards up a gentle, sloping hill. Upon reaching this lofty spot the golfer is well repaid for all the annoyances through which he may have gone in dropping his ball upon the railroad track or in the sand bunkers which beset that part of the course already passed. The Shinnecock Lighthouse looms up proudly and grandly in the distance, while the cool sea breezes and the wide expanse of blue water over which the eye may roam makes this a most delightful and restful spot where many a golfer would be not loath to linger were he not reminded that he must hasten on, and so allow the players behind him to reach the hole and enjoy the same pleasures upon which his eyes have feasted.

Following the 1896 USGA Open and Amateur Championships played at the SHGC, the course was re-evaluated. The course was 4,274 yards, and there was a fear that the course may have been somewhat short for the Championships.

An 1897 report to the Trustees stressed adequacy of length, variety of holes, natural hazards, the elimination of "artificial embankments," enlargement of greens, and deepening of bunkers. Scenic beauty and the relation of holes to the afternoon sun were also emphasized. The report advocated changing every hole except the 18<sup>th</sup>. The changes were overseen by Robert H. Robertson, a founding member of the club, a member of the Board of Trustees, and the architect who was also overseeing alterations to the clubhouse. Again, the starting holes were relatively untouched, but 3 holes were recast entirely, and 12 holes were lengthened or otherwise altered. All of this work was done on land from the initial 1891 purchase. The western parcel, which had been included in the 1895 course alterations, was purchased in 1897 from the Shinnecock Land Company (the successor to the Long Island Improvement Company). The new course now measured 5,493 yards. The Red Course was also lengthened – to nearly 3,000 yards – but lasted only another three years.

In 1900, a water system was installed for the greens, necessitating a water tank and steel windmill, located close to the clubhouse. It was dismantled by 1912.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 7 Page 10

Shinnecock Hills Golf Club

Name of Property

Suffolk County, New York

County and State

In 1910 the adjacent National Golf Links of America course was completed for play, and, again, the Shinnecock course was scrutinized and found lacking in challenge. Plans for expansion of the clubhouse and alterations to the course were implemented in 1912-13. The westernmost holes were altered, and several new holes created northwest and north of the clubhouse, using a parcel of property west of Cold Spring Road, acquired in 1899, again from the Shinnecock Land Company. The new course was 6,080 yards, with a par of 72.

In 1916, the LIRR prohibited play across the tracks, and in 1917, the course was again altered. This time, the changes were nothing short of a total redesign, implemented by Charles Blair Macdonald, working in partnership with his assistant, Seth Raynor. Macdonald had created the National Golf Links and was also a member of Shinnecock. The first tee was situated north of the clubhouse (in full view of anyone lunching or socializing on the porch), and, after doubling back on the second hole, proceeded in roughly clockwise fashion. All play was limited to areas north of the LIRR, but continued to cross to the south of St. Andrew's Road. The new layout extended even farther to the northwest on yet another parcel, this time of 50 acres. It was acquired in 1916 by George Clark, then the president. In fact, these new holes were immediately adjacent to holes at the National Golf Links of America's course. The 11 acres south of the railroad were retained and sold in the 1960s. In 1923 a new pumping station was constructed, situated off the present (1999) fourth hole.

In 1930, another major redesign of the course took place, this time undertaken by William Flynn of the Philadelphia firm, Toomey and Flynn. The main impetus for the change came from Suffolk County's plan to create County Road 39 between St. Andrew's Road and the LIRR. The new course established all holes on property north of St. Andrews Road, and effectively abandoned all but a few elements of the 1892-1917 courses. The latest design began just west of the clubhouse, and progressed to the west and north before proceeding in a series of triangles to the north, east and south. These triangles of play took advantage of the direction of the wind, which is a major factor in the playing of Shinnecock. Seven holes of the present course were constructed on this property, five of them following the routing of Macdonald's 1917 holes, while the seventh was entirely new. Major Charles Alison, in reviewing the plans for the 1930 course, conceded that the chief asset of Shinnecock – its location and terrain – needed to be supplemented at this point in the development of the game:

It is natural that we should have looked to see whether we could avoid in any manner this comparatively mediocre land. But we must not lose sight of the fact that there are few courses which have so little featureless land. If a coldly critical eye is turned upon some classic courses, it will be observed that they have several holes which owe as much to Art and little to Nature. We

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Shinnecock Hills Golf Club

Name of Property

Suffolk County, New York

County and State

Section 7 Page 11

may also remember that the beauty of the scenery is an enormous asset in your case. With this to your advantage you can easily afford a few artificial holes.

Flynn also selectively planted groups of trees to give some holes greater definition, particularly in the low areas of the front nine holes where the terrain was largely flat.

Eleven holes of the new course were laid out on land acquired and owned by L. H. Tyng in 1927 and 1928, but not purchased from him by the SHGC until 1949. Tyng, president of the SHGC from 1928-41, invested \$255,000 of his own money in the project, including the cost of the land.

In 1932, the County's new Route 39 cut off access to the oldest holes on the course. This land was sold to the Nature Conservancy as protected open space in 1993.

Today's course is the one laid out in 1930 and opened in 1931. A tree planting program in the 1960s added more definition to some of the holes. The course received minor improvements prior to hosting the 1986 and 1995 U.S. Open Championships, primarily the lengthening several holes by the construction of new championship tees, and clearing of encroaching vegetation that had given the course a more "parkland" feel. The course today retains many of the landscape features that inspired the first builders of the course – a naturally rolling terrain, views to the ocean to the south and bay to the north, and native vegetation.

In 1997, a short course was constructed on land east of Tuckahoe Road, southeast of the clubhouse. Five of the original 1892 holes were located here. The design of the course is intended, as much as possible, to mimic the style of this 1892 course. Some original features – tees, greens, bunkers – were utilized in the reconstruction, and it very much represents Shinnecock's connection to its own early beginnings.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 1

Shinnecock Hills Golf Club

Name of Property

Suffolk County, New York

County and State

Statement of Significance

The site of the Shinnecock Hills Golf Club constitutes an historically significant example of a late 19<sup>th</sup> century recreational facility in Southampton, Suffolk County, New York. The property is significant under criteria "A," as its development is associated with the very early institutionalization and formalization of the sport of golf in the United States. Golf, as a sport was virtually unknown in the 1880s, until the development of St. Andrew's course in Yonkers, New York, in 1888. The founders of SHGC were wealthy businessmen from New York City who were new to the game, and were unfamiliar with the Yonkers course until they had completed the first course and clubhouse at Shinnecock. Of the original 44 founders of the club, 11 were original incorporators of the nearby Meadow Club (1884) in Southampton, which was dedicated to tennis. The Shinnecock Hills Golf Club is a rare survival of a late 19<sup>th</sup> century golf club devoted to the entertainment and recreation of the summer colony of Southampton, New York, a nationally recognized social and architectural phenomenon.

The Shinnecock Hills Golf Club is also historically significant under criteria "C," as the clubhouse embodies the distinctive characteristics of the American Shingle Style of the late 19<sup>th</sup> century, and is a work of the recognized master architects McKim, Mead and White. Originally built in 1892, the Shingle Style building has retained its characteristic cross-gable roofline, shingle style details such as swept eaves, Palladian windows, and fluted Doric column colonnade porch through the changes and alterations of 1894, 1898, 1912, and 1930. The golf course, originally laid out in 1891-92, retains the early golf course design approach of minimal alteration to the existing terrain and vegetation through the additions and alterations up to 1930, when the course achieved its present form. Early courses were more naturalistic than the courses constructed today, which tend to impose artifice onto the landscape, rather than working with the existing contours of the landscape.

The Town of Southampton is located on the eastern end of Long Island's "South Fork." Southampton was settled in 1640, the same year as nearby Southold, the oldest European settlements on Long Island. Southampton remained a rural fishing and farming community through the 17<sup>th</sup>, 18<sup>th</sup> and much of the 19<sup>th</sup> centuries. Separated from New York City and New England by water, with poor overland travel routes, the community's development was delayed by this limited access to transportation. (See National Register nominations: Southampton Village, Sag Harbor Village, and Sageponack Hamlet) The arrival of the Long Island Railroad (LIRR) to the south fork in 1870, along with a thriving post-Civil War economy, positioned the east end of Long Island for development related to New York City's well-off residents.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Shinnecock Hills Golf Club

Name of Property

Suffolk County, New York

County and State

Section 8 Page 2

Shinnecock Hills is located near the center of Southampton Town's land area. Until the 1850s, the Hills were thought to have little or no value. The area was once home to some of Long Island's Native Americans: burial mounds at Sugar Loaf on Shinnecock Bay date back 2,700 to 3,000 years. In 1703, the "commonality of the Town" leased the entire area of the Hills to the Shinnecock Indians for 999 years. But by 1850, their tribal numbers had been reduced to 150, most of who were settled on Shinnecock Neck. In 1859, the Town forced the tribe to relinquish their claim on the Hills property. The State of New York revoked their lease and established a reservation at Shinnecock Neck. The Hills were then sold to farmers who used it for grazing sheep. In 1870 the LIRR negotiated a right-of-way through the Hills to accommodate their line destined for Sag Harbor. In 1881, the Hills were purchased by J. A. Bowman and A. W. Benson, both of Brooklyn, for \$50,000; by 1883, the land had come under the ownership of the Long Island Improvement Company (LIIC), closely associated with Austin Corbin, the president of the LIRR. The total land area was 3,500 acres, including ponds, and extended across the entire neck of land from Old Fort Pond on the south to the Shinnecock Canal (built in 1892) on the west.

Among the first purchasers of the Shinnecock Hills properties was Samuel L. Parrish, an Exeter and Harvard educated attorney, specializing in railroad and real estate law, and a stockholder in the LIIC. Parrish and New Yorkers like him were drawn to Southampton as a location to build their own summer houses – and to speculatively develop others for sale and rent. These earliest summer cottages were built in nearby Southampton Village in the late 1870s at the southern edge of Lake Agawam (see National Register nomination, Southampton Village). The new residents employed New York City architects to design their homes, and had a considerable impact on the social and economic life of the community. Through the newly established Southampton Village Improvement Society, the newcomers turned their attention to improving roads, public water supply, planting trees, and etc. They were participating in the transformation of a small, rural community, making it a "more desirable place to live." Along with improvements to the public infrastructure, and their newly created neighborhoods, the summer residents established institutions in keeping with their social interests. The Agawam Tennis Club and the Agawam Polo Club were established in 1883; the Meadow Club in 1884; and the Shinnecock Yacht club in 1888. By the early 1880s, the new social circle consisted of artists, authors, lawyers, bankers, clerics and doctors.

Among the architects engaged by the new Southampton summer colony residents were the firm McKim, Mead and White. McKim, Mead and White (firm 1879-1920), the leading turn-of-the-century architectural practice in the United States, produced some of its "best and most innovative" work on Long Island. The firm incorporated the Shingle Style with Colonial Revival details in a new property type, the "country house." These were vacation houses, built for middle-class professionals and other newly rich New Yorkers in such places as Newport, Rhode Island, Long Island and the New Jersey coast. In fact, a list of the firm's clients reads like a social directory. The basic characteristics of the firm's early

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 3

Shinnecock Hills Golf Club

Name of Property

Suffolk County, New York

County and State

country houses included exterior surfaces wrapped with unpainted wood shingles; generous porches; double-hung, multi-paned windows set flush to the wall; complex combinations of simple, geometric forms; and a fondness for gable roofs and other triangular forms. On the interior, space flowed horizontally in all directions, taking precedence over a plan with discrete and separate spaces. As the firm elaborated and developed these forms, they embraced more details distinctive of American architecture from the 18<sup>th</sup> and 19<sup>th</sup> centuries. Classical moldings and elements such as pediments, plain and fluted columns and pilasters, Dutch doors and sidelights, all picked out in white paint, were combined with simple geometric forms wrapped in the ubiquitous wood shingle. These later works were often symmetrical as opposed to earlier irregular works; drew their forms from American antecedents rather than European forms; and were greatly restrained in the application of ornament, detail and color. McKim, Mead and White effortlessly fused the revival of Georgian and other early American elements with the evolving shingle Style.

Alongside their commissioned residential works, McKim, Mead and White designed some of the earliest club buildings in the United States. The Short Hills (NJ) Music Hall, 1879-80, was one of the first such structures, a gable roofed masonry building with details decidedly English, in the Queen Anne style. The Newport (RI) Casino was also built 1879-80; its street façade was a series of shingled gables and multi-paned windows, while its interior elevation featured dormers, towers and arched openings. The Argyle Casino in Babylon, Long Island, was built in 1888, and destroyed by fire in 1954. The small building was almost completely subsumed by an enveloping hipped roof that extended over the deep, columned porch. Circular plan towers perched at each of the four corners, and the planes of the roof were punctuated with numerous eyebrow windows. These commissions, and others like them, have led one commentator to name McKim, Mead and White the "originators of the 'country clubhouse.'" But unlike later country clubhouses, these buildings were generally domestic in scale, simple in plan and elevation, and economically constructed.

The firm partners, Charles Follen McKim, William Rutherford Mead, and Stanford White, often traveled to Long Island from their New York City offices, and became friendly with many of their clients, who recommended their work to one another. In fact, Charles McKim boarded at the Captain Rogers House in Southampton during the summer of 1887, doubtless, either working on commissions, or hoping to secure more work. All told, the firm's work represents 40 individual commissions on Long Island, ranging from the large Gold Coast estates built for such clients as Clarence Mackay, to the relatively modest beach houses of the Montauk Point Association. In Southampton alone, between 1885 and 1898, McKim, Mead and White designed new houses, or alterations to existing houses, for nine clients. All of them counted New York City as their primary home.

In 1885, McKim, Mead and White built their first Southampton house on Lake Agawam, for James Hampden Robb. Robb was a member of the New York State Assembly, and was later a New York state senator. His Shingle Style house, "The

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 4

Shinnecock Hills Golf Club  
**Name of Property**  
Suffolk County, New York  
**County and State**

Dolphins," was described in a contemporary publication as "English-looking," and featured a one story porch that circled the house on three sides, a rounded southeast corner of the house, which faced the ocean dunes and the Atlantic beyond, and irregular fenestration, relating more to the interior plan than any external symmetry. In 1889, Samuel Parrish commissioned the firm to design a house in the summer colony section of Southampton Village. The design, a hipped-roof wood shingle house, was conservative, detailed with Colonial Revival style elements. By this time, lots had begun to sell in the Shinnecock Hills area. In 1886 plots totaling 340 acres, all on Shinnecock Bay, had been sold to Southampton summer residents. The Shinnecock Hills train station was constructed in 1887. By 1888, there were 10 cottages in the Hills, though all still south of the railroad. In 1891, Janet Ralston Hoyt established the "Art Village" on LIIC land, and in 1892, Stanford White designed a house for the artist William Merritt Chase in the Art Village (National Register listed). The Shinnecock Hills served as a common setting for the American Impressionist paintings of Chase and his colleagues.

At this time, the game of golf was just gaining popularity in the United States. Though there had been professional golfers in Scotland and England since the 1850s, and the first professional tournament played in Britain was in the 1860s, it wasn't until well after the Civil War that the sport crossed the Atlantic. Here golf joined other sporting pursuits of the moneyed leisure class, such as tennis, polo and other equestrian sports that allowed both socializing and exercise in countryside locations. The dedication to sports, combined with the existing institutions of city social clubs, resulted in the founding of new clubs in the country to provide facilities and settings for the elite. The 6-hole course at St. Andrew's Golf Club, Yonkers, was laid out by members in 1888, and is often credited with having built the first golf course in the United States. Although there were other golf courses in existence, particularly in the south, St. Andrew's was the first club to build a course, and initiated the game's popularity among clubs. Although the club installed a course, there were no facilities, such as a clubhouse, included in the plan.

Golf grew rapidly in popularity – in 1885, there was one course in the United States; by 1900 there were more than 1,000. Many of the new courses were built at existing clubs, while others were established particularly for golf. Golf was well-suited to the life style of the elite – it was relatively injury-free, most people could play the sport, and for those who had grown too old for tennis or equestrian sports, it represented a genteel option for being in the countryside.

In 1891, Parrish, interested in creating an area that would attract more summer people to Southampton, sold 75 acres in the Hills to the newly organized Shinnecock Hills Golf Club, of which he was a founding member, at a bargain basement price of \$33/acre. The first golf course was laid out in 1891. Play proceeded the construction of the clubhouse. The first course, laid out by Willie Davis of Montreal, measured just over 2,500 yards, and was played near to and south of the railroad. This course was the first golf course in the United States to be laid out by a professional golfer. By September,

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 5

Shinnecock Hills Golf Club  
Name of Property  
Suffolk County, New York  
County and State

1891, the Shinnecock Hills Golf Club had filed papers for incorporation, and plans were soon made for construction of the clubhouse. Of the nine original trustees, McKim, Mead and White had already worked on residential commissions for four: J. Hampden Robb, Charles Atterbury, Edward Mead and Samuel Parrish. In September of 1892, sketch plans for the clubhouse were submitted by Stanford White, and approved by the Board. This was the first documented specially designed clubhouse for the sport of golf in the United States. Prior to this, clubs often converted country homes and farmhouses for their purposes. The Country Club in Brookline, Massachusetts used the country home on its leased property as a clubhouse. Baltusrol Golf Club (Springfield, New Jersey) converted a farmhouse into its clubhouse. The Newport and Town and Country Clubs converted a hotel into their clubhouse. Shinnecock, then, represents a significant departure from the existing practice.

The building was designed as a simple and unpretentious statement of the Shingle Style, with its colonnade of Doric columns, deep piazzas, and cross gable roofline. Sheathed entirely in unpainted wood shingles, the building was reminiscent of McKim, Mead and White's smaller casino buildings in Babylon and Short Hills, and the Montauk Association Clubhouse (1882). Colonial Revival details, such as the Palladian windows, were typical of McKim, Mead and White's successful blending of architectural styles. The building was designed as a simple, direct statement of geometric forms, with a continuity of surface on the exterior, and space in the interior, that represented the best of the firm's small works of this period. Almost domestic in scale, the building was unpretentious and welcoming. The clubhouse's location on the highest point in the 75 acres afforded panoramic views of the hills, bay and ocean.

There are other "firsts" at the Shinnecock Hills Golf Club. Women played an important role from the founding of the club. Women could become stockholding members; by 1892 six of the stockholding members were women. The clubhouse was designed with accommodations for women from the start, and was the site of teas and dances, the purview of women, from the day it opened. As early as 1891, a course for women of about a mile's length was planned and laid out south of the railroad. Women from Shinnecock entered the Women's Amateur Championships, beginning in 1895, and two Shinnecock women won the first four of these events -- Cynthia Brown and Beatrix Hoyt (daughter of Janet Hoyt). The first Women's Amateur, held at Meadowbrook, New York, featured three women from SHGC, and was won by Cynthia Brown. Starting in 1896, Beatrix Hoyt dominated the competition; at the time she was not yet 16. Eventually she won five medals in the Amateur competitions. In 1899 she helped to organize the Women's Metropolitan Golf Association. The 1900 women's Amateur was played at Shinnecock, on a course measuring nearly 5,500 yards. Though Hoyt achieved her 5<sup>th</sup> medal at the competition, she lost in match play, and retired from the sport at age 19.

The club was also one of five founding members of the United States Golf Association in 1894. The SHGC had had informal relations with other golf clubs in Long Island, New Jersey, New York and Massachusetts, and participated in

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 6

Shinnecock Hills Golf Club  
Name of Property  
Suffolk County, New York  
County and State

several amateur and open competitions held at St. Andrews, The Country Club, Newport and Shinnecock. There was general dissatisfaction with the unofficial nature of these tournaments, since there was no parent body representing the interests of the sport of golf. The representatives of the five clubs met in New York in December 1894, and Samuel Parrish of Shinnecock was elected as treasurer of the new organization. The club officially joined the USGA in May of 1895.

While the first USGA Annual Tournament was held in 1895 at Newport, the second, in 1896, was held at Shinnecock. Both Amateur and Open competitions were held. The Amateur was won by H. J. Whigham, who was from a well-known Scottish golfing family, and was also the son-in-law of Charles McDonald, who had founded the Chicago Golf Club in 1892. (McDonald was also the designer of SHGC's neighboring National Golf Links.) While the Amateur competition had brought exciting golf to the club, the Open portion of the event drew controversy. Most of the contestants were professionals from Britain, but there were two non-white contestants entered: Oscar Bunn was from the Shinnecock Reservation and caddied at the club, and John Shippen was black. Shippen had been among those on Willie Dunn's construction crew when he added the new holes the year before, and Dunn had taught him to play golf. The professionals refused to play with the non-white players. Theodore Havemeyer, the USGA's first president, was uncompromising, telling the professional players: "Gentlemen, you can leave or stay as you please. We are going to play this tournament tomorrow - with or without you." Apparently, everyone stayed. Shippen eventually tied for 5<sup>th</sup> place, though Bunn's finish is not known.

