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Architecture N.Y.S.
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SUMMER AT MEADOW CROFT

THE ARCHITECTURE
OF
ISAAC HENRY GREEN, JR.



PRESENTED BY
THE SUFFOLK COUNTY DEPT. OF PARKS
DIVISION OF HISTORIC SERVICES

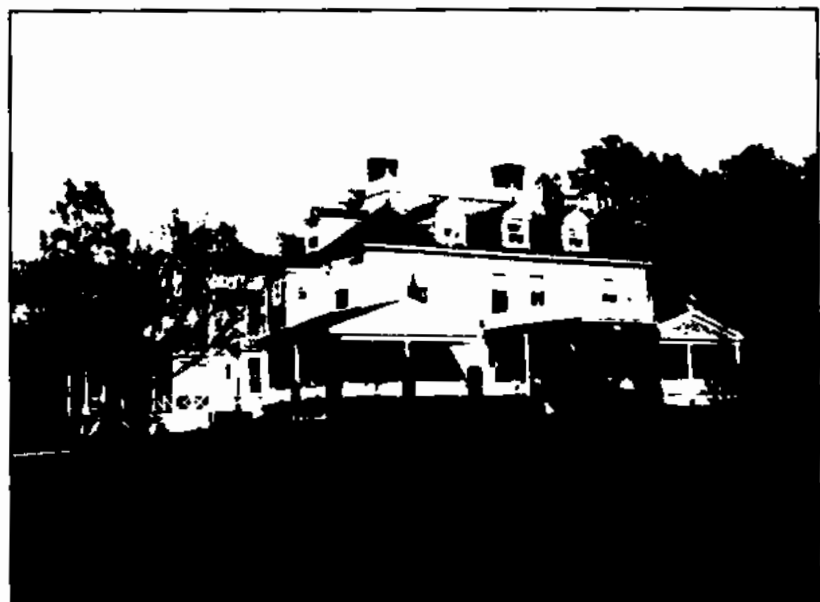
Curator: Constance Gibson Currie

Isaac Green's architecture creates pictures of gentle, comfortable Long Island summers. His shingle and tudor style cottages were built along the island's south shore during the late 1800s and early 1900s. We can find them in Sayville, Babylon, Bayport, Oakdale, Bayshore, Islip, East Hampton, Quogue etc. You can travel to Mt. Desert Island, Maine Irvington, N.Y. or coastal New Jersey and find more of architect Green's lovely houses.

Mr. Green was a devoted Long Islander. His work proved that he could have removed to Manhattan and worked with the "big" architects, but he chose to live and work in Sayville, the place of his birth, marriage and career.

At the time of Isaac Green's birth, Long Island was at a turning point. The LIRR was turning the south shore into a summer resort. As a result the building industry was booming. There was a need for housing and commercial, industrial and public buildings.

Young Isaac Green grew up with a successful entrepreneur father, a man he greatly admired. A maternal cousin, George Skidmore, who had become a successful architect, became mentor to Isaac Green. Isaac Green began his career while working with his father in the family's lumber yard in Sayville. His success was furthered by his family's influential friends and business associates, not to mention his position of influence in St. Anns Episcopal Church.



John Ellis Roosevelt Estate, "Meadow Croft"

This exhibit focuses on the variety of the architect's buildings, there are over 200 buildings documented. The photographs and information are part of an ongoing "work in progress" that will culminate in a biography and catalog of the architect's buildings by Constance Currie. Connie would welcome any additional information on Isaac Green's work.

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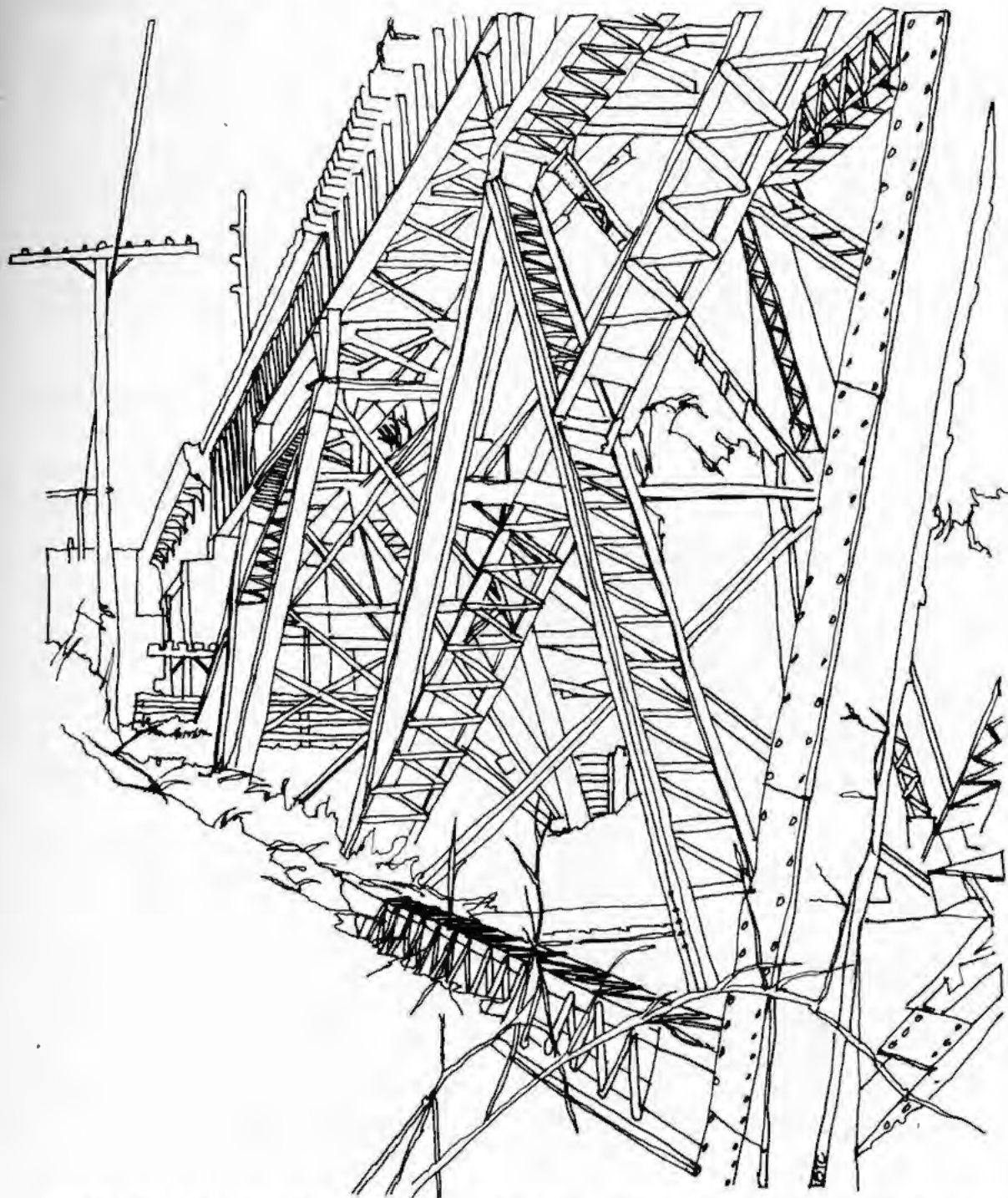
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SUFFOLK COUNTY



NISSEQUOGUE RIVER RAILROAD TRESTLE: 1872 SMITHTOWN

S U F F O L K C O U N T Y

Babylon

IRELAND MILL Amityville
 Enoch Island, Amityville River 18.634120.4502090

First a sawmill and then a combination grist and sawmill, the Ireland Mill was operated by the Ireland family from 1783 until 1880. The mill office, all that remains of the mill, was moved from its original site by the side of the Montauk highway to tiny Enoch Island about 1914, where today it forms the central wing of a private home. [Ref: Cornell Jaray, The Mills of Long Island (Port Washington, 1962) pamphlet, copy at SPLIA; SPLIA Mill Survey; Van Liew Register.]

Brookhaven

"RADIO CENTRAL" R.C.A. STATION Middle Island
 Rocky Point-Yapank Road, Rocky Point 18.673820.4532180

General Electric founded the Radio Corporation of America in 1919. In 1921, on a ten square mile tract at Rocky Point, RCA built "Radio Central" for transatlantic communications. On 5 November 1921, President Warren Harding sent a radiogram to the world transmitted by "Radio Central" opening commercial long-distance radio between the U.S. and foreign countries. The complex is still in operation, though less important today with satellites in service. [Ref: The First 25 Years at R.C.A.... (New York, 1944), pamphlet, copy at Rocky Point; Van Liew Register.]

STONY BROOK TRESTLE Saint James
 Stony Brook Road & L.I.R.R., 18.656900.4529910
 Stony Brook

In 1870 the Smithtown and Port Jefferson Railroad Company, taken over by the L.I.R.R. in 1892, was organized to build a railroad from Northport to Port Jefferson. Seven small truss bridges and the large truss bridge over the Nissequoque River, Smithtown, were required to complete the line. Its evident age and similarity to the Nissequoque River span suggests that this trestle dates to the original construction of the line in 1872. [Ref: Vincent F. Seyfried, The Long Island Railroad, A Comprehensive History (Garden City, 1966), v. 3.]

S U F F O L K C O U N T Y

Brookhaven (cont.)

STONY BROOK GRIST MILL
Grist Mill Road, Stony Brook

Saint James
18.655970.4530740

The Stony Brook Grist Mill was built about 1751 on the site of a previous grist mill destroyed when the mill dam broke in that year. For a grist mill, it enjoyed an amazingly long career, continuing to operate until 1952. As the Suffolk Museum it has been recently reopened and, with working waterwheel and machinery, it is in operation during the summer. [Ref: Bernice Marshall, "The Water Mills on Long Island," in Jaray, The Mills of Long Island; SPLIA Mill Survey.]

THOMAS WILSON & COMPANY
200 Wilson Street,
Port Jefferson Station

Port Jefferson
18.663630.4533000

Thomas Wilson & Company is perhaps the oldest lace manufacturer in the country. Founded as a lace importing company by George Wilson in 1839, the company moved from Manhattan to Port Jefferson Station in 1921. Since then a manufacturer of lace and other textiles, the company occupies a building, c. 1900, once used by Finley R. Porter to manufacture the F.R.B. Automobile. [Ref: Newsday, 6 June 1972; Van Liew Register.]

OLD FIELD LIGHTS
Old Field Road, Old Field

Port Jefferson
18.658280.4537680

Three structures here show the evolution of lighthouse construction. In 1823 the Federal government erected the first lighthouse on Old Field Point. Now without tower or light, it serves as the village office for Old Field. The second light, a two and a half-story brownstone building completed in 1868, still has its lantern, though its use was ended in 1933 by the construction of a skeletal steel tower which took over as the lighthouse beacon. [Ref: SPLIA, Long Island Landmarks; New York Times, 23 May 1965; Benjamin F. Thompson, History of Long Island (1843), v. 1; Van Liew Register.]

J.M. BAYLES & SON, SHIPBUILDERS
101 East Broadway, Port Jefferson

Port Jefferson
18.662680.4534750

Port Jefferson was Long Island's largest shipbuilding center east of Kings and Queens counties during the 19th century, and J.M. Bayles & Son was the town's best known shipbuilder. James M. Bayles, born in 1815, built his first vessel in 1836 and by 1882 had been responsible for

S U F F O L K C O U N T Y

Brookhaven (cont.)

building over 90 ships. The firm ceased operations in 1917. Tuthill & Young, Inc., fuel distributors, and Mobil Oil now occupy the Bayles buildings, built in the last quarter of the last century. [Ref: Henry Isham Hazelton, The Boroughs of Brooklyn and Queens, Counties of Nassau and Suffolk, Long Island, New York: 1609-1924, (1925), v. 2; Wm. W. Munsell, History of Suffolk County (1882); SPLIA, Long Island Landmarks; Long Island Press, 5 February 1968; Port Jefferson Record, 21 October 1971; Van Liew Register.]



OLD FIELD LIGHTS: 1868, 1933

OLD FIELD

S U F F O L K C O U N T Y

Brookhaven (cont.)

BRIDGEPORT - PORT JEFFERSON FERRY Port Jefferson
 West Broadway, Port Jefferson 18.662440.4534500

After years of unsatisfactory travel in sloops and other ships, the Bridgeport and Port Jefferson Steamboat Company was formed in 1882, with showman P.T. Barnum as its first president. In 1883 the steamship Nonowantuck began service between Long Island and Connecticut, captained by Charles T. Tooker, whose family is still with the ferry after four generations. [Ref: Long Island News, 15 March 1972.]

MARCONI BUILDING Middle Island
 Joseph A. Edgar School 18.674160.4534700
 Route 25-A, Rocky Point

This small, single-story wood frame structure was the building from which Guglielmo Marconi (1874-1937) sent the first wireless message to a ship at sea in 1901. Originally the structure stood on Fire Island, Babylon, where it had been built in 1900. Donated by RCA to the Edgar School, it was moved to Rocky Point where it stands as a monument to Long Island's communications history. [Ref: Van Liew Register.]

BEACON MILLING COMPANY Eastport
 Moriches Boulevard, Eastport 18.691180.4521570

This large milling complex was built about 1920 by Suffolk Mills, a local company no longer in business. It was purchased in 1947 by the Beacon Milling Company of Cayuga, New York. The complex has always been used for the manufacture of poultry and livestock rations. Duck feed was its main product for many years.

PATCHOGUE LACE AND CARPET MILLS Patchogue
 West Main Street, Patchogue 18.667080.4514500

An exceptionally large factory for its period in Suffolk, the Patchogue Lace and Carpet Mills were constructed between 1900 and 1906. The project included twenty-two workers houses and a handsome brick tower, which rises from the center of the complex. Today a variety of tenants are housed here, now called "Island Industrial Park." [Ref: SPLIA, Long Island Landmarks; SPLIA, Preservation Notes, June 1973.]

S U F F O L K C O U N T Y

East Hampton

MONTAUK POINT LIGHTHOUSE
Montauk Point, Montauk

Montauk Point
19.259960.4550350

Now in danger of erosion, the Montauk Point Lighthouse is one of the earliest lighthouses built by the Federal government. Authorized by President Washington in 1796, it was designed by John McComb and erected the following year. It was rebuilt in 1860. The handsome, massive octagonal tower is 108 feet high, built of cut stone, with walls three feet thick, widening to twelve feet at the base. The light is 168 feet above water with 200,000 candlepower. The flashing beam was made stationary in 1958. [Ref: Francis R. Holland, America's Lighthouses, Their Illustrated History Since 1716 (Brattleboro, 1972); SPLIA, Long Island Landmarks; National Register of Historic Places.]

HAY GROUND WINDMILL
Windmill Lane

East Hampton
18.738540.4537410

Built in 1801, the Hay Ground Windmill is a "smock mill" like all windmills surviving in Eastern Long Island. Characteristic of the smock mill is a rotating cap, which carries the wind-shaft and which is supported by an octagonal timber tower. The Hay Ground mill also has the conical gabled cap peculiar to this area. The mill once stood behind the Hayground School in Water Mill, but in 1950 it was moved to its present site. Last worked in 1919, it currently lacks its interior machinery, one of its arms, and part of another arm. [Ref: Rex Wailes, "Windmills of Eastern Long Island," in Jaray, The Mills of Long Island; East Hampton Summer Sun, 12 April 1973; SPLIA Mill Survey.]

PANTIGO MILL
"Home Sweet Home" Museum
James Lane

East Hampton
18.736410.4537540

Built or rebuilt in 1771, this smock mill once stood on a site near the East Hampton village green. It has been moved twice, most recently in 1917 when it was moved to the garden of the John Howard Payne "Home Sweet Home" cottage in East Hampton, where it is now part of the museum. Both machinery and arms are still in place. [Ref: Jeannette E. Rattray, The Old Hook Mill and Other Old English Windmills of East Hampton, Long Island, New York and Vicinity, booklet (East Hampton, 1966); Rex Wailes, "Windmills of Eastern Long Island," in Jaray, The Mills of Long Island; SPLIA Mill Survey; Van Liew Register; Historic American Buildings Survey ("Windmill, Payne Memorial"); National Register of Historic Places (East Hampton Village District).]

