

BUILDING-STRUCTURE INVENTORY FORM

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

FOR OFFICE USE ONLY
UNIQUE SITE NO. <u>103-05-05160</u>
QUAD _____
SERIES _____
NEG. NO. _____

Sa 38

green

YOUR NAME: Town of Islip Town Hall DATE: 8/10/79
655 Main Street
 YOUR ADDRESS: Islip, N.Y. TELEPHONE: (516) 224-5450
 ORGANIZATION (if any): Department of Planning and Development

IDENTIFICATION

- BUILDING NAME(S): Moore (c. 1915)/Terry (c. 1902) House
- COUNTY: Suffolk TOWN/CITY: Islip VILLAGE: Sayville
- STREET LOCATION: 141 Elm Street
- OWNERSHIP: a. public b. private
- PRESENT OWNER: Richmond ADDRESS: see #3 above
- USE: Original: residence Present: residence
- ACCESSIBILITY TO PUBLIC: Exterior visible from public road: Yes No
Interior accessible: Explain

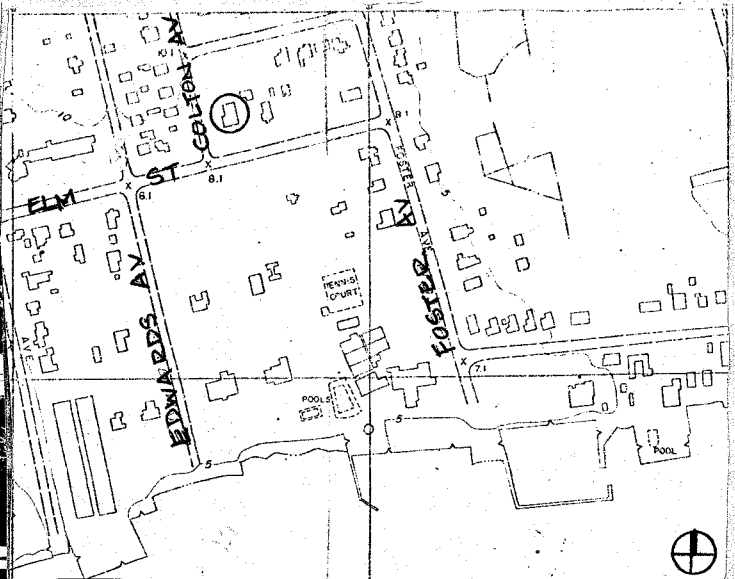
DESCRIPTION

- BUILDING MATERIAL: a. clapboard b. stone c. brick d. board and batten
e. cobblestone f. shingles g. stucco other: _____
- 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 _____
- CONDITION: a. excellent b. good c. fair d. deteriorated
- INTEGRITY: a. original site b. moved if so, when? _____
c. list major alterations and dates (if known): _____

Moved across the property and wing removed.

12. PHOTO: NJM-6 neg. 6a

13. MAP: Bowe-Anderson



HP-1

Front (west) facade

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: _____
 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)

The Moore/Terry House occupies a plot of land on the north-east corner of Elm Street and Colton Avenue.

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

2½ story 4 bay gable roof shingle style house with large facade gambrel. Large projecting roof gable on west side with large shingle covered brackets. Wraparound porch with sawn spandrels and turned posts and railings with turned balusters. Variegated shingles throughout. Palladian-type window on north, 16/1 sash SIGNIFICANCE windows.

19. DATE OF INITIAL CONSTRUCTION: prior to 1888

ARCHITECT: I.H. Greene Jr.

BUILDER: _____

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:

This house is the centermost third of the original mansion that was built elsewhere on the property. One wing was moved off the site and now survives at # 125 Colton Avenue. The house is a distinguished example of the shingle style house in the Sayville area. Its well-preserved state and interesting architectural detailing make it make it a particularly fine house.

This may be the main part of the W.H. Terry House that I.H. Greene published in the spring of 1887, according to the research of N. Sherrill Foster.