Although McKim, Mead and White were the architects of the first clubhouse expansion in 1894, the project also brought the involvement of Robert H. Robertson. Robertson, an architect known primarily for his New York City ecclesiastical and commercial work, also designed two Southampton residences in the 1880s. Both houses had latent details of the Queen Anne Style infused with elements of the Colonial Revival. He also designed Southampton's Rogers Memorial Library in the Elizabethan Revival style (1895). Robertson continued his work on the clubhouse through the 1912 alterations and additions. Although the building continued to evolve and change over nearly 40 years of construction, the continued involvement of McKim, Mead and White, with Robertson to guide the overall vision, allowed the building to stray little from its designers' original conception.

Although the golf course itself has been successively altered and expanded, the original Shinnecock course represented the guiding principles of 19<sup>th</sup> century course design. Rolling and uneven terrain represented a desirable location for a course, and the hills of Shinnecock were perfect from the start. The first course minimally altered the existing landscape, clearing off the fairways, and leaving in the natural grass, all work accomplished by hand and horse-drawn equipment. The rough was left very rough, complete with bushes, boulders and gullies. The greens were located in hollows, where

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 8 Page 7

Shinnecock Hills Golf Club  
**Name of Property**  
Suffolk County, New York  
**County and State**

the natural grade would direct the surface water, keeping the greens as lush as possible, despite frequent droughts. The addition of irrigation and the continuing evolution of the sport have both necessitated changes to the course, but when the modern course was built, the natural terrain was still left in place. Recently, a return to some of the original design philosophy has inspired removal on non-native species from the areas of rough, and a maintenance plan designed to reduce water consumption and dependence on chemical fertilizers.

A factor that has contributed to the preservation of the Shinnecock Hills Golf Club is that it is a summer club, with most of its membership spending little more than three months of the year in Southampton. In fact, the clubhouse still has no central heat or air conditioning, and is entirely shut down in the winter. There were several times in the history of the club when money was unavailable for members to travel to Southampton, nor were there funds for improvements. This was particularly acute during the Depression and World War II, when sagging economies and fuel rationing prevented many people from continuing their leisure pursuits. A 1942 speech by Archibald Manning Brown indicates how integral the SHGC had become to the definition of the summer colony at Southampton, yet how tenuous the finances:

FELLOW GOLFERS OF SOUTHAMPTON: Give me two minutes and I will convince you – one and all – if you need convincing, that Shinnecock MUST not die ... This community, having the finest summer climate within 100 miles of New York City, and having millions of dollars invested in houses, in clubs and in all kinds of services for our enjoyment and convenience, needs a course where women and children are free to play, under well nigh perfect conditions ... We must keep this wonderful course.

After the war, the growing U.S. economy nudged along leisure activities, particularly for the upper and middle classes. The Shinnecock Hills Golf Club grew in membership, financial stability, and eventually, in the care of their buildings and course. Small changes followed, including alterations to the main living room and ladies' locker room, and renovations to the old pro shop (1956); a practice range west of the clubhouse (1959, extended in the 1980s and 1990s); the creation of a practice green north of the clubhouse (1960); and a new pro shop (1962, subsequently demolished).

The Shinnecock Hills Golf Club, despite its pivotal position in the history of the game of golf, was not well known to the golfing world in the early 1960s. No important tournaments had been played at the club since the modern course opened in 1931. This was the situation at SHGC's 75<sup>th</sup> anniversary in 1966. But in 1977, the club hosted the prestigious Walker Cup. And in 1986 and 1995, the club was the site of the coveted U.S. Open. The Open will return in 2004. These tournaments, and the resulting publicity, have had a profound impact on the public image of the club. In 1967, the course was not even included in Golf Digest's "Two Hundred Toughest Tests of Golf;" by 1989, it was ranked 3<sup>rd</sup> in the country – all without substantial changes being implemented to the course. Many consider Shinnecock's only real American

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

**Section 8 Page 8**

Shinnecock Hills Golf Club

**Name of Property**

Suffolk County, New York

**County and State**

course rival to be Pebble Beach in California. At the 1977 Walker Cup, a reporter for the Manchester Guardian saw at once the importance of the club and course:

On first looking down upon the course at Shinnecock, one is aware of being in a special golfing place. After playing it a few years ago, I felt that the players representing Britain and Ireland would feel a similar lightening of spirit and respond to the beauty and challenge of golf, akin in some respects to that of the links in the old countries. There is no feeling of the confinement so common on the wooded parkland courses of America. Trees at Shinnecock serve mostly as background ... the golfer has a sense of freedom ... The great appeal of the course is its variety; there is no plodding up and down forgettable avenues; no two holes are alike and frequent changes of direction emphasize the problems of the lively breezes from the nearby Atlantic.

The Shinnecock Hills Golf Club represents a unique development in the history of recreation and sports in the United States. Its clubhouse, course, and related structures are the physical evidence of this important aspect of American social and architectural history.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section 9 Page 1

Shinnecock Hills Golf Club  
**Name of Property**  
Suffolk County, New York  
**County and State**

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Historic Photographs and course surveys, Shinnecock Hills Golf Club archive, Southampton, New York

**APPENDIX B**  
**SCOPE OF WORK**



## Town of Southampton

116 Hampton Road  
Southampton, NY 11968

DEPARTMENT OF LAND MANAGEMENT

ROBERT J. DUFFY, AICP  
TOWN PLANNING AND DEVELOPMENT ADMINISTRATOR

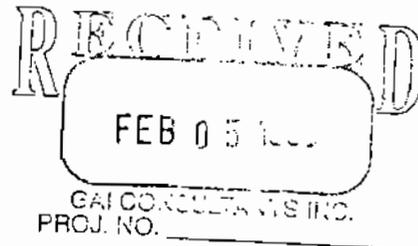
Telephone 516 287-5707

Fax 516 287-5706

PROJ NO: 99-150-91

February 1, 1999

Geoffrey B. Henry  
GAI Consultants, Inc.  
570 Beatty Road  
Monroeville, PA 15146-1300



Dear Mr. Henry:

**Re: Southampton Town Cultural Resource Survey  
Request for Letters of Interest and Qualification (RFQ)**

The Town of Southampton is the recipient of a 1998 Preservation League of New York State/New York State Council on the Arts grant to prepare a Cultural Resource Survey. The Town, through its Landmarks and Historic Districts Board and Department of Land Management, is seeking qualified consultants to execute the following scope of work necessary to complete the survey.

### Introduction

While it has long been understood that Southampton Town has considerable historic resources, most of the attention focused on these resources has been through the activities of local historical societies and isolated initiatives of private property owners. To date, there has not been a comprehensive approach to preservation.

Recently, however, the town's revised Landmarks and Historic Districts legislation has been adopted, creating incentives for surveying historic resources, and providing protection for designated districts and individual properties. An update of the town's Comprehensive Plan (1998) calls for increased identification and protection of the town's historic resources.

### The Project

The proposed project includes the completion of a thematic study of Southampton's history in order to establish appropriate historic contexts for the area's built environment. This thematic study will provide the basis for evaluating the significance and importance of all historic structures in the town. Following this, a comprehensive survey of the town's historic resources will be conducted. Based on the initial work submitted by the town's Citizen Advisory Committees (CAC's), as part of the update of the

Comprehensive Plan, there will be approximately 300 resources to be surveyed. Using the State and National Register Building Inventory Form, relevant information will be collected to identify and document the properties. This information will be entered into a database, compatible with the town's GIS, to become an integral part of the community's planning efforts. The project will also produce a report and data to be used by the town's Landmarks and Historic Districts Board to propose nominations for local designation of landmarks and historic districts.

### **Time Timetable**

Work will begin no later than April 1, 1999; work must be completed no later than September 25, 1999.

### **Work to be completed by the Consultant(s)**

1. Prepare baseline theme study, providing the basis for evaluating the significance and importance of all historic structures and sites including the following:
  - Meet with Landmarks and Historic Districts Board and Department of Land Management to identify sources of information and to review survey methodology and progress.
  - Review existing surveys and data collected by authors of the updated Comprehensive Plan;
  - Meet with local CAC's, as warranted, to explain the project and receive input concerning available primary and secondary source materials;
  - Meet with Town historian and review relevant material in the Town Archives;
  - Visit the collections of local historical societies, village historians, and appropriate local libraries and regional collections to review primary and secondary source materials;
  - Draft Thematic Study, and present to Landmarks and Historic Districts Board for input and comment.
  
2. Create an inventory of historic resources.
  - Inventory to be based on the Thematic Study, above data sources and independent research and surveys. Survey work includes mapping, executing inventory forms and photography.
  - Enter data into a form similar to that used by the State and National Register of Historic Places, and compatible with the Town of Southampton's GIS system

Create a report, including the Thematic Study and property data, illustrated with maps and photographs, for use by the Landmarks and Historic Districts Board for future designation; by town staff in implementing the updated Comprehensive Plan; and by the public.

## Resources available from the Town of Southampton

- The Town of Southampton maintains an archival office, staffed by the Town Historian, who will assist the consultants in locating relevant materials.
- Visits to and communication with the 14 CAC's located throughout the town will be coordinated by Department of Land Management.
- Department of Land Management staff will assist in the design of an appropriate database that will be compatible with the town's GIS system.
- Department of Land Management staff will provide all necessary current tax maps and land use maps as required by the consultants.
- Department of Land Management staff will provide access to all relevant files from the updating of the Comprehensive Plan.
- The Department of Land Management contracts with Ms. Alison Cornish for historic preservation services on an as-needed basis. Ms. Cornish will be available to assist in coordinating the communication with the town, the Landmarks and Historic Districts board, and Comprehensive Plan consultants, as well as serve as a general resource.

## Request for Qualifications

Interested consultants who wish to respond to this RFQ should submit a package with the following components:

1. Letter of interest in the project as described;
2. Description of related experience, particularly within the township, as well as within the general vicinity;
3. Summary understanding of the project, including all products and timelines;
4. Hourly rates for all personnel who will be involved in the project;
5. Sample of similar work executed within the past two years.

Letters should be addressed to Robert J. Duffy, AICP, Town Planning and Development Administrator, Town of Southampton, 116 Hampton Road, Southampton, NY 11968. All questions concerning this RFQ may be addressed to my office (516) 287-5707. Proposals must be received by February 26, 1999 to be considered.

Sincerely,

  
Robert J. Duffy, AICP  
Town Planning and  
Development Administrator

cc: Cathy Bellows  
Landmarks and Historic Districts Board  
Alison Cornish

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**APPENDIX C**

**CURRICULUM VITAE OF  
PROJECT PERSONNEL**

**GEOFFREY B. HENRY**  
**Architectural Historian**

**AREAS OF SPECIALIZATION**

Historic preservation of historic buildings, districts, and sites. Architectural history, specializing in eighteenth- and nineteenth-century architecture.

**EDUCATIONAL BACKGROUND**

B.A. Architectural History 1980  
University of Virginia

M.A. Architectural History 1982  
University of Virginia

**EMPLOYMENT HISTORY**

1995-present GAI Consultants, Inc.  
1994-1995 Dames & Moore  
1992-1994 Greenhorne & O'Mara, Inc.  
1986-1992 Independent Consultant  
1982-1986 Maryland Historical Trust

**PROFESSIONAL EXPERIENCE**

**National Register Nominations**

- Researched and wrote National Register nomination for the downtown Commercial District in the city of Cumberland, MD.
- Preparation of individual and district National Register nominations for properties in western Maryland including:
  - Lonaconing Bow-String Arch Bridge - Lonaconing, MD
  - Kaese Mill - Accident, MD
  - Glamorgan - Oakland, MD
  - Swanton Chapel - Swanton, MD
  - Mountain Lake Park Historic District, MD
  - Georgetown Preparatory School - Rockville, MD
  - Christ Episcopal Church - Cambridge, MD
- Preparation of determination of eligibility reports for Denton, Loch Lynn, Walkersville, and Mt. Airy, MD, historic districts.
- Preparation of 34 nominations for 18th-, 19th-, and 20th-century residential, educational, and commercial properties in Virginia, including:
  - Cocke's Mill House - North Garden, VA
  - Rose Hill Farm - Upperville, VA
  - Seven Oaks Farm - Greenwood, VA
  - Wavertree Hall Farm - Batesville, VA
  - Tetley Plantation - Somerset, VA
  - Hare Forest Farm - Orange, VA
  - Inn at Gristmill Square - Warm Springs, VA
  - Blue Ridge Farm - Afton, VA
  - Dover Hill Farm - Middleburg, VA
  - Michie Tavern - Charlottesville, VA
  - Boyd Tavern - Boydton, VA
  - Blue Ridge School - Dyke, VA
  - East Belmont Farm - Keswick, VA
  - Maxfield - Eastham, VA
  - Malvern - Ivy, VA

**Surveys**

- Historic Structures Report for the former West Virginia State Penitentiary in Moundsville, Moundsville Economic and Development Commission.

- Comprehensive architectural survey and National Register evaluation of the *Downtown Tavares Historic District*, City of Tavares, Florida. Survey included 138 historic resources and historic context for the City between 1880 and 1949.
- Architectural Survey and National Register evaluation of Gypsy, an early 20<sup>th</sup>-century coal company town in Harrison County, Harrison County Landmarks Commission.
- Historic Architectural Survey of 441 historic resources in Town of Warrenton, and Research for Historic Context, Town of Warrenton, Virginia.
- Comprehensive architectural survey of more than 300 historic resources in the *Village of Southampton*, Southampton Architectural Review Board. Updated historic context, computerized indexing system, provided recommendations for future historic preservation.
- Comprehensive architectural survey of 300 historic resources in the Town of Southampton, Town of Southampton Landmarks and Historic Districts Board. Work included historic context and thematic study for the Town between the years of 1640 and 1949.
- Architectural survey, survey update, and National Registration evaluation of the *St. Mary's Road Preservation Corridor in Orange County, North Carolina*, *Orange County Historic Preservation Commission*.
- Survey and national register evaluation of Quarters No. 124, U.S. Military Academy, West Point, New York conducted for Fanning, Phillips, and Molnar and the U.S. Army Corps of Engineers, New York District.
- Management and direction of waste dump survey for WV Department of Highways of alternate corridors of U.S. Route 214 in Greenbrier and Monroe Counties, WV.
- Management and direction of architectural survey for WV Department of Highways of alternate corridors of US Route 14, Fayetteville, Fayette County, WV.
- Management and direction of architectural survey for WV Department of Highways of alternate corridors of US Route 14, Nicholas County, WV.
- Architectural historian for the cultural resources investigation for the Erie East Side Access Study, Erie, PA, for the Pennsylvania Department of Transportation.
- Survey of approximately fifteen buildings in English, IN. HABS Level I and II documentation of two buildings slated for demolition or removal as part of a relocation of the town away from the floodplain. Preparation of Memorandum of Agreement between Indiana SHPO and FEMA for the Federal Emergency Management Agency.
- Architectural Historian for a comprehensive, reconnaissance-level survey of 450 historic resources in the city of Norfolk, VA. This survey covered a wide variety of building types, including residential, commercial, industrial, and religious architecture spanning the period between the late 17th century to 1945.
- Management and direction of a reconnaissance and intensive-level survey of 900 historic resources in the Diamond Hill South neighborhood of Lynchburg, VA.

**GEOFFREY B. HENRY**  
(Continued)

- Management and direction of the reconnaissance-level survey of 650 historic resources in the College Hill neighborhood of Lynchburg, VA.
- Preparation of individual survey forms for 56 buildings in the St. Michael's Oxford, Easton, and Bellevue historic districts in MD.
- Editor and co-author of an architectural history of Cecil County, MD, from the colonial period to the present. Preparation of individual entries for late 19th- and 20th-century structures, including residences, estates, commercial buildings, dams, bridges, railroad stations, and farm complexes. Entitled *At The Head of the Bay*, this book is to be published by John Hopkins University Press.
- Management, direction, and research for an intensive-level survey of the foundry and machine shop industry in Erie, PA.
- Participation in comprehensive, intensive-level survey of the architecture of the Coal Basin region of western Maryland, including bridges, mining structures, commercial and industrial buildings, company towns, and early 19th-century residences. Participation in all stages of photography, editing, proofreading, and layout. Culminated in *Green Glades and Sooty Gob Piles*, published in October 1991 by the Maryland Historical Trust, in cooperation with the Maryland Bureau of Mines.
- Preparation of final report of survey for the Calvert County MD Planning Office that included recommendations for future preservation needs in the county.
- Management and direction of reconnaissance-level survey of 450 historic resources in the Rivermont Avenue neighborhood of Lynchburg, VA.
- Management and direction of reconnaissance-level survey of 150 historic resources in 11 villages and towns in Albemarle County, VA.
- Management and direction of reconnaissance and intensive-level survey of 300 resources in Northampton County, VA.
- Intensive-level survey of 74 individual sites located in two southwest Virginia counties, including residences, mills, farms, commercial buildings, bridges, churches, and schools.
- Field surveys and historical research, and evaluation of sites for National Register-eligibility along selected alternate corridors of U.S. Highway 70 near Clayton, NC. A report detailing findings, and assessing impacts on historic properties of these corridors was prepared for the North Carolina Department of Transportation.
- Architectural and historical investigation of the 1930 Stone Arch Bridge at Washington National Airport, Arlington, VA. A Determination of Eligibility form was prepared for the Metropolitan Washington Airport Authority as part of the Section 106 review process.
- Preparation of historic structures report for the Maryland Veterans Home Commission on seven academic and residential buildings.
- Historic architecture survey for Pennsylvania Department of Transportation of resources affected by a proposed historic bridge replacement in Montgomery County, PA. Deliverables included a determination of eligibility report, criteria of effects report, and 4(f) document.
- Historic architecture survey for Pennsylvania Department of Transportation of resources affected by a proposed historic bridge replacement in Upper Salford and Frederick Townships, Bucks County, PA. Deliverables included a determination of eligibility report, criteria of effects report, and 4(f) document.
- Historic architecture survey for Pennsylvania Department of Transportation of resources affected by a proposed historic bridge replacement in Nockamixon Township, Bucks County, PA. Deliverables included a determination of eligibility report, criteria of effects report, and 4(f) document.
- Historic architecture survey for Pennsylvania Department of Transportation of resources affected by a proposed historic bridge replacement in Haycock Township, Bucks County, PA. Deliverables included a determination of eligibility report, criteria of effects report, and 4(f) document.
- Historic architecture survey for Pennsylvania Department of Transportation of resources affected by a proposed historic bridge replacement in Newlin Township, Chester County, PA. Deliverables included a determination of eligibility report, criteria of effects report, and 4(f) document.
- Historic architecture survey for Pennsylvania Department of Transportation of resources affected by a proposed historic bridge replacement in Pocopson, Pennsbury, and Birmingham Townships, Chester County, PA.
- Preparation of history and planning study report for an historic 13-building mental health complex. Preparation of detailed preservation and renovation plans for stone masonry, roofs, and iron work on buildings.
- Fieldwork and historical research for several buildings on or near the proposed site of the National Training Center for the U.S. Fish and Wildlife Service in Shepherdstown, WV. Preparation of a letter report detailing findings, and assessing impacts of the proposed training center on historic resources.

Individual Building and Site Documentation

- Management and direction of architectural and historical investigation of Quarters No. 124, US Military Academy, West Point, NY, for Army Corps of Engineers-NY District.

