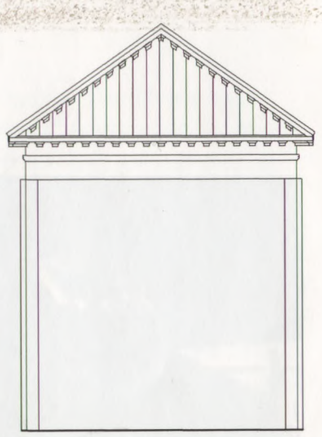
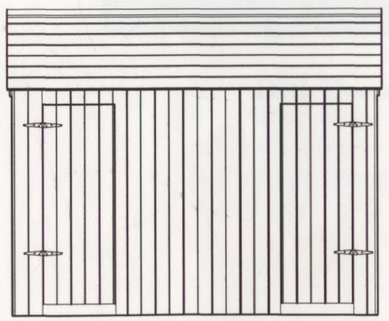
Cottage by E. F. Hodgson Company

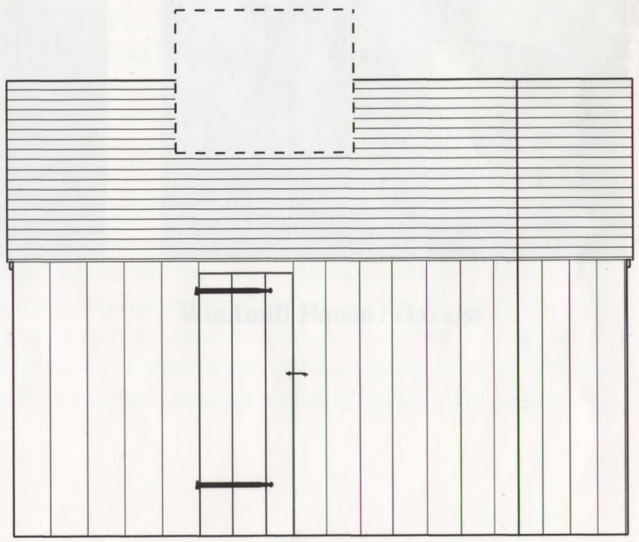


Boat House

THOMAS MORAN'S OUTBUILDINGS AT *THE STUDIO*



Bath House



Windmill House / Garage

THOMAS MORAN'S OUTBUILDINGS AT *THE STUDIO*

229 MAIN STEET, EAST HAMPTON, N.Y.

HISTORIC STRUCTURE REPORT

Prepared for:
The Inc. Village of East Hampton
Board of Trustees
Mayor Paul F. Rickenbach, Jr.
Barbara S. Borsack
David H. Brown
Elbert T. Edwards
Richard T. Lawler

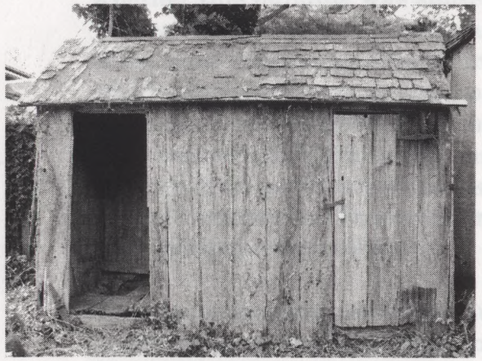
Prepared by:
Robert Hefner

April 2010

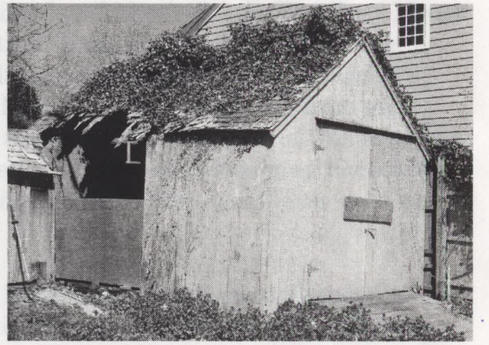
COVER: Thomas Moran seated by his Hodgson Cottage about 1912, photograph courtesy of the East Hampton Library

Cottage by E. F. Hodgson Company

Boat House



Bath House



Windmill House / Garage

CONTENTS

INTRODUCTION

This is a supplement to the report entitled "*The Studio*, The Home and Workshop of Thomas Moran and Mary Nimmo Moran" completed in April 2009 for the Inc. Village of East Hampton. The Village has an interest in the property through a historic preservation easement and is providing these historic structure reports to guide the restoration being undertaken by the Thomas Moran Trust.

Little was known about the four outbuildings on *The Studio* property. Only one of them appears in any photographs of the Moran era and there are no references to them in any documents dating from the period when Thomas Moran lived here. Thankfully these buildings remain largely intact so that much could be learned by studying the fabric of the buildings themselves.

Once it was cleared of vines and became accessible, the function of the Bath House became evident. Research documented the source of Thomas Moran's E. F. Hodgson Cottage, but the use he made of it remains a mystery. A photograph taken by Condie Lamb about 1950 showed that Thomas Moran had mounted the wind-powered water pump he purchased in 1892 on the roof of the Windmill House / Garage. It is not known whether this building was subsequently converted into a garage by Thomas Moran or by Ruth Moran after her father's death. The Boat House is the most enigmatic of the four outbuildings. It is a unique building which apparently was an open pavilion consisting entirely of recycled elements from demolished porches. New construction dating from after 1950 makes it difficult to document the probable evolution of this structure from an open pavilion into a closed shed. The Boat House may have been part of a shelter for Thomas Moran's gondola or may have been used to store gondola components.

Because of the stewardship of Ruth Moran and Condie and Elizabeth Lamb these outbuildings remain quite intact from the time that Thomas Moran lived here. It is important that all the existing historic fabric of these buildings be conserved. Restoration of these small buildings should be treated as a separate project from restoration of *The Studio*. A small team of one or two craftsmen with close supervision would be sell suited to the careful work required to further understand and restore these small buildings.

COTTAGE BY E. F. HODGSON COMPANY

Thomas Moran purchased this pre-fabricated cottage from the E. F. Hodgson Company of Dover, Massachusetts. Ernest Franklin Hodgson, who called himself "America's First Prefabricator," began selling kits for brooders to poultry farms in 1892. In 1894 he built a small factory and expanded his business to include pre-fabricated cottages and domestic outbuildings. This was soon replaced by a larger factory in 1897 and a still larger plant in 1905. The offerings of the E. F. Hodgson Company continued to grow and the *Hodgson Houses* mail-order catalogs featured large houses that could be assembled from Hodgson's modular building components. E. F. Hodgson sold his company in 1944 after fifty years in business. [1]

Hodgson buildings were assembled of modular wall and roof panels manufactured in six-foot widths. Panels were fastened together with special bolts secured by a wedge dropped into a slot in the bolt shaft. The wall panels have a light frame of small-dimension components. The perimeter box frame of each panel is of 1 ¾" x 1 ¾" fir and the diminutive intermediate studs are ¾" x 1 ¾" in section and spaced at one-foot intervals. A building paper, called a "Wigwarm lining", was fastened to the exterior of the frame and cedar clapboards were applied over the paper as the exterior surface. The cedar clapboards have shiplap joints so that they lie flush against the wall frame. Roof panels are of the same construction and have the same clapboard exterior as the walls. Joints between wall and roof panels are covered over by battens.
A ridge roll covered the joint between roof panels at the apex of the roof. Windows and doors were installed in the panels at the factory. Panels were finished with three coats of paint of the standard colors of white for walls and windows and "slate green" for doors and the roof. The clapboard roof panels of Thomas Moran's cottage, now covered by the asphalt shingle roof, retain the original green paint.

Small Hodgson buildings did not require any carpentry skills to assemble. The catalog stated that "Every house is set up at the factory and the sections stamped, and with the printed directions and plan it is easily put together by unskilled labor without other tools than a screw driver and hammer." The 1935 catalog quotes a letter from a Mr. A. B. Reese who had purchased the same model as Thomas Moran's: "For your information I could state that it took only five hours to put it together, with no skilled labor."[2]

Thomas Moran purchased a standard E. F. Hodgson small cottage measuring 12' x 18' in plan. Each end wall consists of two wall panels and a standard 12' gable panel, each side wall has three wall panels and each roof slope is composed of three panels. Thomas Moran had a double window unit installed in two of the north wall panels. The Hodgson catalogs refer to these double windows as "sunroom windows." The small window with an awning sash was a standard feature of the Hodgson 12' gable panel. The small arbor at the entrance would also have been supplied by the Hodgson Company. The 1908 *Hodgson Portable Houses* catalog lists the base price of a 12' x 18' cottage as $285.[3]

The interior of Thomas Moran's cottage was one room open to the roof panels. The wood frame of the walls and roof and the reddish building paper behind the frame provided the interior finish. The number "154" is written with black crayon on each panel to identify the assembly of Thomas Moran's cottage at the Dover, Massachusetts plant. The cottage originally had a modular southern yellow pine floor, which was replaced after 1950. The 1908 *Hodgson Portable Houses* catalog described the interior: "The framework of cedar and fir with a background of the Wigwarm lining, which is non-absorbent and a deep rich red in color, makes the interior attractive and serviceable."

Two historic photographs depict the Hodgson Cottage (Illustration 3). The photograph with Thomas Moran seated in front of the cottage is one of a group of photographs which Ruth Moran identified as dating from "about 1912." The Hodgson Cottage is also seen in the background of an undated photograph of the gondola components set out in the yard north of *The Studio*. No papers of the E. F. Hodgson Company survive and no study has been done to identify characteristics that would help in dating a Hodgson building. In the c.1912 photograph the cottage appears to be quite recent with young flowering vines reaching the roof. The earliest certain documentation of this particular model of Hodgson cottage is an illustration of one built in 1905 published in the 1935 *Hodgson Houses*

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[1] Information on E. F. Hodgson Company from Paul H. Tedesco and James B. Tedesco, editors *Portable and Prefabricated Houses of the Thirties. The E. F. Hodgson Company 1935 and 1939 Catalogs.*(privately printed 2007),correspondence and telephone conversation with Paul Tedesco and web site www.hodgsonhouses.com.