S U F F O L K C O U N T Y

East Hampton (cont.)

HOOK MILL
Main Street

East Hampton
18.736980.4538560

The famous Hook Mill was built (about 1806) and operated by the Dominy family, noted as mill and furniture builders, and as millers. In addition to this mill, the Dominys also built the Gardiner's Island Mill and the Shelter Island Mill (both still standing but not included in this inventory). Characteristic of the Dominy mills is the boat-shaped cap with straight roof ridge, like those of Massachusetts windmills. Since 1922 this mill has been owned by the village of East Hampton. [Ref: Jeannette E. Rattray, The Old Hook Mill; Rex Wailes, "Windmills of Eastern Long Island," in Jaray, The Mills of Long Island; SPLIA Mill Survey; Van Liew Register.]

GARDINER MILL
East of Main Street,
Burying Ground

East Hampton
18.736310.4537310

Unusual for eastern Long Island windmills, the Gardiner Mill still stands where it was erected in 1771. Lumber was cut and the parts were pre-fabricated on Gardiner's Island before being assembled in East Hampton. The mill has a conical cap and still retains its old machinery and sails. Some restoration was done in the late 1960s when the first floor was converted into a clubhouse for local teenagers. [Ref: Jeannette E. Rattray, The Old Hook Mill; SPLIA Mill Survey; Van Liew Register; Historic American Buildings Survey, six sheets, ten photos: 1934; National Register of Historic Places (East Hampton Village District).]

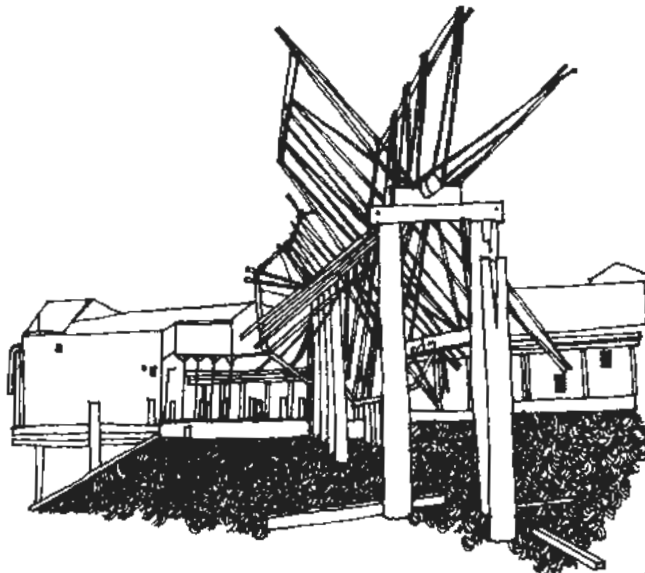
SMITH MEAL COMPANY
Hole Road, Promised Land

Napeague Beach
18.745420.4542350

In 1850 D.D. Wells built a menhaden factory in Greenport, developing an oil from the tiny fish useful in paint and tanning. The "scrap," dried, pulverized refuse of the menhaden, was used as "guano" fertilizer. By 1877, Long Island, with twenty-three menhaden factories, had become the center of the industry. This complex of buildings may date to the 1890s when the American Fisheries Company settled in Promised Land and took over much of the industry. Its most recent owner was the Smith Meal Company. The menhaden have retreated south, and these buildings are about all that is left of this once major Long Island industry. [Ref: Ralph Henry Gabriel, The Evolution of Long Island (Port Washington, 1960).]

S U F F O L K C O U N T Y

East Hampton (cont.)



SMITH MEAL Co. EAST HAMPTON

Huntington

LEFFERTS MILL
Mill Cove Waterfowl Sanctuary

Lloyd Harbor
18.630970.4528560

This tide mill was built by Coles Wortman about 1793. By 1840 it was operated by Henry Lefferts, who probably built the handsome miller's house on the property. In 1969 it was given, with sixteen acres, to the Nature Conservancy as a waterfowl sanctuary. Though the under-shot waterwheel is gone, much of the machinery remains, including hand-made gears, wooden shafts, grinding stone, chute, sieve, hoisting beam and other equipment. Tide mills, operated by letting out at ebb tide the water impounded at flood tide, are relatively rare. Only five are known to exist on Long Island. The Conservancy does not operate the buildings and gradual deterioration has set in. [Ref: Roy E. Lott, "Coles Wortman, Master Builder," Long Islander, 27 August 1964; Bernice Marshall, "The Water Mills of Long Island" in Jaray, The Mills of Long Island; SPLIA Mill Survey; Van Liew Register.]

S U F F O K C O U N T Y

Huntington (cont.)

COLD SPRING HARBOR FISH HATCHERY Huntington
Route 25-A, Cold Spring Harbor 18.629380.4523850

Established in 1881, the Cold Spring Harbor Fish Hatchery is New York State's second oldest hatchery. In 1883 the first brown trout in the U.S. were raised here from eggs imported from Germany. Although salt water fish were once raised, the hatchery today produces exclusively brown and rainbow trout for Long Island and the upstate counties of Westchester, Putnam, and Dutchess. [Ref: "The New Look at Cold Spring Harbor: New York State's Second Oldest Fish Hatchery Gets a Face Lifting," New York State Conservationist, October-November 1959.]

COLD SPRING HARBOR LABORATORY Huntington
Route 25-A, west of Cold Spring Harbor 18.629220.4524010

The laboratory was founded in 1890 by several local philanthropists interested in promoting scientific investigation. It was one of the first American biological stations where the new theory of evolution could be studied. Later the first hybrid corn was developed here by G.H. Shull and it was here also that DNA was discovered. [Ref: New York Times, 28 March 1968; Van Liew Register.]

PRIME'S THIMBLE FACTORY Huntington
150 Main Street, Huntington 18.632980.4525620

Ezra Conklin Prime (1810-1898) established a thimble factory in Huntington in 1837. During the course of a long career, Prime, called the "father of the thimble industry in America," employed several different properties and buildings, and No. 150 Main Street was one of these. Built about 1863 to utilize the waterpower of Meeting-House Brook, the building is now a residence and doctors' offices. [Ref: Elizabeth Galbraith Sickles, "New York Thimble Makers from Huntington, Long Island," The Antiques Journal, September, October, and November 1964.]

DRUMHEAD FACTORY AND TANNERY Huntington
West Rogues Path, 18.630700.4521680
Cold Spring Harbor

John Dowden and his family began a tannery business sometime in the early nineteenth century. This factory, probably built about 1840, was their third location. Dowden and his brothers tanned kangaroo hides for drumheads and calf hides for banjo heads. Sheep pelts were also used.

S U F F O L K C O U N T Y

Huntington (cont.)

The business prospered, and Dowden supplied drumheads for the army and navy as well as for toy drums and musical instrument companies. In use until 1950, the tannery, locked and empty, seems all that remains of an industry that once flourished in the Huntington area. [Ref: The Long-Islander, 6 December 1901; Francis H. Oakley, "The Oakley Papers" (1918-1921), Huntington Historical Society; Harriet G. and Andrus Valentine, "Wood's General Store Ledger," Long Island Forum, October 1970; SPLIA, Long Island Landmarks; Van Liew Register.]

LONG-ISLANDER BUILDING
Newspaper Office,
Main Street, Huntington

Huntington
18.632370.4525410

The Long-Islander, "an independent paper devoted to news, literature, morals, temperance, etc.," as its masthead proclaims, was founded in 1838 by nineteen-year-old Walt Whitman, Huntington's most famous native son. He published it for less than a year, leaving Huntington for Brooklyn. The paper was printed in a shop which stood west of the present office, erected in 1889. [Ref: Walter S. Eunnel and Edward J. Humeston, A Short History of the Long-Islander (Huntington, 1947); Gladys Smith, The Long-Islander Story (Huntington, 1953); The Long-Islander, 26 September 1963, Anniversary Edition.]

EDWARD THOMPSON COMPANY
Woodbine and Scudder avenues,
Northport

Northport
18.638830.4528710

Formed in 1888, the Edward Thompson Company prepared and published the first encyclopedic exemplification of the law, published as The American and English Encyclopedia of Law. The large brick manufactory with corner tower was erected by the company in 1889. The company moved to Brooklyn in 1935 and since then the building housed a machine shop and, since 1961, an aircraft products manufactory. [Ref: Romanah Sammis, Huntington-Babylon Town History (Huntington, 1937).]

Islip

NICHOLS GRIST MILL
Connetquot River State Park,
Oakdale

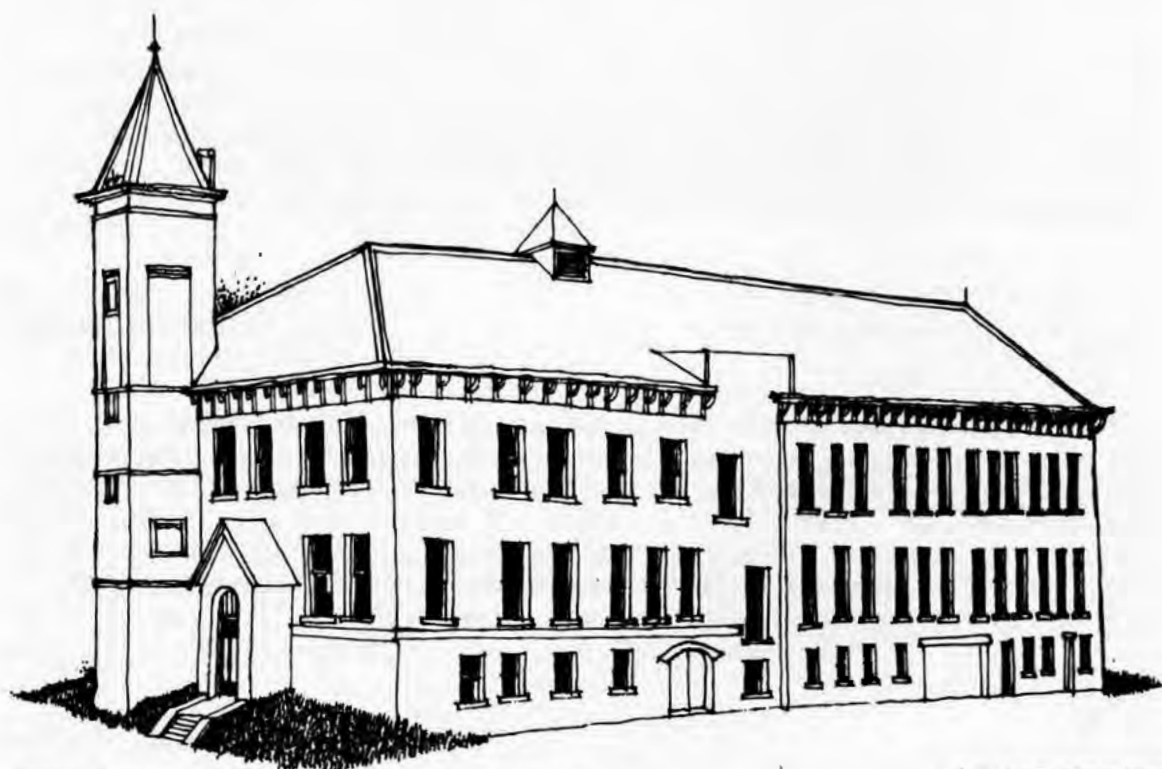
Bay Shore East
18.655490.4512420

This small grist mill is reputed to have been built before 1750. It

S U F F O L K C O U N T Y

Islip (cont.)

was powered by a horizontal wheel, rare on Long Island. The wheel is gone, but the rest of the mill machinery remains in excellent condition and current plans call for restoring the mill to working order. This is one of the best preserved water mills on Long Island. [Ref: Van Liew Register; National Register of Historic Places (Southside Sportsmen's Club District).]



EDWARD THOMPSON Ca: 1889

NORTHPORT

S U F F O L K C O U N T Y

Islip (cont.)

CONNETQUOT TROUT HATCHERY
Connetquot River State Park,
Oakdale

Central Islip
18.655840.4513920

Established in 1866 and run for many years by the South Side Sportsmen's Club, this is the oldest trout hatchery in the state. Part of the new Connetquot River State Park which opened to the public in 1973, the hatchery is now under the management of New York State and raises rainbow and brown trout for use throughout New York. The Connetquot River is believed to be the last unpolluted river on Long Island. [Ref: Records of Southside Sportsmen's Club, William K. Vanderbilt Historical Society, Oakdale; National Register of Historic Places (Southside Sportsmen's Club District).]

BLUEPOINTS COMPANY
Atlantic Avenue,
West Sayville

Sayville
18.661160.4509400

Oysters and clams have been a major Long Island industry since the nineteenth century, but over-fishing, pollution, and natural disasters -- like the hurricane of 1938 -- have greatly reduced Long Island's shell fishing. Bluepoints Company, founded in 1888, is one of Long Island's oldest and most distinguished clam companies. Though the company once had some ten sites, it operates only in West Sayville today, with a large production of Little Neck clams. [Ref: Lewis Radcliffe, "Long Island's Shellfisheries," ch. 19 in Paul Bailey, Long Island: A History of Two Great Counties, Nassau and Suffolk (New York, 1949).]

SAYVILLE RADIO STATION
Cherry Avenue, West Sayville

Sayville
18.660140.4511810

Constructed between 1911 and 1914, the Sayville transatlantic wireless station is one of the oldest and few remaining transatlantic radio transmitting facilities. It was originally built and operated by the Atlantic Communication Company with German (Telefunken) capital, equipment, and management. Its first message, greetings to the Kaiser in Berlin, was transmitted 11 February 1914. When the U.S. entered World War I, it was taken over by the American government and is today run by the Federal Aviation Administration, transmitting meteorological data to Europe and the Azores and weather information for the U.S. east coast. [Ref: American Heritage, December 1965, p. 63; Bailey, Long Island: A History, p. 332; Lewis H. Noe, "The Wireless Station at Sayville," in War Record of the Town of Islip (1921); Van Liew Register.]

S U F F O L K C O U N T Y

Smithtown

NISSEQUOGUE RIVER RAILROAD TRESTLE
L.I.R.R. at Jericho Turnpike,
Smithtown

Central Islip
18.650580.4524340

This iron deck-truss trestle, 490 feet long and thirty-five to forty-five feet high, was built by the Kellogg Bridge Company of Buffalo for the Smithtown and Port Jefferson Railroad Company. One of the major engineering problems of the route was the passage over the Nissequogue River and valley. When the bridge was completed in 1872, it was "the largest iron structure of its kind on Long Island." [Ref: Seyfried, The Long Island Railroad, v. 3; SPLIA, Long Island Landmarks; Colonel Rockwell's Scrapbook... (Smithtown, 1968).]

PAUL SMITH'S WILLOW POND MILL
Wyandanch Park, Jericho Turnpike,
Smithtown

Central Islip
18.649380.4523400

This three-story water mill was built by Paul Smith about 1825 to replace a (possibly pre-revolutionary) mill which burned in 1823. Sold to the Wyandanch Club early in this century, the mill was purchased along with the club grounds in 1963 by New York State for conversion into a park. Paul Smith's Mill is one of three surviving water mills in Smithtown. [Ref: Colonel Rockwell's Scrapbook; Berenice Marshall, "The Water Mills on Long Island," in Jaray, The Mills of Long Island; SPLIA Mill Survey.]