# JAMES C. MASSEY

## CURRICULUM VITAE

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### BUSINESS ADDRESS

GAI Consultants, Inc.  
570 Beatty Road  
Monroeville, Pennsylvania 15146

### FIELD ADDRESS

P O Box 263 (105 Alton Place)  
Strasburg, Virginia 22657  
540 465-4566

### EDUCATION

Master of Planning, University of Virginia, 1989  
Certificate, The American University, Modern Archives Administration, 1966  
Bachelors of Architecture, University of Pennsylvania, 1955 (5-Yr Professional Degree)

### AWARDS AND GRANTS

Grant, The English Speaking Union, "American Visitation at Historic Houses in England, 1980.  
Grant, International Conference of Monuments and Sites, "The Adaptation of Monuments as Historic House Museums," paper presented at the International Institute of Conservation of Historic and Artistic Works, Vienna, 1980.  
Grant, Indiana University Foundation, for the Cornelius O'Brien Lecture, delivered for Historic New Harmony Foundation, 1981.  
Grant, The Ford Foundation, "Sources for Historic American Architectural Drawings in Foreign Collections," 1966-1969 (including four months' research in Europe, Canada, and Mexico).  
Meritorious Service Award, United States Department of the Interior, 1970.  
Research Scholarship, University of Pennsylvania, to organize and catalog the papers of Pioneer City Planner John Nolan, 1954-55.

### PROFESSIONAL AFFILIATIONS

Alexandria Historic Resources Commission, City of Alexandria, Virginia (1983-1990)  
American Institute of Architects, Committee on Historic Resources (1970-Present)  
American Architectural Foundation, Drawings and Photographs Committee (1989-present)  
Association for Preservation Technology  
Board of Directors, Washington Architectural Forum (1989)  
Board of Directors, Historic Georgetown, Inc. (1974-1983)  
Board of Directors and Co-founder, Historic Delaware County PA (1964-1966)  
Board of Directors, Belle Grove, Inc., National Trust for Historic Preservation (1976-1977)  
Board of Directors, Society of Architectural Historians (1964-1973)  
Board of Trustees, Historic Alexandria Foundation (1978-1989)  
City of Alexandria Planning Department  
Historic Alexandria Foundation  
Historic Preservation Roundtable, Washington DC (1969-present)  
International Council on Monuments and Sites  
National Conservation Advisory Committee  
National Trust for Historic Preservation  
Society of Architectural Historians (1962-1979)  
Society for Industrial Archaeology  
Town of Strasburg, Virginia, Planning Commission  
Washington Architectural Forum

#### PROFESSIONAL INTERESTS AND EXPERIENCE

Historic preservation, federal preservation regulation processes, restoration and rehabilitation, historic district survey and plans, historic structure reports, investigative documentation for HABS/HAER, National Register nominations and documentation, commercial rehabilitation certification for tax credits, and preservation plans.

#### PROFESSIONAL EMPLOYMENT

1989-Present GAI Consultants, Inc., Senior Architectural Historian II  
1982-Present Massey Maxwell Associates, Partner, Historic Preservation Specialist  
1988-Present National Preservation Institute, Writer and Senior Associate  
1979-1982 Consultant, Historic Preservation  
1978 Belle Grove, Inc., Executive Director  
1972-1977 National Trust for Historic Preservation, Administrator  
1956-1957 Military Service: Office of Military History, Headquarters, U.S. Army, Europe (Karlsruhe, Germany)

#### PROFESSIONAL EXPERIENCE

- ▶ Consulting and technical assistance in historic preservation: federal preservation regulation process, restoration and rehabilitation, historic district survey and plans, investigation documentation for HABS/HAER, National Register nominations and documentation; commercial rehabilitation certification for tax credits, historic structure reports, preservation plans. Co-author with Shirley Maxwell, since 1985, for articles published in *The Old-House Journal* and *The Illustrated Old-House Glossary*.
- ▶ **International Preservation**
  - Member, U.S. Advisory Committee for the International Conservation Center, Rome (1970-1976).
  - International Institute for the Conservation of Historic and Artistic Works (paper, 1980-Vienna, Austria).
  - Canadian Historic Sites Service, Ottawa (lecture 1975).
  - U.S. Delegate, International Council on Monuments and Sites Documentation Conference, Brussels (1966).
  - European travel for Architectural and Preservation Research and Study (1956-7, 1965-6, 1972-3, 1980, 1990); Canada (1961, 1967, 1975); Mexico (1968); Bermuda (1971)
  - U.S. Correspondent, *Momentum*, Journal of the International Council of Monuments and Sites (1966-1975).
- ▶ Chief, HABS (1966-1972). National Park Service (NPS), Washington DC. Directed the national program to document and survey historic buildings under an agreement among NPS, Library of Congress, and American Institute of Architects. Selected projects, recruited and supervised recording teams, developed private funding, supervised preparation of standards, developed new documentation programs, including HAER.
- ▶ Supervisory Architect (1962-1966). National Park Service. HABS. Directed HABS in eastern half of the United States. Historical Architect (1958-1962). NPS, Eastern Office of Design and Construction, Philadelphia. Research and restoration projects for historic buildings in national parks.
- ▶ Executive Vice President, National Preservation Institute, a national non-profit consortium focused on preservation education, technical assistance for business and government, and historic building preservation development consultation.
- ▶ Executive Director (1978-1981), National Trust for Historic Preservation, Historic House Association of America.
- ▶ Vice President (1975-1978) for Historic Properties, National Trust for Historic Preservation.
- ▶ Director, Department of Historic Properties (1972-1975), National Trust for Historic Preservation.

► **Expert Witness**

Montgomery County, Maryland, Board of Commissioners and Montgomery County Planning Commission  
Vienna, Virginia, City Council  
Cape May, New Jersey Planning Commission

**SELECTED PROJECT DESCRIPTIONS**

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- 1997-98 Historic Architectural Survey of 441 Historic Resources in Town of Warrenton and Research for Historic Context. Client: Town of Warrenton, VA.
- 1998 National Register Nomination for Suffolk Historic District Addition, Suffolk, VA. Client: City of Suffolk.
- 1998 Historic Architectural Survey for 9-mile Martinsburg Bypass Corridor, Martinsburg, WV. Client: West Virginia Division of Highways.
- 1996-97 Architectural Historian for Route 219 Highway Project in Greenbriar and Monroe Counties, West Virginia. Client: West Virginia Division of Highways.
- 1984-97 Writer (with Shirley Maxwell), Architectural History. Series of articles on American Architectural styles (see Publications).
- 1995 Shenandoah County Survey of Historic Properties, Phase II. Designed, supervised, and participated in survey of approximately 450 historic buildings and structures; photos and written documentation; historic district identification, boundary definition and documentation; recommendations for NR listing; historic context; final report. Client: Virginia Department of Historic Resources, Richmond, VA.
- 1992 Historic Preservation Plan and Comprehensive Restoration (as subcontractor) 1986 and 1992. Historic structure report, drawings, photos, historical development of 1832-38 mansion (Mead Hall, Madison, NJ). Restoration Consultant and technical studies following 1989 fire. Client: Drew University, Madison, NJ.
- 1991 Prepared Preservation Maintenance Manual for U.S. Navy (as subcontractor). Prepared 85% of text and evaluation of Navy facilities at San Diego, Norfolk, Washington, and Philadelphia bases for recommendations. Client: NAVFACENGCOCOM Northern Division, Philadelphia.
- 1991 Historic Preservation Consultant on \$56 million rehabilitation; documentation and rehabilitation tax credits. Mayflower Hotel, Washington, DC. Client: May-Wash Associates. 1988, 1991.
- 1991 Preservation Consultant, Rehabilitation Certification Appeal, Omni-Biltmore Hotel, Providence, Rhode Island. Client: Providence Biltmore Hotel Corporation, Providence, RI.
- 1991 National Register nomination, consultation on community survey of 350 house, Rosemont Historic District, Alexandria, VA. Client: Rosemont Citizens Association, Alexandria, VA.
- 1990 An annotated bibliography of all publications sponsored or co-sponsored by HABS/HAER, 1953-1990. Client: HABS/HAER.
- 1990 Detailed Study of Factory Buildings, 1870s-1930s, with original materials, evaluation and recommendations for museum use. Ben Schroeder Saddletree Factory Complex, Madison, IN. Client: Historic Madison, Inc.
- 1989 Historic Preservation Plan, structure report, measured drawings, photos, physical history of building, and recommendations for preservation and rehabilitation (as subconsultant). Clebe House, Arlington, VA. Client: National Genealogical Society, Arlington, VA.

- 1988 Prepared HABS documentation of historic quarters and recommendations for reuse. Fort Myer, Arlington, VA. Client: U.S. Corps of Engineers, Norfolk District.
- 1988 Preservation consultation, documentation, and application for federal rehabilitation tax credit. Hotel Washington, Washington DC. Client: Gal-Tex Corporation, Galveston, TX.
- 1988 Historic Preservation Regulatory Consultation and HABS Documentation of A. Smith Bowman Distillery (Sunset Hills, VA), Virginia's only legal distillery. Client: A. Smith Bowman Distillery.
- 1987 (Subconsultant) Plan for preservation and rehabilitation after fire, and evaluation for federal tax credits. Old New York Cancer Hospital, NY. Client: Next City Corporation, NY.
- 1987 Architectural Survey and Evaluation of custom houses in Puerto Rico; preparation of four National Register nominations. Puerto Rico Customhouses. Client: U.S. Customs Service, Washington DC.
- 1987 Studies and plan for preservation of ca. 1920s Coral Gables Congregational Church (subconsultant). Client: Coral Gables Congregational Church, Coral Gables, FL.
- 1987 Photographic Survey of Historic Landmarks (subconsultant); Principal photographer and director for 3,000 photos of designated Washington DC landmarks and districts. Client: DC Division of Historic Preservation.
- 1987 Preservation consultation and evaluation of properties in Silver Spring CBD, including Hecht Department Store, J C Penney, and small Colesville Road stores, Eig Building, and Falkland Apartments. Silver Spring, MD Central Business District Redevelopment Projects. Client(s): Various developers.
- 1987 Historical and architectural study and plan for a National Museum of Electricity. Westport Generating Station, Baltimore MD. Client: Baltimore Gas & Electric Company.
- 1986 Survey and Planning of Historic District, National Register nomination preparation. Culpeper, Virginia. Client: Town of Culpeper, VA.
- 1986 Historic Structure Report and Plan for Development of Large, Historic Waterfront House as a museum. Bonnet House, Ft. Lauderdale, FL. Client: Florida Trust for Historic Preservation, Tallahassee, FL.
- 1985 Project Direction and Survey of Berryville, Millwood, and Boyce, Virginia. Clarke County, Virginia, Historic District Studies (subconsultant). Client: Government of Clarke Company, Berryville, VA.
- 1984 Survey and Inventory of Historic Resources; Recommendations for National Register listings. Fort Belvoir, Virginia. Client: U.S. Department of the Army TRACOM.

#### PUBLICATIONS (BOOKS AND ARTICLES)

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##### **Books (with Shirley Maxwell; Principal Authors)**

- 1995 *House Styles of America*. For *The Old-House Journal*. Viking Press, New York.
- 1995 *Arts & Crafts*. StyleBooks Series. Abbeville Press, New York.
- 1994 *The Gothic Revival*. StyleBooks Series. Abbeville Press, New York.
- 1992 (with James C. Massey and Nancy B. Schwartz) *Historic American Buildings Survey / Historic American Engineering Record: An Annotated Bibliography*. National Park Service, Washington, D.C.
- 1991 *Historic Structures Preservation Manual, NAVFAC MO-913* (Alexandria, VA: Naval Facilities Engineering Command.

1983 *The Illustrated Old House Glossary*. Historic House Association of America, Washington, D.C.

#### Book Reviews

- 1992 "Jim Massey and Shirley Maxwell: Historic Preservation in the Real World," by Eve M. Kahn in *Traditional Building*, November-December 1992, 5, 72-73.
- 1991 "The Preservationist's Progress: Architectural Adventures in Conserving Yesterday's Houses," by Hugh Howard, in *Blueprints*, National Building Museum, Fall 1991, Farrar, Strauss & Giroux, New York.
- 1990 "How Old is This House?" by Hugh Howard, in *Blueprints*, National Building Museum, Winter 1990, Farrar, Strauss & Giroux, New York.

#### Articles/Publications

- 1986 *Readings in Historic Preservation—An Updated Bibliography of Key Works*. Washington: NPI.
- 1984 "Reading the Old House: The Second Empire or Mansard Style." *Old-House Journal*, August-September 1984, p55.
- 1984 "Reading the Old House: The Neo-Colonial House." *Old-House Journal*, December 1984, 226-227.
- 1984 "Reading Historic Buildings: Appreciating the Queen Anne House." *Old-House Journal*, March 1984, 49.
- 1982 *The Historic House Association Guide to Preservation Literature*. HHAA, 1978. Revised and expanded in 1979 and 1982. Washington DC.
- 1983 Introduction, *50 Years of HABS* by Carol Smith. Washington: HABS Foundation.
- 1979-81 *Historic Houses*, Editor and Author, Historic House Association of America (bi-monthly)
- 1978 Review: *200 Years of American Architectural Drawing*, by David Gebhard and Deborah Nevins, in *Historic Preservation*, July-September 1978.
- 1977 *An Introductory Bibliography in Industrial Archeology*, Editor and Compiler. Society for Industrial Archeology, Washington, 1977.
- 1976 *Frank H. Furness and his Centennial Sensation: The Pennsylvania Academy of Fine Arts Building*. Pennsylvania Academy of Fine Arts, Philadelphia, 1976.
- 1975 "Preservation and Care of 17th and 18th Century Buildings." Chairman's Introduction to the Session held during the 28th Annual Meeting of the Society of Architectural Historians, *Journal of the Society of Architectural Historians*, 24(4), December 1975, 286.
- 1972 Introduction to *Architecture of Historic Nantucket*, by Clay Lancaster. New York.
- 1972 Preface, *Historic Buildings of Ohio*, by Walter Kidney. Pittsburgh.
- 1971 Revised Edition of *Architectural Surveys, "How to Organize the Architectural Survey"*. The National Trust for Historic Preservation 1965; expanded 1968.
- 1966 Review, *The Galveston That Was*, by Howard Barnstone. *Historic Preservation* 18(1), January 1966, 38-41.
- 1966 "Frank Furness: The Declining Years," *The Charette*. The Pennsylvania Journal of Architecture, February 1966.
- 1964 Editor-Compiler, *Two Centuries of American Architectural Drawings*. The Society of Architectural Historians and the Philadelphia Museum of Art, 1964.
- 1963 "Frank Furness in the 1880s: The Successful Architect," *The Charette*. Pennsylvania Journal of Architecture, October 1963.

- 1963 "Frank Furness in the 1870s: Some Lesser Known Buildings, *The Charette*. Pennsylvania Journal of Architecture, February 1963.
- 1963 "One Hundred Years of Radnor Architects," *Bulletin of the Radnor Historical Society* 22(4).
- 1963 "Robert Mills Documents, 1823: A House for Ainsley Hall in Columbia, South Carolina," *Journal of the Society of Architectural Historians*, 22(4), December 1963.
- 1962 "The Nantucket Athenaeum," *Athenaeum Annals*, March 1962, 1-2.
- 1962-66 *The Charette*, Associate Editor. Pennsylvania Journal of Architecture (1962-1966).
- 1960 "The Bertolet-Herbein Cabin," *American German Review*, February 1960, 12-14.
- 1960 "The Provident Trust Buildings 1879-1897," *Journal of the Society of Architectural Historians*, 19(2) May 1960, 79-80.
- 1955 "Carpenters' School 1833-1842." *Journal of the Society of Architectural Historians* 14(2), 29-30.

(with Shirley Maxwell):

- "The All-American Family House: A Look at the Foursquare," *Old-House Journal*, November-December 1995, 28-33.
- "Great Gothic: American Cottages from English Castles," *Old-House Journal*, July-August 1995, 29-33.
- "Greek Temples for a Young Republic," *Old-House Journal*, May-June 1995, 56-51.
- "The Architecture of the Spanish Colonies," *Old-House Journal*, January-February 1995, 32-37.
- "Houses of Homes: The Origins of Apartments," *Old-House Journal*, November-December 1994, 24-29.
- "Survivors from the 17th Century: A Look at Houses of Colonial America," *Old-House Journal*, September-October 1994, 57-61.
- "The Case for Concrete Houses," *Old-House Journal*, May-June 1994, 48-54.
- "Anything But a Rectangle: The Cyclical History of Octagonal and Round Houses," *Old-House Journal*, March-April 1994, 34-39.
- "Exotic Revivals from the Middle East: The Egyptian and Moorish Revivals and American House Styles," *Old-House Journal*, January-February 1994, 44-49.
- "An Architectural Rummage Sale," *Old-House Journal*, September-October 1993, 50-54.
- "Second Homes and Summer Homes," *Old House Journal*, July-August 1993, 28-34. Reprint, *Chicago Sun Times*, October 1, 1993.
- "Rows and Rows of Row Houses," *Old-House Journal*, March-April 1993, 52-57.
- "Making the Honor Roll: Does Your House Belong on the National Register of Historic Places?," Column in *Old-House Journal*, January-February 1993, 44-50.
- "Reading the Old House," regular *Old-House Journal* Feature Article, September-October 1992 to present.
- "Before Vinyl There was Linoleum," *Old-House Journal*, September-October 1992, 44-50. Reprint, *Chicago Sun Times*, September 20, 1992.
- "Post-War Houses," *Old-House Journal*, July-August 1992, 55-59.
- "The Modern Basement," *Old-House Journal*, May-June 1992, 30-34.
- "Art Deco and International Styles," *Old-House Journal*, March-April 1992, 55-60.
- "Pueblo Houses of the Southwest," *Old-House Journal*, January-February 1992, 38-42.

- "The Beaux-Arts Style," *Old-House Journal*, November-December 1991, 39-43.
- "American Houses in Old English Styles," *Old-House Journal*, September-October 1991, 45-49.
- "Mediterranean Traditions," *Old-House Journal*, July-August 1991, 45-49.
- "The French Revivals," *Old-House Journal*, May-June 1991, 41-45.
- "Decorative Tiles," *Old-House Journal*, March-April 1991, 54-58.
- "The Formal Revivals—The Colonial and Georgian Styles of the Twentieth Century," *Old-House Journal*, March-April 1991, 49-43.
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- "Builder Style Houses—America's Little Homes," *Old-House Journal*, September-October 1990, 55-59.
- "Gracious Country Dining in Virginia," *Victorian Homes* 1,2(1619). Spring 1983
- "The Emlen Physick House, Cape May, NJ," *Victorian Homes*, Winter 1983.
- "Reading the Old House: The Gothic Period," *Old-House Journal*, December 1984, 226-227.
- "Reading the Old House: The Romanesque Revival," *Old-House Journal*, January-February 1986, 32-33.
- "Reading the Old House: Octagons and Hexagons and other Multifaceted Eccentricities," *Old-House Journal*, June 1986, 228-231.
- "Reading the Old House: Colonial Houses, Two Regional Points of View," *Old-House Journal*, January-February 1988, 54-59.
- "Reading the Old House: The Georgian and Federal Styles," *Old-House Journal*, March-April 1988, 22-28.
- "Reading the Old House: French and German Houses," *Old-House Journal*, May-June 1988, 48-55.
- "Reading the Old House: Greek Revival Houses in the Old Northwest Territory," *Old-House Journal*, July-August 1988, 37-42.
- "Reading the Old House: The Gothic Revival Style," *Old-House Journal*, September-October 1988.
- "Reading the Old House: The Italianate House," *Old-House Journal*, November-December 1988.
- "Vernacular Houses: The Virginia I-House," *Old-House Journal*, March 1986 (back cover).

#### TEACHING EXPERIENCE

Ball State University, Muncie, Indiana. Visiting Professor, 1982-1983. College of Architecture and Planning. Taught graduate courses in historic preservation, restoration, and design.

#### Organizer, Moderator, Lecturer—Courses

National Preservation Institute. Short courses on Historic Buildings, Preservation, and Architectural Styles, 1983-present.

Smithsonian Institution. Historic House Preservation How-To (one-week course), 1979, 1980; Historic House Preservation (Evening Course), 1980; Why Does Your House Look That Way? The History of American Architecture (one-week course), 1984.