[2] Tedesco, *Portable and Prefabricated Houses of the Thirties*, 26.

[3] *Hodgson Portable Houses*, catalog of E.F. Hodgson Co., 1908, .pdf file available at www.hodgsonhouses.com.

catalog.[4] We can reasonably assume that Thomas Moran purchased his Hodgson Cottage between about 1905 and 1912.

The use that Thomas Moran made of his Hodgson Cottage is not known. Similar cottages featured in the *Hodgson Houses* catalogs all had domestic uses as a guest cottage, playhouse, sun parlor or studio. Characteristics of Thomas Moran's cottage and its appearance in the historic photographs suggest that his was also a domestic space rather than a work space.

The cottage as seen behind the seated Thomas Moran in the c. 1912 photograph appears to be a living space. The arbor at the doorway, the flowering vines growing on the arbor and on the front wall and the screen door all seem appropriate for a domestic use. In the interior the presence of original hardware for roller blinds at all the windows may also indicate that this was a living space.

Although this building stood about twenty feet from the kitchen porch, this southwest corner of the property was more a part of the garden setting of *The Studio* than a working or service area. A c. 1950 photograph shows that a straight path leading from the Main Street gate would pass between the south wall of *The Studio* and the fence along the Osborn property line.[5] Three paintings of Dr. Osborn's garden show that the flower border along that fence extended west beyond the rear wall of *The Studio*.[6] It is likely that the Moran's path from Main Street and the flower border on their side of this fence extended just as far, nearly to the west end of their property. The gravel path seen in the c. 1912 photograph crosses in front of the Hodgson Cottage to connect with the path from Main Street. This garden setting of the Hodgson Cottage is consistent with a domestic use.

How was this cottage used? It appears that Thomas Moran purchased it during the period when only he, Ruth and their maid were living at *The Studio*. Ruth's sister, Mary Tassin, was a frequent summer visitor. The third-floor bedrooms and the maid's room over the kitchen provided sufficient lodging. Was the Hodgson Cottage for the use of someone who had difficulty climbing the stairs to the third floor? Some photographs of Thomas Moran around 1912, when he was 75 years old, and later show him using a cane. Other than conjecture, the use of the Hodgson Cottage by Thomas Moran remains a mystery.

[4] Tedesco, p. 39.
[5] Robert Hefner, *The Studio, Historic Structure Report*, Village of East Hampton, 2009, Illustration 32.
[6] Ibid., Illustrations 7 and 8, and "In Dr. E. Osborn's Garden" painting by Mary Nimmo Moran, East Hampton Library.

Alterations

Condie Lamb made some alterations to the Hodgson Cottage when he refurbished it for use as his studio in the 1950s. These alterations included: installing a skylight in the north roof slope; placing a new window in the south wall; installing a ceiling of 2x4 joists and sheetrock; and constructing some built-in storage. At a later date the original floor frame and pine flooring was replaced with new joists and plywood flooring.

Recommendations for restoration

The Hodgson Cottage retains a high level of integrity with all original fabric remaining except for the floor. The cottage should be restored to its appearance during Thomas Moran's era.

The following alterations of the 1950s should be removed:
- the plywood flooring and floor joists;
- the skylight in the north roof slope;
- the window in the south wall;
- the lattice and brackets at the entrance;
- the asphalt shingle roofing; and
- all 2x4 ceiling joists and studs from the interior.

Stabilizing the structure and returning the Hodgson Cottage to its appearance during the time that Thomas Moran lived here will include the following work:
- Restoring the foundation support which will be determined by investigation after the plywood flooring is removed;
- restoring the floor frame and yellow pine flooring;
- restoring the clapboard roof panels, if possible, or covering them with new asphalt roofing;
- restoring the wall and roof panels after the skylight and south window are removed;
- reconstructing the arbor at the entrance;
- restoring the windows in the north wall; and
- restoring the original exterior colors.

SOUTH WALL RESTORED

EAST WALL RESTORED

CONJECTURAL REPRESENTATION OF ORIGINAL PERGOLA AT ENTRANCE

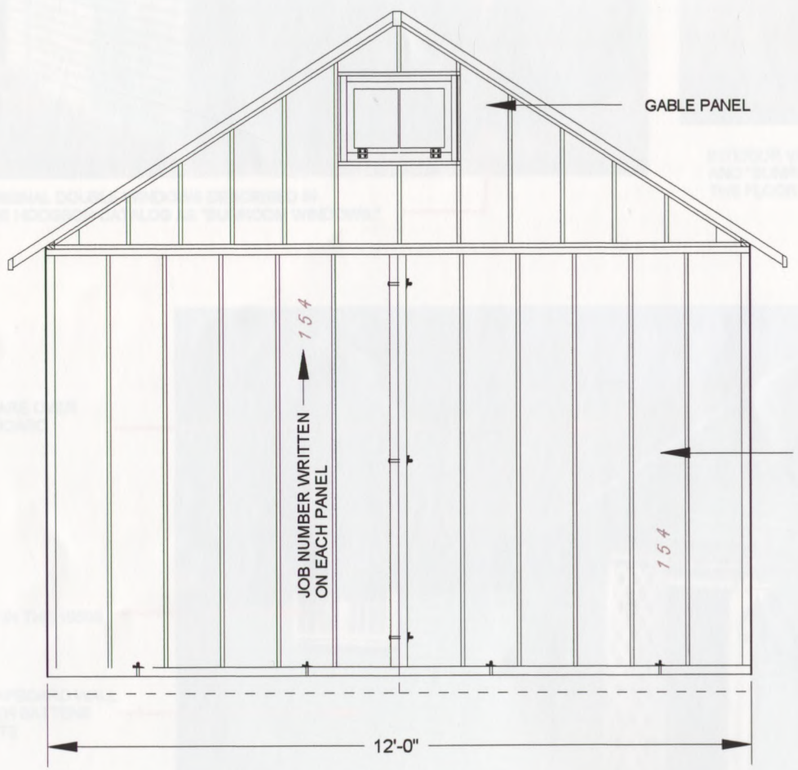
NORTH WALL RESTORED

COTTAGE BY E. F. HODGSON CO.

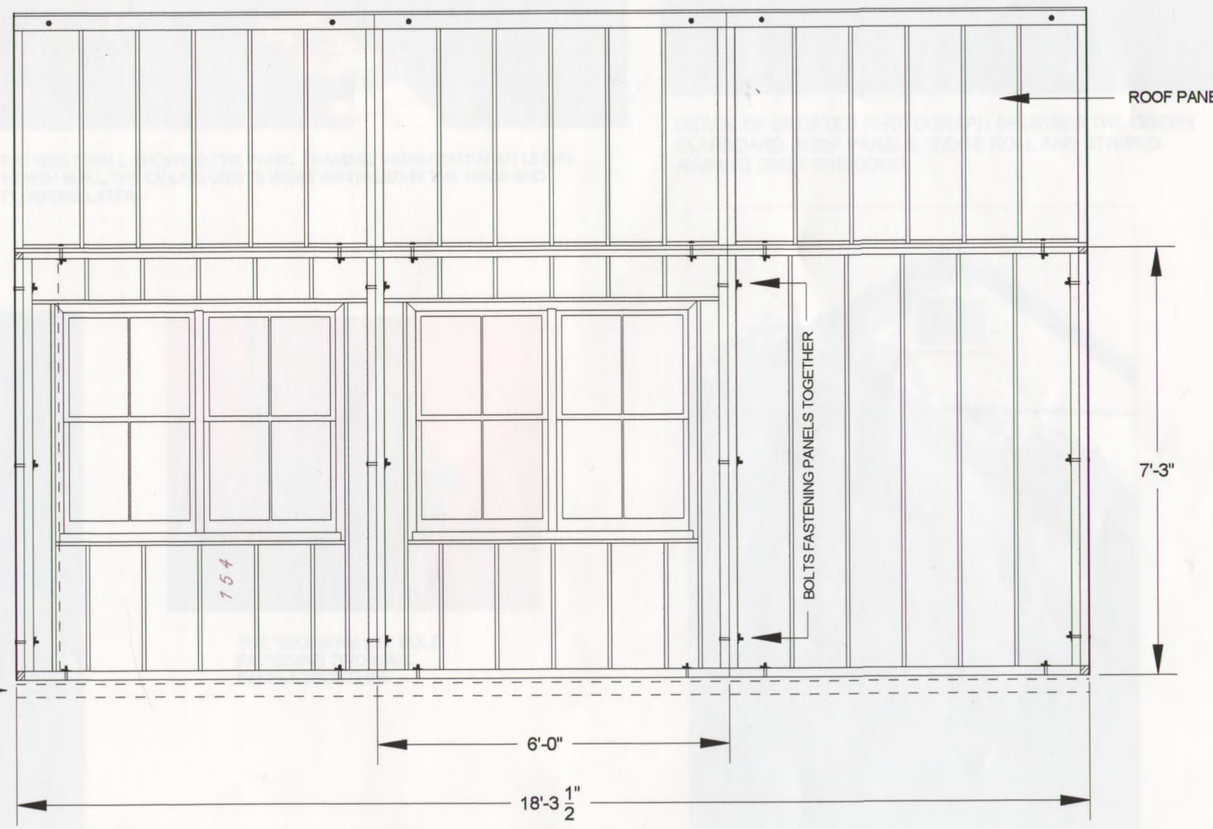
SCALE: 3/8" = 1' - 0"

Robert Hefner
Historic Preservation Consultant

ILLUSTRATION 1



INTERIOR SECTION LOOKING AT WEST WALL



INTERIOR SECTION LOOKING AT NORTH WALL

COTTAGE BY E. F. HODGSON CO.		SCALE: 3/8" = 1' - 0"	Robert Hefner Historic Preservation Consultant	ILLUSTRATION 2

SKYLIGHT INSTALLED IN THE 1950S

ORIGINAL DOUBLE WINDOWS DESCRIBED IN THE HODGSON CATALOG AS "SUNROOM WINDOWS."