NEW MILL
Blydenburgh County Park,
Smithtown

Central Islip
18.649420.4522660

This water-powered grist mill was built about 1798 by Caleb and Joshua Smith and Isaac Blydenburgh. Subsequently Blydenburgh bought out the Smith interests and his sons enlarged the complex with a tannery, shoe factory, and fulling and saw mills. Only the grist mill and miller's house (c.1801-1803) remain, although the foundation of the saw mill is visible. The land was acquired by Suffolk County in 1965 and there are plans for the mill's restoration. [Ref: Colonel Rockwell's Scrapbook; Berenice Marshall, "The Water Mills on Long Island," in Jaray, The Mills of Long Island; SPLIA Mill Survey.]

S U F F O L K C O U N T Y

Smithtown (cont.)

PHILLIPS' MILL
Mill Dam Road, Smithtown

Central Islip
18.6S0570.4524220

Phillips' Mill is a three-story grist mill built in the 1720s by Amos Willetts and Daniel Bates. Although associated with the mill at one time were saw and fulling mills, today only the grist mill remains. Originally powered by a horizontal wheel beneath the mill, it ceased operation in 1909. In 1927 it was converted to a residence and is still privately owned. [Ref: Colonel Rockwell's Scrap-Book; Bernice Marshall, "The Water Mills on Long Island," in Jaray, The Mills of Long Island; SPLIA Mill Survey.]

Southampton

SHINNECOCK & PECONIC CANAL
Canoe Place

Mattituck
18.710460.4529300

This place was once an Indian canoe portage over the narrow isthmus connecting Shinnecock Bay with Great Peconic Bay. Though proposals were made as early as 1652 to connect the two bays, it was not until 1884 that construction began. The canal was completed in 1892. Though only three-quarters of a mile in length, the canal has a swift tidal current, necessitating a lock. The present hydraulically operated lock was installed in 1969. The canal is owned and operated twenty-four hours a day by Suffolk County. In 1972 the number of boats passing through was 33,600--almost entirely pleasure craft. [Ref: Noble E. Whitford, History of the Canal System of the State of New York (Albany, 1905).]

MILL HILL MILL
Southampton Campus
Long Island University, Shinnecock Hills

Southampton
18.715730.4529210

This smock mill was originally in the village of Southampton, probably erected sometime between 1697 and 1708. Late in the last century it was moved to Shinnecock Hills. Now used as a guest cottage, it has become part of the Southampton campus of Long Island University. The arms remain, but the machinery is gone. [Ref: Rex Wailes, "Windmills of Eastern Long Island," in Jaray, The Mills of Long Island; SPLIA Mill Survey; Van Liew Register.]

S U F F O L K C O U N T Y

Southampton (cont.)

BEEBE WINDMILL
John H. Berwind Memorial Village
Green, Ocean Road, Bridgehampton

Sag Harbor
18.727260.4534730

On a prominent hill in Sag Harbor (where it was also used to signal the arrival of whaling ships) this smock mill was originally built in 1820. In 1911 it was moved to its present site by John E. Berwind, whose estate later became the village green, property of Bridgehampton. The smock mill has an unusual ogee or "turk's head," like that of only one other Long Island windmill, Southampton's Good Ground Mill. Also still extant is a four-vaned fantail. Wailes noted that the mill had been rebuilt and regeared, undoubtedly by someone familiar with English East Anglian millwrighting practice. [Ref: Rex Wailes, "Windmills of Eastern Long Island," in Jaray, The Mills of Long Island; SPLIA Mill Survey.]

WAINSCOTT WINDMILL (MONTAUK POINT WINDMILL)
Main Street, Wainscott

East Hampton
18.732590.4534850

The Wainscott Mill, a three-story smock mill, was built in 1763 in Southampton. It was later moved to Wainscott where it served as a public library and then to Montauk. About 1944 it was moved back to Wainscott where it now stands by the tennis courts of the Georgica Association. It has the conical gabled cap peculiar to eastern Long Island and a four-vaned fantail. [Ref: Rex Wailes, "Windmills of Eastern Long Island," in Jaray, The Mills of Long Island; Jeannette E. Rattray, The Old Hook Mill; SPLIA Mill Survey.]

WINDMILL AT WATER MILL
Route 27, Water Mill

Sag Harbor
18.722860.4531890

This windmill was built about 1800 on North Haven Neck and moved to its present site by James Corwith in 1813. Ox teams were used to move the mill. Long Island windmills, notes Wailes, "seem to have been regarded as essentially portable objects," like English post mills. The conical cap was turned by the use of a "tailpole" or "sweep" which is still attached. The windshaft is "curious," says Wailes, with neck and tail of cast iron and a wooden "poll" fixed to the front of the neck for holding sail stocks. [Ref: Rex Wailes, "Windmills of Eastern Long Island," in Jaray, The Mills of Long Island; Jeannette E. Rattray, The Old Hook Mill; SPLIA Mill Survey; Van Liew Register.]

S U F F O L K C O U N T Y

Southampton (cont.)



BEEBE WINDMILL: 1820

BRIDGEHAMPTON

S U F F O L K C O U N T Y

Southampton (cont.)

OLD WATER MILL
Old Mill Road, Water Mill

Sag Harbor
18.722600.4531810

The two-story mill, which gave the village of Water Mill its name, was built in 1644 by Edward Howell on the north side of the road, but since moved to its present site. It was run by an overshot wheel powered from a series of ponds which eventually flow into Mecox Bay. Milling operations through the years have included grinding grain, spinning yarn, weaving and fulling cloth, and manufacturing paper. In 1942 the mill was acquired by the Ladies Auxiliary of Water Mill, who have restored it as a museum. According to Bernice Marshall, this "was probably the first water mill in Nassau and Suffolk counties." [Ref: Bernice Marshall, "The Water Mills on Long Island," in Jaray, The Mills of Long Island; East Hampton Star, 8 July 1971; SPLIA Mill Survey.]

TUTTLE-FORDHAM MILL (BRICK MILL)
Mill Road and Montauk Highway, Speonk

Eastport
18.694700.4520900

In 1859 Daniel Tuttle (1796-1878) built this mill to house the carriage manufacturing business he had established in 1844. He included machinery for sawing, turning, boring, drilling, and otherwise shaping and working wood and metal, all of which was powered by a water wheel turning shafting and pulleys, many of which are still here beneath the building. The mill was converted to electricity about 1911 and a lumber and millworking business is still carried on. The exterior walls of this two-story brick building are ornamented with pilasters and a handsome brick cornice. [Ref: Richard M. Bayles, Historical and Descriptive Sketches of Suffolk County (Port Jefferson, 1874); Portrait and Biographical Record of Suffolk County, Long Island, New York (New York, 1896), re: Tuttle family.]

OCEANIC DUCK FARM
Brushy Neck Road, Speonk

Eastport
18.694970.4520040

Oceanic Duck Farm, established as Seaside Ranch in 1883, is one of the earliest duck farms on Long Island and the oldest still in operation. Its founder, Eugene O. Wilcox, was one of the first to raise Pekin Ducks, the meat birds known popularly as the "Long Island Duckling." After the introduction of the duck from China in 1873, duck farms proliferated in Suffolk, chiefly because of its humid climate, abundant running water, and sandy soil. The farm consists of thirty-two acres with sixteen farm buildings. None of the oldest structures or machines remain. [Ref: LeRoy Wilcox, "Duck Industry," ch 43 in Bailey, Long

S U F F O L K C O U N T Y

Southampton (cont.)

Island: A History, V. 2; Edna Howell Yeager, "The Big Duck," Long Island Forum, July 1972.]



TUTTLE-FORDHAM MILL: 1859

SPEONK

S U F F O L K C O U N T Y

Southampton (cont.)

THE BIG DUCK AND FARM
1012 Flanders Road, Flanders

Riverhead
18.699970.4531240

"The Big Duck" is a large plaster duck, built over a wood frame and twenty feet high, thirty feet long, and fifteen feet wide. A symbol of the important Suffolk County duck industry, it was built in Riverhead (1930-31) as the road stand for a large duck farm. Moved to its present location in 1936, today it serves as a stand for the sale of ducks and other poultry, though, indicative of the declining duck industry, it presides over a farm now producing only chickens. [Ref: LeRoy Wilcox, "Duck Industry," ch. 43 in Bailey, Long Island: A History, v. 2; Edna Powell Yeager, "The Big Duck," Long Island Forum, July 1972.]

Southold

OLD MILL
Mill Road, Mattituck

Mattituck Hills
18.706150.4542460

Little could be learned about this mill, but it appears to have been a tide-operated grist mill. It is indicated on an 1852 map of Suffolk County published by John Douglass (copy, NY Public Library). It has been converted to a restaurant. [Ref: Van Liew Register.]

ORIENT POINT LIGHTHOUSE
northeast of Orient Point

Plum Island
18.732900.4560400

"The Old Coffee Pot," the Orient Point Lighthouse, was built in 1899 to protect ships from the rocks and shoals of Oyster Pond Reef and Plump Gut, where the currents of Long Island Sound and Gardiners Bay meet. Built at a cost of \$20,000, the lighthouse stands sixty-four feet high, including rock foundation, with six floors used as offices, berths, and kitchen. Since 1958 the beacon has been automatically controlled from the Plum Island light and, now unmanned, there are many signs of deterioration. As with many other Long Island lighthouses, its future is uncertain. [Ref: Long Island Press, 4 October 1970; Newsday, 22 June 1972; Suffolk Times, 29 January 1971; Van Liew Register.]

GREENPORT YACHT & SHIPBUILDING COMPANY
201 Carpenter Street, Greenport

Greenport
18.721840.4553270

This shipyard appears in Beers Atlas (1873) as Berrian & Smith, showing the marine railways, still in operation today. During World War II up

S U F F O L K C O U N T Y

Southold (cont.)

to 1200 workers were employed, producing YMS minesweepers and landing craft. Greenport Yacht & Shipbuilding was established here in 1966. The yard is presently used only for repair work. None of the present buildings are over thirty-five years old, but the marine railways, re-built about 1900, remain as evidence of the yard's past history in ship-building.

W.J. MILLS & COMPANY, SAILMAKERS
125 Main Street, Greenport
Greenport
18.721740.4553250

Between 1863 and 1870 this complex of three attached brick buildings was built as a sail-loft for the firm of Fordham and Edwards. In 1880, W.J. Mills & Company, moving from Glen Cove to the then thriving port of Greenport, purchased the buildings from Fordham & Edwards and have been in operation here since then. [Ref: Clarence Ashton Wood, "Greenport's Old-Time Sail Loft," Long Island Forum, May 1946.]

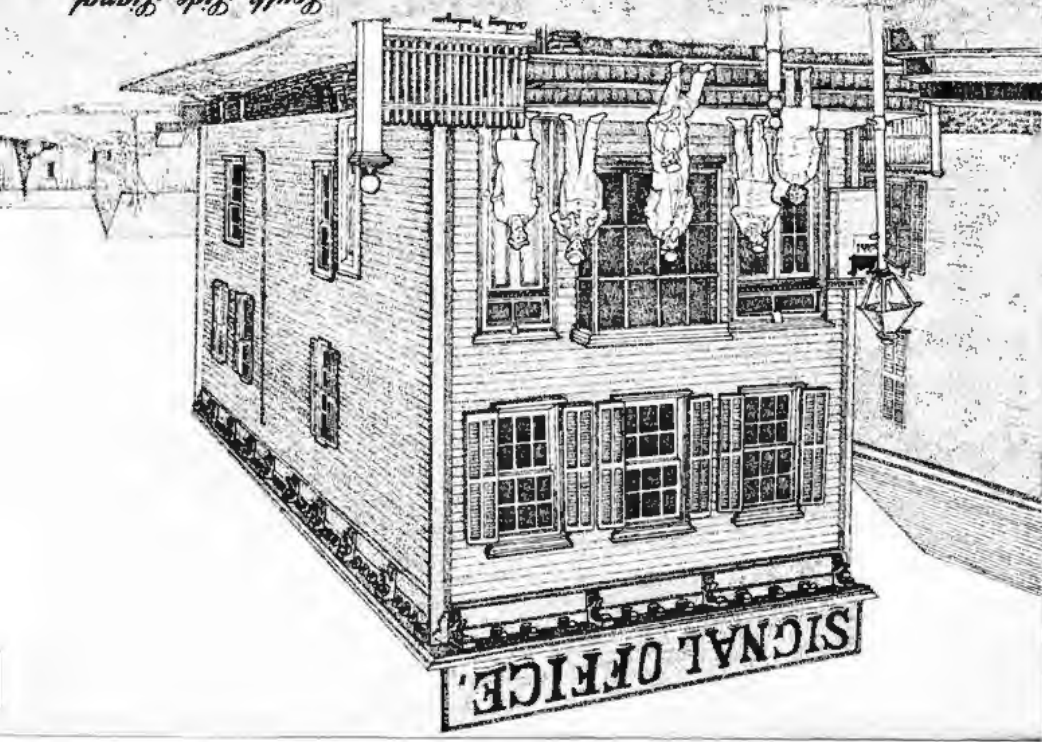
VILLAGE BLACKSMITH SHOP
Front Street, Greenport
Greenport
18.721660.4553200

This small, wood frame building near the docks is one of the few operating blacksmith shops on Long Island. The shop has been in operation since the 1870s and the smith, Paul Nossolik, a veteran of sixty years in the business, has kept all the old tools, providing a complete view of the operation of this ancient trade.

GREENPORT MUNICIPAL POWER PLANT
Moore's Lane, Greenport
Greenport
18.720660.4553080

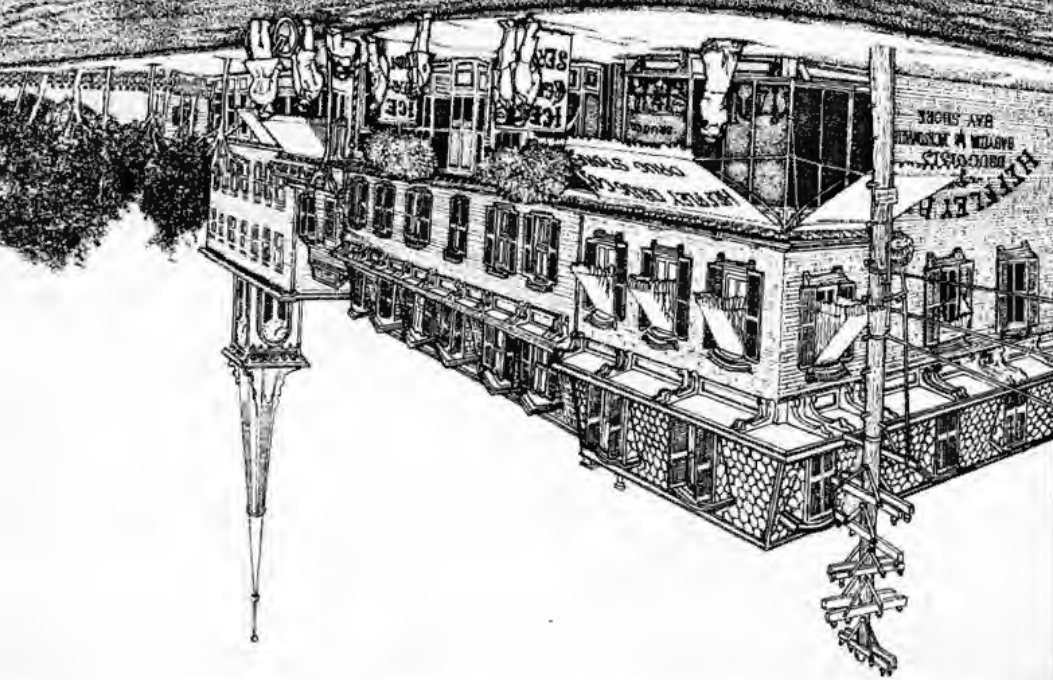
The Greenport power plant complex consists of several connected brick buildings built at different times. Painted on the high brick chimney close to Moore's Lane is "Founded 1887," and the oldest part of the complex probably dates from that period. Later additions probably were built in the 1920s and 1950s. Two Busch-Sulzer Diesel Engines, still in use, were installed in 1927.