#### Lectures

Lectures on Preservation, Restoration, Architectural History, and Documenting Historic Structures to many organizations and conferences, including but not limited to:

American Association for State and Local History  
Art Institute of Chicago  
University of North Carolina  
University of California at Santa Barbara  
University of Maryland  
University of Pennsylvania  
Washington and Lee University  
National Conference of State Historic Preservation Officers  
Florida Trust for Historic Preservation  
Historic Landmarks Foundation of Indiana  
English Speaking Union, Washington DC  
Marshall Historical Society (MI)  
New York State Historical Association, Cooperstown  
Smithsonian Institution Resident Associates

Columbia University  
University of Minnesota  
Ohio State University  
University of Florida  
Pennsylvania State University  
Cornell University  
Preservation Institute, Nantucket  
Historic Lexington Foundation  
Mary Washington College  
Historical Madison, Inc. (IN)  
Historic Petersburg Foundation (VA)  
Society for Industrial Archeology (NJ)  
Art League "Victorian Week"

#### CLIENT REFERENCES

**APPENDIX D**  
**SURVEYED RESOURCES BY HAMLET**

NYS OFFICE OF PARKS, RECREATION  
& HISTORIC PRESERVATION  
DIVISION FOR HISTORIC PRESERVATION

<u>VILLAGE SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
1	BR-1	Captain James Rogers House/ Hampton House	2539 Montauk Highway (Main Street)
2	BR-2	Judge Abraham Topping Rose House	2540 Montauk Highway (Main Street)
3	BR-3	Complements (Current Name)/Drug Store under	Next to 2488 Montauk Highway
4	BR-4	Hampton Library	North side Montauk Highway
5	BR-5	Anne Moore/ Independent of Bridgehampton	2468 Montauk Highway
6	BR-6	Corwith House (Bridge Hampton Historical Society)	2368 Montauk Highway
7	BR-7	Queen of the Most Holy Rosary Church Rectory	2350 Montauk Highway
8	BR-8	Queen of the Most Holy Rosary Catholic Church	Montauk Highway , east of the Post Office
9	BR-9	Gurden Corwith House /Bridgehampton Inn	2266 Montauk Highway
10	BR-10	Hugh Halsey House	2214 Montauk Highway
11	BR-11	Bridgehampton Methodist Church	Church Lane and Montauk Highway
12	BR-12	Fordham House	2273 Montauk Highway
13	BR-13	Wallace Halsey House	2297 Montauk Highway
14	BR-14	Howard Halsey House	East of 2297 Montauk Highway
15	BR-15	J. C. Sayre House/ Elaine Benson Gallery	2317 Montauk Highway
16	BR-16	Bridgehampton Community House	School Street and Montauk Highway
17	BR-17	Chatfield House	West side of 2405 Montauk Highway
18	BR-18	Bridgehampton Presbyterian Church	2429 Montauk Highway
19	BR-19	Bridgehampton Cemetery	Montauk Highway
20	BR-20	St. Ann's Episeopal Church	South side of Montauk Highway
21	BR-21	St. Anne's Episcopal Church Rectory	2463 Montauk Highway
22	BR-22	Paul Halsey House	510 Halsey Lane
23	BR-23	Halsey-Cook House	SE corner of Halsey Lane and Paul's Lane
24	BR-24	James W. Fay House	750 Halsey Lane
25	BR-25	House	808 Mecox Road
26	BR-26	Ludlow House	Mecox Road at Horse Mill Lane (SE
27	BR-27	House	187 Bay Lanc at Wheaton Way
28	BR-28	Elmhurst	949 Occan Road
29	BR-29	House	857 Silver Lane
30	BR-30	House	666 Paul's Lane
31	BR-31	James Sandford House	690 Ocean Road
32	BR-32	J. A. Sanford House	558 Ocean Road (Atlantic Avenue)
33	BR-33	Ludlow-Halsey House	510 Occan Road (Atlantic Avenue)
34	BR-34	Hildreth House	412 Ocean Road (Atlantic Avenue)
35	BR-35	Henry P. Hedges House	385 Ocean Road (Atlantic Avenue)
36	BR-36	Ezekiel Sanford House	3630 Bridge Lane

OFFICE OF PARKS, RECREATION  
& HISTORIC PRESERVATION  
DIVISION FOR HISTORIC PRESERVATION

<u>1 SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
37	BR-37	Methodist Parsonage	Church Lane, adj. to Methodist Church
38	BR-38	C. H. Topping House	69 Church Lane
39	BR-39	A. Winters House	81 Church Lane
40	BR-40	Hand House	71 School Street
41	BR-41	Mamie Havens House	Hull Lane
42	BR-42	S. Halsey House	52 Ocean Road at Hull Lane
43	BR-43	Hallock House	7 Ocean Road
44	BR-44	Havens House	40 Ocean Road
45	BR-45	Presbyterian Manse	84 Ocean Road
46	BR-46	Rev. Newman/ Dr. Levi Wright House	Ocean Road
47	BR-47	Stephen Sayre House	104 Ocean Road
48	BR-48	E. C. Loper House	116 Ocean Road
49	BR-49	S. O. Hedges House	124 Ocean Road
50	BR-50	John Berwind House; "Minden"	25 Ocean Road, south of Beebe windmill
51	BR-51	Beebe Windmill	25 Ocean Road
52	BR-52	Esterbrook House	81 Ocean Road
53	BR-53	Hildreth House	63 Ocean Road
57	BR-57	House	307 Butter Lane
58	BR-58	Lumber Shed- East Hampton Lumber Company	52 Foster Avenue
59	BR-59	Pulver Gas Co. Warehouse/East Hampton Lumber	North of Foster Avenue and the LIRR
60	BR-60	Aldrich House	64 Butter Lane
61	BR-61	House	49 Butter Lane
62	BR-62	Sayre House	105 Butter Lane
63	BR-63	Battle Iron and Bronze	Maple Lane, south of the LIRR Tracks
64	BR-64	J. S. Havens House	206 Maple Lane
65	BR-65	Thomas Topping House	196 Maple Lane
66	BR-66	H. Sayre House	214 Maple Lane
67	BR-67	Titus-Aldrich House	150 Lumber Lane
68	BR-68	D. Gardiner House	161 Lumber Lane
69	BR-69	S. J. Hildreth House	91 Lumber Lane
70	BR-70	Dr. Corwith House	40 Bridgehampton-Sag Harbor Turnpike
71	BR-71	Bridgehampton Grade and High School	Montauk Highway, east of Ocean Road
72	BR-72	Henry Howell House	2654 Montauk Highway
73	BR-73	House	2645 Montauk Highway
74	BR-74	Eagleton House	2623 Montauk Highway
75	BR-75	Sayre House	2583 Montauk Highway

STATE OFFICE OF PARKS, RECREATION  
& HISTORIC PRESERVATION  
DIVISION FOR HISTORIC PRESERVATION

<u>VI SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
77	BR-77	Bridgehampton A.M. E. Church	Bridgehampton Sag Harbor Turnpike
78	BR-78	Mecox Burying Ground	Jobs Lane

BUILDING-STRUCTURE INVENTORY FORM  
NYS OFFICE OF PARKS, RECREATION  
& HISTORIC PRESERVATION  
DIVISION FOR HISTORIC PRESERVATION

<u>INVENTORY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
1	EA-1	W. H. Pye House	63 South Bay Avenue
2	EA-2	Belk House	31 South Bay Avenue
3	EA-3	Eastport Bible Church/ Eastport Methodist Church	North side Montauk Highway
4	EA-4	Eastport High School	North side Montauk Highway
5	EA-5	Condon House	453 Montauk Highway
6	EA-6	Eastport Methodist Church Cemetery	Behind Eastport Methodist Church
7	EA-7	R. Tuttle House	392 Montauk Highway

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& HISTORIC PRESERVATION  
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<u>VI SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
1	EQ-1	Hallock House	722 Montauk Highway (Main Street)
2	EQ-2	H. T. Phillips House	Montauk Highway & Walker Avenue
3	EQ-3	E. S. Aldrich House	602 Montauk Highway
4	EQ-4	O.T. Culver House	590 Montauk Highway
5	EQ-5	East Quogue Methodist Church Parsonage	580 Montauk Highway
6	EQ-6	East Quogue Methodist Church	North side Montauk Highway
7	EQ-7	Captain James E. Downs House	556 Montauk Highway
8	EQ-8	Overton House	517 Montauk Highway
9	EQ-9	Senturio House	11 Walker Avenue
10	EQ-10	Edwards House	10 Walker Avenue
11	EQ-11	B. T. Carter House	13 Walker Avenue
12	EQ-12	E. Van Hise House	15 Walker Avenue
13	EQ-13	Walker House	20 Walker Avenue
14	EQ-14	Walker House	27 Walker Avenue
15	EQ-15	Walker House Hotel Annex	South end of Walker Avenue
16	EQ-16	Walker House	Corner Foster Crossing and Walker
17	EQ-17	Wines House	20 Bay Avenue
18	EQ-18	Wines House	Foster Crossing and Bay Ave.
19	EQ-19	Wines House	22 Bay Avenue
20	EQ-20	Wines House	24 Bay Avenue
21	EQ-21	House	26 Bay Avenue
22	EQ-22	Murgunty House	East side Bay Avenue
23	EQ-23	Rose Lawn Boarding House	429 Montauk Avenue
24	EQ-24	Terrell House/Stone Creek Inn	405 Montauk Highway
25	EQ-25	East Quogue Methodist Church Cemetery	Behind E. Quogue Methodist Church

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& HISTORIC PRESERVATION  
DIVISION FOR HISTORIC PRESERVATION

<u>VI SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
1	FL-1	"The Big Duck"	Flanders-Riverhead Road (Route 24)
2	FL-2	Flanders School/Flanders Church of God	Flanders-Riverhead Road (Route 24)
3	FL-3	Hill House	1191 Flanders-Riverhead Road (Route 24)
4	FL-4	James Benjamin House	1182 Flanders-Riverhead Road (Route 24)
5	FL-5	Benjamin House	38 Pleasure Road
6	FL-6	Benjamin House	1227 Flanders-Riverhead Road (Route 24)
7	FL-7	Horton House	1231-1249 Flanders-Riverhead Road
8	FL-8	Hallock-Fanning House	1380 Flanders-Riverhead Road (Route 24)
9	FL-9	Flanders Methodist Church	Off Flanders-Riverhead Road (Route 24)

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& HISTORIC PRESERVATION  
DIVISION FOR HISTORIC PRESERVATION

<u>VI SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
1	HA-1	Meschutt House/South Fork Realty	143 Montauk Highway
2	HA-2	United Methodist Church	Montauk Highway at Cemetery Lane
3	HA-3	Good Ground Cemetery	Cemetery Lane
4	HA-4	Ada's Attic	116 Montauk Highway
5	HA-5	St. Mary's Episcopal Church	Ponquogue Avenue & Shinnecock Rd.
6	HA-6	St. Mary's Church Rectory	Ponquogue Avenue & Shinnecock Rd.
7	HA-7	Fanning House	134 Ponquogue Avenue at Bay Avenue
8	HA-8	House	125 Ponquogue Avenue
9	HA-9	Squires House	123 Ponquogue Avenue
10	HA-10	Judge Lynn House	113 Ponquogue Avenue
11	HA-11	House	92 Ponquogue Avenue at Kyle Road
12	HA-12	White House	1 Lyneliff Road
13	HA-13	Squires House	79 Ponquogue Avenue
14	HA-14	Raynor House	30 Ponquogue Avenue
15	HA-15	Fanning House	41 Ponquogue Avenue
16	HA-16	St. Rosalie's R.C. Church	North side of Montauk Highway
17	HA-17	St. Rosalie's R.C. Church-Rectory	North side of Montauk Highway
18	HA-18	Canoe Place Inn	Montauk Highway & Newtown Road
19	HA-19	LIRR Bridge over Shinnecock Canal	Shinnecock Canal
20	HA-20	Shinnecock Canal	Between Peconie Bay & Shinnecock Bay
21	HA-21	Canoe Place Chapel	Canoe Place Road, south of Montauk Hy.
22	HA-22	Clark House	46 Shinnecock Road
23	HA-23	Penny House	50 Foster Avenue
24	HA-24	USCG Station/Shinnecock Lighthouse Site	Ponquogue Bridge, North side
25	HA-25	Bayview House	Shinnecock Road at Ponquogue Bridge
26	HA-26	Highway Marker	In front of 140 Montauk Highway
27	HA-27	Seth Squires House	Red Creek Rd. at Newtown Rd.
28	HA-28	John Gilsey House	2 Nautilus Lane
29	HA-29	Springville House/Seacrest House	179 Springville Road
30	HA-30	Brennan House	Next to 179 Springville Road
31	HA-31	Loughran House	20 Rampasture Lane
32	HA-32	House	34 Rampasture Lane
33	HA-33	Peninsula House	26 Elder Avenue
34	HA-34	Bellows House	30 East Bay Avenue
35	HA-35	Hampton Bays High School	Ponquogue Avenue & School Street
36	HA-36	Good Ground Hotel	Montauk Hwy. & Squiretown Road

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& HISTORIC PRESERVATION  
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SURVEY NO. VILLAGE SURVEY NO. BUILDING NAME(S)

STREET LOCATION

37

HA-37

Good Ground Market

52 West Montauk Highway

BUILDING-STRUCTURE INVENTORY  
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DIVISION FOR HISTORIC PRESERVATION

<u>SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
1	NO-1	Old Noyac School	3010 Noyac Road
2	NO-2	Union Chapel	2837 Noyac Road
3	NO-3	St. James Episcopal Chapel	N. side Noyac Road at Dogwood Ave.
4	NO-4	N. Picrson House	2635 Noyac Road
5	NO-5	Osborn-Wiggins House	West of 1219 Noyac Road
6	NO-6	North Sea Farm	Noyac Road opp. 1063 Noyac Road
7	NO-7	North Sea Community Hall/North Sea School	SE corner Noyac Road & Straight Path
8	NO-8	Conscience Point Historical Marker	Conscience Point Road
9	NO-9	North Sea Beach Colony	South, West, Center, Bay & Jordan Sts.
10	NO-10	Scott House	Scott Road and North Sea Road
11	NO-11	North Sea Cemetery	North Sea Road and Millstone Brook Rd.
12	NO-12	Rose House	1679 North Sea Road at Noyac Road
13	NO-13	Rose Elliston House	1680 North Sea Rd. at Noyac Road
14	NO-14	Harris House	NW corner North Sea Rd. at Noyac Road
15	NO-15	A. Rose House	1799 North Sea Rd.
16	NO-16	Sherman House	1917 North Sea Rd.
17	NO-17	Miller House	520 North Sea Rd.
18	NO-18	House	Behind 520 North Sea Rd.
19	NO-19	Corrigan House	444 North Sea Rd.
20	NO-20	Conscience Point Inn/Tupper Boat House	Conscience Point Rd.
21	NO-21	Thimble Farm	14 Old Field Road
22	NO-22	Stanley Howard House	18 Old Field Road
23	NO-23	Old North Sea School/Kreymbourg House	North Sea Road

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& HISTORIC PRESERVATION  
DIVISION FOR HISTORIC PRESERVATION

<u>SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
1	QU-1	Westhampton Presbyterian Church	Meetinghouse Road and Main Street
2	QU-2	Charles Halsey House	33 Woodbridge Road
3	QU-3	J. W. Patton House	25 Woodbridge Road
4	QU-4	Dr. Woodbridge House	17 Woodbridge Road
5	QU-5	Frederick Burrell House	Woodbridge Road
6	QU-6	F. B. Lindsay House	Foster Lane
7	QU-7	Fire Station	9 Ocame Street
8	QU-8	Westhampton Presbyterian Church Parsonage	Meetinghouse Road

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<u>IS SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
1	SH-1	Mill Hill Windmill	Southampton College Grounds
2	SH-2	Arthur Clafin Residence	Southampton College Grounds
3	SH-3	Abney Peak	Southampton College Grounds
4	SH-4	Shinnecock Hills Golf Club	200 Tuckahoe Road
5	SH-5	Comden House	409 Montauk Highway
6	SH-6	Algoma/Alfred Swayne House	360 Montauk Highway
7	SH-7	William Merritt Chase House	371 Canoe Place Road
8	SH-8	Lewis Atterbury Connor House	S. of Montauk Hwy in Atterbury Subdiv.
9	SH-9	Garage-Charles L. Atterbury Estate	41 Eastway Drive
10	SH-10	Shinnecock Hills Railroad Station	Deput Drive

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& HISTORIC PRESERVATION  
DIVISION FOR HISTORIC PRESERVATION

<u>V. SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
1	SP-1	Remsenburg Chapel	167 Main Street
2	SP-2	Brewster House	NE Corner Clay Pit Road and Man St.
3	SP-3	F. C. Raynor House	76 South Phillips Avenue
4	SP-4	O. Dayton House	162 Main Street
5	SP-5	Remsenburg Presbyterian Church	South side Main Street
6	SP-6	W. Tuttle House/Old Manse	South side Main Street
7	SP-7	Dayton House	156 Main Street
8	SP-8	French House	South side Main Street
9	SP-9	A. Tuttle House	149 Main Street
10	SP-10	Barnard House	136 Main Street
11	SP-11	Ruland House	139 Main Street, next to Post Office
12	SP-12	Alyea House	Rogers Lane, south of Main Street
13	SP-13	Remsenburg Academy	North side of Main Street
14	SP-14	Halsey House	126 Main Street
15	SP-15	Fordham House	122 Main Street
16	SP-16	Braidey House	129 Main Street
17	SP-17	Rogers House	125 Main Street
18	SP-18	Phillips House	116 Main Street
19	SP-19	House	121 Main Street
21	SP-20	Speonk Railroad Station	Depot Road
22	SP-21	Tuttle-Fordham Mill	164 Old Montauk Highway
23	SP-22	Chappell -Halstead House	SE corner Mill Road and S. Country Rd.

BUILDING-STRUCTURE INVENTORY  
NYS OFFICE OF PARKS, RECREATION  
& HISTORIC PRESERVATION  
DIVISION FOR HISTORIC PRESERVATION

<u>SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
1	TU-1	Bear-Porter House	9 Studio Lane, Art Village
2	TU-2	William Merritt Chase Studio	5 Studio Lane Art Village
3	TU-3	"Laffalot"; Zella de Milhau House	11 Studio Lane Art Village
4	TU-4	Lee-Milhau House	13 Studio Lane Art Village
5	TU-5	Kent-Budd House	15 Studio Lane Art Village
6	TU-6	Bartholomew-Smith House	21 Ochre Lane Art Village
7	TU-7	Dr. E. L. Keys House	9 Montauk Highway, Art Village
8	TU-8	Miss H. Parrish House	27 Montauk Highway Art Village
9	TU-9	Ives House	18 Studio Lane Art Village
10	TU-10	House	9 Tuckahoe Lane Art Village
11	TU-11	Tuckahoe Elementary School	471 Magee Road (corner Sebonac Rd.)
12	TU-12	C. H. Jennings House	105 Sebonac Road
13	TU-13	John Miller House	107 Sebonac Road
14	TU-14	Bayberryland-Main House	Sebonac Road
15	TU-15	Bayberryland-garage and chauffeur's cottage	Sebonac Road
16	TU-16	National Golf Links of America Clubhouse	Sebonac Road
17	TU-17	Windmill--National Golf Links of America Grounds	Sebonac Road
18	TU-18	Bruning House	485 Magee Road
19	TU-19	Old Tuckahoe School (?)	495 Magee Road
20	TU-20	Ballyshear/ Charles MacDonald Estate	