INTERIOR VIEW LOOKING TOWARD THE WEST WALL SHOWING THE PANEL FRAMING, WIGWARM PAPER LINING AND "SUNROOM WINDOWS" IN THE NORTH WALL.THE CEILING JOISTS WERE INSTALLED IN THE 1950S AND THE FLOOR JOISTS AND PLYWOOD FLOORING LATER.

DETAIL OF UNDATED PHOTOGRAPH SHOWING THE GREEN CLAPBOARD ROOF PANELS, RIDGE ROLL AND STRIPED AWNING OVER THE DOOR.

ASPHALT SHINGLES ARE OVER THE ORIGINAL CLAPBOARD ROOF PANELS

WINDOW INSTALLED IN THE 1950S

THREE ORIGINAL CLAPBOARD WALL PANELS, 6' WIDE, WITH BATTENS COVERING THE JOINTS

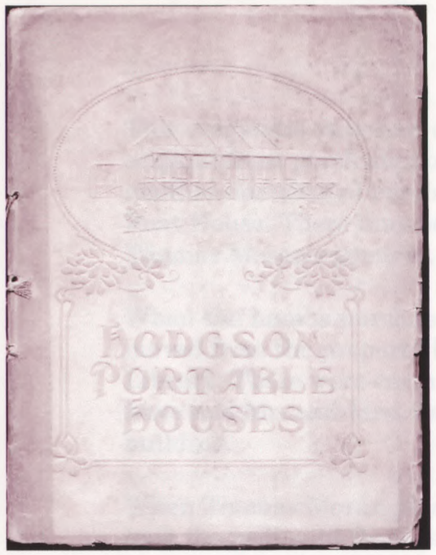
LATTICE AND BRACKETS INSTALLED IN THE 1950S

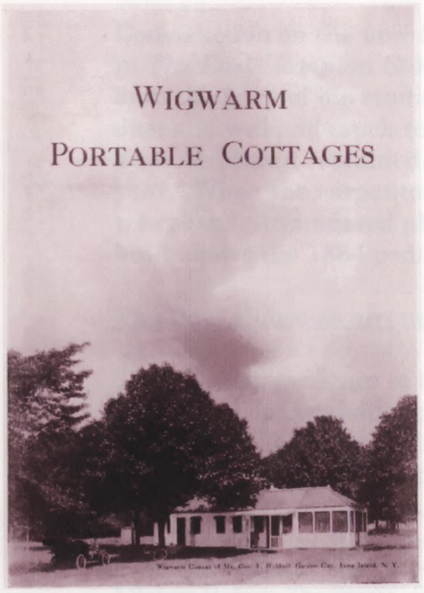
MORAN-ERA STONE STEP AT DOORWAY

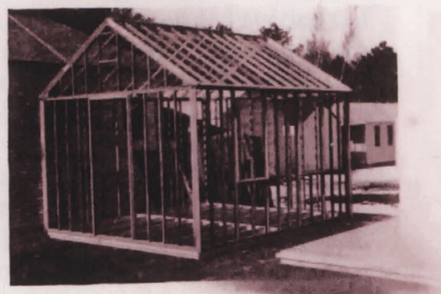
THE "WIGWARM KEY BOLT" FASTENING TWO WALL PANELS TOGETHER

THOMAS MORAN SEATED IN FRONT OF HIS HODGSON COTTAGE, c. 1912, SHOWING THE ORIGINAL HODGSON CO. ARBOR AND SCREEN DOOR AND THE ORIGINAL WHITE SIDING.

COTTAGE BY E. F. HODGSON CO.				ILLUSTRATION 3







Wigwarm Frame Construction

WIGWARM CONSTRUCTION

The Wigwarm construction is different from that of other portable houses. Practically speaking, it is a framed house, although lighter than the regularly built house, its frame work is much closer together, making a very strong construction. Washington ceder and fir are used with door and window frames moulded out of heavy fir stock.

Each house is made up of several sections and they are fastened together with Wigwarm key bolts of special design, and with one blow of a hammer the wedge key tightens up the bolt, saving much time and annoyance during erection or taking apart. The frames are covered with a very heavy waterproof fibre (Wigwarm lining) and then with the Wigwarm special milled, narrow, rabbeted siding not over three to four inches in width. This siding is milled especially for the Wigwarm houses out of California redwood, and is fastened to the frame with Wigwarm galvanized, cement-coated nails. In the construction of one of the small sized Wigwarm houses (10 x 12 feet) over three thousand nails are used. So rigid is its construction that they have withstood gales on the New England coast that have destroyed many staunch buildings about them. Many times sections of the Wigwarm Houses have remained out on the ground unprotected, for three days at a time, with heavy rains, yet when set up they have gone together without the slightest trouble. This construction, although expensive, will not warp or twist, so that a building can be set up any number of times without trouble.

Every house is set up at the factory and the sections stamped, and with the printed directions and plan it is easily put together by unskilled labor without other tools than a screw driver and hammer. All necessary hardware is furnished, and strap irons to fasten them to the foundation. All through the entire construction nothing but the best of lumber, free from defects and knots, is used. In order to make the most perfect portable construction known today practically all the materials entering into the Wigwarm construction are made especially for Wigwarm Houses. Cheaper construction and materials could be used, but the houses would not stand up and would disappoint the person buying them.

Detailed construction of the different sections used to make up a house is given on pages 10 and 11.

Living Room

Dining Room

Interior Views of Wigwarm Cottages

Bed Room

Kitchen

These four interior views can only give a slight idea of the appearance of the interior of a Wigwarm Cottage. They are very attractive and sanitary on account of the Wigwarm Fibre Lining which can be washed or painted the same as any woodwork. The doors in the partitions are now all put to one side, giving room between them and the wall for a double bed and a piece of furniture. The rooms are high, light and airy, yet comfortable in the coldest weather.

COVER AND SELECTED PAGES FROM THE 1908 CATALOG OF THE E. F. HODGSON COMPANY

COTTAGE BY E. F. HODGSON CO.				ILLUSTRATION 4

BOAT HOUSE

This enigmatic structure consists of a pediment recycled from *The Studio*'s original front porch supported by side walls that are recycled sections of another demolished porch roof. Elizabeth and Condie Lamb called this the Boat House. There may be a connection between this structure and Thomas Moran's gondola.

When the Lambs purchased *The Studio* in 1948 the gondola had just been moved from the property by its new owner, the East Hampton Free Library. There were certainly many East Hampton residents who could have told Mr. and Mrs. Lamb about the gondola's relationship to this building.

When Thomas Moran placed a new front porch on *The Studio* in 1890 he took the pediment from the 1884 porch and recycled it in this structure. It is very likely that this was not the first time this pediment had been recycled. All of the decorative components that Thomas Moran incorporated into *The Studio* in 1884 were parts of other buildings that he had salvaged in New York. It is likely that this pediment was also saved by Moran from a building being demolished in the city.

Construction on the new front porch began in October of 1890 as reported in *The East Hampton Star*: "Thomas Moran is having a new porch built onto the front of his studio, which will be more commodious than the old one, and will add much to the appearance of that unique structure."[7] Thomas Moran remained in East Hampton until the end of October that year.[8] When the carpenters removed the 1884 front porch the pediment was saved. An undated photograph taken shortly after the new porch was built shows the 1884 pediment set on the ground behind *The Studio*.[9]

<u>The Boat House as an open structure that may have sheltered the gondola</u>

The physical evidence of the Boat House suggests that it was initially an open pavilion consisting of *The Studio*'s 1884 porch pediment supported by two side walls. These walls were also recycled building components: sections of a demolished porch roof. As an open structure the Boat House may have been part of an assembly of structures and canvas that sheltered Thomas Moran's gondola.

At the same time the carpenters were building the new front porch, Thomas Moran's gondola was carted to *The Studio* to be stored for its first winter in East Hampton. The gondola, which Moran had purchased in Venice that summer, had been moored in Hook Pond. The improvised construction of the Boat House and its coincidence with the arrival of the gondola at *The Studio* allow speculation that this was part of a shelter for the gondola.

The Boat House appears to have been hastily constructed using entirely recycled elements. The side walls that support the pediment are sections of a demolished porch roof complete with rafters, sheathing and shingles. The two side wall panels each have five rafters acting as wall studs, 4" t&g beaded sheathing, and 18" shingles which became the exterior wall finish. The interior of these walls, which was the soffit of the porch roof, retains the green paint of the porch. Also included in the structure are four 4x4 framing members recycled from the same demolished porch roof. These were cut to 7' lengths and placed as posts under the four corners of the pediment. The structure consisting of *The Studio*'s 1884 porch pediment for a roof, two recycled porch roof panels for walls and four recycled porch framing members as supplemental posts was quickly assembled in a manner that seems suitable for part of an improvised winter shelter for the gondola.