W.H. Terry was the owner on the 1888 and 1902 Maps.

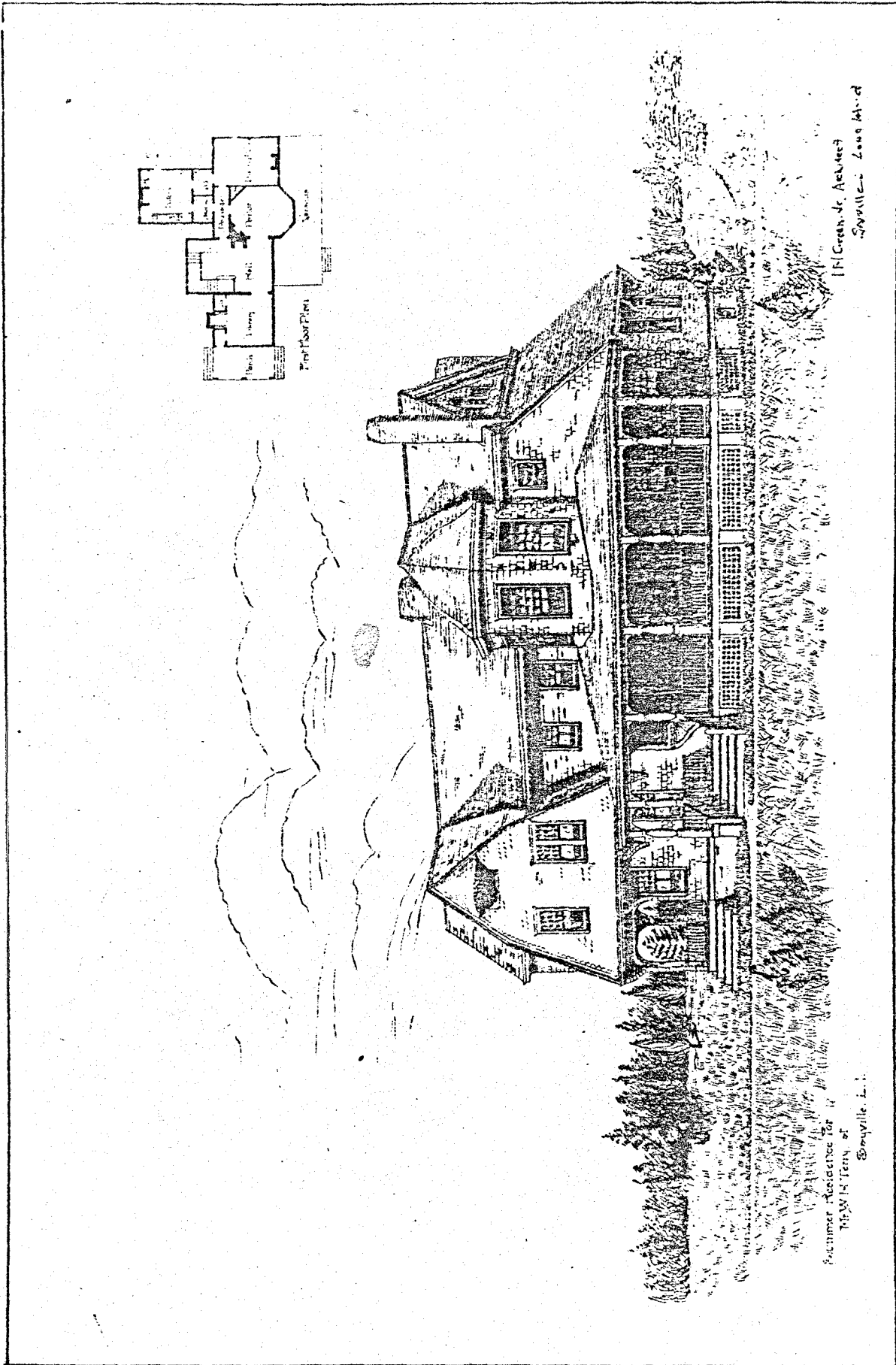
21. SOURCES:

