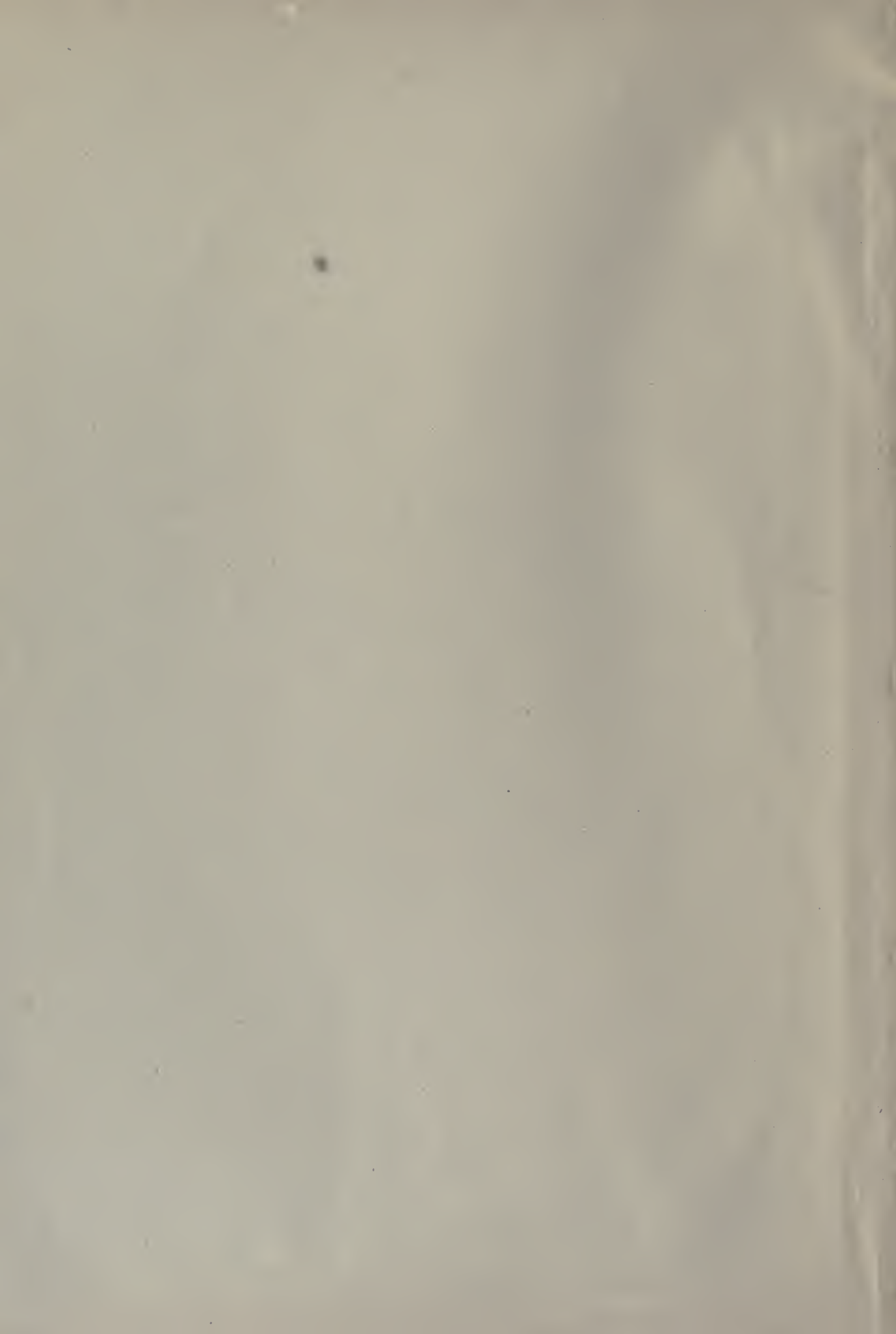


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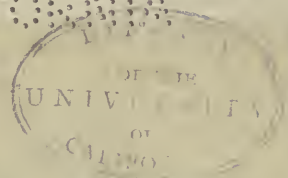