It appears that the Boat House was originally an open pavilion with no front or back wall. The opening beneath the front lintel of the pediment and between the posts supporting the corners of the pediment was 7' high and 7' wide. Thomas Moran's gondola is 36' – 6" long, 4' – 11" wide and 5' – 6" to its highest point. The gondola was light enough to be carried by hand as seen in a 1950s photograph (Illustration 6). The gondola could easily have been carried through the open front of the Boat House and be set up beneath the pediment.

The *New York Post* reporter Lucy Cleveland visited Thomas Moran at *The Studio* in October 1897. Her article mentions the gondola stored on the north lawn which could be seen through the large studio window: "Then your eye ranges to the other side of the window, and rests upon the prow of a boat covered with canvas-covering, carefully shielded in the wide garden from the freaks of weather. 'That is Robert Browning's gondola that we bought in Venice,' the voice of the artist says. 'It is the gondola which the

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[7] *The East Hampton Star*, October 11, 1890.
[8] *The East Hampton Star*, November 4, 1890.
[9] Robert Hefner, *The Studio, Historic Structure Report*, Village of East Hampton, 2009, Illustration 5.

poet used all the time he was in the city of the Adriatic. In it he wrote *In the Gondola*. There are the chairs that were always in the boat, and were used by Robert Browning.' Mr. Moran pointed to two antique, heavily carven ebony chairs beside the old fireplace. 'Robert Browning bought them in one of the old palaces, as I learned from the poet's gondolier, who was in our employ the entire time we were in Venice. We take the gondola out sometimes on the East Hampton pond. But the pond is unkind to the gondola, and the gondola frets the pond. And somehow they fight. So we deemed it wiser to thatch it – thus.'"[10]

Lucy Cleveland could see the prow of the gondola beneath its canvas covering through the north studio window. Her quote of Thomas Moran saying "So we deemed it wiser to thatch it – thus" evokes the painter gesturing toward the window and the gondola's covering. The Boat House, with its walls 8' – 9" long, would have provided the framework for covering only a quarter of the length of the gondola. The Boat House could have been at the center protecting the fabric-covered cabin. Other improvised framing could have supported the remainder of the canvas cover.

The Boat House as a closed shed that may have housed components of the gondola

It appears that the open pavilion was made into a closed shed by: installing double doors beneath the front lintel of the pediment; cutting a slope in the wall panels to allow a shed roof behind the pediment; building a low back wall; and installing a floor. Dating the conversion to a closed shed is difficult because all the building fabric associated with that change, except for the double doors, dates from after 1950.

As a closed shed in its present form, the Boat House could have been used for storing components of the gondola. Thomas Moran's gondola was stored at *The Studio* during the winters from 1890 to around 1900 and after that was stored year-round until 1948. During that time the covering of the gondola and the storage of its components probably changed. The connection of the Boat House with the gondola as an open pavilion forming part of a shelter for the gondola, as a closed shed housing its components, or as serving both functions over time is certainly possible.

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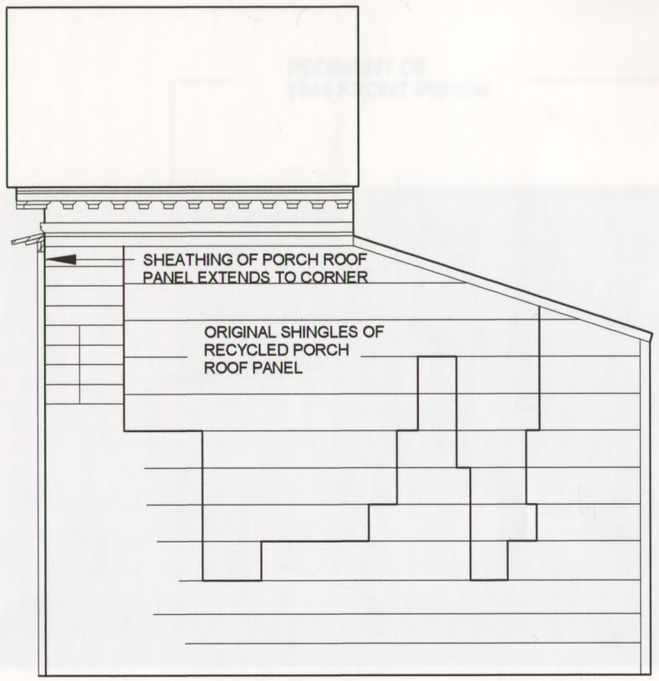
[10] *New York Post*, October 30, 1897. (Unidentified newspaper clipping in Fryxell Scrapbook # 2, Long Island Collection. The source and date are provided in Nancy Anderson, *Thomas Moran*, p. 262.)

Recommendations for restoration

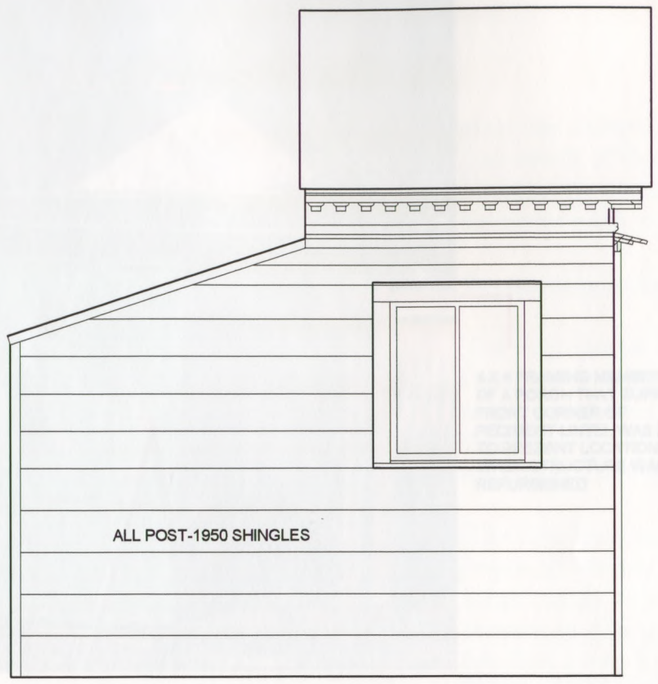
It is not known when the Boat House was placed at its present location. The Boat House blocks the windows of the Hodgson Cottage and detracts from the domestic setting of that cottage. Relocating the Boat House on the property appears to be an option, unless further research indicates the building was at its present site while Thomas Moran was living here. The working and storage area at the northwest corner of the property, where the Bath House and Windmill House / Garage are, would appear to be an appropriate location for the Boat House.

Repair of the diminutive Boat House will be more like the repair of an artifact than a building. Although the pediment is in poor condition, all original fabric should be conserved rather than replaced. The material of the wall panels and the four original posts should also be carefully conserved.

Restoration of the Boat House will also provide the last opportunity to learn more about this mysterious structure by studying clues in the building fabric itself. The post-1950 material should all be carefully removed, marking all fasteners into the historic material, and the exposed historic fabric examined for evidence of the original configuration and subsequent changes. This examination should answer the question of whether or not the Boat House was originally an open pavilion, and if so, when it was made into a closed shed. The restoration plan will be determined in part by what is learned after the post-1950 material is removed.