*South Side Signal
Main St. Babylon - 1890*



Began publishing in 1869. Newspaper has been described as a "spicy country journal." Ceased publication in 1921 on Long Island, N.Y.

Anthony Montague (516) 582-3697



Corner building with Mansard roof and molded window cap was built in the 1870's. Clock tower of the 1st Presbyterian Church was built in 1783 on Long Island, N.Y.

Anthony Montague (516) 582-3697

LONG ISLAND

Big Duck Big-Time

Now a U.S. historic landmark

By Bill Bleyer
and Mitchell Freedman
STAFF WRITERS

With a concrete indifference to its new historic eminence, the Big Duck gazed out over Flanders with its Model-T headlight eyes Friday, while volunteers scurried about inside.

The beaked monument to roadside architecture has been put on the National Register of Historic places, joining such noted places as the White House, Independence Hall and Montauk Lighthouse.

The big honor for the big bird led to some mighty big talk.

"It's certainly the most monumental preservation category we can receive for the Duck," said Lance Mallamo, director of historical services for Suffolk County. "We're absolutely thrilled about it. It justifies what we've said for years, that this is one of the most historic landmarks, not only on Long Island, but in the world."

There are many landmarks on the National Register — about 800,000 structures, sites and objects. Long Island alone has 39 historic districts and 383 additional sites on the list, such as Theodore Roosevelt's home, Sagamore Hill in Cove Neck.

But, not one of them has what the Big Duck has.

"It's unusual and unique. Some people have a hard time realizing that something so recent and so wacky is part of our heritage. We tend to associate heritage with something very formal and solemn," Mallamo said. "This is whimsical and kind of funky, wacky and wild."

At the height of its popularity during the Great Depression, mimetic or programmatic architecture such as the Big Duck gave us everything from giant weiner hot dog stands to gargantuan coffee pot diners. Some even made political statements, like a Washington State gas station in the form of a teapot, meant to call public attention to the Teapot Dome oil scandal of the early 1920s. Usually assuming the shape of the product being sold, the concrete and wood behemoths served as mascots for both companies

and communities.

The Big Duck has been the pride of the East End since it was built in 1931, by a Riverhead duck farmer who persuaded two eccentric stage set designers to help him create a store where he could sell his ducks and duck eggs to passing motorists.

The red, Ford Model-T headlight eyes give the Big Duck a distinctive touch, just like the road-stripe yellow beak.

The 30-foot-long concrete duck has moved twice since it stood at the Big Duck Dude Ranch in Riverhead, finally nesting at the entrance to Sears Belvedere County Park on Route 24.

Most structures lose some of their historic value when they are moved from one place to another, Mallamo said. Big Duck backers argued that the movement itself was a part of the shop's history.

"It's poetry, and it's history," said Barbara Bixby, one of the volunteers filling the shelves inside the duck with T-shirts and ceramic mugs and battery-powered clocks which quacked "Freres Jacques." The duck opens daily on May 16, and she spends three days a week working there in the summer. "It's a beautiful, whimsical history, a reminder of the 1930s," she said.

Back in the 1930s, most people who drove past the duck gave it a friendly honk — a tradition that many East Enders continue to this day.

After Labor Day, the Big Duck is open only on weekends. But, come December, there's an annual party, with the Friends of Long Island's Heritage inviting local school children out for hot chocolate around the duck. A big green wreath is hung around the Big Duck's neck, and everyone sings "Waddle Through a Winter Wonderland."

When the Big Duck was quietly listed on the National Register of Historic Places April 28, it picked up a new cachet in preservation circles and got some additional protection against alteration or demolition by federally financed or licensed projects. Backers now can also apply for federal preservation funds.



Newday Photo / Don Jacobson

LI's Big Duck Joins Company Of Paul Bunyan, Dinosaur, Bottle

A sampling of other roadside architecture that made the National Register of Historic Places:

Dinosaur Park

Rapid City, South Dakota

Built: 1936

Registered: 1990

Built during the Great Depression as a Works Progress Administration project, Dinosaur Park marks a rich deposit of fossils in the Black Hills. Seven green and white concrete lizards and the accompanying gift shop stalk tourists on a hill overlooking Rapid City. Joining the T. Rex and triceratops is an 80-foot-long apatosaurus that weighs 185,000 pounds.

Paul Bunyan & Babe The Blue Ox

Bemidji, Minnesota

Built: 1937

Registered: 1988

Most recently featured in the movie "Fargo," Paul and Babe first loomed over a winter carnival intended to promote tourism in northern Minnesota. Although Paul was quickly located in a city park, Babe underwent a 6-month odyssey, traveling on a Model-T chassis to St. Paul and other locations around the state before coming to rest alongside the mythic lumberjack.

Benewah Milk Bottle

Spokane, Washington

Built: 1935

Registered: 1986

A 38-foot-tall shrine to half and half, the Benewah Milk Bottle marked the southside Spokane store of the Benewah Dairy. A matching bottle, now dismantled, was also built in the north of town. Big enough to make any cow's udder shudder at the thought of filling it, the bottle is topped with a sheet metal cap.

Compiled by Isaac Guzmán



Rapid City Journal
Steve McEnroe



AP Photo



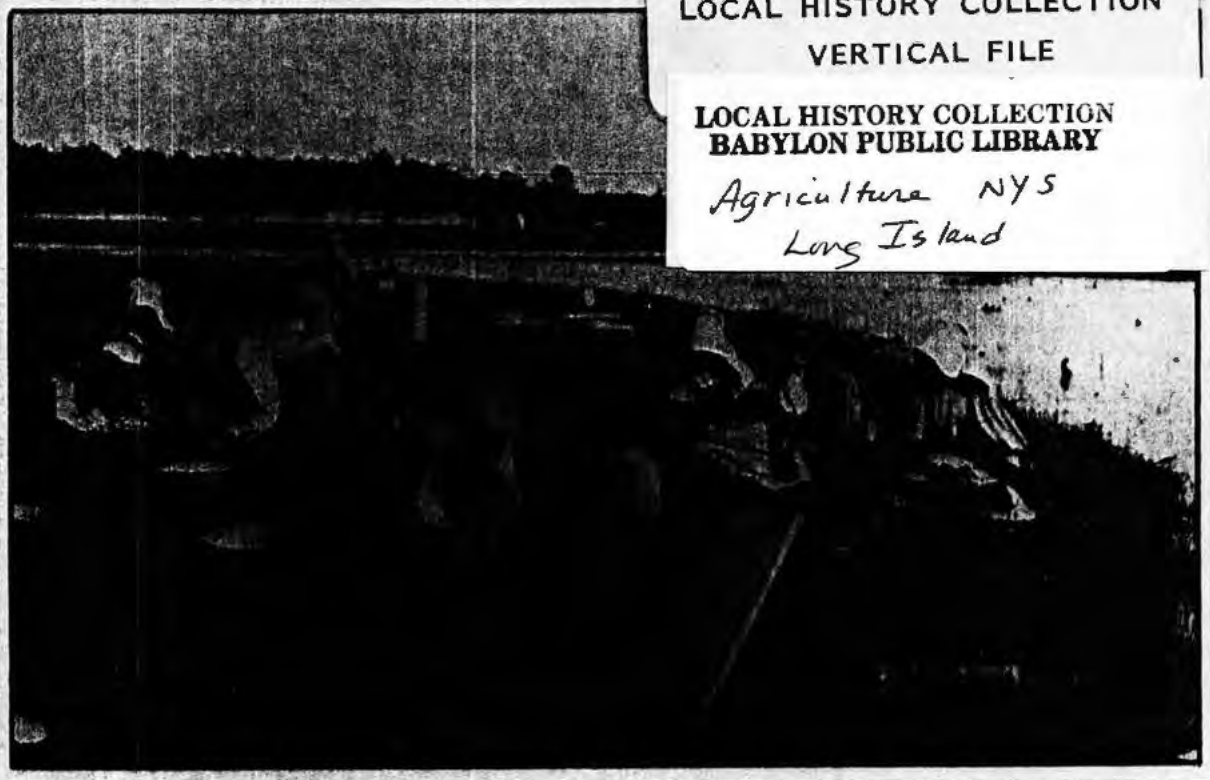
The Spokesman-Review
Christopher Anderson

LOCAL HISTORY
BABYLON PUBLIC LIBRARY

LOCAL HISTORY COLLECTION
VERTICAL FILE

LOCAL HISTORY COLLECTION
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*Agriculture NYS
Long Island*



"Cranberry Pickers, Calverton, c1900." Fullerton Collection, SCHS.

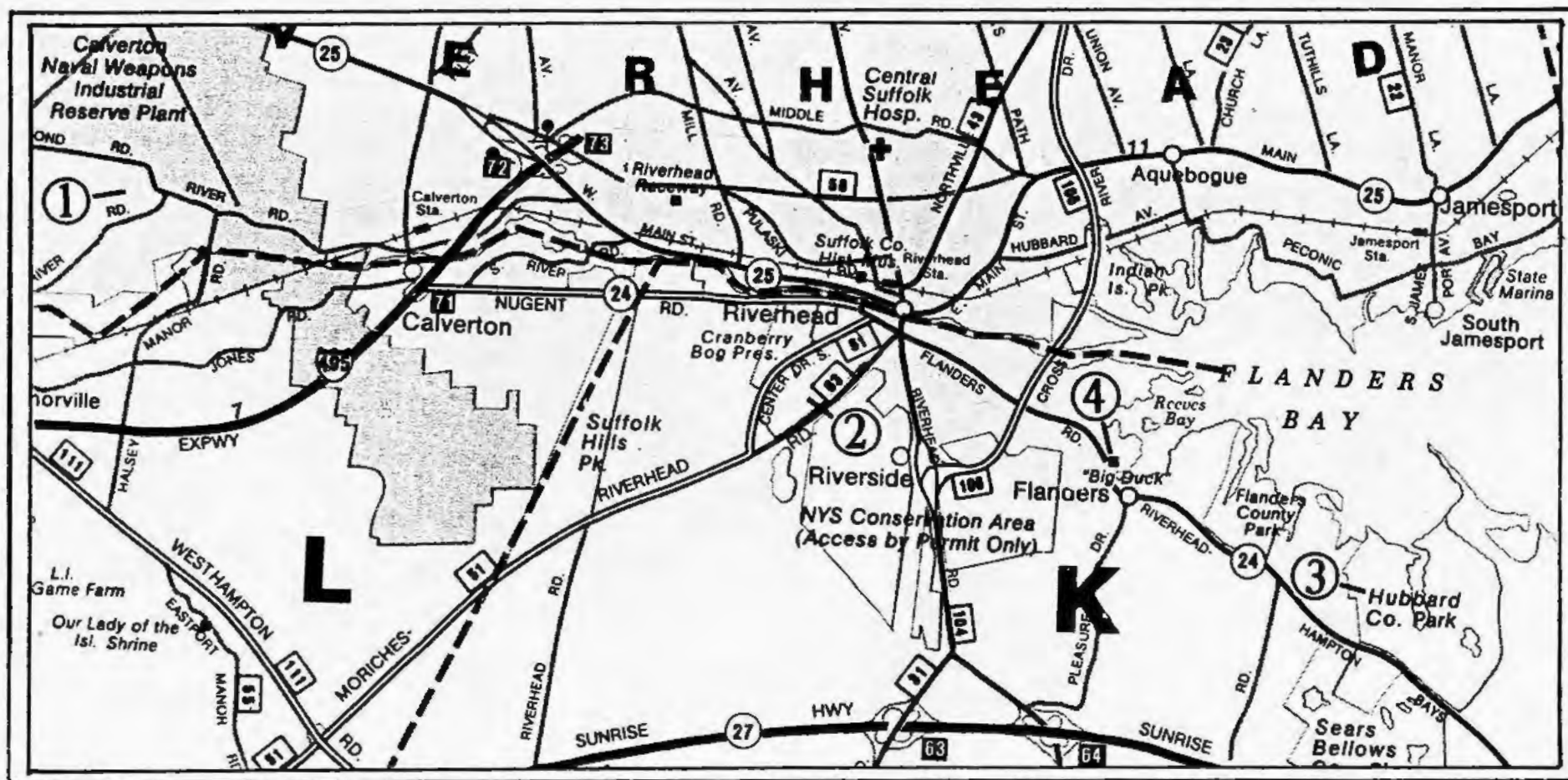
CRANBERRY BOGS and SALT MARSHES

A TOUR OF HISTORIC SITES BY
SUFFOLK COUNTY HISTORICAL SOCIETY
IN COOPERATION WITH THE
SUFFOLK COUNTY DEPARTMENT OF PARKS, RECREATION
AND CONSERVATION

BABYLON PUBLIC LIBRARY

Association of Suffolk County Historical Societies
January 30, 1988

TODAY'S ROUTE



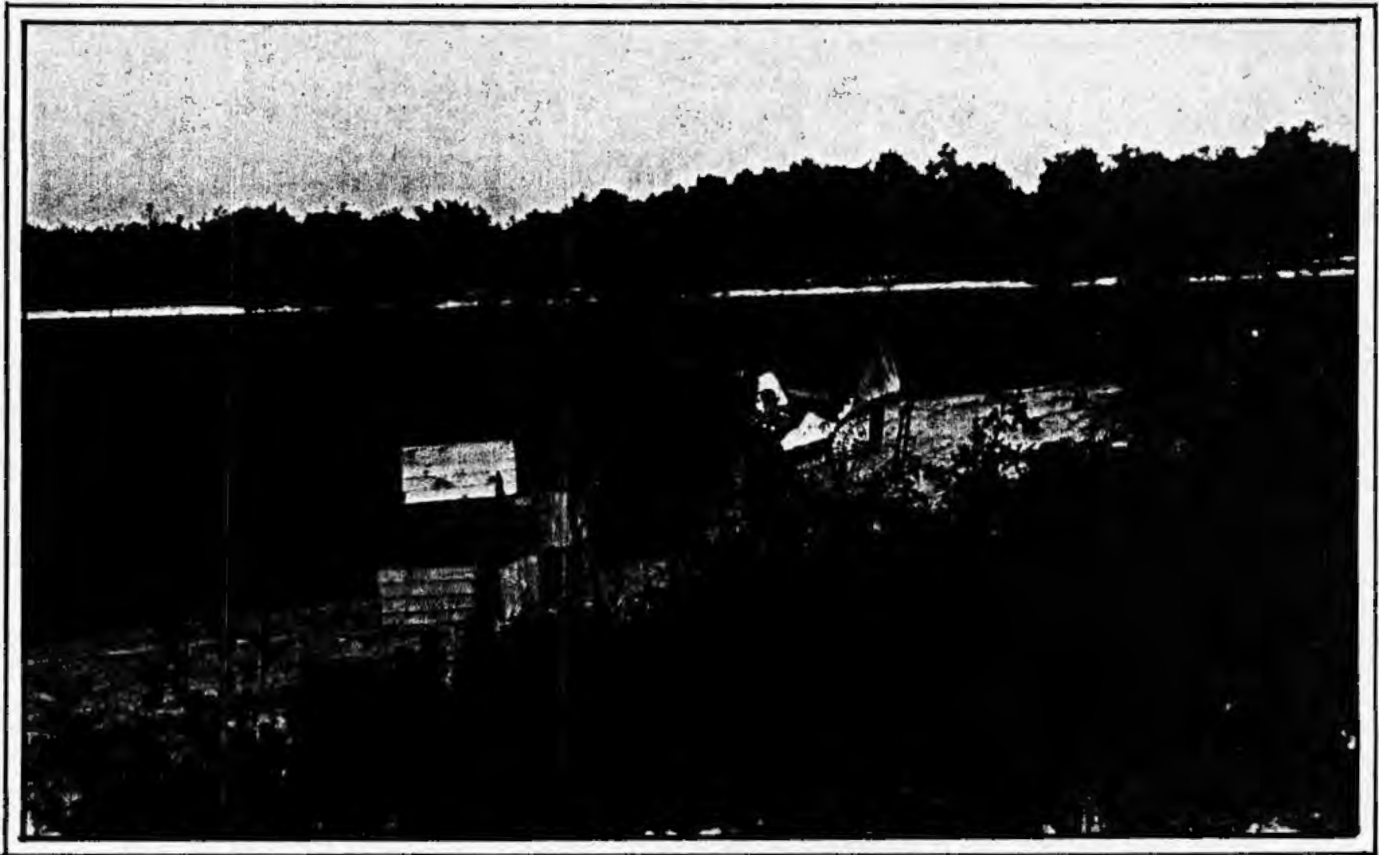
1. ROBERT CUSHMAN MURPHY PARK
2. CRANBERRY BOG PRESERVE
3. HUBBARD PARK
4. THE BIG DUCK

CRANBERRY BOGS and SALT MARSHES

The residents of Suffolk County are fortunate that the County of Suffolk has been aggressive in its efforts to preserve open space and park land. Today we will tour a few of the sites owned and operated by the Suffolk County Department of Parks, Recreation and Conservation, in the Riverhead area. For further information about these sites and others owned by the County, please contact the Parks Department in West Sayville at 567-1700.