STATE'S OFFICE OF PARKS, RECREATION  
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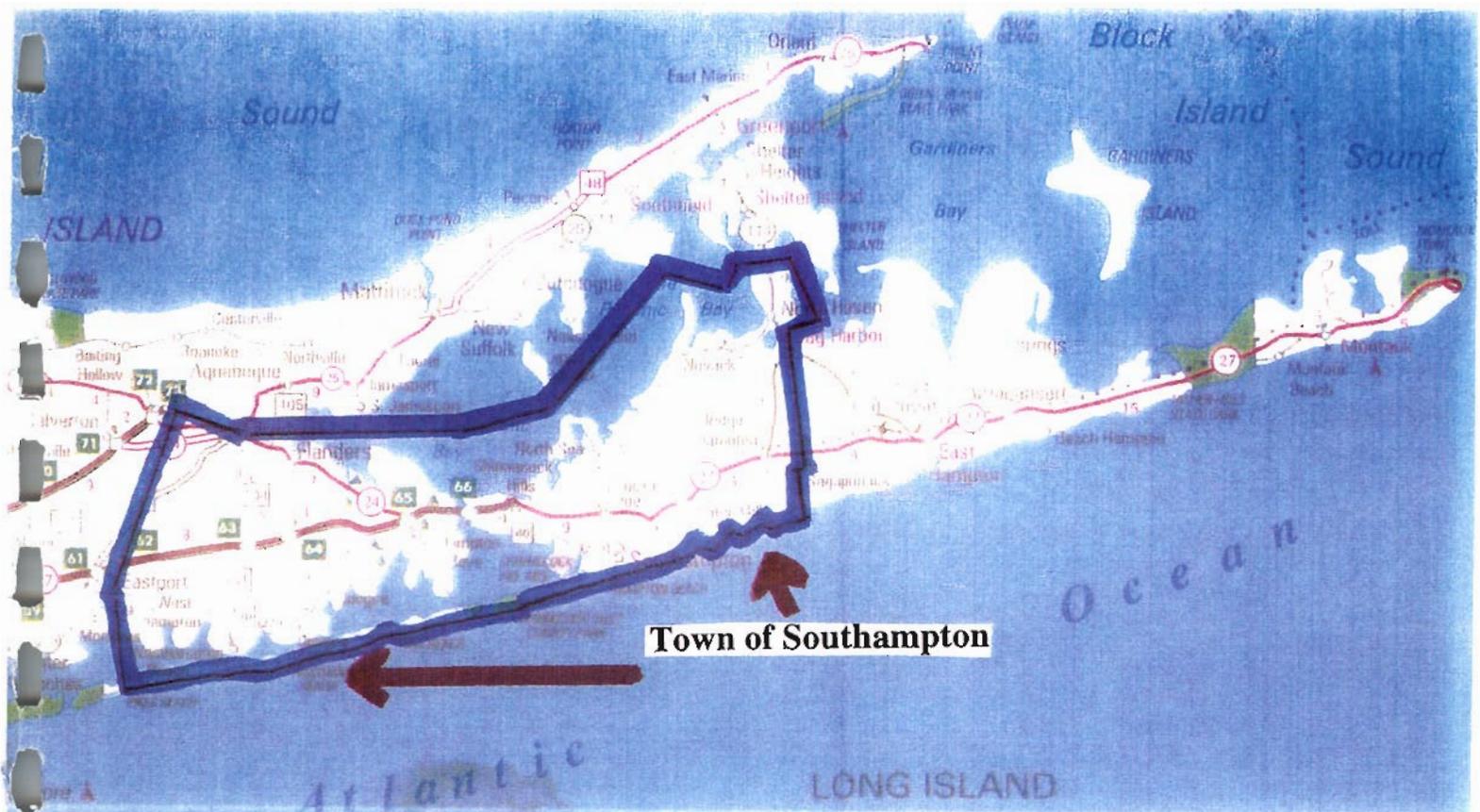
<u>V. SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
1	WA-1	Flying Point Cemetery	SE Cor. Flying Pt. & Wickapogue Rds.
2	WA-2	Burnett-Jennings House	703 Flying Point Road
3	WA-3	Halsey House	919 Cobb Road
4	WA-4	Squires House	80 Cobb Road
5	WA-5	T.R. Ball Water Tower	328 Cobb Road
6	WA-6	Corwith Windmill	Water Mill Commons
7	WA-7	Water Mill Cemetery	South side Montauk Highway
8	WA-8	Water Mill Community House/Water Mill Chapel	South side Montauk Highway
9	WA-9	Half-Way House/ Warren House	755 Montauk Highway
10	WA-10	Water Mill Train Station/Station Restaurant	Station Road
11	WA-11	Lefevre House	720 Montauk Highway
12	WA-12	Ludlum House	700 Montauk Highway
13	WA-13	Villa Maria/Lombard-Ayers House	615 Montauk Highway at Halsey Lane
14	WA-14	T. R. Ball House	Mill Creek, west side
15	WA-15	Lucien Oudin House	Mill Creek, west side
16	WA-16	Anchel H. Ball House	Mill Creek, west side
17	WA-17	Theodore and Thomas Halsey House	661 Halsey Lane
18	WA-18	Hildreth House	559 Halsey Lane
19	WA-19	Hildreth House	120 Halsey Lane
20	WA-20	T. R. Ball House and Water Tower	425 Cobb Road
21	WA-21	Water Mill/ Water Mill Museum	Old Mill Road
22	WA-22	Asher Benedict House/Nowedonah House	57 Old Mill Road
23	WA-23	Rosemary Lodge	322 Rose Hill Road
24	WA-24	W. S. Halsey House	185 Davids Lane
25	WA-25	David Halsey House	173 Davids Lane
26	WA-26	Hayground School	1524 Hayground Rd. at Montauk Hwy.
27	WA-27	H. R. Halsey House	1414 Montauk Highway
28	WA-28	Suffolk Hunt Club/Mecox Hotel	Montauk Highway
29	WA-29	Corwith-Jennings House	386 Rose Hill Road
30	WA-30	R. Stewart House	411 Rose Hill Road
31	WA-31	House	Rose Hill Road and Halsey Lane
32	WA-32	House	136 Rose Hill Road
33	WA-33	Halsey House/1780 Antiques	978 Montauk Highway
34	WA-34	White Fences B&B	371 Montauk Highway
35	WA-35	Benedict House	169 Old Mill Road
36	WA-36	Maj. James White House	513 Deerfield Road

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& HISTORIC PRESERVATION  
DIVISION FOR HISTORIC PRESERVATION

<u>VI SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
37	WA-37	Gideon Halsey-Foster House	500 Head of Pond Road
38	WA-38	Jennings-Rose House	459 Head Of Pond Road
39	WA-39	Squires House	576 Head Of Pond Road
40	WA-40	Old Water Mill School	Old Mill Road
41	WA-41	Hildreth House	8 Lower Seven Ponds Road
42	WA-42	Sullivan-Strong House	1072 Deerfield Road
43	WA-43	Marran House	1027 Deerfield Road
44	WA-44	Foster House	513 Deerfield Road
45	WA-45	Box Farm	78 Mecox Road at Montauk Highway
46	WA-46	Topping House	1728 Montauk Highway
47	WA-47	Martin-Halsey House	132 Halsey Lane
48	WA-48	Hayground Cemetery	Montauk Highway and Windmill Lane
49	WA-49	Foster/McLane House	84 Montauk Highway at Flying Pt. Rd.

NYS OFFICE OF PARKS, RECREATION  
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<u>VI SURVEY NO.</u>	<u>VILLAGE SURVEY NO.</u>	<u>BUILDING NAME(S)</u>	<u>STREET LOCATION</u>
1	WE-1	Hall-Wilcox House	9 Brushy Neck Road
2	WE-2	Tuttle House	Brushy Neck Road & Montauk Highway
3	WE-3	Westhampton Methodist Church	North side Montauk Highway
4	WE-4	Westhampton Methodist Church-Parsonage	116 Montauk Highway
5	WE-5	Jagger House	North Quarter Rd. & Montauk Highway
6	WE-6	Westhampton Beach Railroad Station	North end Depot Road at LIRR tracks
7	WE-7	Station Master's House	61-B Depot Road at LIRR tracks
8	WE-8	Casa Basso Restaurant	South side of Montauk Highway
9	WE-9	House at Casa Basso Restaurant	South side of Montauk Highway
10	WE-10	Union Place School	Montauk Highway
11	WE-11	Stephen Jagger House	Old Montauk Highway



**Figure 1 Project Location and Project Boundaries, Town of Southampton, Suffolk County, NY**



**Figure 2** A Portion of the Chace Map of Long Island (1858) Showing Water Mill and Bridgehampton Hamlets

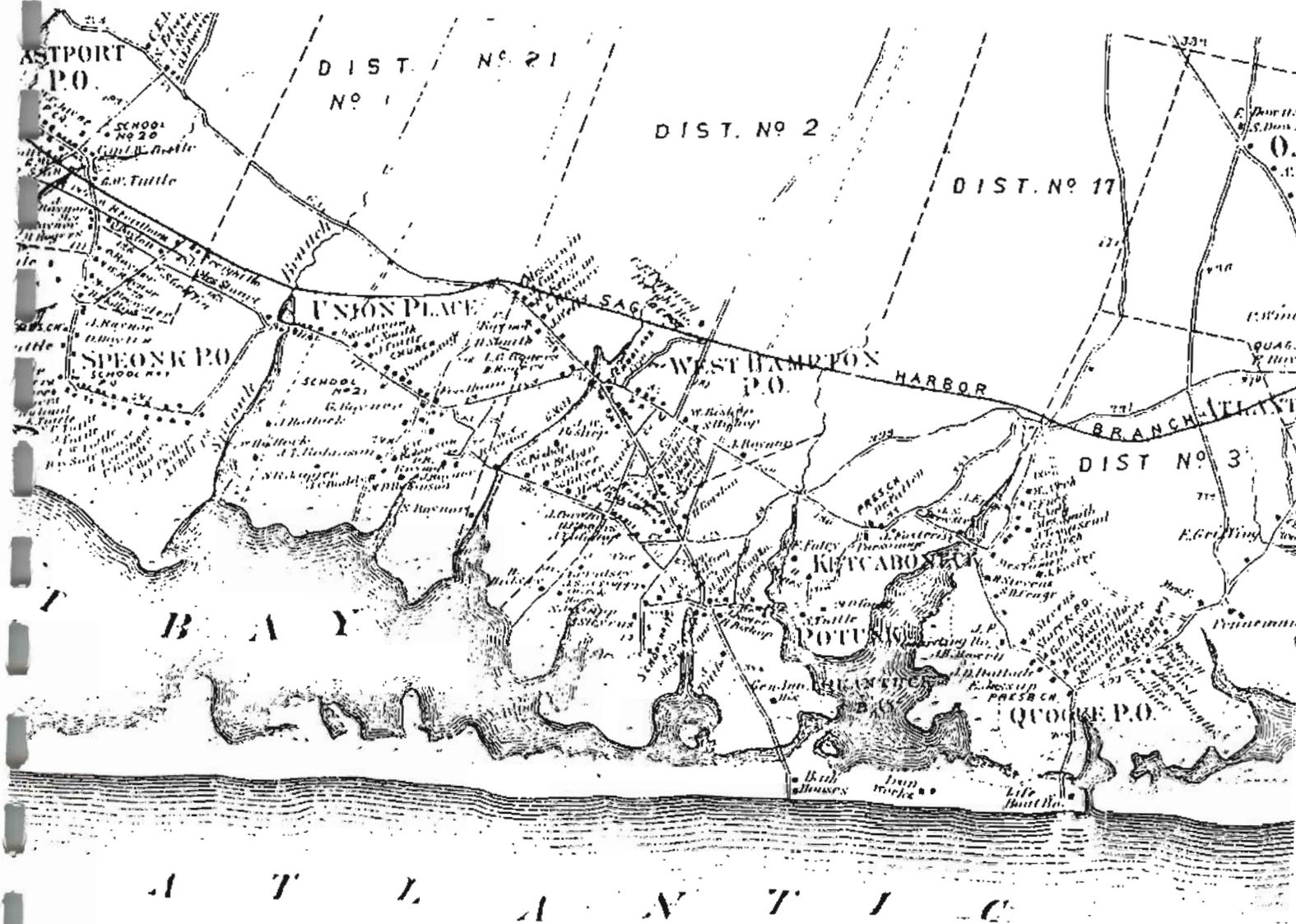


Figure 3 A Portion of the Beers Atlas of Suffolk County, NY (1873) Showing Town of Southampton Between Eastport and Quioque

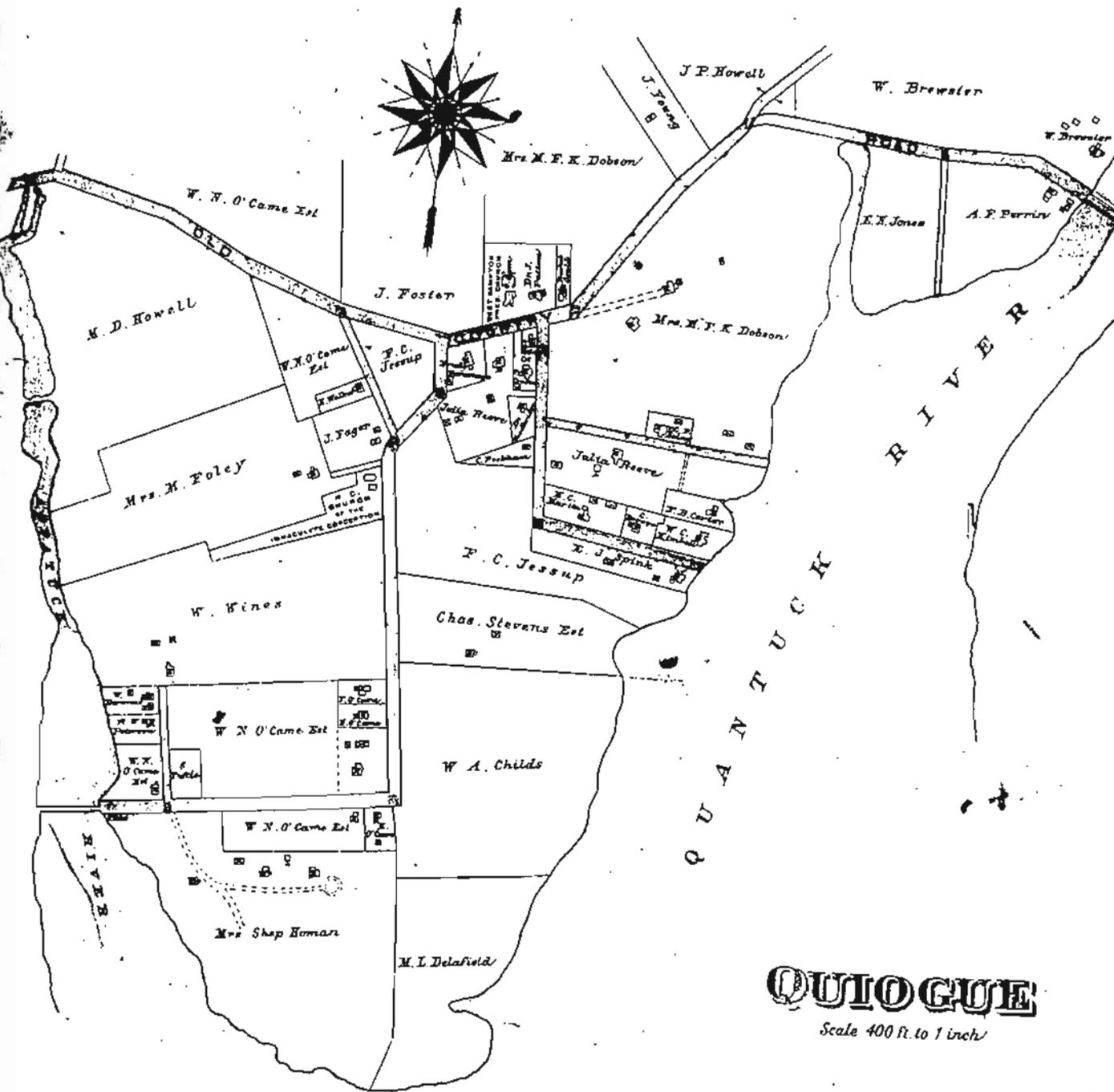
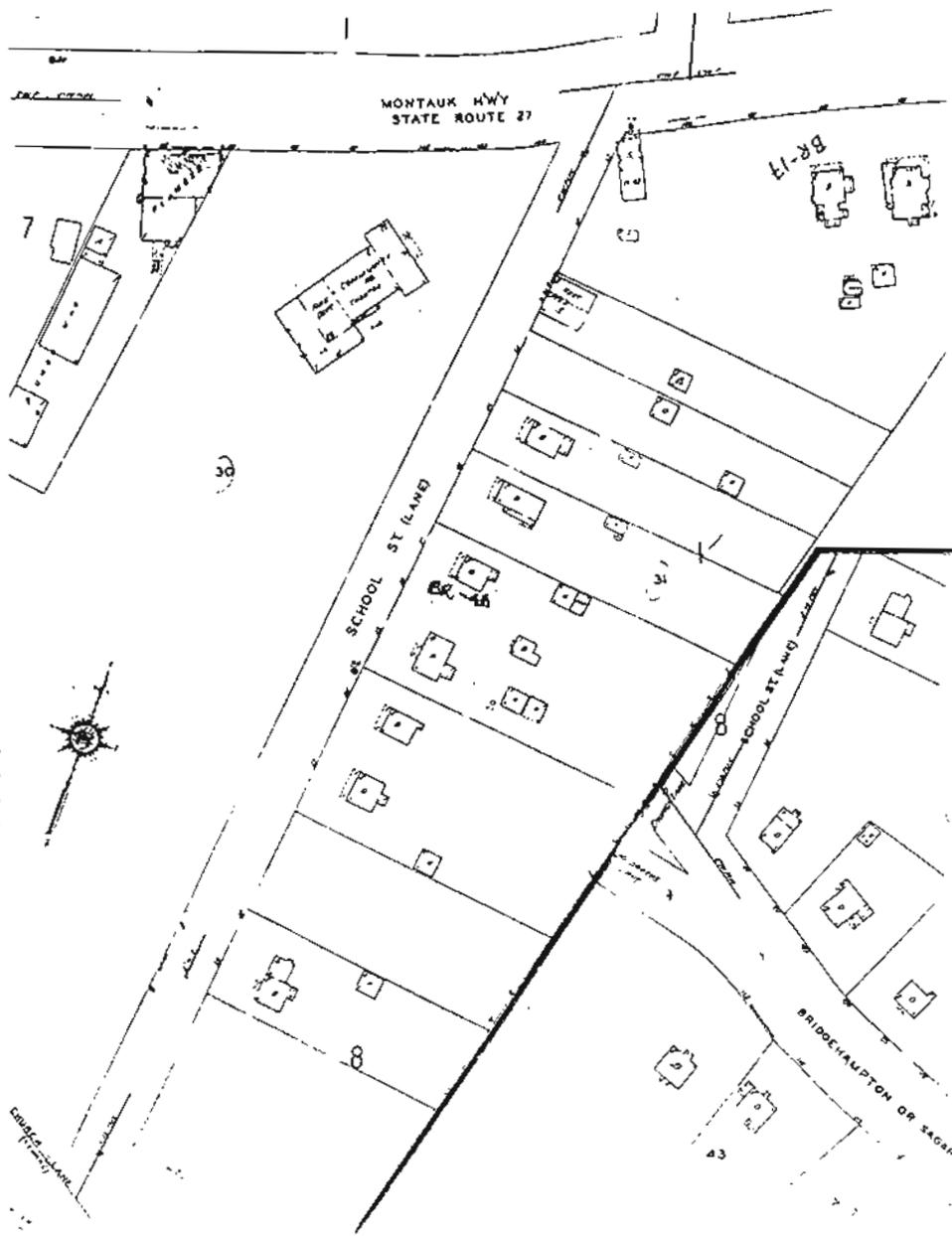


Figure 4 E. Belcher Hyde *Atlas of Long Island-South Shore* (1902)  
Showing Quogue



**Figure 5 Sanborn Insurance Map of Bridgehampton (1920) Showing the Development of School Street South of Montauk Highway in the Early 20th Century**