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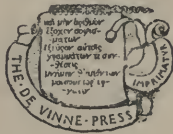
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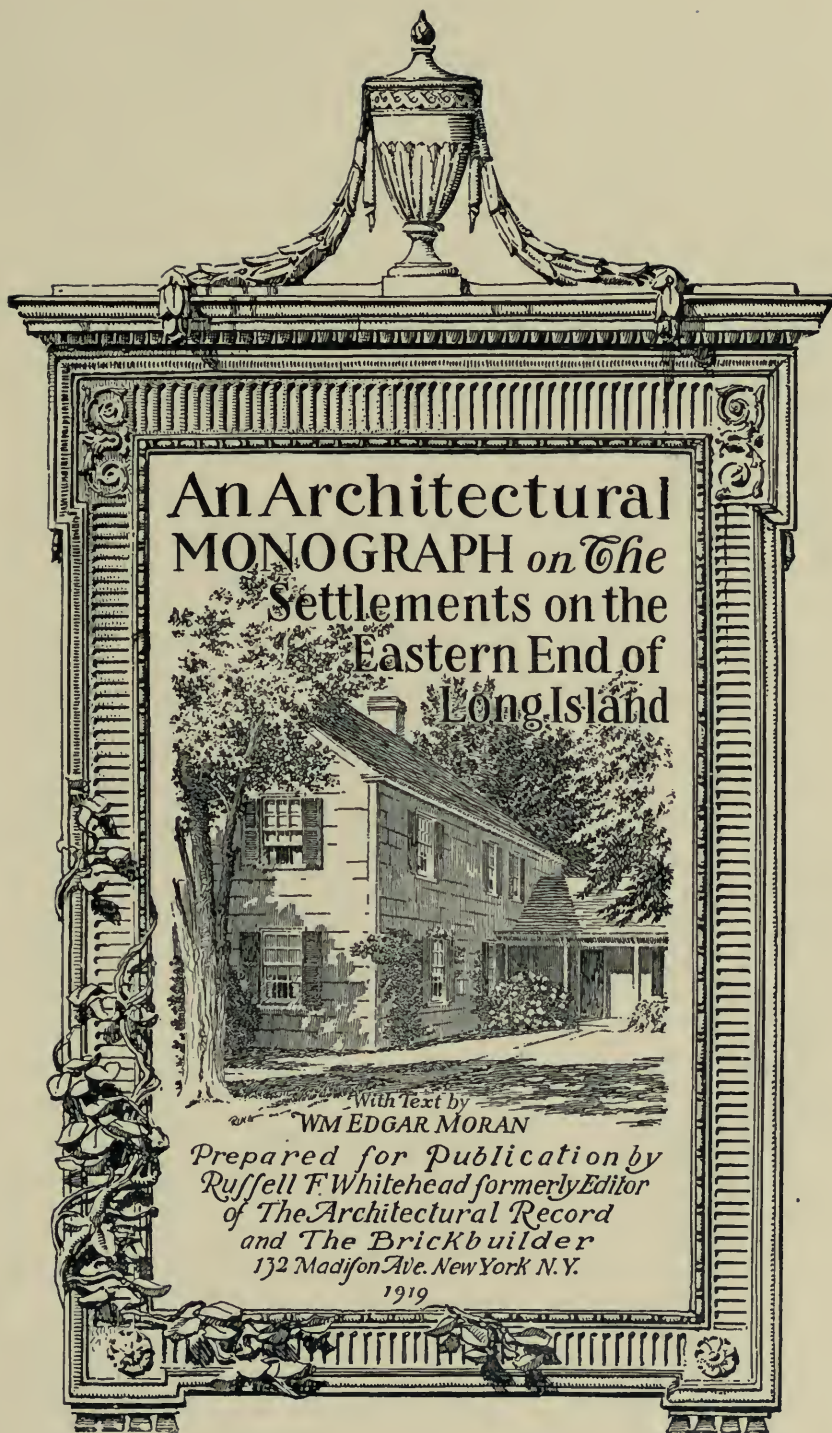
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**THE SEVENTEENTH CENTURY  
CONNECTICUT HOUSE**