The Suffolk County Historical Society is grateful to Mr. John Turner, Director of the Office of Natural Resource Management, for his help in planning and conducting today's program; Mr. J. Lance Mallamo, Director, and Mr. Richard Martin, Assistant Director, Office of Historic Services, Suffolk County Department of Parks, Recreation and Conservation, for first suggesting that we offer today's program and for helping to conduct the tours; and finally to Mrs. Joy Bear for designing and writing this brochure and for all her thoughtful suggestions along the way.

The Suffolk County Historical Society is a private, not-for-profit membership corporation. The Society is an authorized agency of the County and receives partial funding from Suffolk County, Patrick Halpin, County Executive.

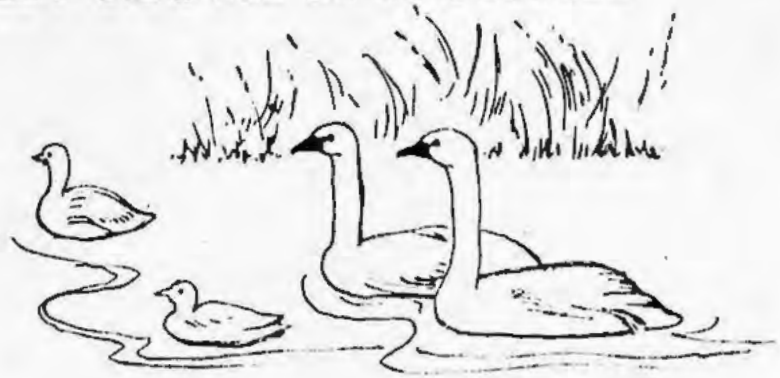


"Cranberry Bog & Pickers, Riverhead, 1897." Fullerton Collection, SCHS.

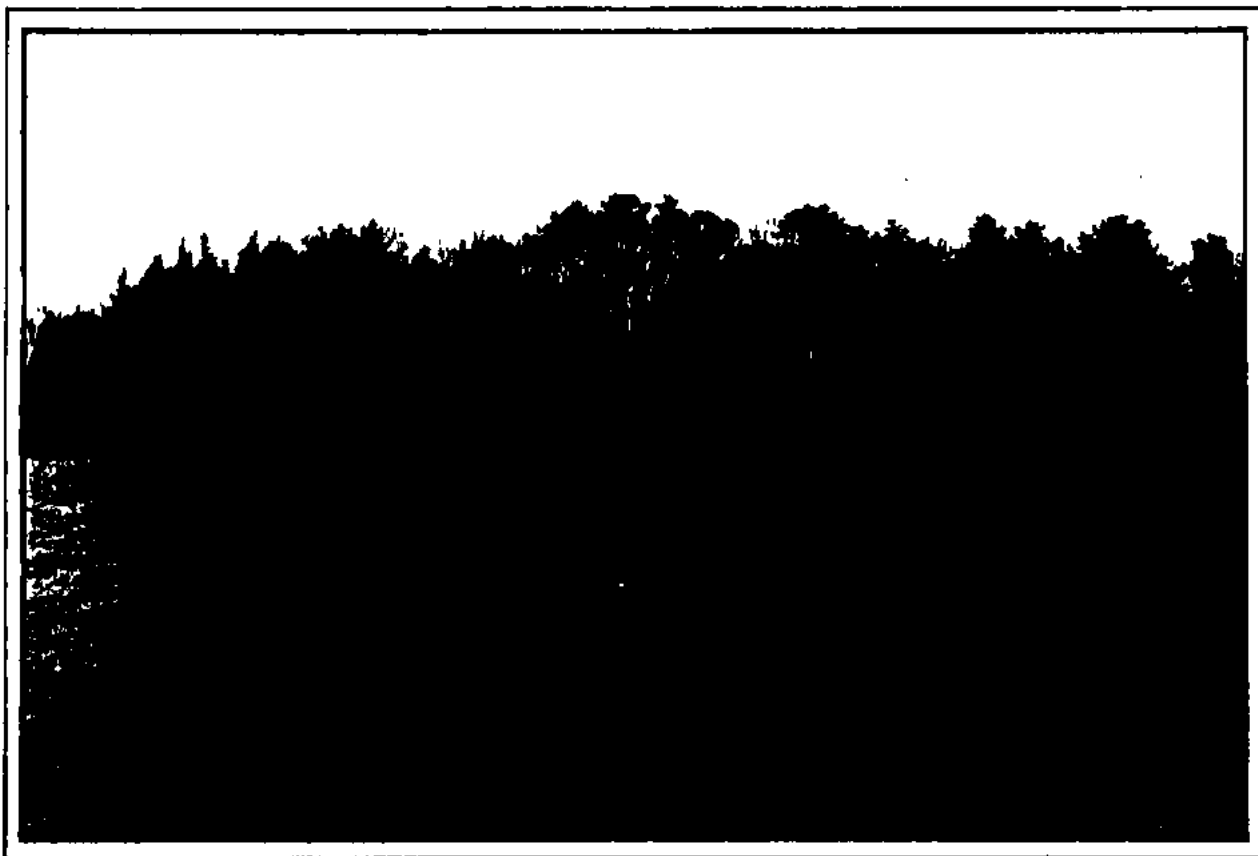
ROBERT CUSHMAN MURPHY PARK

Swan Pond is a 60 acre fresh water body located in Robert Cushman Murphy Park in Manorville. The pond was the water source for the last cranberry bog to be cultivated in Suffolk County. Known as the old Davis Marsh, it was operated until 1974. Its closing heralded the end of the cranberry industry on Long Island.

Swan Pond was the site of a fierce court battle which pitted environmentalists against developers during the late 1970's. It was to have been the location of two 18 hole golf courses. The plan for development raised concern over the destruction of the fragile fresh water wetland and the introduction of nitrate rich fertilizers that would eventually find their way into the Peconic River.

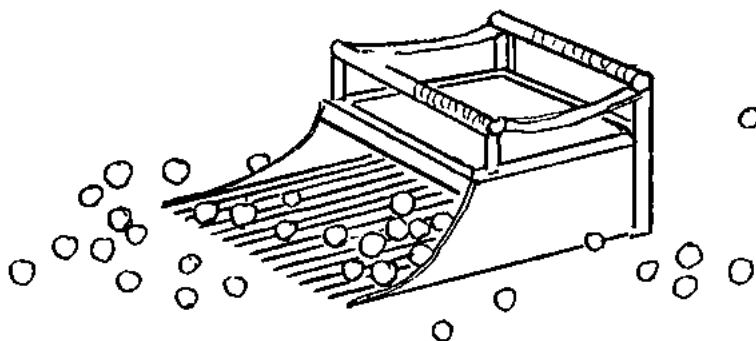


Today the Parks Department maintains this lovely site where may be seen song birds and waterfowl, as well as other animals. The remains of the old pump house are visible over one of the irrigation ditches. The bog area remains virtually unchanged from the days when cranberries were harvested here and gives the visitor the impression of how a working bog might appear.



Sweezy Pond, as it appears today, at the Cranberry Bog Preserve.

CRANBERRY BOG PRESERVE



M. H. and S. H. Woodhull began cranberry cultivation here in 1885. Working until Christmas, a small crew prepared 10 acres, sanding them the following spring. The cranberry vines were planted in the sand in May, 1886, and 15 additional acres

were graded. In the spring of 1887 they were sanded by 35 men, who carried the sand in wheelbarrows over planks to the bog site. The vines were set, and the first harvest yielded 10 bushels.

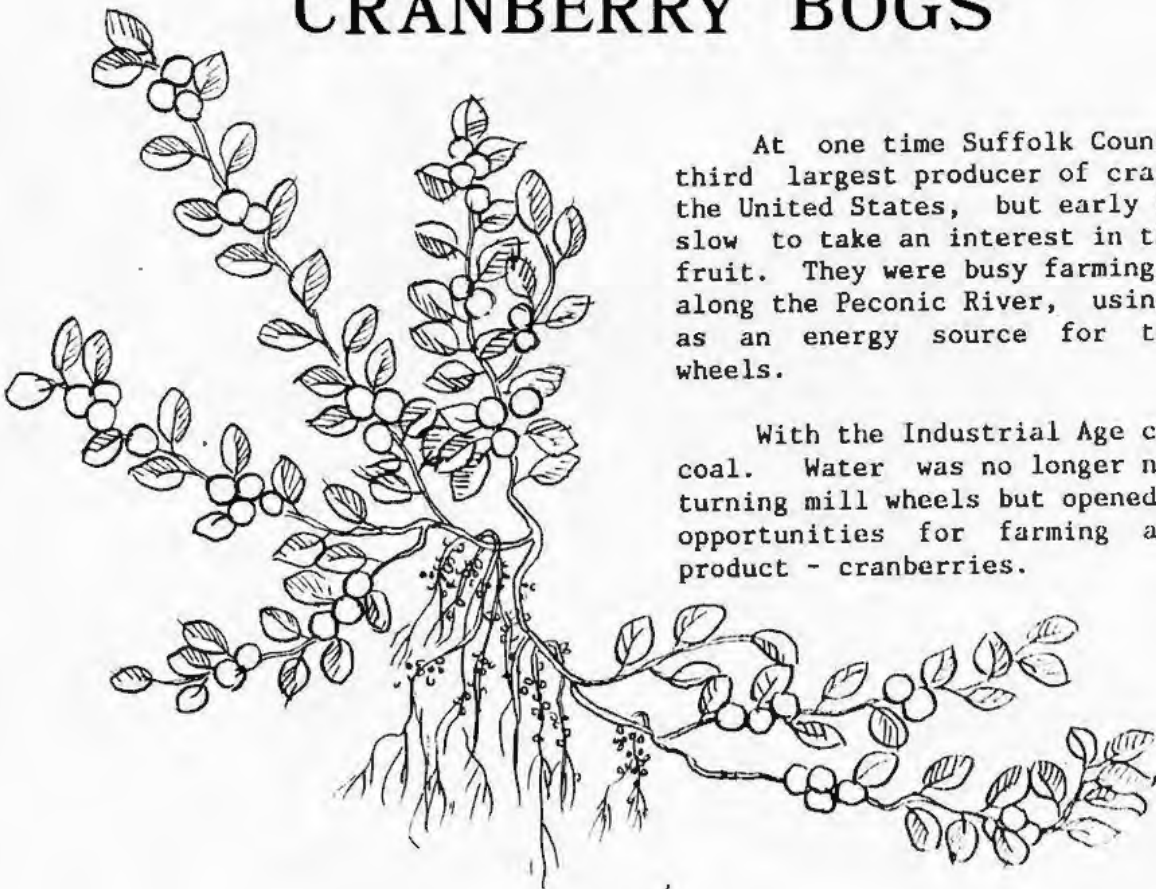
In 1892, 21,600 bushels were harvested and sold at \$2 a bushel. This was a remarkable boost for the cranberry industry. Sweezy Pond and its bog have not been operated commercially for about 50 years. A comparison of this site to the Swan Pond location indicates nature's ability to reclaim the land and return it to forest.

Today this area is recognized as an essential component of the watershed of the Peconic River. The natural reservoir supports a varied plant and animal community.



John Turner and Dick Keogh standing in sand pit at the Cranberry Bog Preserve.

CRANBERRY BOGS



At one time Suffolk County was the third largest producer of cranberries in the United States, but early farmers were slow to take an interest in this tart red fruit. They were busy farming and milling along the Peconic River, using the water as an energy source for turning mill wheels.

With the Industrial Age came gas and coal. Water was no longer necessary for turning mill wheels but opened attractive opportunities for farming a new local product - cranberries.

Cranberries need an abundant supply of flood water. In spring, water which had covered and protected the plants all winter was drained. Sand was laid in which new vines were rooted. Existing plants flowered in June, and berries were harvested in fall.

A cranberry site was ditched around its entire perimeter and needed dikes, a dam, and weirs. The back-breaking labor netted the workers \$1 a day in 1886.

By 1875 many millers along the Peconic River began switching to cranberry culture. From then until the 1930's the cranberry industry flourished.

A number of factors contributed to the eventual decline of the industry on Long Island. The smaller bogs of L. I. were not able to compete with the larger operations found in Massachusetts and New Jersey. At the same time, the descendants of the families that operated the bogs were not interested in carrying on. The growing expense of shipping the cranberries to market made the business less profitable, as did the rising costs of fighting pests such as the fireworm.

Finally, on November 9, 1959, the day known as Cranberry Black Monday, the Department of Health, Education and Welfare announced that the pesticide amino triazole, which was used extensively within the industry, caused cancer. The cranberry industry on Long Island never recovered from this last blow.

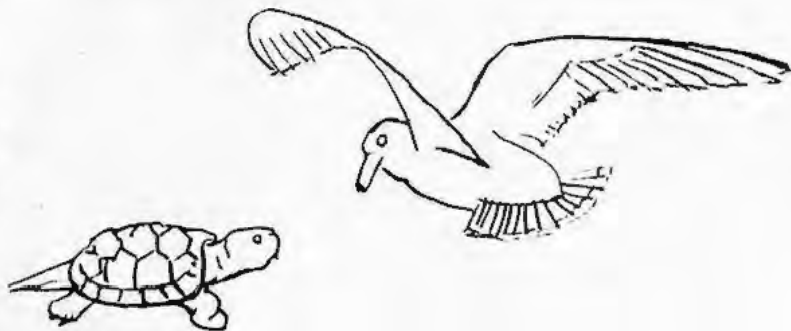




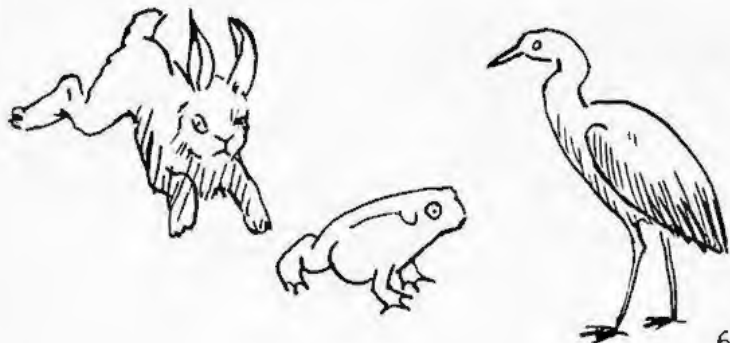
Black Duck Lodge at Hubbard Park.