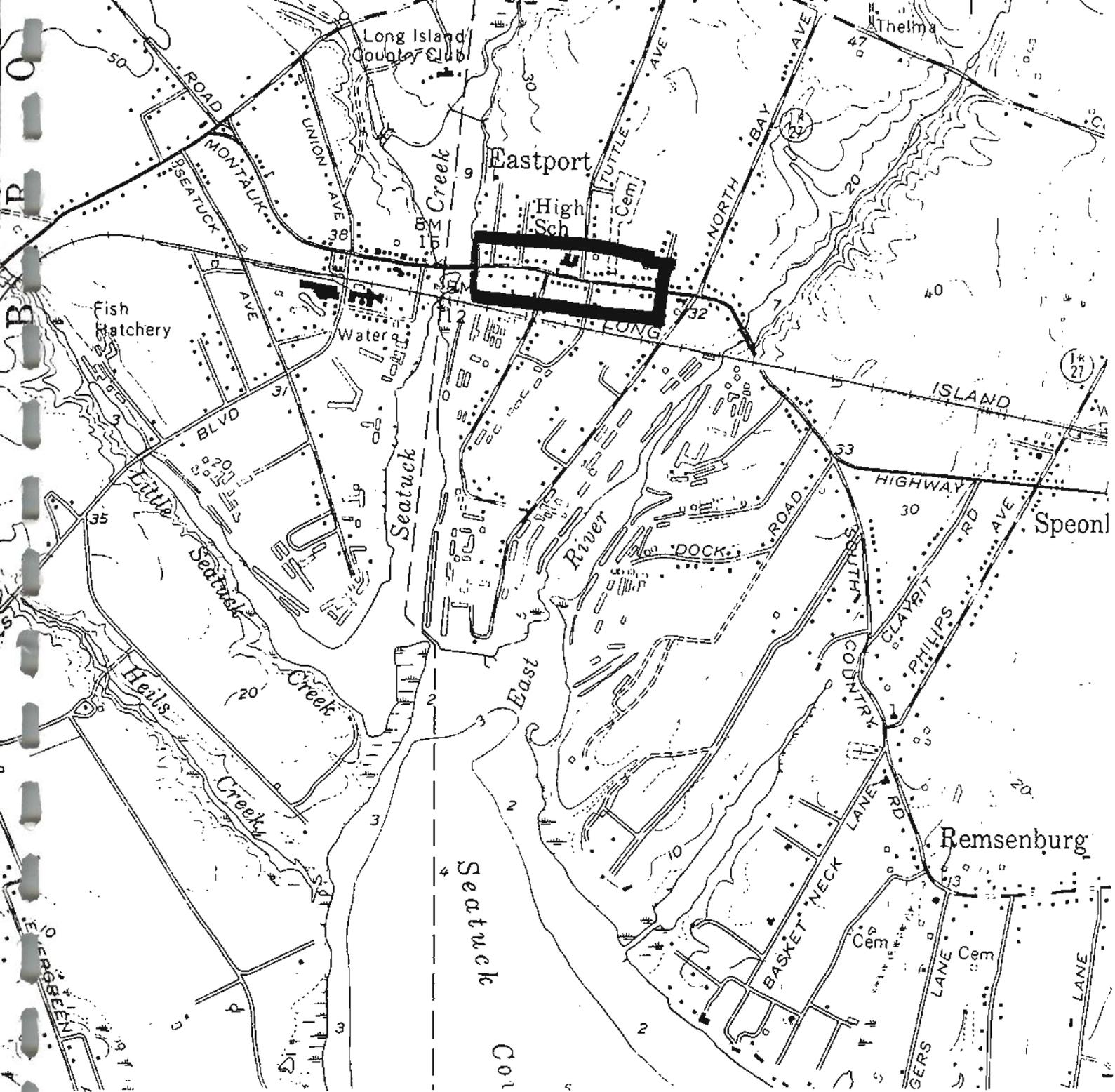
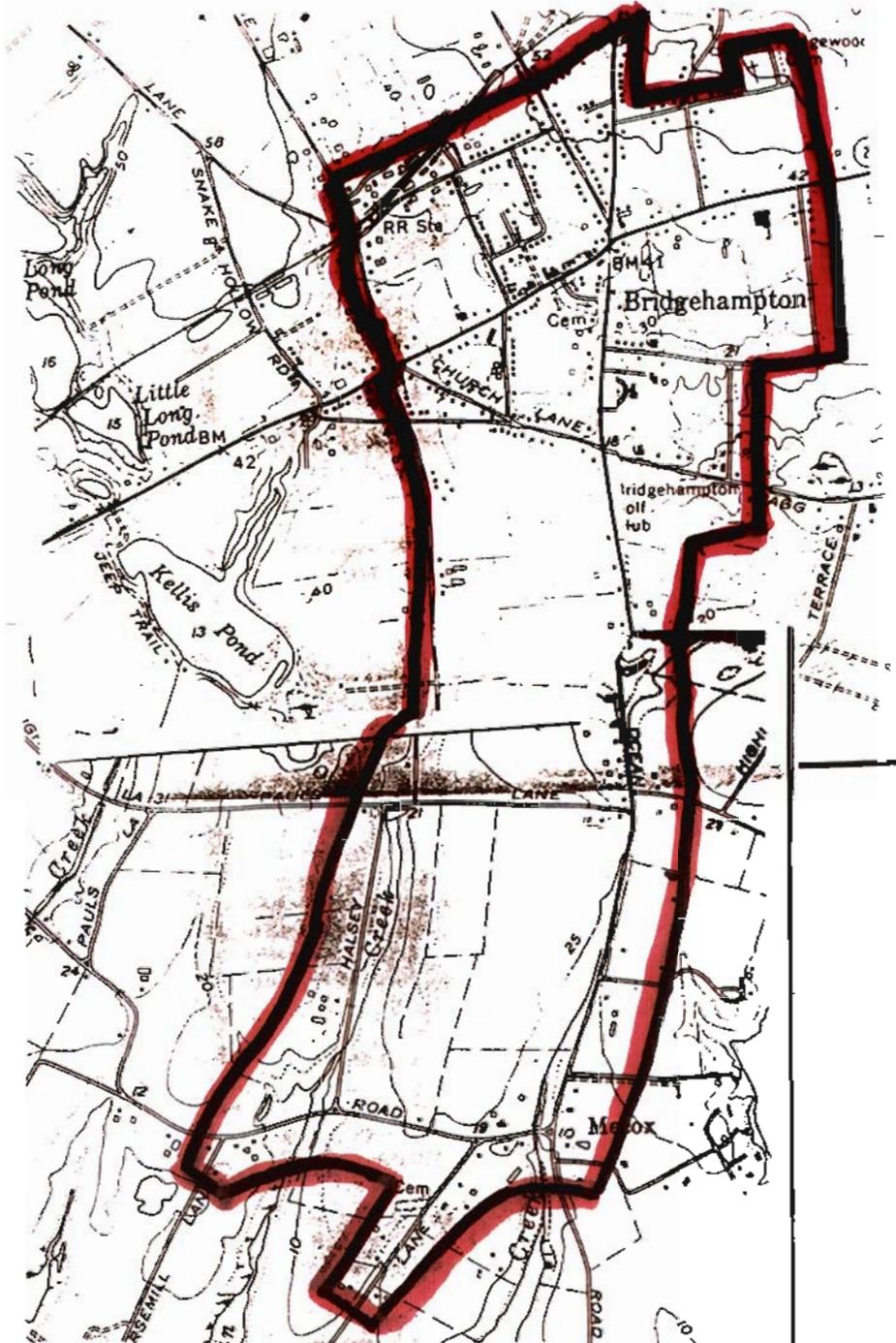
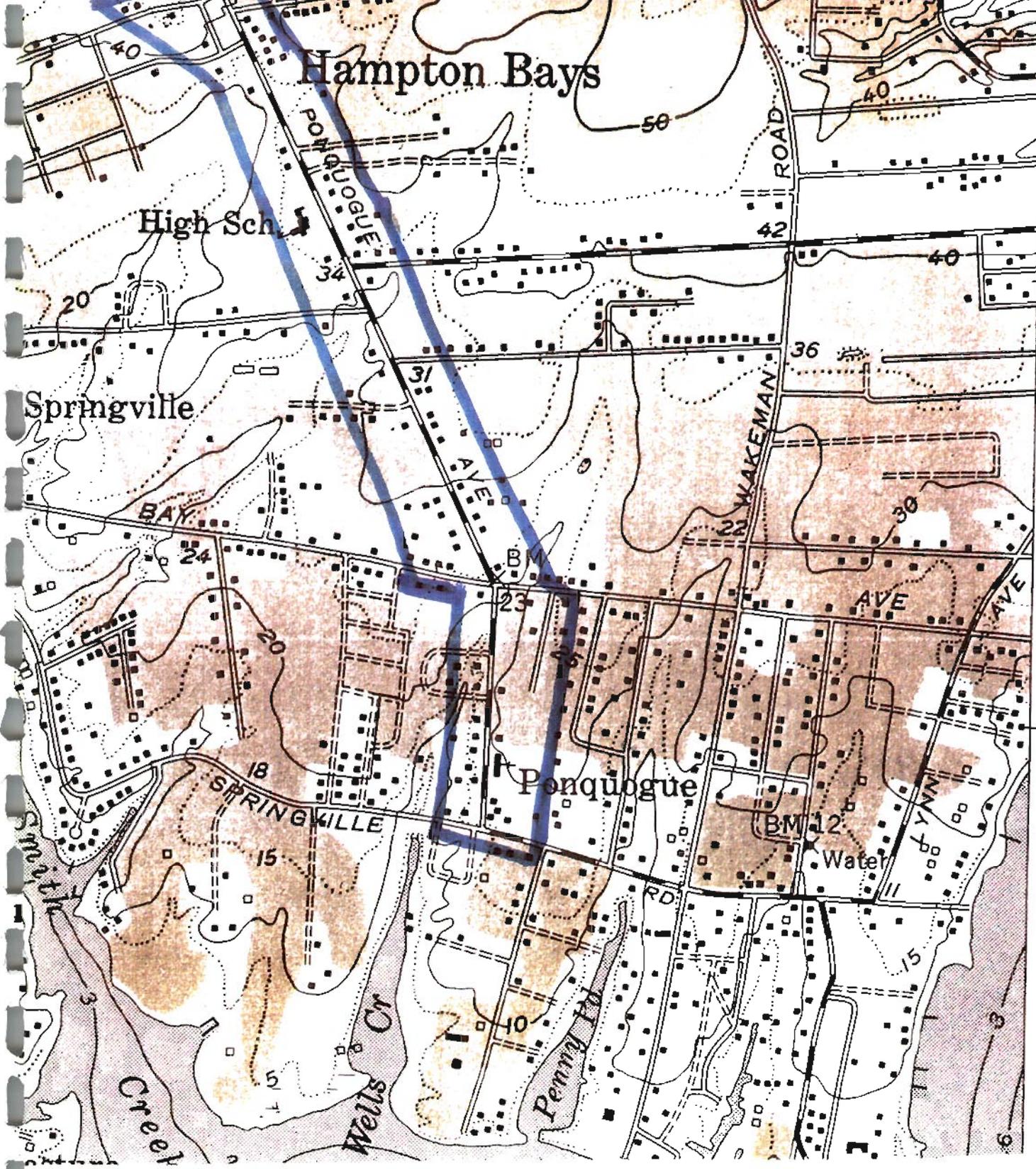


Figure 6

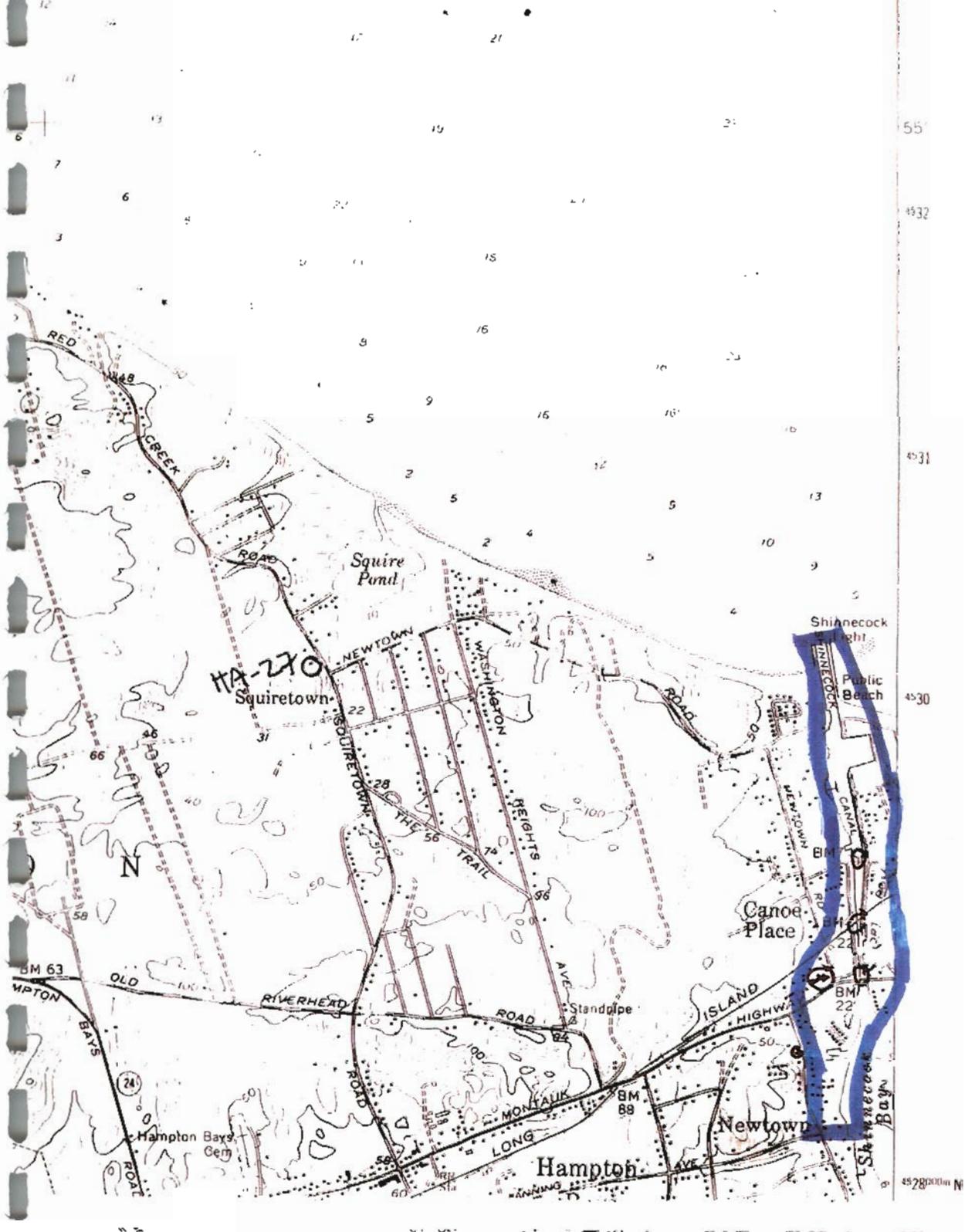
Proposed Boundaries for an Eastport Historic District