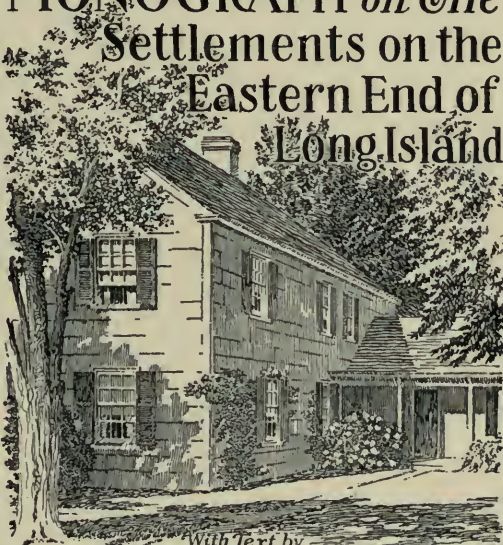
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An Architectural  
MONOGRAPH on *The*  
Settlements on the  
Eastern End of  
Long Island



With Text by  
WM EDGAR MORAN

Prepared for Publication by  
Russell F. Whitehead formerly Editor  
of *The Architectural Record*  
and *The Brickbuilder*  
132 Madison Ave. New York N.Y.

1919



THE WEBB HOUSE, EAST MARION, LONG ISLAND. Detail of Doorway.  
Built *circa* 1790.



# The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE  
ARCHITECTURAL USES OF WHITE PINE AND ITS  
AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. V

APRIL, 1919

No. 2

## SETTLEMENTS ON THE EASTERN END OF LONG ISLAND

By WM. EDGAR MORAN

*The Colonial houses of Long Island have been a source of interest and study to Mr. Moran, who, though a native of New York City, each summer has spent his outings in photographing and measuring these simple buildings. After having studied at Columbia and worked in the offices of McKim, Mead & White and of York & Sawyer, Mr. Moran is practising architecture in New York.—*

EDITOR'S NOTE.

PHOTOGRAPHS BY KENNETH CLARK

LONG ISLAND, first outlined by Adrien Block in 1614, stretches out like a long finger between the Sound and the Ocean. Throughout its length it is practically level, except for a small area of rolling hills on the Sound side. The Island is peculiar in that, whereas the north and south sides are fertile, the centre is an almost barren waste covered with scrub oak; only here and there is the land under cultivation.

The settlement of Long Island was divided between the Dutch and the English. The Dutch came from Manhattan and made their first settlements in 1635. The first deed on record is from Governor Wouter van Twiller, and is dated 1636. The English came from Connecticut and the New Haven colonies and planted their settlements on the eastern end of the Island.

The first English settlement was at Southold in September, 1640; then came Southampton in 1641; and Easthampton, then called Maidstone, in 1649. The colonists soon spread out from these centres and in a short while there was a line of little villages, much as they exist to-day, along the coast and the shores of Peconic Bay and Great South Bay. It is interesting to note that the English settlements, for protection from the Dutch, joined themselves to Connecticut—Southold in 1648 and Easthampton in 1657. It was not until 1664 that the Island was amalgamated with New York.

The architecture of the western end has been

covered in the third number of *The White Pine Series*, and will not be touched upon in this article. Nor will that of the north side, which will be reserved for a later issue.

The earliest houses of which any trace remains to-day are usually of the pitched roof, shingle-sided type, with their various lean-tos and wings, as exemplified by the Mulford and Payne houses at Easthampton and the Mackay house at Southampton, the first dating from around 1660 and the latter from 1700.

The plan of most of the examples is of the straightforward central hall type, with rooms right and left, though there are numerous houses with a side hall, as the front of the house was often devoted to the "best parlor."