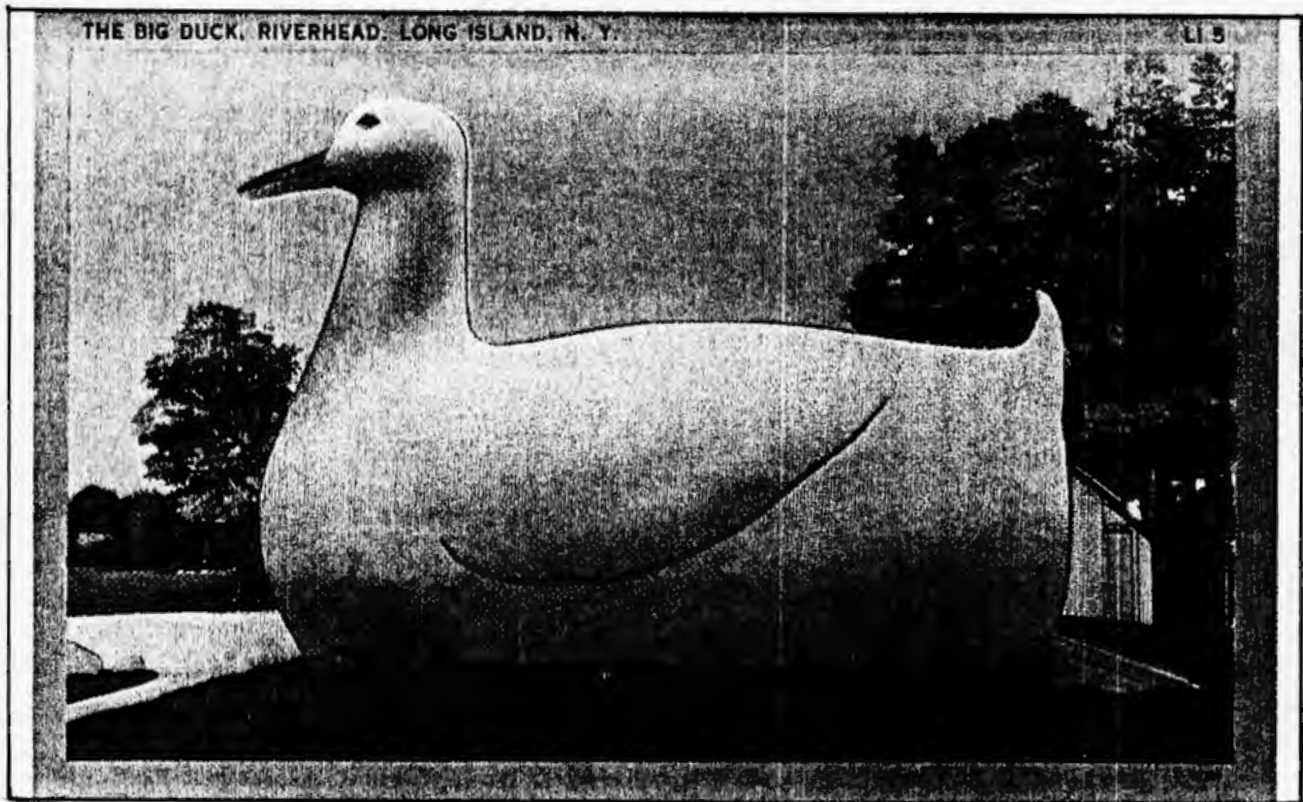
HUBBARD PARK

Black Duck Lodge is the architectural showpiece of this preserve. The land was owned originally by the Astor family and used for harvesting cordwood. In 1815 it was purchased by the Hubbards who constructed the central section of the building in 1890 and also started the family cemetery that may be seen on the property today. In 1937 E. F. Hutton purchased the land and used it for hunting; he later added the wings on either end of the lodge. The concrete remains of Hutton's duck blind overlook the man-made lake where he hunted. An elderly and infirm Hutton had the blind lined with fur during his late shooting years.



This preserve is home to raccoons, water fowl, kingfishers, osprey, deer, turtles and salamanders. A treasure of the preserve is its extensive salt marshes - one of the largest salt marsh complexes on Long Island. During the 1960's people began to appreciate the inherent value of salt marshes as wildlife habitats, protectors of the shoreline from storms, home for juvenile fin fish and shellfish, natural water filters, and for their aesthetic value. The unfortunate consequences of the development of Long Island have been the destruction of as much as half of the Island's marshes, by some estimates.





Post card of The Big Duck. Collection of the Suffolk County Historical Society.

THE BIG DUCK

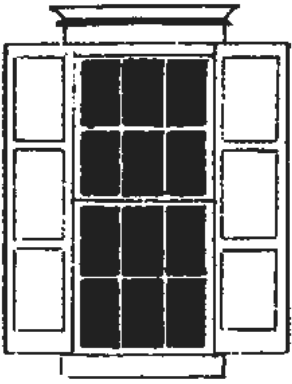
The Big Duck has been a local landmark since it was constructed in 1930 for Mr. Martin Maurer by the Collins Brothers. It was moved to Flanders in 1936 from its original location at Upper Mills in Riverhead. The duck was constructed around a wood frame that was glued together. Four coats of white cement were then applied to a galvanized wire mesh that was stapled to the frame. The duck's eyes are made of two Model-T taillight lenses.

For years both drawings and photographs of the duck have adorned postcards that have traveled around the world. Mr. Maurer had the structure patented and in 1939 allowed the Drake Cake Company to display a small replica at the New York World's Fair.

Today the Big Duck is recognized as an important example of Roadside Architecture, an art form that flourished in the mid 1920's and 30's. According to author Jim Heimann, who was quoted in an August 26, 1987, article in the New York Times, "With the advent of the car, pedestrian traffic for stores was no longer there. 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. It's a very interesting period of architecture," he said. "It reflects the time, the automobile culture, their fun with the whimsical."

FURTHER READING

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SIX OVER SIX

Local Notes On Historic Preservation

PUBLIC TRUST AWARD 1989

Vol. 5 No. 1 HUNTINGTON HISTORIC PRESERVATION COMMISSION Spring 1997

PORCHES

The popularity of the porch in American architecture grew in prominence from the 1840's through the early 20th century. This great addition to the function as well as the style of our homes is again a sought after characteristic for lovers of older homes. While porches cannot be traced as a part of colonial architecture, they grew in popularity as this country entered the industrial era, and experienced massive population growth. The front porch, and side and back porches appeared as symbols of the new found leisure time that resulted from the change from the rigors of chores that were needed for survival from colonial times. The porch's use ranged from functional places for shading from the sun and protection from the weather, to ornate designs meant to enhance the style of the original house, or in some cases, part of the change to Victorian from the more traditional colonial homes.

Romance and leisure are linked to the porch. It was used for courting, observing the world going by, sleeping on a hot night, and communicating with neighbors. A front porch, definitely, was a social thing that would show an open entry to the house, as well as a peek at the occupants when they chose to show themselves.

In the northeast the porch can be traced to the Caribbean Islands and the southern colonies, where it appeared earlier for more functional reasons. The hot climates require an open air room. The porches in the northeast were on the larger, higher quality homes of the wealthy first, and then as the middle class started to enjoy some of the benefits of the economy, they added such luxury amenities as a front porch.

So why did the porch fall from favor after the 1930's? Maybe this was one way to cost cut the mass produced homes of the time. One possibility is the loss of leisure time to use the porch. Another is the advent of the motor car, which allowed people to come and go more freely. Could our priorities have changed to leave us without the time to sit and watch the world go by?

So why are people rediscovering the front porch? Perhaps they long for the slower, more romantic times of a century ago.

Lawrence Leek

**LOCAL HISTORY
COLLECTION**

HISTORIC PRESERVATION, PROPERTY RIGHTS AND THE DEMOCRATIC PROCESS

Historic preservation is a genuine aesthetic and economic asset to all property owners in any community. In his 1978 decision in the famous lawsuit Penn Central Transportation Co. V. New York City, U.S. Supreme Court Justice William J. Brennan gave strong support to that opinion. His decision was greatly influenced on the "widely shared belief that structures with special historic, cultural or architectural significance enhance the quality of life for all."

As a member of Huntington's Historic Preservation Commission for the past 13 years, I can state that the citizens who have had their properties under consideration for either historic designation, exterior additions or alterations, have generally been understanding and cooperative. In a few instances we have had individuals who through misunderstanding have assumed that we had improper, excessive control over their property rights. We believed their fears were unfounded. Our jurisdiction extends only to exterior changes. What one does, within one's structure, may concern other departments of our town government, but is not within the jurisdiction of the Commission.

I can assure you that each member of the Commission is highly qualified for carrying out the Commission's responsibilities. They have shown true dedication coupled with extensive knowledge and a genuine desire to be thoughtful and reasonable in every decision. They listen carefully, speak diplomatically and make decisions conscientiously.

Historic preservation has deservedly

earned a fair and proper appreciation in our democratic system. To ignore and neglect our illustrious past American history is to seriously imperil our future.

Ray O'Riordan

OHEKA

The Huntington Historic Preservation Commission has determined that, in its view, the proposed re-use of the Oheka premises is acceptable and we support it as a valid means of preserving it, the second largest residence in the United States, by producing sufficient income to sustain the long term adaptive re-use of the interior and the restoration and maintenance of the exterior of this nationally important cultural resource.



Colonial 1690-1760

CHARACTERISTIC DETAILS: Large central chimney; narrow clapboards; simple frames around doors and windows; few—if any—small windows (lights) around doors. Windows had numerous small panes—frequently 12 over 12. In South, similar designs were executed in brick. Few have survived without addition of wings, ells and lean-tos, and other changes in details.

ECONOMIC ASPECTS OF HISTORIC ZONING

Of a great concern to many property owners is how historic zoning will affect their property values and what the extra costs will be in complying with these special regulations.

It is well documented that property values either stabilize or increase when a historic district is established in a neighborhood. In fact one of the primary reasons so many towns and villages across Long Island and the United States have established historic zoning has been the economic benefits derived from it.

According to several accounts, historic districts have also tended to increase the property values of the areas surrounding them. No evidence has been found to suggest property values will decline due to historic zoning.

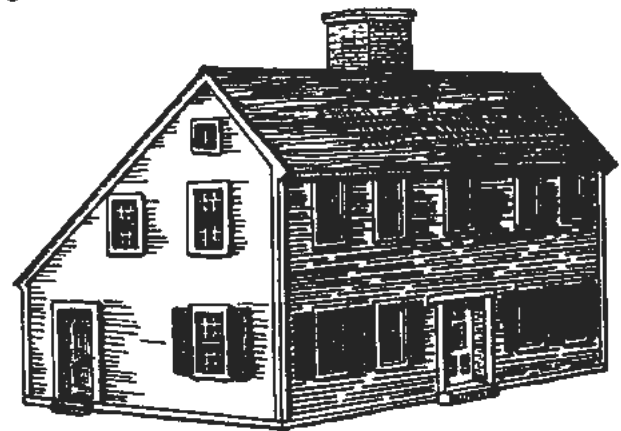
There is often a fear among property owners that the architectural controls which accompany historic zoning will add to the expense of maintaining a structure. In general, older buildings are more costly to maintain whether they have a historic designation or not. However, if the property owner of a local historic building wishes to make an alteration that requires a building permit, the costs can be higher. For example, if the owner of a historic home is planning to add another section to his or her Victorian home, he or she is restricted from building a rectangular brick addition. The exterior of the new wing would have to match the Victorian style of the existing edifice, even if it may be more costly to construct than the comparatively simple brick addition.

Another concern of many property

owners is whether historic district zoning will cause assessed valuations and real estate taxes to increase. This has happened to some areas, but only when the area had substantially deteriorated and the property values were depressed before it was designated. Most of the neighborhoods that experienced an increase in their valuations and real estate taxes did so because they received large commitments of public and private monies and extensive restoration of virtually abandoned central business districts (i.e. the South Street Sea Port area in New York City).

None of Huntington's historic districts have experienced an increase in assessed valuations and real estate taxes due to their historic designation.

In many instances, the fact that a place is historic or lies within a historic district has added to its salability. For instance, people who choose to buy a house within a historic district know the community which they are moving into will maintain the same feel and atmosphere for generations to come.



Saltbox 1700-1770

CHARACTERISTIC DETAILS: The roof line defines the saltbox. It evolved from the practice of adding a lean-to on the back of a house in order to gain extra space. Sometimes a change in the angle of the back roof shows where the lean-to was added. The design became so popular that some houses were built with the long back roof as part of the original structure.

PUBLICATIONS

Bessell, Mathew, CAUMSETT, 58p.
1991, \$19.50

Langhans, Rufus B. ed. HUNTINGTON
NATIONAL REGISTER OF HISTORIC
PLACES, 123 p. 1994 \$15

Langhans, Rufus B. REVOLUTIONARY
COINS, PATTERNS AND TOKENS, 18p.
1994, \$8

Langhans, Rufus B., HUNTINGTON
HISTORIC CEMETERIES, 21p. 20 maps
1987 \$1

Langhans, Rufus B., HUNTINGTON
HISTORIC MARKERS, 17p. \$1

Langhans, Rufus B., HUNTINGTON
PLACE-NAMES, 31p. 1988 \$4

Whitman, Walt, TEAR DOWN AND
BUILD OVER AGAIN, 7p. illus. (1845)
An essay on historic preservation 1980 \$.50

We also carry complete copies of all the old
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ARCHITECTURE, N.Y. (STATE)
LONG ISLAND

Architecture

Society For The Preservation Of Long Island Antiquities



**LEARNING
TO LOOK**

ARCHITECTURE



LEARNING TO LOOK AT ARCHITECTURE

Dear Teacher,

Each day every one of us lives in, works in, passes by, and looks at the built environment. From an historical perspective, architecture is recognized as the grand art form of civilization, rich with meaning about the culture that produced it. Yet this resource for learning is rarely used in the classroom.

Often, the thrill of discovery comes with becoming suddenly aware of what we already know. Children respond immediately when their own homes and towns become areas of exploration. By using architecture as a unifying theme, such diverse topics as math and art, science and social studies can be meaningfully integrated, creating a thoroughly enjoyable inter-disciplinary program geared for any grade level.

This workbook is intended to encourage you and your class to embark on such an on-going program. Please xerox these pages for each child. The game sheets and suggestion box topics in this book are designed to establish main concept areas. Children should be encouraged to use them to begin their own architecture loose leaf books with drawings, notes, clipped images, creative writing... please build on our suggestions.

My favorite subject is:

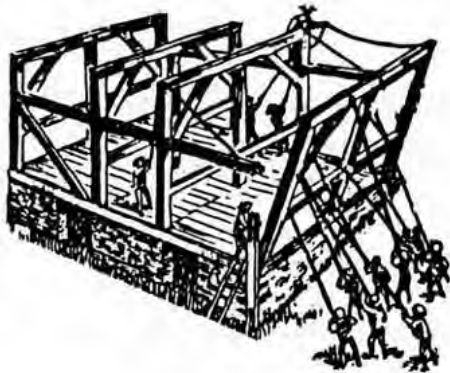
- 1. Science – Collect animal homes and analyze their structure and natural adaptations. How do they compare to buildings designed by human beings?*
- 2. Social Studies – How many forms of energy do we use to keep homes warm? How does each affect our environment and affect international politics? What are some better ideas for the 21st century?*
- 3. Math – Measure the rooms in your house, compute these figures to a reduced scale, and plot them on a computer.*
- 4. English – Find vivid descriptions of buildings and interior spaces in your favorite literature. How does each make you feel?*
- 5. Art – Sketch three very different buildings in your town. Explain how they are different in terms of abstract design, scale, and basic design elements, as an art critic would.*

GAME: BUILDINGS & ENVIRONMENT

Read this letter written by an American Colonist, to his cousin in London, England. Find the passages which show how his house suits his environment.

My Dear Elizabeth,

What a time of celebration! My Abigail and I are in our new home. All the men in the village felled the trees in the forest and shaped the construction beams right there in the woods. We hauled them to a pretty little ridge, just on the town road, next to the pasture I cleared last summer. The men assembled the sturdy beams like a giant puzzle before our eyes. Then began the insulating with seaweed, plastering, and finishing with the cedar shingles, all split and ready to be fastened on.