1888 Map from: Charles G. Stevenson, But as Yesterday, a History of St. Ann's Church, Sayville, 1967.

E. Belcher Hyde, Atlas of a Part of Suffolk County, Long Island,

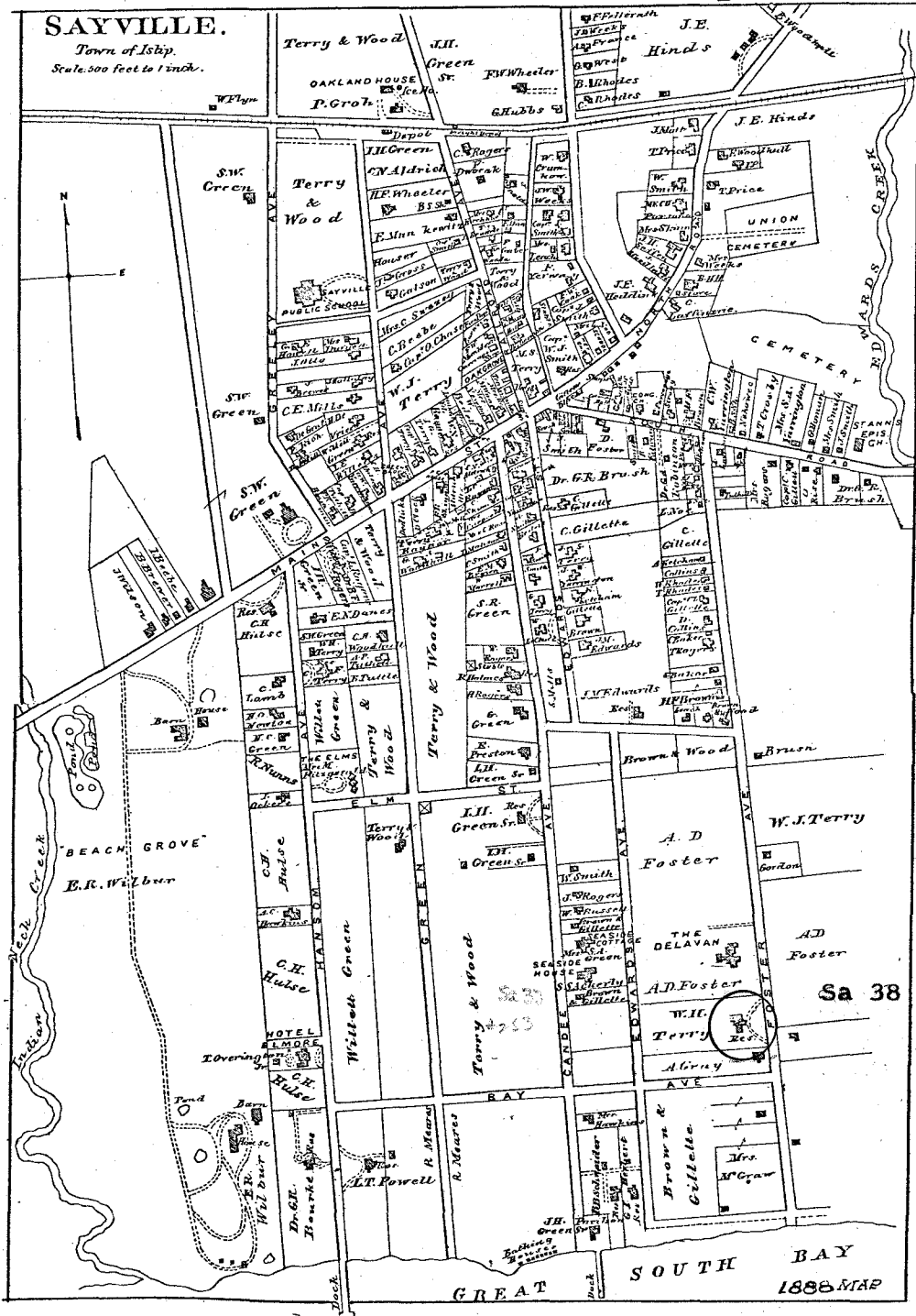
22. THEME: New York, South Shore, Brooklyn, 1915.