Building was almost entirely of wood, with brick chimneys, as stone in most parts of the Island is notably lacking, and the architectural design is correspondingly simple and direct. In almost every example it will be found that the cornice and main entrance comprise the entire architectural embellishment, though now and then a naïve assemblage of roofs, lean-tos and wings lends some semblance of formality to the design. In the neo-classic examples, pilasters, either on the corners, taking the place of the serviceable corner-board, or even distributed across the front, give a greater feeling of architecture to the building, despite the simplicity of the fenestration. The buildings are usually painted white, even the chimneys receiving their



HOUSE AT ORIENT, LONG ISLAND.



THE MULFORD HOUSE, EASTHAMPTON, LONG ISLAND.  
Built *circa* 1660.

coats, a feature that might well be copied on all white houses. The chimney-caps are, either by nature or by art, all provided with black tops.

The materials, as a rule, were oak for framing and White Pine for exterior finish. The construction methods are similar to those in vogue in Connecticut during the same period: oak corner posts and intermediates, sheathed or stripped and covered with hand split shingles, put on with home forged nails. In some cases the fronts were shingles and the gables siding.

The unstudied relation of openings to wall-surface and story heights of most of these

Osborne house, was built about 1802. It possesses unusual detail in cornice, entrance and second story window trim. It is one of the side-entrance plan houses. The Mott house, formerly the Osborne, also at Bellport, retains the original central feature, and, although additions have been made from time to time which have injured the design as a whole, it retains exceptionally interesting detail in porch and railing.

Southampton, one of the earliest settlements, has retained unchanged but few of its old houses; the Mackay house, 1700, being about the oldest. Between Southampton and Watermill is



THE ROE HOUSE, PATCHOGUE, LONG ISLAND.

simple houses seems to make them perfect examples of wooden design. The great simplicity which is their main feature, combined with a naïveté in design, adds to their charm. In no case do we find very grand houses, even the neo-classic examples being human in scale, and it is their utilization as "partis" which is the chief architectural characteristic, giving value to these houses in a work of this kind.

The three little houses on Main Street in Patchogue, the Roe, the Burt and the Robinson houses, are all very much alike in design, the example here shown, the Roe house, having the most interesting doorway, and each having a pleasing side porch covering the extension.

The Livingstone Farm, at Bellport, now the

the White house, built in 1849, which shows a development in design and detail of a most interesting character.

Watermill, settled in 1642, has two very good examples, one painted and the other unpainted, both built about 1800. The Thomas Halsey house would be a well-nigh perfect example of the farm-house, were it not for the bay; and the Anna Halsey house, which until quite recently was so surrounded by man-high box as to be almost hidden, has an interesting and very unusual door treatment.

An engaging feature of this country is the presence of windmills, examples of which may be found from Southampton to Easthampton,

*(Text continued on page 10.)*



HOUSE AT CUTCHOGUE, LONG ISLAND.



HOUSE AT EAST MARION, LONG ISLAND.



HOUSE NEAR PATCHOGUE, LONG ISLAND.



HOUSE AT LAUREL, LONG ISLAND.



THE ANNA HALSEY HOUSE, WATERMILL, LONG ISLAND.

Built *circa* 1800.



THE JOHN HOWARD PAYNE HOUSE, EASTHAMPTON, LONG ISLAND.

Built *circa* 1660.

and which are of a similar type of construction to the houses, though entirely utilitarian in character.

A perfect quarry of post-colonial remains is to be found on the narrow strip of land lying between the Sound and Peconic Bay, forming the towns of East Marion and Orient, originally Oysterponds. This country was settled in 1649, and the old records tell of houses built in the seventeenth and eighteenth centuries, but no traces of these houses remain to-day to identify them, unless, perhaps, they have been transformed into barns. The supposition is that, with the exception of the Webb house, they have all disappeared. The remaining houses are mostly of the story and a half type, with side or central