**Figure 7** Proposed Boundaries for a Bridgehampton Historic District



**Figure 8** Proposed Boundaries for a Hampton Bays Historic District



**Figure 9** Proposed Boundaries for a Canoe Place Historic District

Southampton Cultural Resources Survey Report-Final  
 February, 2000

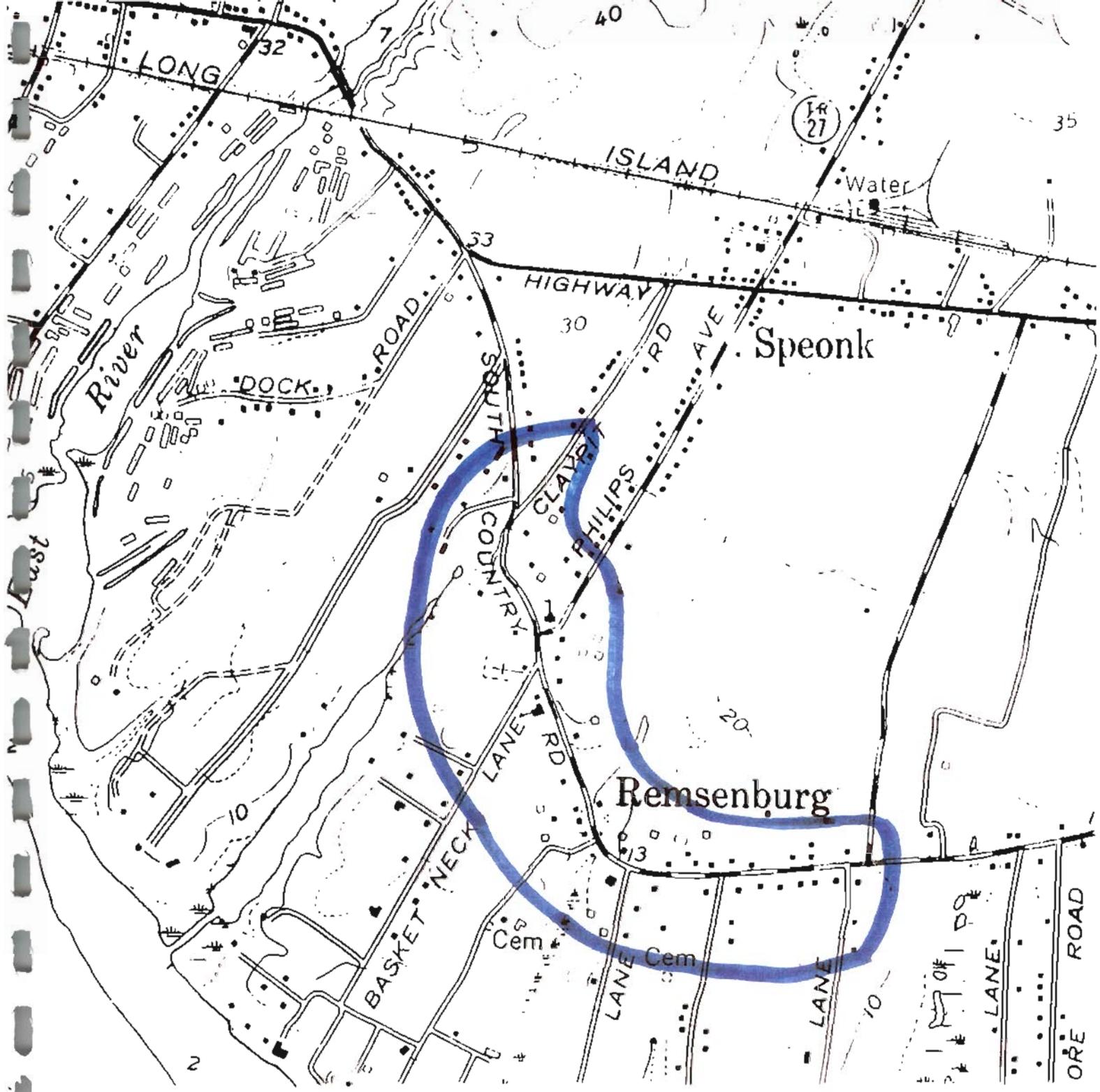


Figure 10

Proposed Boundaries for a Remsenburg Historic District

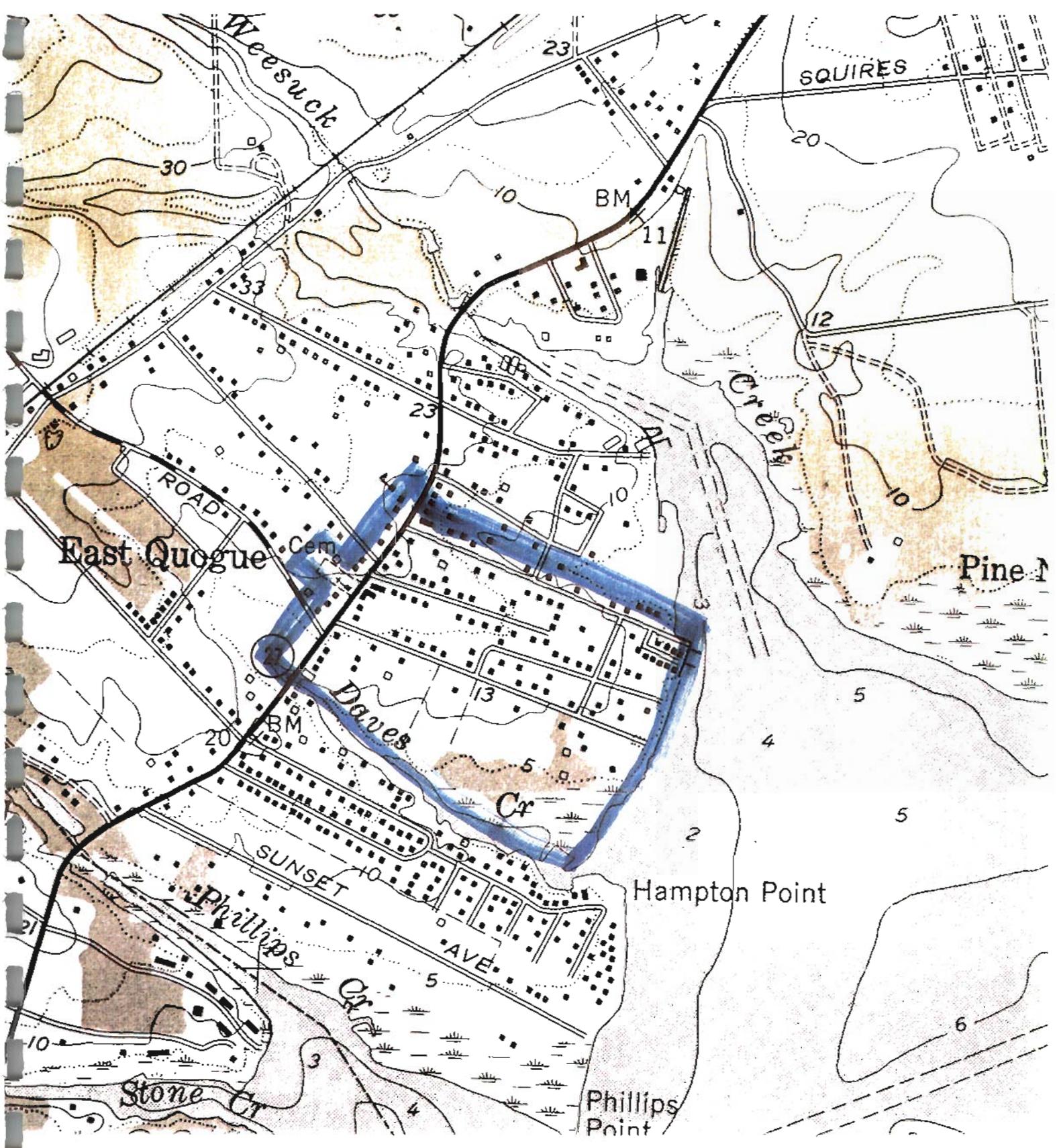


Figure 11 Proposed Boundaries for an East Quogue Historic District

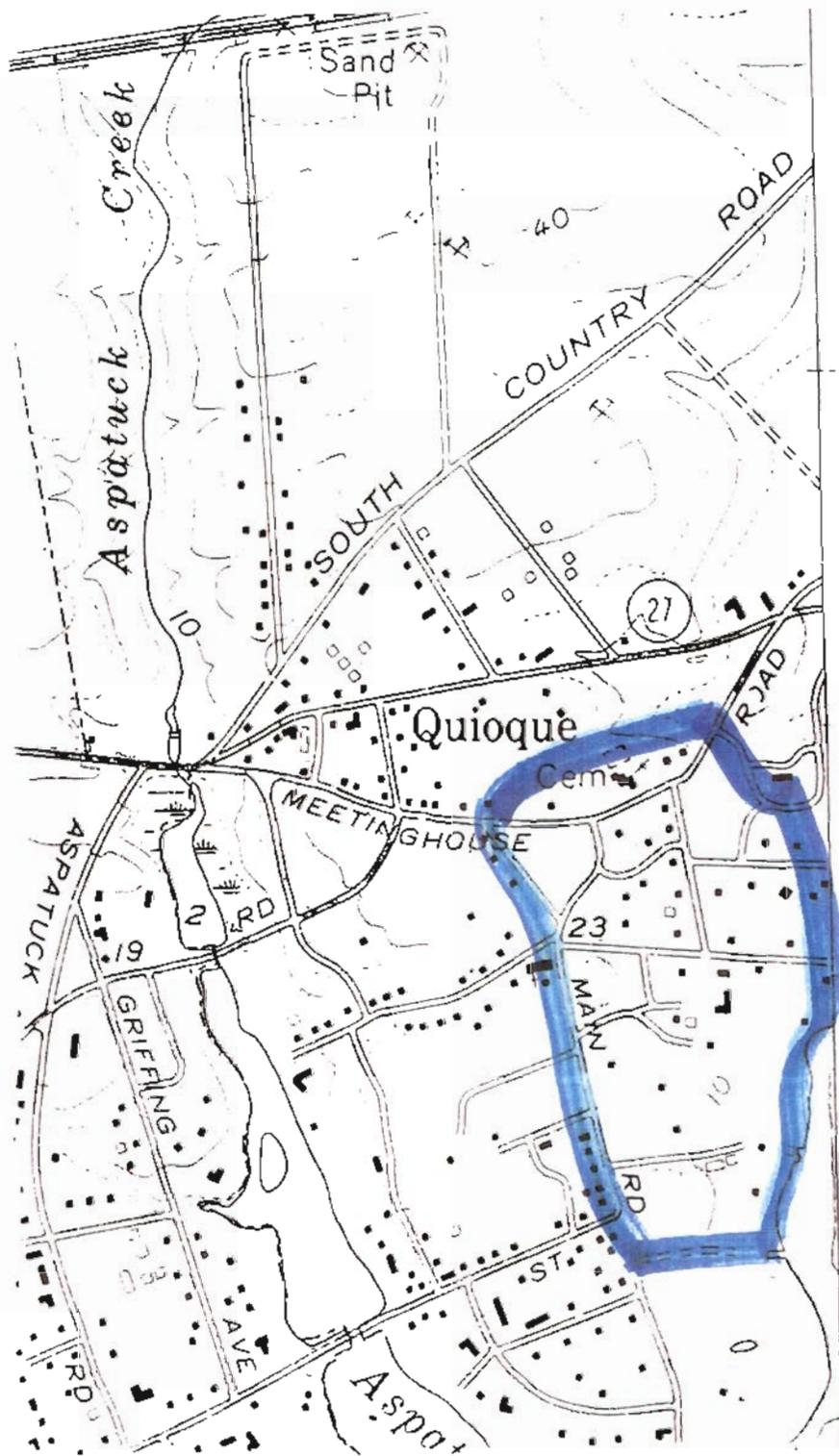


Figure 12 Proposed Boundaries for a Quioque Historic District

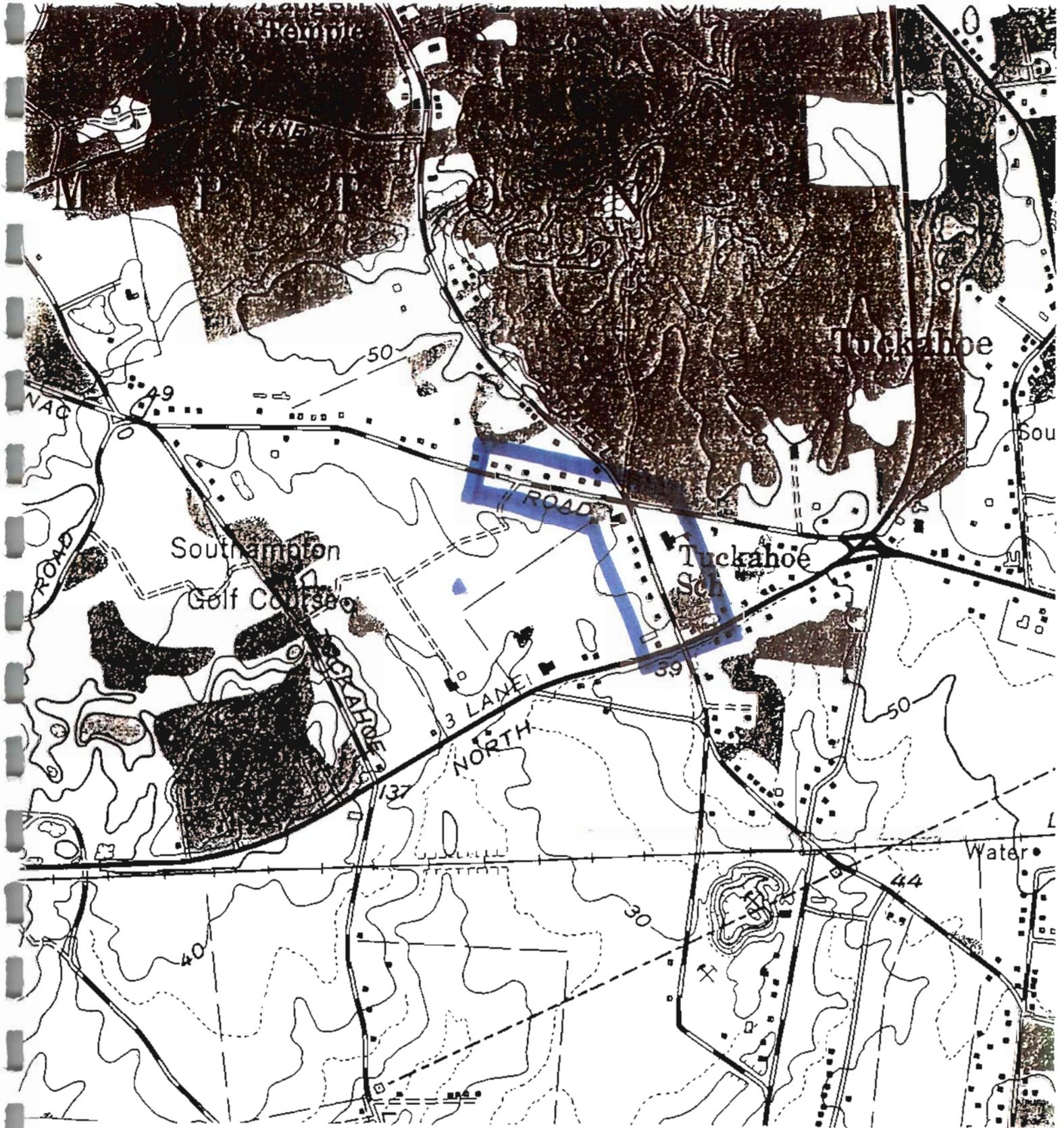


Figure 13

Proposed Boundaries for a Tuckahoe Historic District

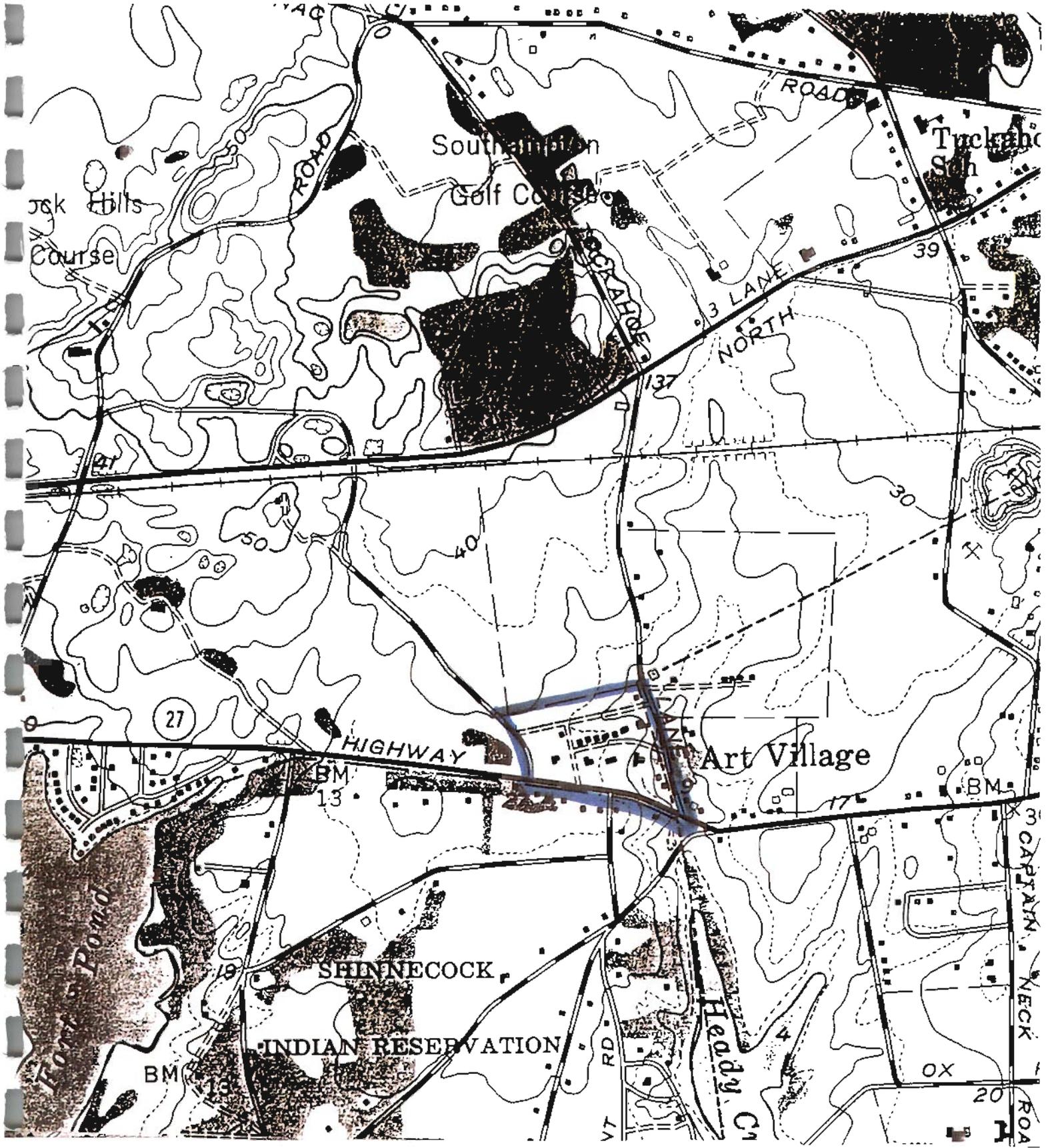


Figure 14 Proposed Boundaries for an Art Village Historic District

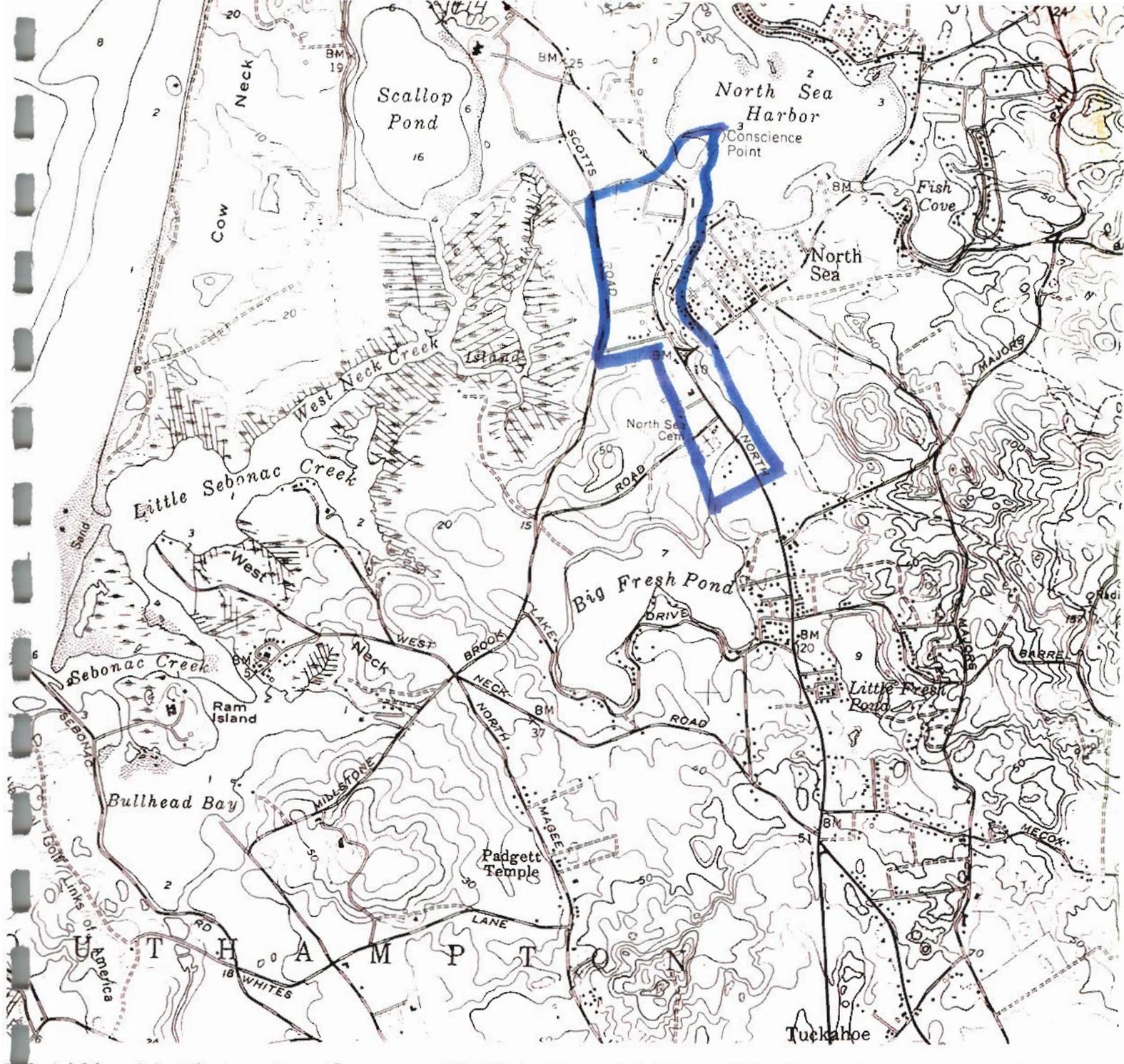


Figure 15

Proposed Boundaries for a North Sea Historic District

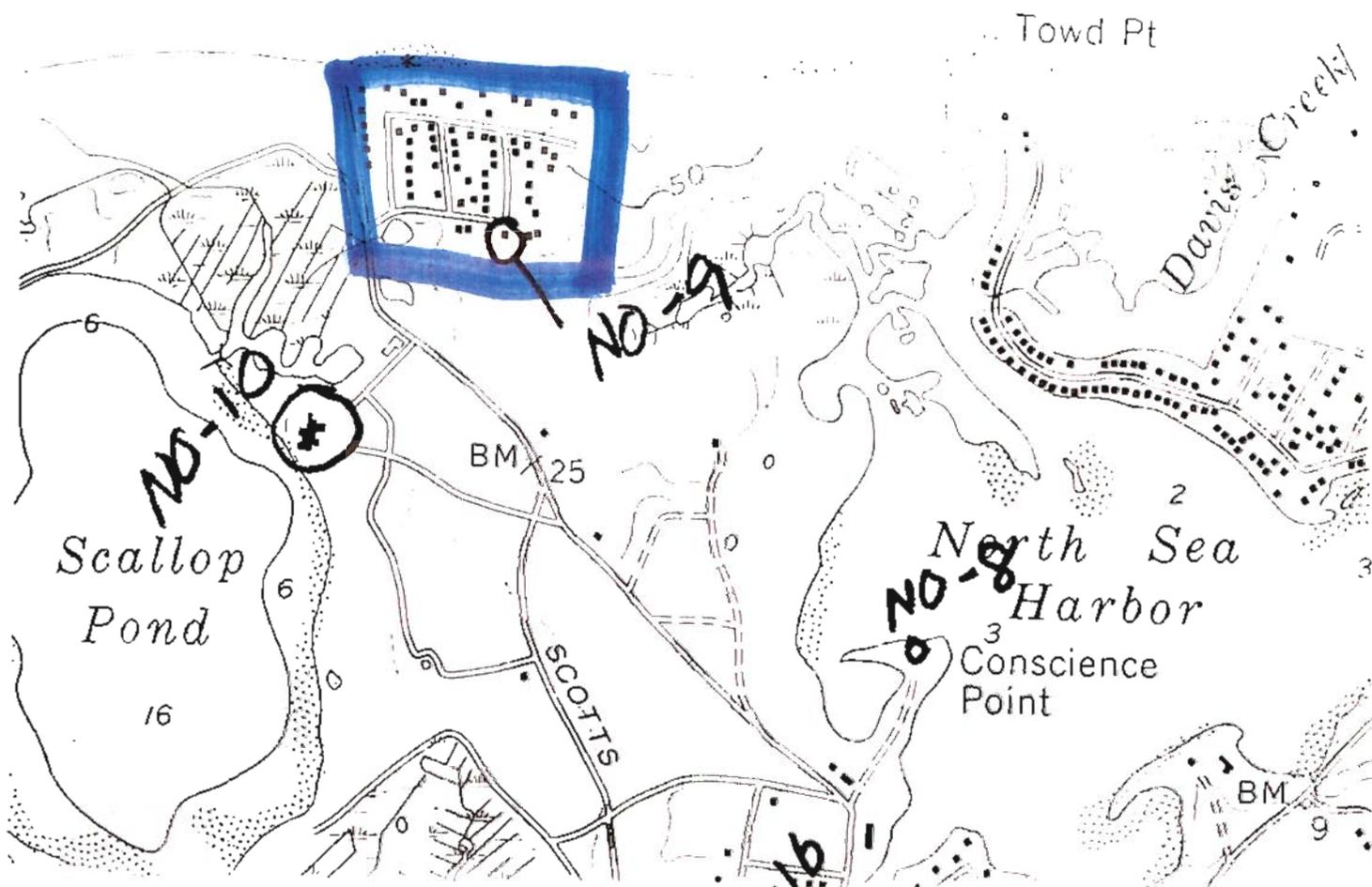


Figure 16

Proposed Boundaries for a North Sea Beach Colony  
Historic District

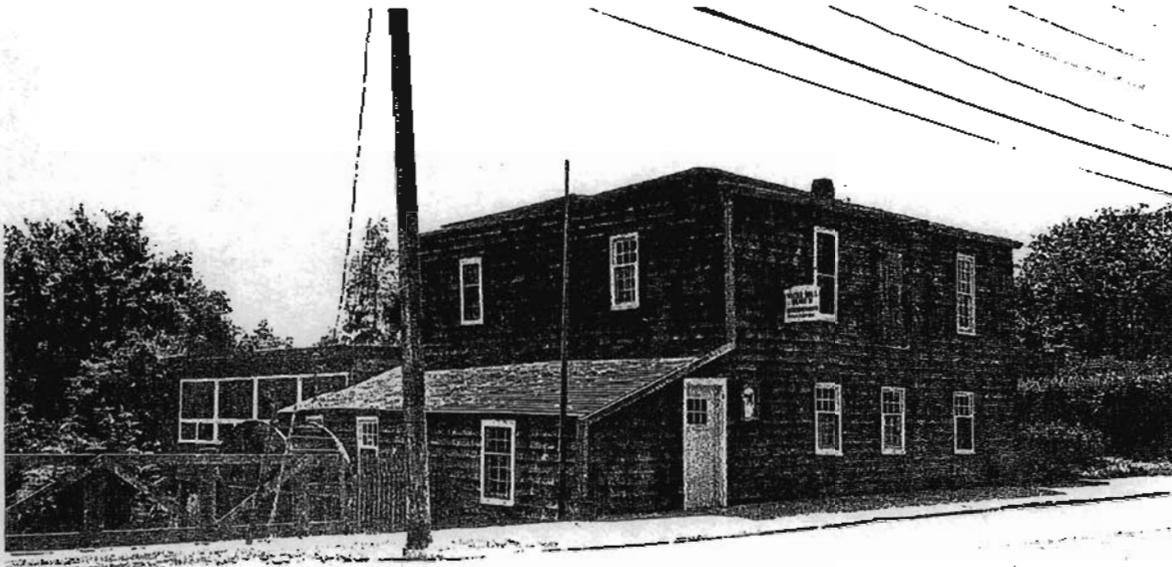


Photo 1 Water Mill (WA-21)