Prepared by: Society for the Preservation of Long Island Antiquities
 Setauket, New York 11733
 Nina Monastero, Research Assistant
 August, 1979



Sketch from the Collections of Easthampton Library.

Section K



Map of 1888 from Stevenson, Charles, But As Yesterday, Sayville, 1967.

...es in the entire
 ...communicants)
 ...say that "the
 ...stitution of the
 ...eration that this
 ...state of morals
 ...County."
 ...ne, Sayville had
 ...erance, with a

BOARDERS to BUILDERS

The Beginnings of Resort Architecture in East Hampton,

1870-1894

N. Sherrill Foster

III

By the early 1880's the Shingle Style emerged as the predominant sea shore vacation cottage style along the Atlantic Coast. The Shingle Style had an unpretentious quality about it that appealed to vacationists. Its antecedents are the vernacular architecture of both New England and old England, as interpreted in the domestic work of such leading architects of the day as Henry Hobson Richardson, Richard Norman Shaw, and William Ralph Emerson.

As interpreted in East Hampton, the Shingle Style retained the freedom of interpretation of the houses of the first four builders of the 1870s, yet certain programmatic functions became characteristic: The living stair hall and the one-room depth in an L-shaped plan. The volume of these interiors was expressed on the exterior through the asymmetrical facade covered by the thin skin of shingles.

Typical of East Hampton

The gambrel shape roof became typical of East Hampton as did the subsumed porch. In addition most of these houses had long wide verandas. Small paned glass, either diamond shape or square, filled the windows, bringing those voids up to the shingled surface.

During the 1880s boarding was still the most popular way for city people to spend their time in East Hampton. It is estimated that during the summer of 1880, 550 people had visited East Hampton. In addition to boarders and renters who, it would appear, came from the professions and the divinity, artists formed an important group.

The quality of light as it is reflected through the moisture laden air appealed to the artists who had found here the picturesque scenes that conveyed the new attitude towards subject matter. Taste, in painting, was now moving towards a more casual naturalism that incorporated calm, peaceful landscapes, friendly relaxed scenes, and domestic genre. This attitude reflects the same nostalgia for the ideals of the simple unsophisticated country life that is reflected in the development of the Shingle Style.

Thomas Moran

The Tile Club of New York, a group of artists, had visited East Hampton in 1878. Thomas Moran (1837-1926) who came with the group on that visit decided to remain as a permanent resident, first boarding, and then building his own studio on Main Street in 1884-5. The interior of his house [229 Main Street, home of Mr. and Mrs. Condie Lamb] is a two story studio living room, with a narrow balcony across

Prices

Mrs. Draper bought the land on April 21, 1890, from Mary C. Elkins for \$1,750, a lot 114 by 382. In May of 1890, Draper bought the same size lot from M.C. Elkins for \$600. Draper moved into her new house that summer. John Aldrich was the contractor for the house. Could he have started a speculative house for Elkins? This house has been moved to an as-yet-unlocated site.

one end. The room was divided with moveable screens making a variety of uses feasible. While the open living-studio area was in accord with the most advanced thinking on house planning, the exterior of the house has more affinities with English vernacular architecture than with the developing American Shingle Style.

The facade does not indicate the interior, although it is charming with its various windows, peaked gables and an oriel on the south corner. It is sited between two older houses, set back from the Main Street thoroughfare.