Soon the snows will come. There is split wood in the shed behind the back door and root vegetables fill the dug cellar, so I am sure we shall be safe and happy. Our home is not as grand as the manor my family left across the sea, but it suits this new land perfectly, and I love them both.

Yours faithfully,

John

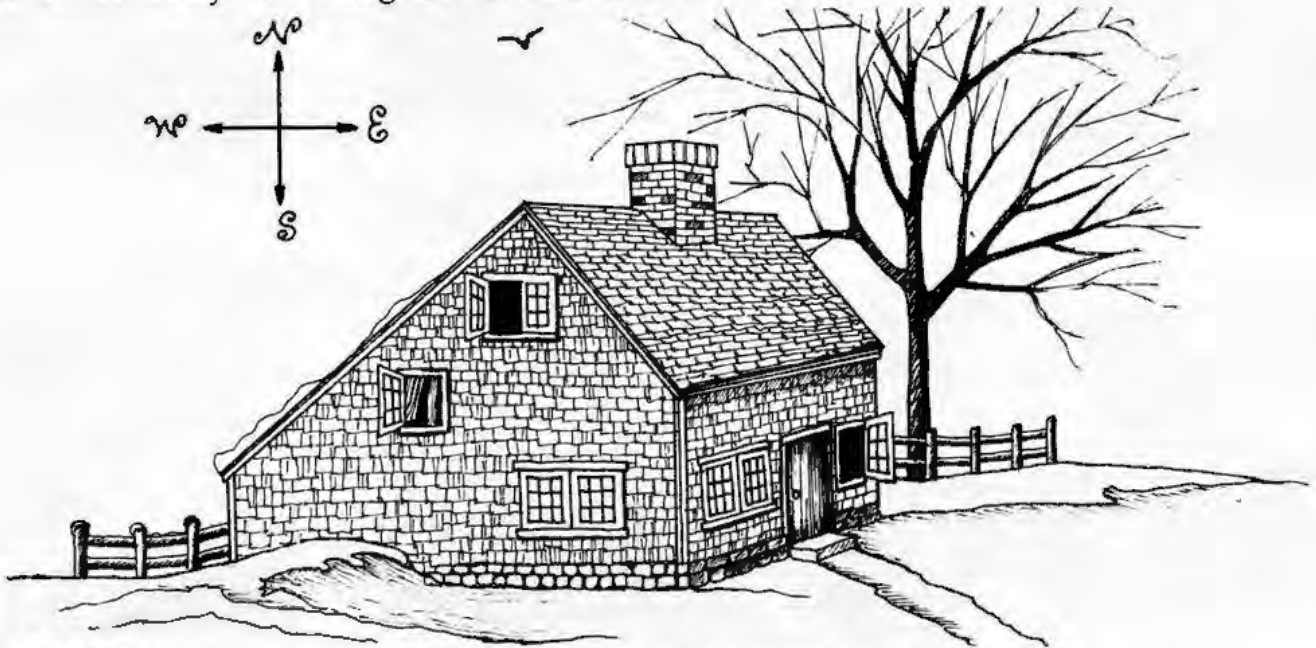
SUGGESTION: Start a bulletin board display with photographs cut from magazines, showing building types which reflect their environment. Note building materials, construction techniques, and designs for comfort.

BUILDINGS ADAPT TO ENVIRONMENT

BIG IDEA: Buildings provide shelter, to keep us protected and comfortable. Climate, the availability of natural resources, the surrounding landscape and the specific building site are all taken into consideration.

EXAMPLE: THE COLONIAL SALTBOX c. 1700

The Colonial saltbox evolved from medieval English buildings, but with additional floor space at the back. These buildings express a strong "sense of place," harmoniously reflecting the environment.



GAME: Find ways this house was designed to suit its environment.

- CEDAR SHINGLES
- FIELD STONE FOUNDATION
- CENTRAL CHIMNEY
- SMALL WINDOWS
- TIMBER FRAME
- FACES SOUTH

- Windows face light and saltbox roof protects against north winds.
- Large trees still plentiful
- Holds in heat
- Radiates heat throughout the house
- Rocks cleared from the grounds
- Easily split and repels rain and snow

HOW DO THESE BUILDINGS RELATE TO THE ENVIRONMENT?



Igloo



European Timber Frame



Marsh House



Pueblo Style

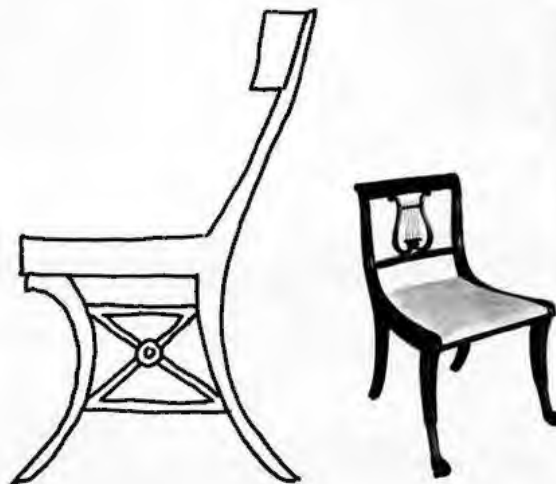
GAME: Find the houses on this page which you would call Greek Revival. Don't forget, houses change over time, and porches, or different colors, or newer materials may have been added. That is why looking at old houses is like unraveling a "history mystery."



Even Furniture was made in the Greek style:



Greek Painting



American Chairs



BUILDINGS EXPRESS IDEAS



BIG IDEA: Buildings use the *vocabulary of architecture* to tell us about themselves. Some say, "I am cozy and friendly and inviting." Others say, "I am very important, be respectful as you enter my hallowed halls." Some tell us about themselves by using a trademark or symbol, like The Big Duck or

McDonald's. Some can even tell stories.

EXAMPLE: GREEK REVIVAL BUILDINGS c. 1840

In the early 1800's America fell in love with Greece. The United States was a young country which had firmly established a democratic form of government. Americans felt proud and enjoyed an emotional connection with ancient Greece, where democracy began.

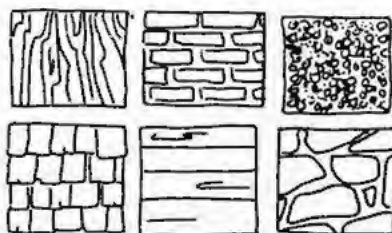
In Europe, archeologists had discovered many ancient ruins which artists and architects used as inspiration in their work. Ladies' clothing, furniture, silverware, all were designed in the classical style. In America, even relatively humble homes were made to look like grand Greek temples!



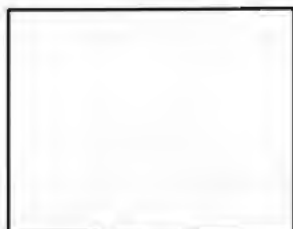
Look for these classical symbols:



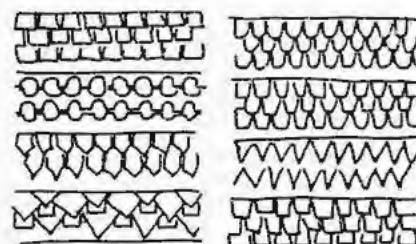
GAME: Decorate your own Queen Anne house. You may add porches and towers and windows and railings and decorative trimmings and most importantly, a wide variety of textures!



House Textures



Others?



Shingle Patterns

SUGGESTION: Keep a sketch book of beautiful architectural decorations and details. Try to draw all the different textures you find on buildings you like. What materials are used?

BUILDINGS ARE MADE BEAUTIFUL

BIG IDEA: Architecture is an art form. Painters are artists who paint paintings. Architects are artists who design buildings. The architect's task is very interesting since buildings need to be functional as well as beautiful.

There are many building *styles*. Some are romantic and mysterious. Some are cool and logical. Some are beautiful because they are bold and simple. Some are beautiful because they are fancy.

EXAMPLE: THE QUEEN ANNE HOUSE c. 1890

The Queen Anne style is very fancy! Architects used patterned shingles, gingerbread trim, and colored glass to decorate buildings designed with porches, towers, and turrets. How many *basic shapes* can you find in this Queen Anne style house?



All buildings can be looked at the way we look at paintings and sculpture, noticing: Basic Shapes, Color, Texture, Symmetry/Asymmetry, Pattern, Rhythm, Scale, Emotion or Idea.



Draw a detail you like from this house.

Think about the many ways to design a roof. Find others!



GAME: A famous architect declared that in architecture “*form follows function.*” What do you think that means?

If the form, or shape, of your *dream house* were designed to follow the function, or needs of your life, how would you put the rooms together?

STUDY THE 1950 MAGAZINE AD BELOW:

The Balmoral

Contemporary styling of this low ranch, with an exterior of vertical siding and brick veneer, combined with a low pitched angle roof extending over a conveniently located car port and exterior storage, portrays the “modern” living comfort incorporated into this plan.

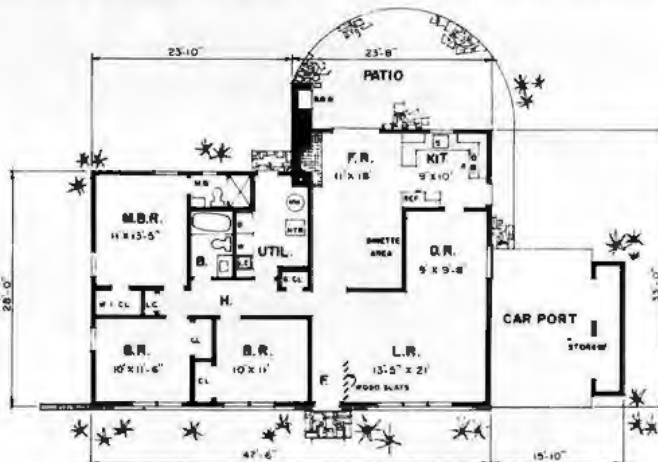
The centrally located family room, opening directly to the kitchen, dining and exterior patio provides for ideal circulation and also provides for “inside-outside” living.

Note the built-in Bar-B-Que for lawn parties and cook outs; every couple’s dream.

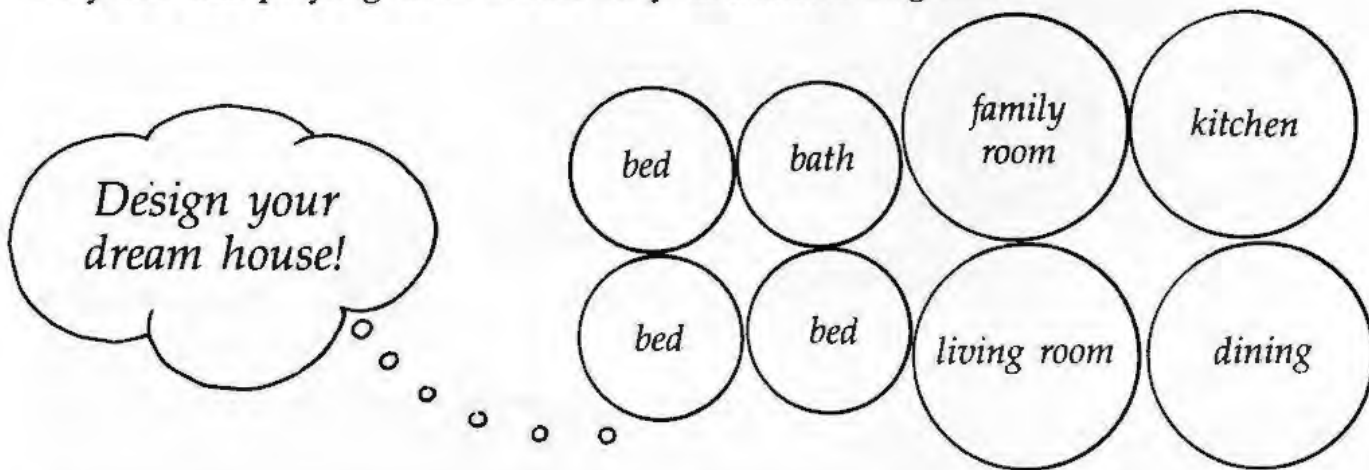
The utility room with incorporated laundry facilities, located adjacent to the bedroom area, minimizes laundry travel to and from the bedroom area.

Its three family size bedrooms satisfy the needs of a young growing family.

TOTAL LIVING AREA: 1,400 sq. ft. (carport excluded)



Architects draw very careful *floor plans*, exactly to scale, showing where all rooms, halls, closets, windows, doors, and sometimes even furniture should be. While they are still playing with ideas, they use *bubble diagrams*:



SUGGESTION: Try to read the floor plan above. First draw a bubble diagram of your dream house, then try to make an exact floor plan to scale. Try to imagine how this house would look on the outside. A dream house!

BUILDINGS SERVE PEOPLE'S NEEDS

BIG IDEA: Houses are designed to be practical, and functional, and logical. Have you ever thought about how much a building can affect how you work, play, and relate to other people?

IMAGINE: Is it different living in a house designed around one big family room with a kitchen/dining "area," and in a house divided into many rooms, each with a special purpose? Does it make sense to have the dining room close to the kitchen? Think about the logical flow of spaces inside a building. How would your *dream house* suit your life and your needs?



EXAMPLE: THE SUBURBAN RANCH c. 1950

After World War II large housing developments were constructed in *suburbia*. Each house had its own small backyard. Different models were advertised to appeal to different families, often including a living/dining/kitchen area with a connecting breezeway to the garage, picture windows, barbecue patios, and separate recreation rooms. What does this tell you about the life of the American family?

SUGGESTION: Make a list of all the very special features you would want to have in your *dream house*:

_____	_____
_____	_____
_____	_____
_____	_____

GAME: In the 1800's in America, architects borrowed visual ideas from Ancient Egypt, Ancient Greece, Ancient Rome, Medieval Europe, and the Renaissance to build both grand public buildings and houses.

Match the historical monument from the past with each of the American buildings below. Good detectives will find clues by looking at *basic shapes*, and the *vocabulary of architecture*, (window decorations, rooflines, decorative ornament, etc.).



Matches: _____



Matches: _____



Matches: _____



Matches: _____

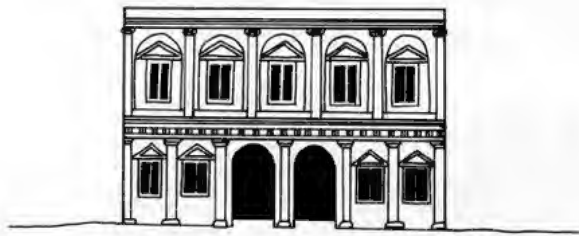


Matches: _____

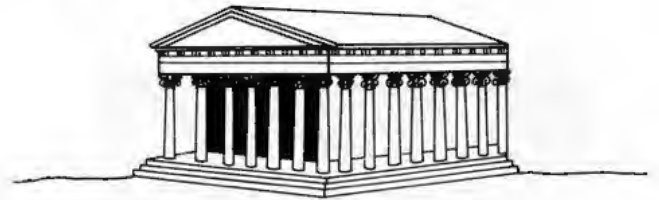
BUILDING ON THE PAST

BIG IDEA: Ancient cultures borrowed ideas from the past and added new ones. For example, the ancient Greeks built beautiful temples which the Romans admired and copied. However, the Greeks didn't know how to construct an arch, and by extension a dome. The Romans added this revolutionary idea to the history of architecture. Much later, both Ancient Greek and Ancient Roman cultures were admired by the people of the Renaissance. Many American buildings are inspired by ancient precedents. Piecing together these puzzles from the past can be fun.