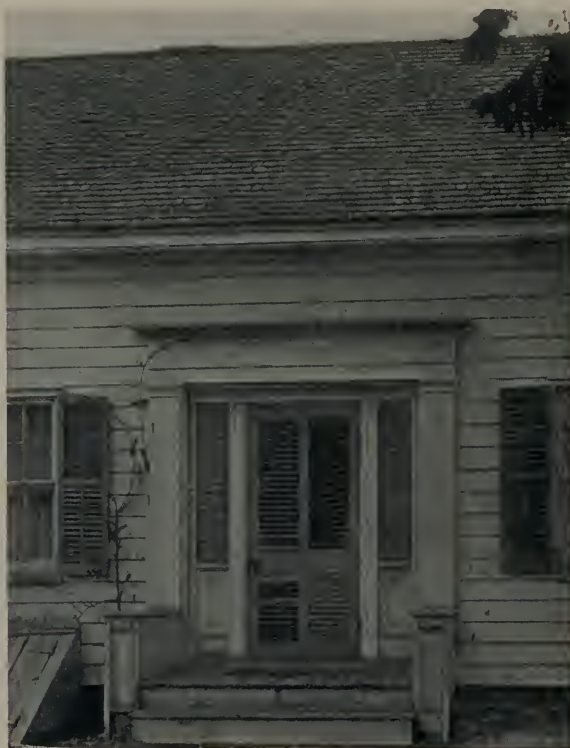


Detail of Cornice.

HOUSE AT EAST MARION, LONG ISLAND.

entrances, and they are so simple that one wonders at the care that must have been spent over the front doors. One little house, here shown, has a perfect miracle of a cornice, delicately fluted, with symmetrically spaced fluted bands, simulating triglyphs, and a cornice termination as unusual as it is ingenious. The Webb house, about 1790, is one of the best precedents for the two story type on the Island. Originally there was a gallery at the second floor level, as shown by the band, and the doorway giving out on this balcony has been replaced, patently, by a window. The entrance doorway has most interesting details, the door being made up of moulded battens, put in on the diagonal, like a barn door. Also, the cap and cornice merit attention, as do the shutters, which open only in the lower half, as the upper sash was fixed.

At Easthampton we have the Mulford house and the home of John Howard Payne, the author of "Home, Sweet Home." These houses, the Mulford and the Payne, built about 1660, are practically duplicates. They are shingled and



Detail of Doorway.

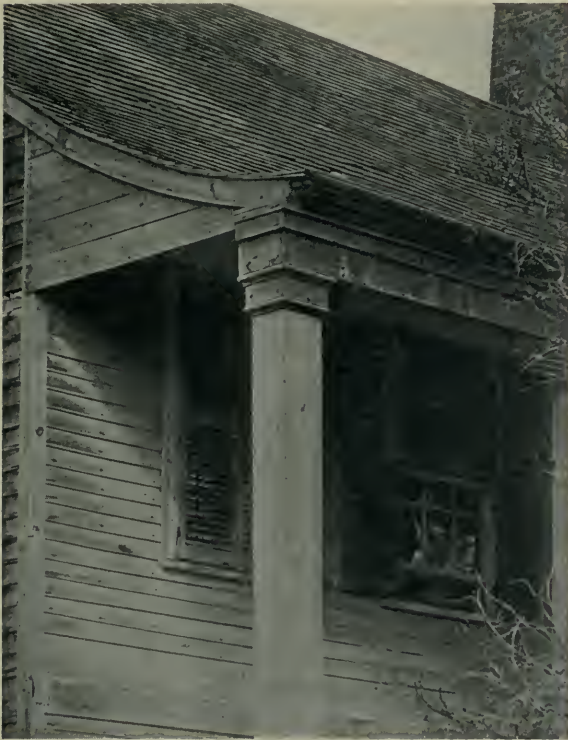
HOUSE AT EAST MARION, LONG ISLAND.



Doorway Detail.

HOUSE AT EAST MARION, LONG ISLAND.





Detail of Porch.  
THE WEBB HOUSE, EAST MARION,  
LONG ISLAND.

have low eaves and the cornices are plaster coves. The Payne house is excellently preserved and is a museum of interest. The interiors have panelings which must have been made by a ship's carpenter, so quaintly and delicately are they framed together.

The road from Greenport to Riverhead passes through the towns of Southold, New Suffolk, Cutchogue, Acquebogue and Laurel, all of which have numerous examples of delightful doorways.