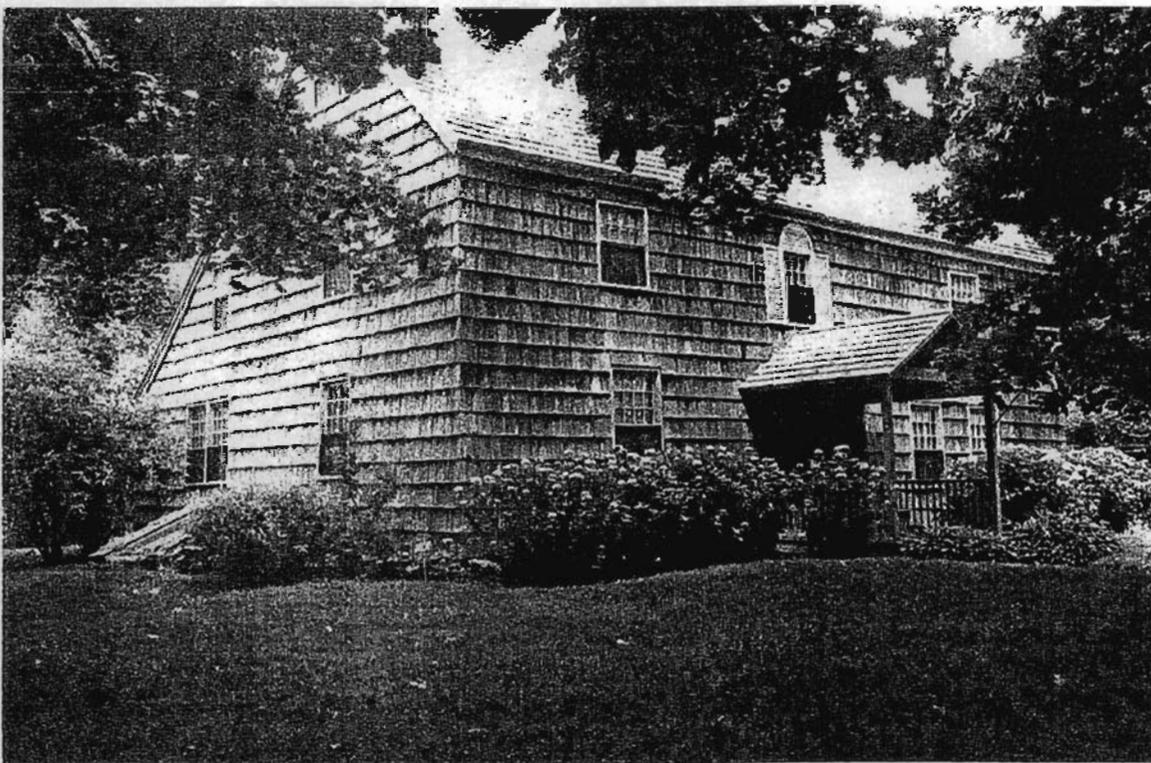


Photo 2 Ezekiel Sandford House (BR-36)



Photo 3 Corwith Windmill (WA-6)

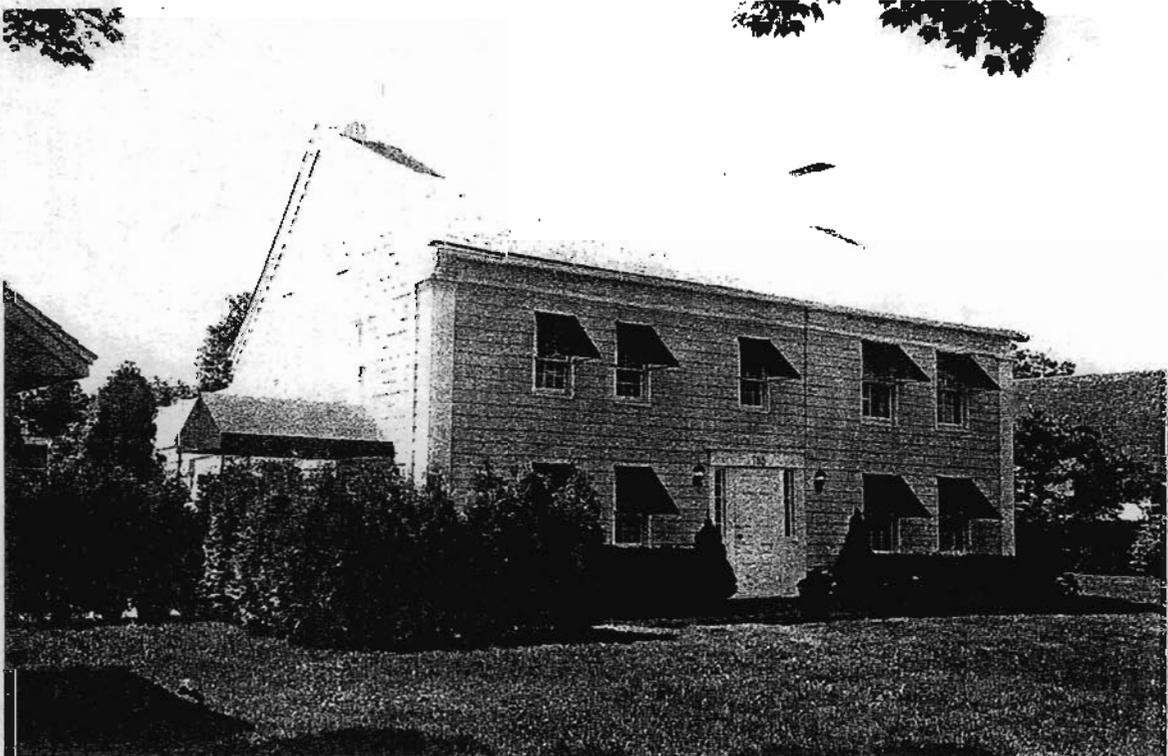


Photo 4 Warren House (WA-9)



Photo 5 Judge Abraham Topping Rose House (BR-2)



Photo 6 Gurden Corwith House (BR-9)



Photo 7 Miller House (NO-7)



Photo 8 Captain James E. Downs House (EQ-7)

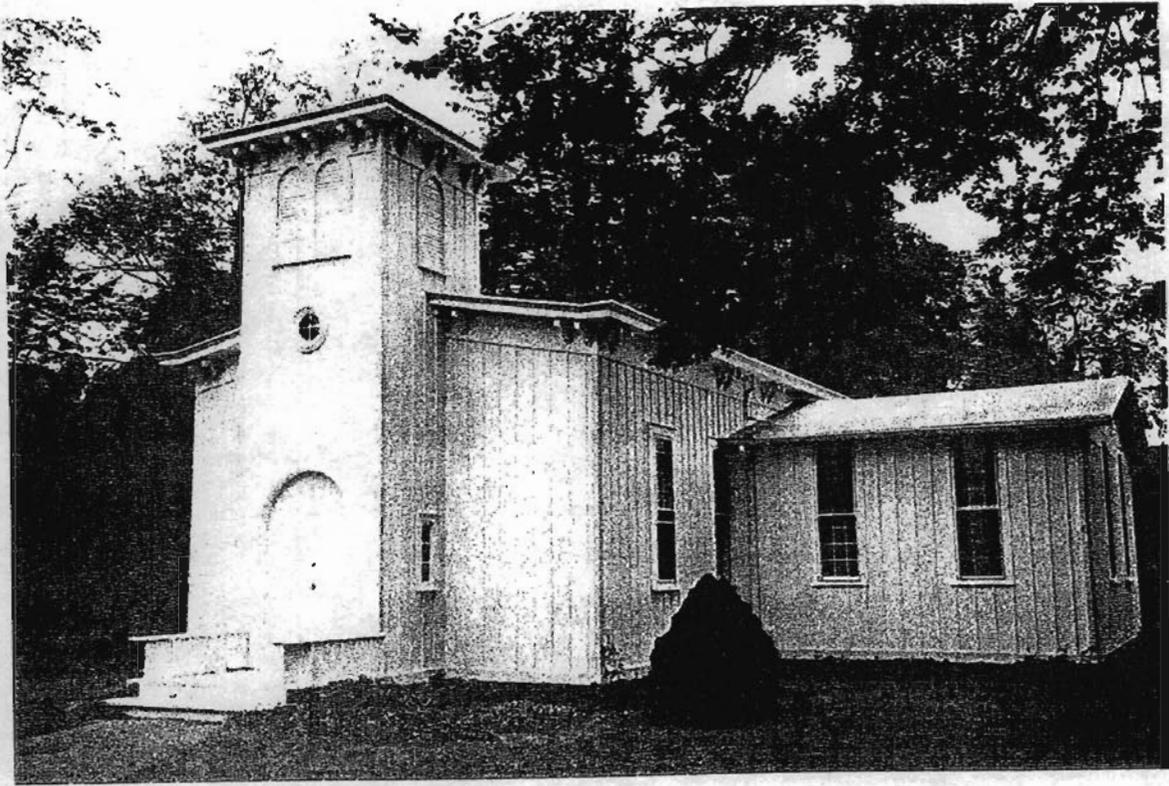


Photo 9 Remsenburg Academy (SP-13)



Photo 10 Sullivan-Strong House (WA-42)



Photo 11 Remsenburg Presbyterian Church (SP-5)



Photo 12 Hayground School (WA-26)



Photo 13 Speonk Railroad Station (SP-20)



Photo 14 Walker House Annex (EQ-15)



Photo 15 Burrell Residence (QU-5)



Photo 16 Atterbury Garage (SH-9)

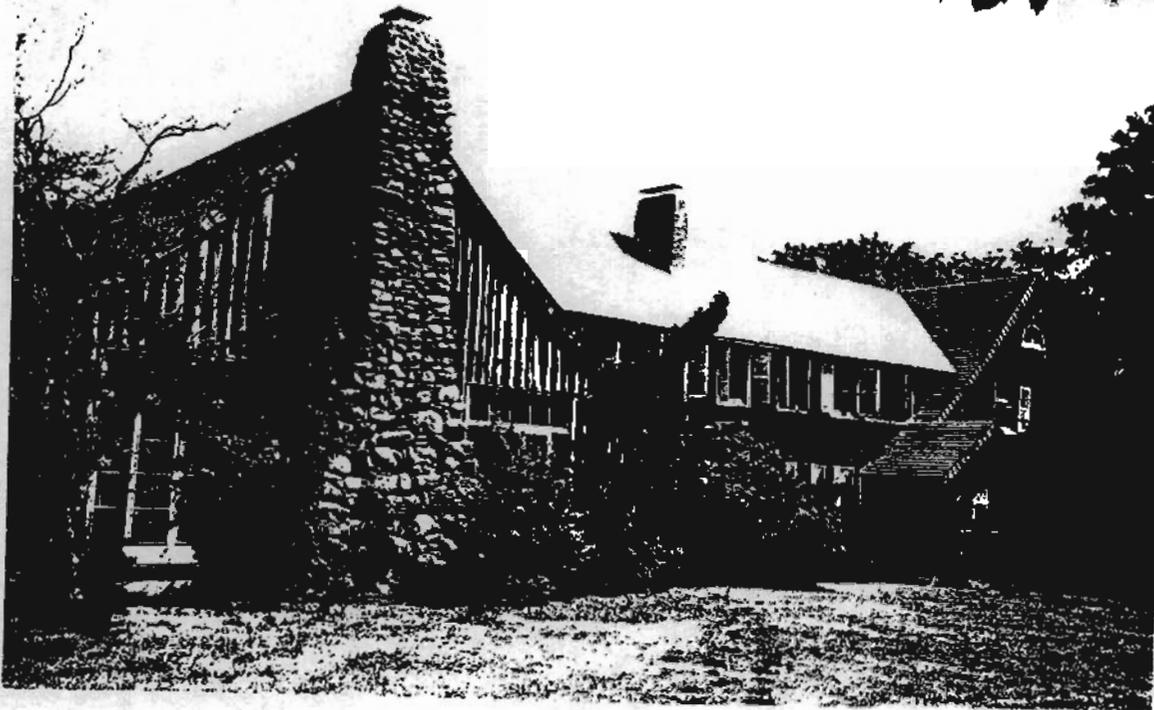


Photo 17 William Merritt Chase Studio (TU-2)



Photo 18 Shinnecock Hills Golf Club (SH-4)



Photo 19 John Gilsey House (HA-28)



Photo 20 Corwith-Jennings House (WA-20)

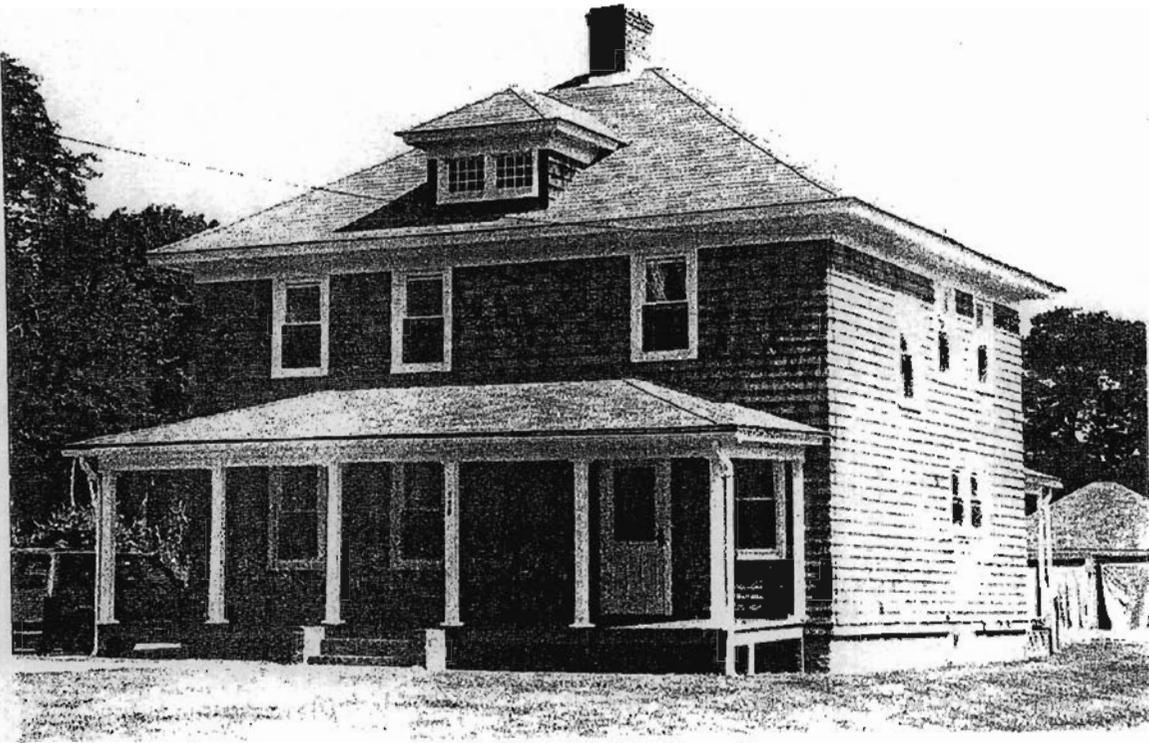


Photo 21 Westhampton Parsonage (WE-4)



Photo 22 Bayberryland (TU-14)

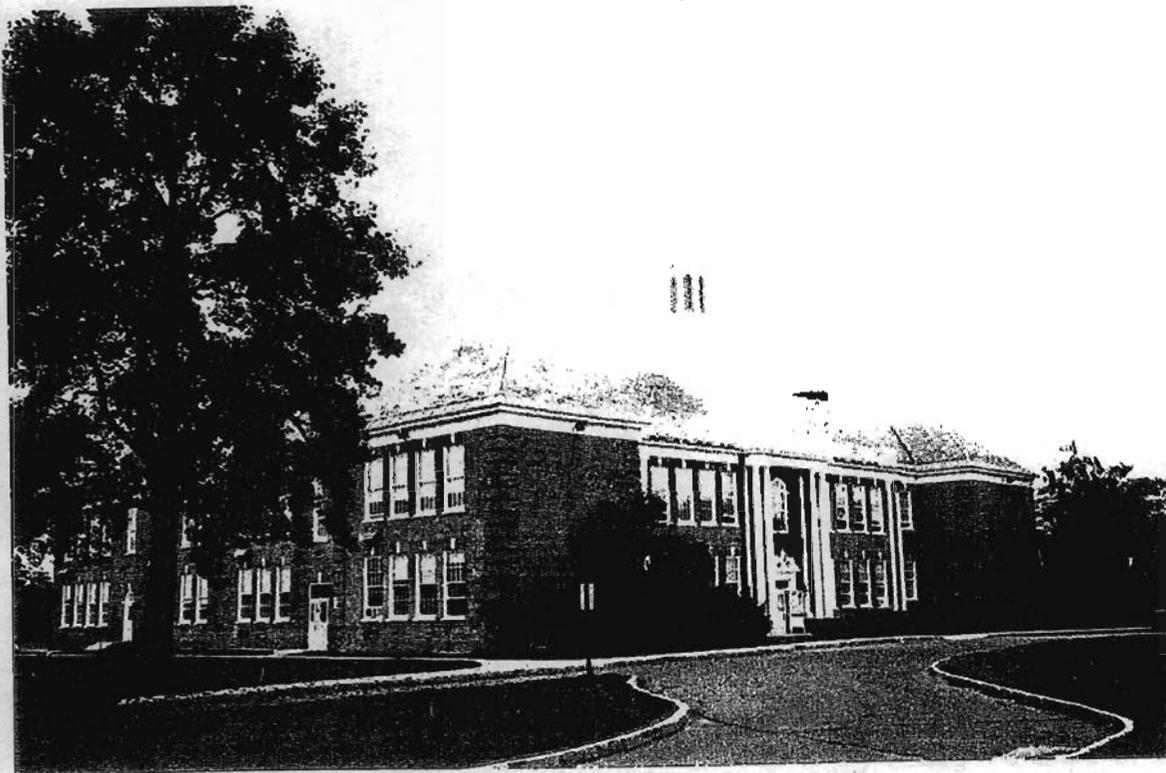


Photo 23 Bridgehampton School (BR-71)