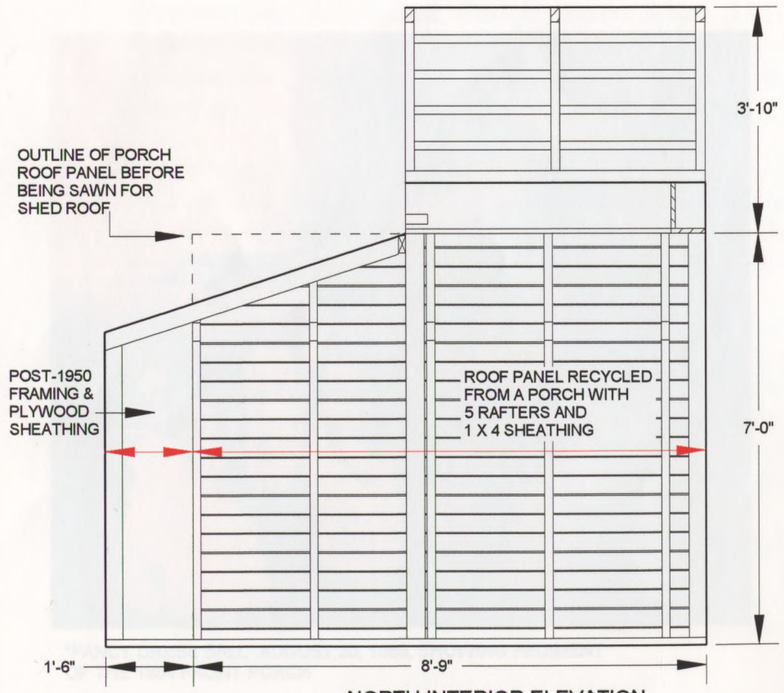


NORTH ELEVATION

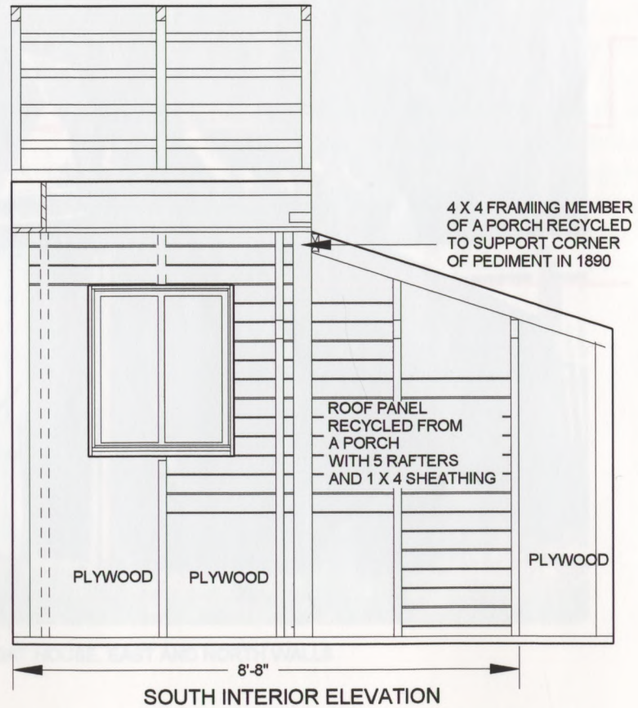


SOUTH ELEVATION

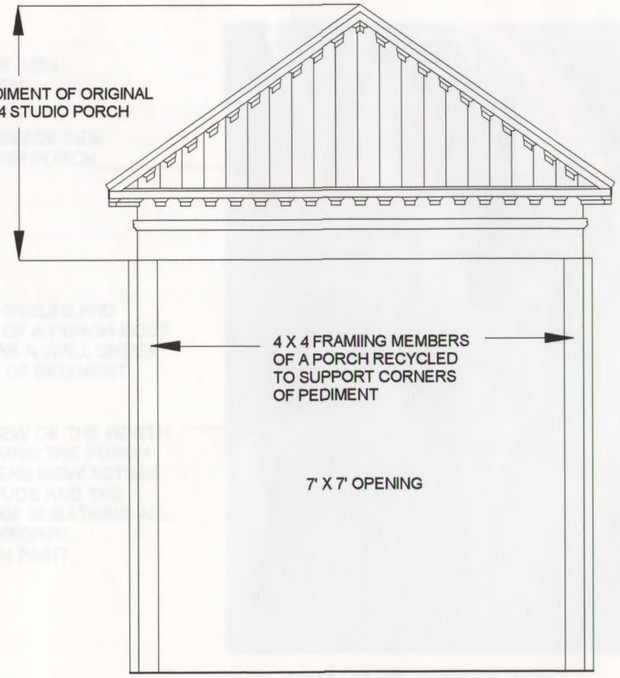
EAST ELEVATION - EXISTING



NORTH INTERIOR ELEVATION



SOUTH INTERIOR ELEVATION



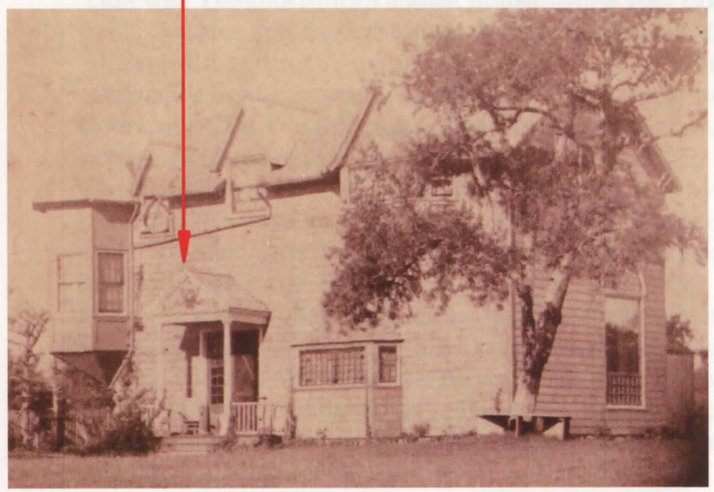
EAST ELEVATION - CONJECTURAL RESTORATION

BOAT HOUSE

SCALE: 3/8" = 1' - 0"

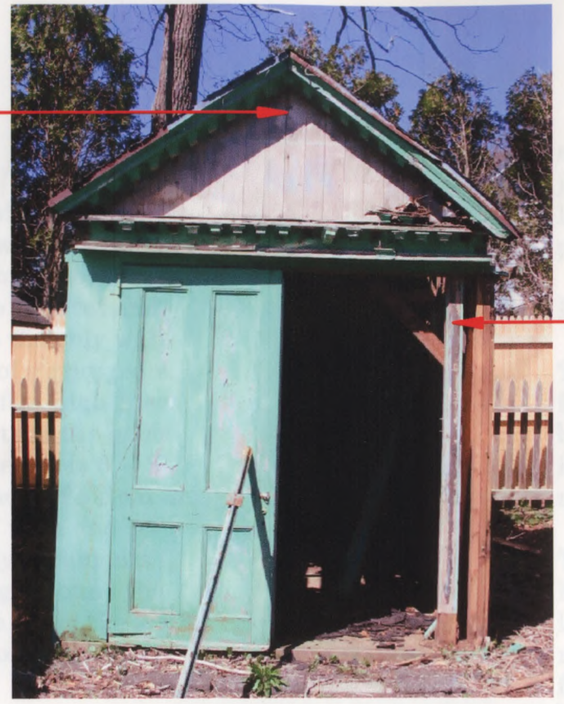
Robert Hefner
Historic Preservation Consultant

ILLUSTRATION 5



THE STUDIO, c. 1886, SHOWING THE ORIGINAL FRONT PORCH

PEDIMENT OF
1884 FRONT PORCH



BOAT HOUSE, EAST WALL

4 X 4 FRAMIING MEMBER
OF A PORCH THAT SUPPORTED
FRONT CORNER OF
PEDIMENT LINTEL WAS MOVED
TO PRESENT LOCATION LATER
WHEN STRUCTURE WAS
REFURBISHED

THOMAS MORAN'S GONDOLA FOLLOWING
THE 1999 RESTORATION,PHOTO
COURTESY OF THE MARINERS' MUSEUM.

THOMAS MORAN'S GONDOLA BEING
TRANSPORTED BY HAND ABOUT 1950

"FANCY DRESS BALL" AUGUST 20, 1889, SHOWING PEDIMENT
OF THE 1884 FRONT PORCH

BOAT HOUSE, EAST AND NORTH WALLS

PEDIMENT OF 1884
FRONT PORCH

INTERIOR VIEW OF SIDE
LINTEL OF 1884 PORCH
PEDIMENT

ORIGINAL SHINGLES AND
SHEATHING OF A PORCH ROOF
RECYCLED AS A WALL UNDER
SIDE LINTEL OF PEDIMENT

INTERIOR VIEW OF THE NORTH
WALL SHOWING THE PORCH
ROOF RAFTERS NOW ACTING
AS WALL STUDS AND THE
BEADED ROOF SHEATHING ALL
WITH THE ORIGINAL
DARK GREEN PAINT

BOAT HOUSE, INTERIOR VIEW
OF WEST AND NORTH WALLS

BOAT HOUSE			ILLUSTRATION 6

BATH HOUSE

This was Thomas Moran's bath house which was taken to Main Beach each summer and brought back to *The Studio* each fall for winter storage. The small building measures 4' – 8" x 10' – 8" in plan. The bath house is of extremely light construction with 2" x 3" pine used to frame the roof and floor only. The 1" x 10" center-bead vertical pine boards are the only wall structure. Beneath the eaves the pine boards retain traces of a gray paint. The bath house is divided into two compartments by a five-foot-high board partition. Each room has its own door. Semi-circular cut-outs in the gable ends provided light and ventilation. The smaller room to the left is 3' – 3" wide and the larger room to the right is 6' – 9" wide. The ghost of a cleat on the back wall of each room indicates there was a bench, 14" wide and 18" from the floor, along that wall. The feature that conclusively documents this as Thomas Moran's bath house is the series of wood pegs around the perimeter for hanging clothes. These 1/2" diameter pegs are set in the 2 x 3 pine plate and gable tie at a slight angle. There are a total of 28 clothes pegs in the bathhouse.

The collection of bath houses at Main Beach during the 1880s is documented by the c. 1875-1880 painting *Beach at East Hampton* by John Ferguson and the painting *East Hampton Beach, 1881* by Edward Lamson Henry.[11] The paintings show bath houses with two doors very similar to Thomas Moran's bath house. Illustration 8 includes details of these paintings.

Further corroboration that this is Thomas Moran's bath house is provided by Thurman Wilkins who wrote in his biography: "Moran had a green bathhouse built and carted down to the beach every June, when the ocean was finally warm enough for swimming, and back again in October..."[12]

Like Thomas Moran's gondola, the bath house may have had more frequent use during the 1880s and 1890s when the family was together at *The Studio*. It may later have rested year-round at *The Studio* as did the gondola. The 1927 Sanborn Company Map depicts the bath house at the exact location it remains today. This northwest corner of the Moran property appears to have been the working and storage area. This was near the driveway and circular turn-around that David Lamb recalls being just north of the service wing of *The Studio* in 1948. This was the expected location for storing a building that would be carted to and from the property each year.

Recommendations for restoration

The bath house is not only valuable as a tangible piece of the Moran family's summer recreation, it is also the only known intact East Hampton bath house remaining of that early period. The bath house retains much of its original material. Only the roof sheathing and covering has been replaced. This rare building should be carefully conserved.

The first question is whether or not to adjust the location of the bath house. It stands directly on the west property line where the trunk of a large maple tree is breaking into the back wall. The bath house should remain on the northwest extension of the property, but it can be moved a few feet away from the property line and a few feet away from the Windmill House / Garage to allow restoration and maintenance of both buildings.

Restoration of the bath house will involve conserving the pine boards of the walls. These original boards should all be retained and patches installed as necessary. The exterior should be painted to restore its appearance as well as to protect the pine boards and to cover the patching and caulking that will be necessary to achieve a water-tight exterior. One new batten door will be required. The plywood roof sheathing should be replaced with pine boards. The roof may not have been shingled, because of the added weight, but may have been covered with painted canvas. On the interior the bench along the west wall should be reconstructed.