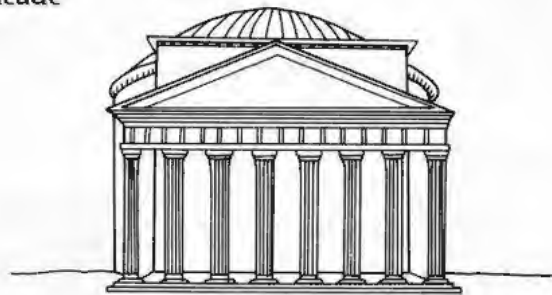
Study these grand monuments from the past:



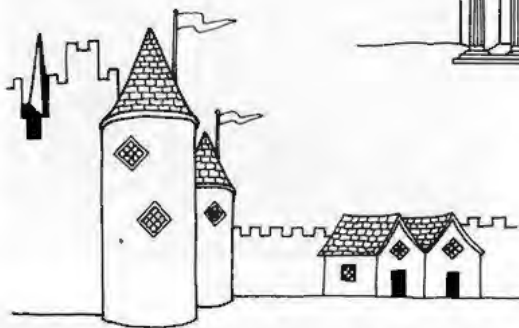
Renaissance Building Facade



Greek Temple



Roman Pantheon



Medieval Castle and Town



Egyptian Temple

SUGGESTION: Construction techniques advanced over time. With your science teacher set up a *post and lintel* building using load bearing columns, like the Greeks. Construct a *keystone arch*, and then develop it into a *dome*.



BUILDING A COMMUNITY

BIG IDEA: You are already aware of how the natural environment affects your life. Have you ever really thought about the importance of the *built environment*? The buildings, and how they are arranged together, in our city, town, or village shape our lives every day.



Can we walk where we need to go, or do we need to drive? Are there parks and areas of countryside? Does our Main Street look friendly and inviting or busy and confusing? How are the shopping malls different from Main Street stores?



How is a community built all at once different from a town which developed over a long period of time?

WHAT DOES YOUR MAIN STREET LOOK LIKE?



MAIN STREET U.S.A.



MAIN STREET U.S.A.

SUGGESTIONS: If you could plan an ideal community, what would it look like? Would the living area be scattered throughout or clustered together? Where would the school, hospital, library and the stores be? Would there be special paths for bikes and walking? Parking areas? Play grounds? Places to sit and talk?

- Draw a map of an ideal community. Draw pictures of the buildings in it.
- Keep a class scrapbook of newspaper articles about town planning, land use, zoning, and historic preservation issues.

Adult Collection
Vertical File

THE ARCHITECTURE OF LONG ISLAND
(Nassau & Suffolk Counties)

**A MATTER OF PUBLIC
RECORD**

by

Peter S. Kaufman, Ph.D.
Suffolk Community College

SCLS REFERENCE WORKSHOP JANUARY 27, 1988

To begin with, some general histories of American architecture have recently been published which sketch the background within which the architecture of Long Island has been prosecuted. The most distinguished history of American architecture ever written, and the lengthiest, is American Buildings and Their Architects (NY: Doubleday, 1969 +; NY: Oxford, 1985; in four volumes, with a fifth covering the mid-nineteenth century soon to come). Written by Brown University Professor William Jordy and Williams College Professor William Pierson, it represents the height of art historical investigation of American architecture. On the other hand, Leland Roth's Concise History of American Architecture (NY: Harper & Row, 1980) is just that, concise, while David Handlin's American Architecture (London: Thames & Hudson, 1985), also a one-volume survey, is consistently interesting. Paul Turner's Campus, An American Planning Tradition (Cambridge: MIT, 1984) is notable as the only monograph on the architecture and planning of American academic institutions, and Leland Roth's McKim, Mead, and White, Architects (NY: Harper & Row, 1983) is a most important monograph, the definitive work on America's most important architectural firm up to 1950. A particularly scholarly work, Abbott Lowell Cummings' Framed Houses of Massachusetts Bay (Cambridge: Harvard University Press, 1982), is a model study of vernacular architecture, representing the

culmination of over 20 years of painstaking research on that icon of American domestic culture, the New England house. Much of what Cummings says about early New England material culture applies to early Long Island settlements, particularly of the East End. The study of the vernacular environment has also yielded important books on commercial architecture, heretofore a terra incognita of American architectural history. Diners are the subject of Richard Gutman's authoritative American Diner (NY: Harper and Row, 1979), while White Towers (Cambridge: MIT, 1979) by Paul Hirshorn examines this particular specie of diner, the McDonald's of the 1930's. Chester Liebs's From Main Street to Miracle Mile (Boston: Little, Brown, 1985) is the most celebrated and compendious survey of American architecture of the commercial strip, while John Margolies' The End of the Road (NY: Penguin, 1981) covers the same ground in a more popular style.

Scholars have also turned their attention to American residential architecture, over the past ten years beginning with David Handlin's American Home: Architecture and Society, 1815-1915 (Boston: Little, Brown, 1979), a survey of American home-building in the nineteenth century in the British mold of architectural history cum social history. This social viewpoint comes to the forefront in three other books by women which focus on "domestic" architecture: Dolores Hayden's Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities (Cambridge: MIT, 1982), Gwendolyn Wright's Building the

Dream: A Social History of Housing in America (Cambridge: MIT, 1983), and Wright's Moralism and the Modern Home (Chicago: Univ. of Chicago, 1982). The richest and most varied period of American housing, lasting from the Civil War to the Great Depression, has been examined in three recent books: Herbert Gottfried's and Jan Jenning's American Vernacular Design, 1870-1940 (New York: Van Nostrand, 1986), Alan Gowans's The Comfortable House, North American Suburban Architecture 1890-1930 (Cambridge, MIT, 1986), and H. Ward Jandl's and Katherine Stevenson's Houses by Mail: A Guide to Houses from Sears, Roebuck (Washington: Preservation Press, 1986). This period is further illumined by the reprinting of the valuable White Pine series of architectural monographs, originally published in the early decades of the twentieth century under the title Architectural Treasures of Early America, edited by Robert G. Miner (NY: Arno, 1977).

Needless to say, American domestic architecture has received the bulk of attention in historic preservation studies which vary from comprehensive field guides to detailed scholarly works. By far the best guidebook is Virginia and Lee McAlester's Field Guide to American Houses (NY: Knopf, 1985) which features copious graphic material and photographs of disparate examples of each style. In comparison, John Poppeliers's What Style Is It? (Washington: Preservation Press, 1977) and John J.G. Blumenson's Identifying American Architecture (Nashville: American Association for State and Local History, 1977) are smaller handbooks, lacking

the in-depth treatment of the McAlester volume which weighs in at over 500 pages. Carole Rifkind's Field Guide to American Architecture (NY: New American Library, 1980) and Mary Mix Foley's American House (NY: Harper & Row, 1980) are comparatively less useful due to the relative lack of illustrative materials. Priceless and innumerable pieces of information can be found in the voluminous publications of the Old-House Journal, produced in Brooklyn. These include The Restoration Encyclopedia, Old-House Journal Yearbook, and the Old-House Journal Catalog: A Buyer's Guide for the Pre-1939 House.

The applied side of architectural history, historic preservation, has fostered tremendous growth in publishing limited to American subject matter. The flagship publisher in this field has always been the publishing arm of the National Trust for Historic Preservation, the Preservation Press; the catalog of this press makes up practically a list of mandatory purchases in the field. The chief sourcebooks of information on the movement and the industry of historic preservation include The Historic Preservation Yearbook (Bethesda, Md.: Adler and Adler, 1985) a thorough guide published in cooperation with the National Trust, Information (Washington: Preservation Press, 1978 +), a continuing series of informational pamphlets intended as a workbook for local organizers, The Brown Book: A Directory of Preservation Information (Washington: Preservation Press, 1983), a standard reference work, and All About Old Buildings: The Whole

Preservation Catalog (Washington: Preservation Press, 1985), a "Whole Earth Catalog" of the profession. Of these works, the first is the most ambitious in terms of depth, while the last is the most complete in its breadth.

(Much of this essay is taken from a bibliographic essay to appear in the March, 1988 issue of Choice magazine, entitled "Western Architectural History Since the Fall of Modern Architecture" by the author.)

MEDIA

Bob Vila, This Old House.
(Not many tapes are available!)

Robert A. M. Stern, Pride of Place (PBS)

Spiro Kastof, America By Design (PBS)

HISTORIC RESOURCES OF LONG ISLAND:
LEVELS OF GOVERNMENTAL JURISDICTION

National Park Service
Ex: William Floyd Estate, Mastic

New York State Department of Parks
Ex: Southside Sportsmen's Club, Southaven Park

Nassau County Museum System
Ex: Sands Point

Suffolk County Historic Trust
Ex: Meadowcroft, Sayville

Town-wide Historic Resources
Ex: Setauket Historic District

Looking for an Old Aerial Photograph

Santa Cruz, Calif., 1906—Library of Congress



U.S. Department of the Interior
Geological Survey
National Cartographic
Information Center (NCIC)



San Francisco, Calif., May 5, 1906—Library of Congress

Historical Photographs

Attempts to photograph the surface of the Earth date from the 1800's, when photographers attached cameras to balloons, kites, and even pigeons. Today, aerial photographs and even satellite images are commonplace.

The rate of acquisition of aerial photographs and satellite images has been increasing rapidly in recent years. Views of the Earth obtained from the aircraft or from space vehicles have become valuable tools to government resource planners and managers, land-use experts, environmentalists, engineers, scientists, and a wide variety of other users.

Many people want historical aerial photographs for business or personal reasons. They may want to locate the boundaries of an old farm or a piece of family property. Or they may want a photograph as a record of changes in their neighborhood, or as a gift.



Plattsburgh, N.Y., 1940—U.S. Geological Survey, aerial mapping photograph

The U.S. Geological Survey has established the National Cartographic Information Center (NCIC) to help customers find maps, aerial photographs, satellite images, and other cartographic products. NCIC offers direct access to most of the Nation's domestic aerial photographs (including some historical material) and satellite images available to the public. Important other sources also exist and NCIC will assist you in contacting them when appropriate. These sources include Federal agencies and some private firms that retain the originals of photographs or that produce highly specialized products.

NCIC works in conjunction with the Earth Resources Observation Systems (EROS) Data Center in Sioux Falls, South Dakota. Both NCIC and the EROS Data Center research requests for information about photos and take orders for aerial and space photographs and space images.

National Archives

Most aerial mapping photographs of the United States taken for Federal agencies before 1941 have been assembled at the Center for Cartographic and Architectural Archives at the National Archives. These photos date from the mid-1930's and cover approximately 80 percent of the land area of the conterminous 48 States. The Center also maintains collections of American military photographs over the U.S. from the 1940's through 1960's and some recently acquired German military photographs of Eastern Europe and Russia flown during World War II.

The Still Picture Branch of the National Archives has a large collection of photographs taken from the air. These date from the early 20th century to present day. Both the Center for Cartographic and Architectural Archives and the Still Picture Branch maintain Search Rooms in Washington, D.C., where visitors can search the files for the photograph they want. Mail inquiries are accepted but should be very

specific in describing area locations and time eras. Be sure your name, address, and telephone number are included in each inquiry. The Archives will search the files and return a research report and a price list for prints. The Still Picture Branch will also send electrostatic copies of appropriate photos. The address for both offices is:

National Archives
8th and Pennsylvania Avenue, N.W.
Washington, D.C. 20408
Telephone: 202/523-3006

Library of Congress

In addition to the National Archives, the Library of Congress maintains a large collection of historical photographs, some of which are aerial pictures dating from 1900 to the 1940's. A few aerial photos of the Connecticut countryside and Paris, France taken from aerial balloons in the 1880's are also available as is a series of panoramic views of U.S. cities taken between 1906-1908. The Library cannot

perform searches for mail inquiries, but visitors to Washington are welcome to examine their research files. The Library of Congress address is:

Library of Congress
10 First Street, S.E.
Washington, D.C. 20540
Telephone: 202/287-5000

U.S. Geological Survey

A variety of aerial and space photographic products can be ordered through NCIC and the EROS Data Center including aerial mapping photographs taken since the 1940's, and current Landsat satellite images; black-and-white, color, and color-infrared photographs; and Apollo, Gemini, and Skylab manned spacecraft photographs. For further information, please contact the nearest NCIC office or the EROS Data Center. Information on photograph and image costs will be sent to you in response to your inquiry.



Lower Manhattan, 1930's—National Archives, Still Picture Branch



Jefferson County, Colo., 1937—National Archives, Center for Cartographic and Architectural Archives, aerial mapping photograph



Madison, Wis., 1908—Library of Congress

EROS Data Center

U.S. Geological Survey
EROS Data Center
User Services Section
Sioux Falls, South Dakota 57198
Telephone: 605/594-6151

NCIC Headquarters

National Cartographic Information Center
U.S. Geological Survey
507 National Center
Reston, Virginia 22092
Telephone: 703/860-6045

NCIC Offices

Eastern Mapping Center—NCIC
U.S. Geological Survey
536 National Center
Reston, Virginia 22092
Telephone: 703/860-6336

Mid-Continent Mapping Center—NCIC

U.S. Geological Survey
1400 Independence Road
Rolla, Missouri 65401
Telephone: 314/341-0851

National Cartographic Information Center

U.S. Geological Survey
National Space Technology Laboratories
NSTL Station, Mississippi 39529
Telephone: 601/688-3544

Rocky Mountain Mapping Center—NCIC

U.S. Geological Survey
Box 25046, Stop 504 Federal Center
Denver, Colorado 80225
Telephone: 303/234-2326

Western Mapping Center—NCIC

U.S. Geological Survey
345 Middlefield Road
Menlo Park, California 94025
Telephone: 415/323-8111, ext. 2427

10/87

RESOURCES

Panoramic (Bird's Eye) Views (20)

National Historic Landmarks (7)

Historic American Building Survey (HABS) (100)

Historic American Engineering Record (25)

National Register of Historic Places (1,000's)

SOURCES

John Reps, Views & Viewmakers of Urban America
(University of Missouri Press, 1924)

Photoduplication Service
Library of Congress
Washington, D.C. 20540

Catalog of National Historic Landmarks
National Park Service
SuDoc #I29.2:H62/23

Historic American Buildings, Structures, & Sites
Library of Congress, 1983
(contains 16,738 entries documented by HABS & HAER)

More up-to-date information:
National Park Service
Dept. of Interior
Washington, D.C. 20240
(202) 343-9599

HAER Checklist: 1969-1985
U. S. Dept. of the Interior,
National Park Service, 1985

National Park Service
P.O. Box 37127
Washington, D.C. 20013-7127

EXAMPLES

Farmingdale, 1925
Hempstead, 1876

The Old House, Cutchogue
William Sidney Mount House,
Stony Brook
Thomas Moran House, East Hampton

Sagamore Hill, Oyster Bay
Caumsett Manor, Cold Spring Harbor

Manhasset Bridge, L.I.R.R.
Sands Point Lighthouse
Pantigo Windmill

East Broadway Historic District,
Roslyn

RESOURCES

New York State Survey Properties (10,000)

Historic Maps (100's)

Sanborn Fire Insurance Maps (100's)

Aerial Photographs (?)

SOURCES

NYS Office of Historic Preservation
Agency Building 1
Empire State Plaza
Albany, NY 12238
(518) 474-0479

N.Y. Historical Source Studies Part II:
Checklist of the County Atlases of New York
by Albert Hayen Wright & Willard Waldo Ellis
(Ithaca, NY: A. H. Wright, 1943)

Library of Congress, Geography & Map Division.
Fire Insurance Maps in the Library of Congress:
Plans of North American Cities & Towns produced
by the Sanborn Fire Insurance Company.
(Washington, D.C.; Library of Congress, 1981)

National Cartographic Information Center
National Archives
8th & Pennsylvania Avenue, N.W.
Washington, D.C. 20408
(202) 523-3006

EXAMPLES

All pre-1935 building

Beers Atlases from the 19th Century
Belcher-Hyde Atlases