The Herrick House

Dr. Everett Herrick of Madison Avenue, New York, bought the property at the corner of Woods Lane and Ocean Avenue in 1887, as noted above, and he commissioned from Isaac Henry Green, Jr. (1858-1937) the house called "Pudding Hill," the first Shingle Style cottage to be built in East Hampton, now the home of John R. Peddy. This site had been known as "the old Osborne place," the "haunted house" where the Jefferys boys had played, a romantic site that had been etched by Mary Nimmo Moran (1842-1899) in 1884.

Dr. Herrick had the old house, focus of the "Pudding Hill" incident in the Revolutionary War, pulled down and the hill partially leveled. The view was idyllic, overlooking the small "Goose Pond" — soon to be renamed "Town Pond" — as well as the Gardiners' private windmill, whose sail covered arms would revolve every windy day.

Construction started on Dr. Herrick's cottage in the fall of 1887. Green had already published in the spring of 1887 one of his Long Island designs, that of the "W.N. Terry Summer Residence" of Sayville. Careful examination of the Herrick house with the published Terry plan reveals that the house and plan are mirror images.

Half a Dozen More

It is possible that the Herricks saw

the plan and elevation and liked it, bringing Green to East Hampton, where he would eventually do a half dozen more projects. The contractor for this house was John Aldrich of Riverhead.

The design of the house shows the planning typical of the Shingle Style esthetic, the living stair hall with elongated windows, other rooms the full depth of the house, and verandas on every possible side. The kitchen wing, also one room wide, is attached at right angles to the main body of the house.

On the exterior, the asymmetrical massing of the facade is skillfully treated, the gambrel roof is inset into the main block of the structure at one end, the bell topped tower is just off center,

An Item

C.L.W. Eidlitz had designed his own house, building in 1896, after having summered in East Hampton since before 1891, when there is a Star item about his experience with a "sea-poose," a dangerous along-shore current that is nearly impossible to swim out of.

and a shed roof ending at the porch line is at the other end of the facade.

A Swelling Form

Small-paned sash windows, second-story overhangs, a swelling form over the evelid window at the apex of the gable, the lovely door with side lights, originally under the porch, and some diagonally mullioned windows produced a cottage that was both stylish and romantic in the tactful use of Shingle Style elements. The rear wing has a gambrel roof with shed dormers, a feature that Green often used.

Originally the Herrick cottage had dark painted trim and decorative louvered shutters at some of the windows. In 1906 Green remodelled this house, raising the shed roof, enclosing the subsumed porch beyond the library, and adding a chimney partly composed of fieldstone in the textural tradition of this style.

This house impressed the villagers who, while they saw it as palatial, recognized its colonial characteristics. There are many houses built in the village that could be derived from this and subsequent Shingle Style buildings, whereas the architectural styles of the first four summer houses are not evident in homes in the village.

The Munroe House

In 1888 the Herrick house stood

alone on the corner hill, but not for long. For several days during their first summer of 1888, Dr. and Mrs. Herrick had their architect and his wife as guests in their new house. Green was almost certainly introduced to other summer visitors one of whom, Dr. George E. Munroe (1851-1901) commissioned a design for a cottage to be built on property he had purchased from Mary C. Elkins adjacent to the Herricks.

This land was part of the old Fithian farm. The still-habitable dwelling on the site [now owned by Richard Ryan] was moved by Miss Elkins to another section of her property on an unopened street at first called Burnell Lane, later changed to Pudding Hill Lane.

For Dr. Munroe's house, now the Carolyn Watt home, Green further developed the gambrel roof of the Herrick place, sweeping it down over the porch in a charmingly romantic version of the Dutch Colonial house. Using shed dormers, Green accented the clean-out qualities of this design.

Symbolic Capitals

The porch supports appear as symbolic capitals and columns, pared down to their very essence by chamfering. The doorway under the subsumed porch forms a unit with its lights com-

The Dr. Munroe

posed of paired windows. It "Dutch Door" Crafts" houses ular hand craft abandonment of the 19th cent