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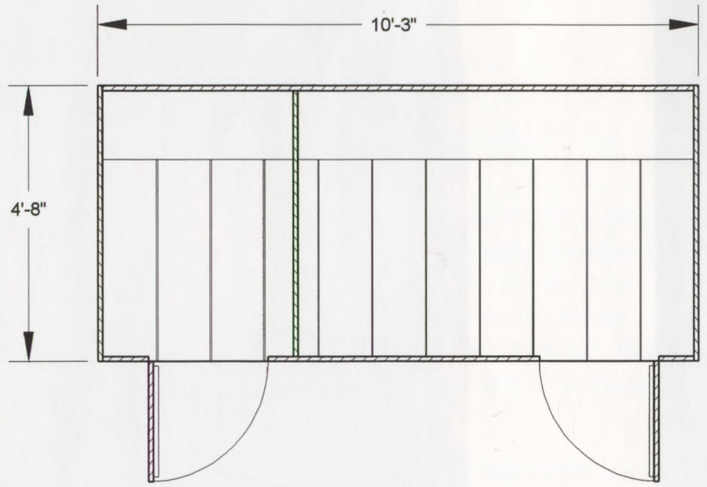
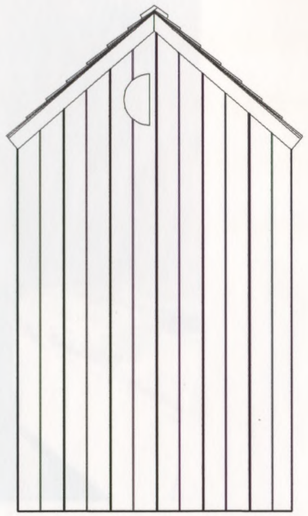
[11] Ronald G. Pisano, *Long Island Landscape Painting, 1820-1920*, (New York: Little, Brown and Co., 1985),p. 57, 61

[12] Thurman Wilkins, *Thomas Moran, Artist of the Mountains*, (Norman, OK, University of Oklahoma Press, 1998), 179. Wilkins does not provide his source for this information about the bath house.

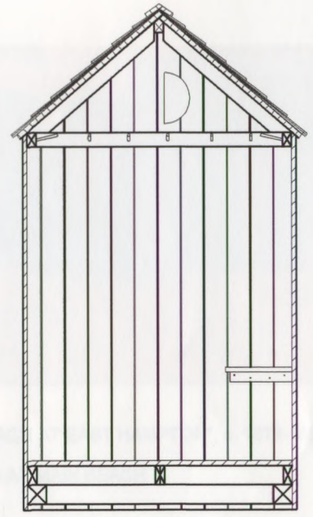


PLAN

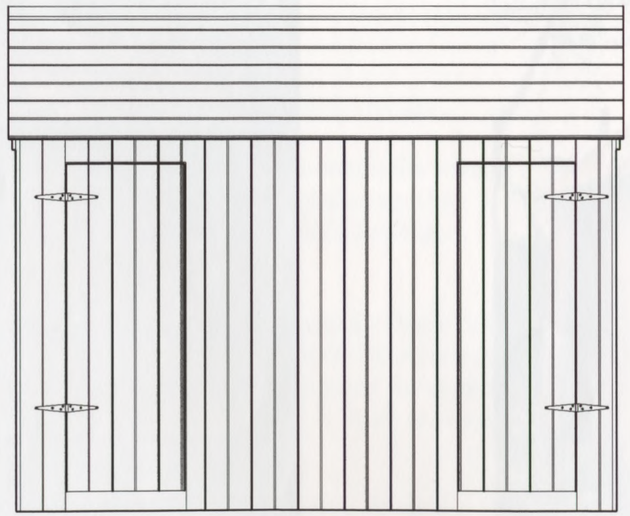


SOUTH ELEVATION RESTORED

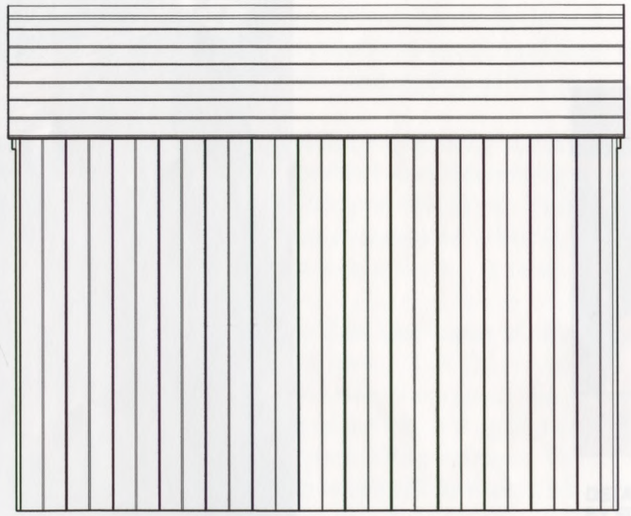
NORTH ELEVATION RESTORED



BUILDING SECTION LOOKING AT SOUTH INTERIOR WALL WITH BENCH RESTORED AND SHOWING PEGS FOR CLOTHING



EAST ELEVATION RESTORED



WEST ELEVATION RESTORED

BATH HOUSE	SCALE: 3/8" = 1' - 0"	Robert Hefner Historic Preservation Consultant	ILLUSTRATION 7

INTERIOR OF SMALLER SOUTH ROOM
SHOWING PEGS SET IN THE PLATE AND GABLE TIE

INTERIOR OF LARGER NORTH ROOM
LOOKING SOUTH TOWARD THE DIVIDING
PARTITION AND SHOWING THE PEGS SET IN THE PLATE

DETAIL OF THE PAINTING "BEACH AT EAST HAMPTON", c. 1875-1880,
BY JOHN FERGUSON WEIR
SHOWING THE BATH HOUSES AT MAIN BEACH

BATH HOUSE, EAST WALL

BATH HOUSE, EAST WALL AND NORTH WALL

DETAIL OF THE PAINTING "EAST HAMPTON BEACH, 1881"
BY EDWARD LAMSON HENRY SHOWING THE
BATH HOUSES AT MAIN BEACH

BATH HOUSE			ILLUSTRATION 8

WINDMILL HOUSE / GARAGE

This small eighteenth-century building became Thomas Moran's windmill house when he installed a "Pumping Aermotor" windmill on its roof in 1892 to provide water for the street sprinkling wagon. The building was later transformed into a garage, possibly by Thomas Moran.

The original building, measuring 12' x 14' in plan, has a frame of hewn oak timbers. The dimensions of the framing timbers and the use of the "English Tying Joint" to connect the corner post, tie beam and plate indicate that the building dates from the second half of the eighteenth century or the very early nineteenth century. The north wall retains the original vertical sheathing of wide pine boards and some of the original 36" shingles laid in 13" courses.

The building was renovated in the later nineteenth century with the following alterations: the south wall shingles and sheathing were replaced with a new exterior of vertical t&g pine boards; a new roof was built using sawn pine rafters and pine sheathing placed vertically; and a window was installed in the west gable wall which was fitted with a single six-light sash. At this time the building had a single batten door in the south wall.

This small building was part of the farm of Dr. Edward Osborn. It stands about 40 feet northeast of the Osborn barn and was part of the complex of barnyard buildings.

<u>Association with Thomas Moran's 1892 wind-powered water pump</u>

In 1892 Thomas Moran purchased a windmill to provide water for street sprinkling and to maintain the water level in Town Pond during the summer. It appears that the windmill was placed on the roof of this building.

Moran was a proponent of East Hampton's "Street Sprinkling Fund" which raised money for a street sprinkling wagon to keep down the dust during the summer months. Thomas and Mary Nimmo Moran hosted an evening of music and tableau at Clinton Academy on September 4, 1891 to benefit the Fund.

The *East Hampton Star* reported on the windmill erected by Thomas Moran to provide water for the new street sprinkling wagon:

May 27, 1892. *The East Hampton Star.*

> "We understand that there are to be four more wind mills erected in our village soon. Drs. Herrick and Monroe will have one each, one is to be put up at the rear of Thomas Moran's studio and one will be located on the Maidstone Club grounds. The one to be erected on Thomas Moran's premises is to furnish water for street sprinkling and an overflow pipe will lead into Town Pond, so that when the water is not needed for the street it may go toward keeping the pond filled."

September 16, 1892. *The East Hampton Star.*

> "Thomas Moran is having an aermotor put up on his premises. This mill seems to give general satisfaction."

September 30, 1892. *The East Hampton Star.*

> "A pipe has been run from the windmill upon Thos. Moran's place into Town pond."

A c. 1950 photograph by Condie Lamb and a description by Ruth Moran appear to indicate that the windmill was erected on the roof of this small building. The 1950 photograph shows this building with a square platform built over the roof at the ridge (see Illustration 9). The platform appears to rise about 18" above the ridge and to measure about 5' x 5' in plan. This platform appears to have been the base for the 1892 aermotor windmill. Ruth Moran included this small building, which at the time was her garage, in a c.1927 description of the property:

> An old building originally the first building on the land ...built in sixteen hundred and something – was left us by the Osborns from whom we bought this land – it is a one car Garage – is of wood and has no water turned on – but it is nothing to do so – as the pipes run on a direct line with it – it is at the end of the property North

Ruth's statement that the water pipes "run on a direct line with" the garage appears to mean that the water line ran from the street directly to this building. This was the logical place for Thomas Moran's water pipe: running from the windmill along the north property line down to Main Street to fill the sprinkling wagons. There is a change in elevation from 27' at the floor of the windmill house to 16' at Main Street. The water tank could have been in this building or at the street.

With construction of the Home Water Company in 1899 and installation of a water main on Main Street Thomas Moran's windmill was no longer needed.