Doorway Detail.  
THE ANNA HALSEY HOUSE, WATERMILL,  
LONG ISLAND.



Detail of Doorway.  
HOUSE AT EAST MARION, LONG ISLAND.

At Southold, in addition, we find three examples of houses with dormers, a most unusual feature, for practically all the other houses on the eastern end of Long Island have unbroken roofs.

These little wood-built houses display a certain charm and picturesque quality that are not always found in Colonial work of greater pretension. Used as inspiration for modern work of modest character, they are of particular value in enabling the designer to make direct application of their scheme of composition without fear of losing that indefinable individuality which so frequently happens when the larger houses are reduced in scale.



THE THOMAS HALSEY HOUSE, WATERMILL, LONG ISLAND.  
Built *circa* 1800.



THE MACKAY HOUSE, SOUTHAMPTON, LONG ISLAND.



THE OSBORNE (MOTT) HOUSE, BELLPORT, LONG ISLAND.



THE WHITE HOUSE, NEAR WATERMILL, LONG ISLAND.



THE WEBB HOUSE, EAST MARION, LONG ISLAND.

Built circa 1790.

*The White Pine Monograph Series*

FOURTH ANNUAL ARCHITECTURAL COMPETITION

PROGRAMME FOR A COMMUNITY CENTER BUILDING

*(With Civic Center Group Plan)*

OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS

Design placed first will receive	-	-	\$750
Design placed second will receive	-	-	\$400
Design placed third will receive	-	-	\$250
Design placed fourth will receive	-	-	\$100
Six Mentions			

JURY OF AWARD

Walter H. Kilham	-	-	-	Boston
H. Van Buren Magonigle	-			New York
John Lawrence Mauran	-	-		Saint Louis
Dwight H. Perkins	-	-		Chicago
Waddy B. Wood	-	-	-	Washington

Architects and Architectural Draughtsmen are cordially invited to compete

*Competition closes at 5 p.m., Monday, May 12, 1919*

*Judgment, May 23 and 24, 1919*

WONDERFUL opportunities for the advancement of community organization come with the grave problems of reconstruction. The idea of the Community Center promises to be the vehicle for the realization of our broadest hopes in that direction. The Community House becomes at once the focal point of the Community Center. As a common center and meeting-place for community movement it multiplies and increases the points of contact between the various classes which go to make up a community. The building is open to all, and contains facilities and equipment for recreation and study. It is dedicated to community fellowship and unity, so greatly advanced by the Great War. Every non-sectarian and non-partisan movement to promote community progress, welfare and happiness will find sanctuary within its doors. As the headquarters of all factions and classes, it automatically becomes the common meeting ground and furnishes a multitude of points of contact.

The broad general purpose of the Community House is "to serve those interests which all have in common."

PROBLEM: The design is for a Community Center Building and a Civic Center Group Plan for a town with a present population of about 5000 and the probability of steady growth. The town is situated on the shore of a river which flows from east to west. 2000 feet back from and parallel to the shore line the inter-urban trolley and the steam railroads are located on contiguous rights-of-way. The Civic Center shall extend from the railroads to the shore line, and shall be of a width determined by the competitor. The town selected is "somewhere" in New England. The Civic Center is created by the demolition of old buildings not especially valuable, but the remaining structures surrounding the public areas are of painted White Pine, in the character so well developed in that part of our country. Large elm trees predominate. The land slopes gradually down from the railroads to the water level, a descent of about 50 feet in 2000 feet.

THE COMMUNITY CENTER BUILDING shall contain: A town council chamber, offices for the town officials, and a room for permanent voting booths; an assembly hall

to seat 700 persons, equipped with a stage and a motion picture machine. The floor of this room shall be flat to permit dancing and social gatherings. Refreshment facilities shall be provided in connection with the assembly hall. Club rooms for women, which shall include two committee rooms, suitable for small lecture or study purposes. Club room for girls. Club rooms for men, which shall include a forum for the discussion of items of community interest. Club room for boys. A general living-room, provided with tables for current periodicals, desks for writing, etc. A gymnasium and bowling alleys, with accessories; a natatorium with accessories. There shall be a large memorial vestibule or hall to preserve the records and to commemorate the deeds of the local men who served in the Great War.