The Aermotor Company of Chicago began manufacturing windmills for pumping water in 1888 and is still making similar windmills today. Their "Pumping Aermotor" was made in five sizes with wind wheels ranging from eight feet to a sixteen feet in diameter. The windmill purchased by Thomas Moran in 1892 was probably of the smaller size. The Aermotor Company introduced the all-steel wind wheel using galvanized sheet steel blades which soon became the standard. With this new type of windmill the Aermotor Company became the largest windmill manufacturer in America. In 1892 Thomas Moran purchased one of 60,000 "Pumping Aermotors" manufactured that year.[13]

Conversion into a garage

As noted above, Ruth Moran referred to this building as "a one car Garage" in the description of the property she wrote when she was thinking about selling *The Studio* after her father died. The date of this description is not known, but presumably it was written earlier in the period from 1927 to 1948 than later. The 1949 inventory of Ruth Moran's estate included her automobile, a 1939 two-door Plymouth sedan.

When this building was converted into a garage the framing within the east wall of the eighteenth-century structure was removed and an addition was constructed on the east end extending the building by three feet. The east wall of the addition has a garage doorway 8' wide by 7' – 6" high fitted with two hinged batten doors. The new garage doorway was placed off-center to the south to align with the driveway from Main Street. The framing of this garage addition is of 2x4 pine.

It is not certain whether Thomas Moran built the garage addition between about 1907 and 1916 or whether Ruth Moran did so a few years after her father died in 1926. The fabric of the garage addition could date from either period.

Did Thomas Moran own an automobile in East Hampton? By 1907, when I. Y. Halsey's Garage was built on Newtown Lane, many of East Hampton's residents and summer visitors owned automobiles. From 1907 to 1915 Thomas Moran and Ruth Moran spent most of the summer season in East Hampton. In 1916 they first spent the summer in California and from then on their visits to East Hampton were for shorter periods. It is reasonable to assume that during the period from 1907 to 1915 Thomas and Ruth either owned an automobile or rented one for the summer season. The conversion of this building into a garage could date from the period that Thomas Moran was living here.

Recommendations for restoration

The first decision is whether to restore the building to its original form or to retain the garage addition. The 2009 historic structure report recommended that *The Studio* be restored to its appearance in 1916, the last year that East Hampton was Thomas Moran's primary home. It is prudent to retain the garage addition unless some new information reveals that it was constructed after Thomas Moran's death in 1926.

An important aspect of work on this building will be to look for information that will shed more light on its probable use as the structure for Thomas Moran's 1892 "Pumping Aermotor" windmill. The first step in this investigation is to remove the recent plank flooring and carefully inspect the ground beneath the building for evidence of a well and water pipes. When shingles are removed from the roof, the sheathing should be inspected for evidence of the windmill platform.

The garage stands directly on the north property line and is inches from the west property line. Retaining the building at its present location is the preferred option. Restoring it will require permission from the neighbors to accomplish some of the work from their property. If it becomes necessary to move the building in order to work on it, it should be moved the least amount possible.

Stabilizing the structure and returning the Windmill House / Garage to its appearance during Thomas Moran's era will include the following work:

- restoring the timber frame;
- restoring the wide pine sheathing on the north wall and installing 36" shingles;
- restoring the window in the west wall and installing new shingles;
- restoring the 19th-century vertical-board siding and doorway of the west wall;
- repairing the sheathing and installing a new shingle roof and reconstructing the windmill mount if sufficient evidence of it can be found; and
- installing a new pine plank floor.

[13] T. Lindsay Baker, *A Field Guide to American Windmills*, (Norman, OK: University of Oklahoma Press, 1984), pp.37-38,114-115.