A GROUP PLAN is required upon which shall be shown the following: Depots for passengers and for freights; an open market; buildings for stores and offices; a high school; three churches; a public library; an art museum and the COMMUNITY CENTER BUILDING—the principal feature of this Competition—a municipal power,

heat, light and laundry building; a public space for out-of-door meetings, speaking, band concerts and pagentry; an athletic and public recreation field; automobile parking spaces; and a boat landing.

Not all details are herein listed, particularly in the group plan. The Competitor is expected to state his conception of what a Community Center Group should be.

The architectural style of the Community Building is left to the discretion of the contestant. The outside finish is to be of White Pine—by outside finish is meant: siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and mouldings; etc., *not* including shingles.

The size and the cost of the building, the equipment which it will contain and the service which it will perform should be appropriate to the local needs. A sum equivalent to \$15.00 per capita has been raised for the building, and it is expected that some special features of the building may be provided for by individual gifts as memorials to men who have lost their lives in the War.

**IT IS REQUIRED TO SHOW:** A pen and ink perspective of the COMMUNITY CENTER BUILDING at  $\frac{1}{4}$  inch scale, clearly indicating the character of exterior finish. Floor plans at  $\frac{1}{8}$  inch scale, blacked in solid with the name and size of each room in good-sized lettering. Two elevations at  $\frac{1}{8}$  inch scale. A cross section at  $\frac{1}{8}$  inch scale. A Plot Plan at 100 feet to the inch, showing the placement of the buildings making up the Civic Center Group. Detail drawings at  $\frac{3}{4}$  inch scale of special features of the Community House. Profiles of the exterior details at 3 inch scale in sufficient number to present the subject adequately and attractively. Graphic scales must be shown in all cases. The employment of a professional renderer by a contestant is prohibited unless the renderer is associated as a co-author of the design.

**JUDGMENT:** The Jury of Award will consider the architectural merit of the design of the Community Center Building and the ingenuity shown in the development of the plans to perform the service in the selected locality; the fitness of the design to express a wood-built structure; the skill shown in the development of the Civic Center Group.

Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's real ability if otherwise shown.

*The Jury positively will not consider designs which do not conform in all respects to the conditions of the Competition.*

**PRESENTATION:** Drawings are to be shown on two sheets only. Each sheet is to be exactly  $26 \times 34\frac{1}{2}$  inches. Plain border lines are to be drawn so that the space inside them will be exactly  $25 \times 33\frac{1}{2}$  inches. Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. *Diluted black ink is particularly prohibited.* Color or wash on the drawings will not be permitted. All detail drawings are to be shown on one sheet. It is especially required that the perspective be accurately plotted. There is to be printed on the drawings as space may permit: "DESIGN FOR A COMMUNITY CENTER BUILDING." The drawings are to be signed by a *nom de plume* or device.

**DELIVERY OF DRAWINGS:** The drawings are to be rolled in a strong tube, not less than 3 inches in diameter, or enclosed between stiff corrugated boards, securely wrapped and sent to RUSSELL F. WHITEHEAD, EDITOR, 132 MADISON AVENUE, NEW YORK, N. Y., to reach him on or before Monday, May 12, 1919. Drawings delivered to Post Offices or Express Companies in time to reach the destination and to be delivered within the hour set for final receipt will be accepted if delayed by no fault of the competitor. Enclosed with the drawings is to be a sealed envelope, bearing on the outside the chosen *nom de plume*, and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate as required by the Postal Regulations.

Drawings submitted in this Competition are at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

**THE PRIZE DESIGNS** are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the other drawings.

**PUBLICATION OF DESIGNS:** The Prize and Mention drawings will be published in the August, 1919, number of the Monograph Series; a copy of this issue will be sent to each competitor.

Where drawings are published or exhibited, the contestant's full name and address will be given and all inquiries regarding his work will be forwarded to him.

**RETURN OF DRAWINGS:** The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.











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