AERMOTOR COMPANY 1905 CATALOG

AERMOTOR WINDMILL

DETAIL OF 1950 PHOTOGRAPH SHOWING
THE SUPERSTRUCTURE ON THE ROOF
OF THE WINDPUMP HOUSE

TOP OF SUPERSTRUCTURE

CORNER OF SUPERSTRUCTURE

BASE OF SUPERSTRUCTURE, INTERSECTION WITH SOUTH ROOF SLOPE

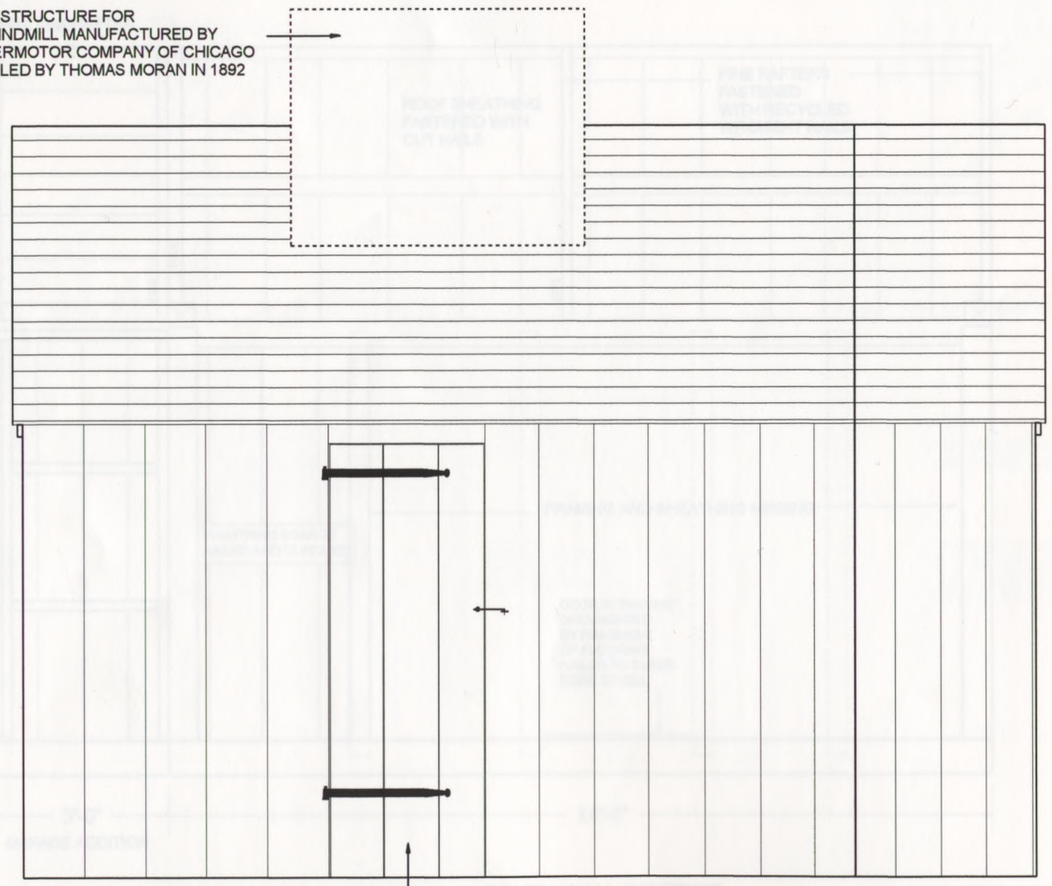
SHINGLED SOUTH ROOF SLOPE

ROOF EAVES

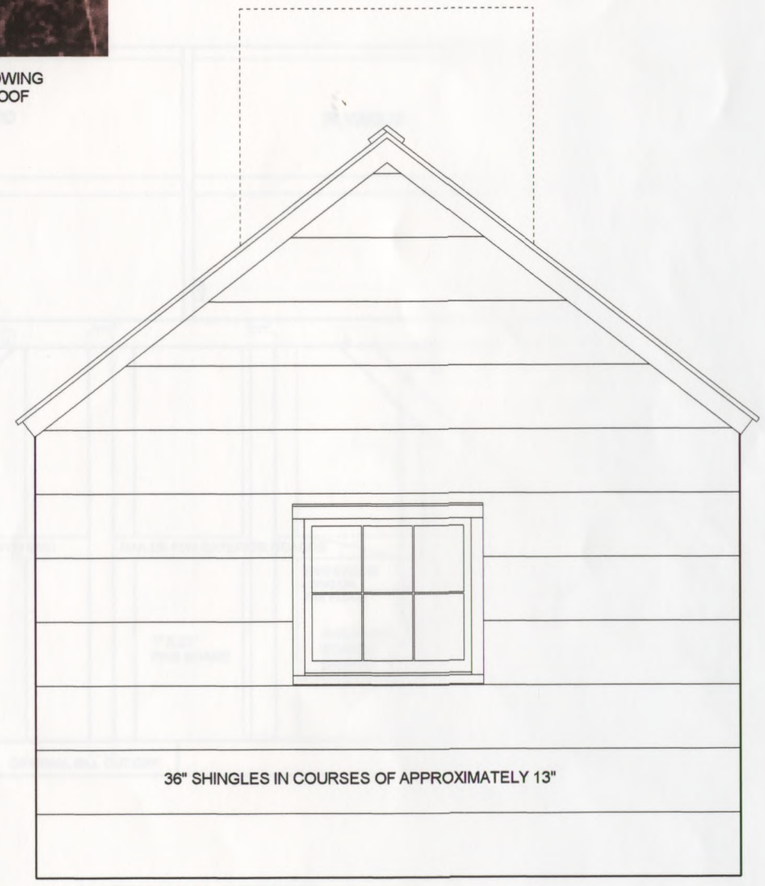
SOUTH WALL WITH VERTICAL-BOARD SIDING

DOOR IN SOUTH WALL

SUPERSTRUCTURE FOR
THE WINDMILL MANUFACTURED BY
THE AERMOTOR COMPANY OF CHICAGO
INSTALLED BY THOMAS MORAN IN 1892

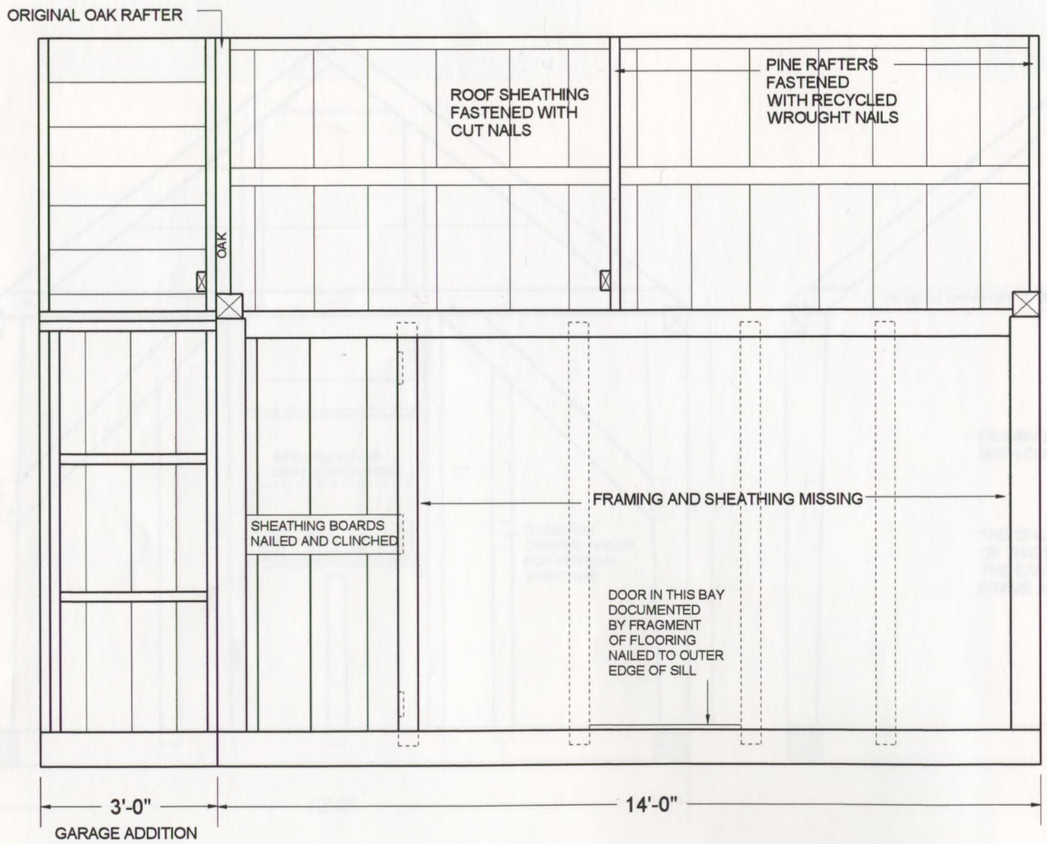


SOUTH WALL
RESTORED

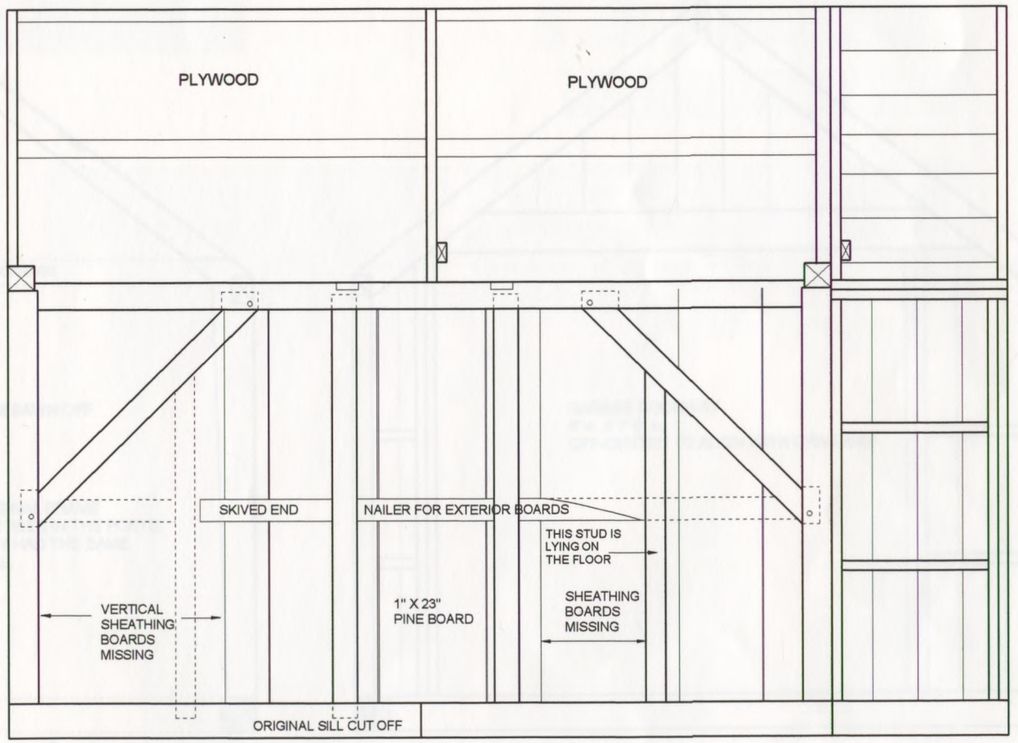


WEST WALL
RESTORED

WINDMILL HOUSE / GARAGE	SCALE: 3/8" = 1' - 0"	Robert Hefner Historic Preservation Consultant	ILLUSTRATION 9

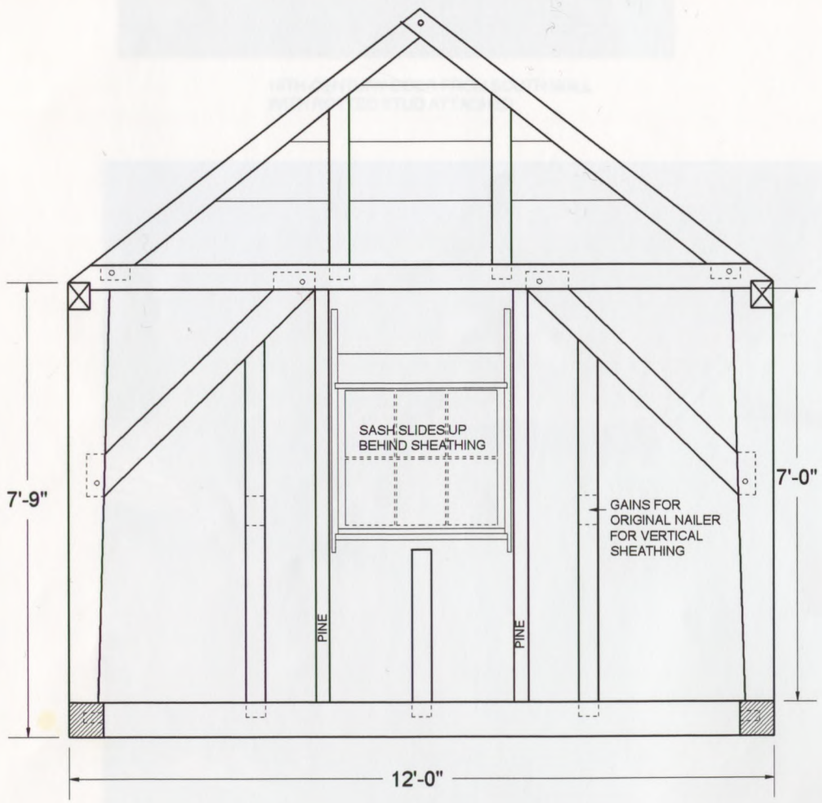


SOUTH WALL INTERIOR

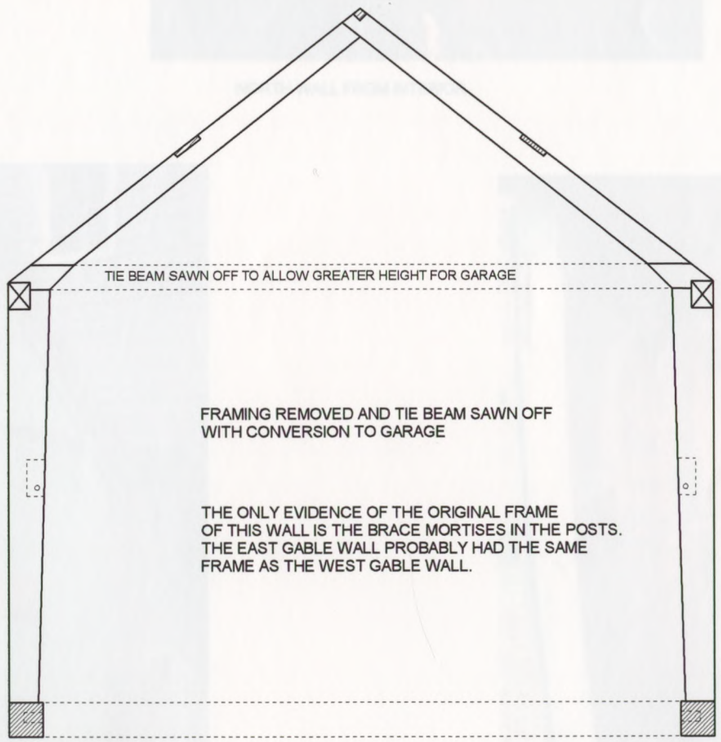


NORTH WALL INTERIOR

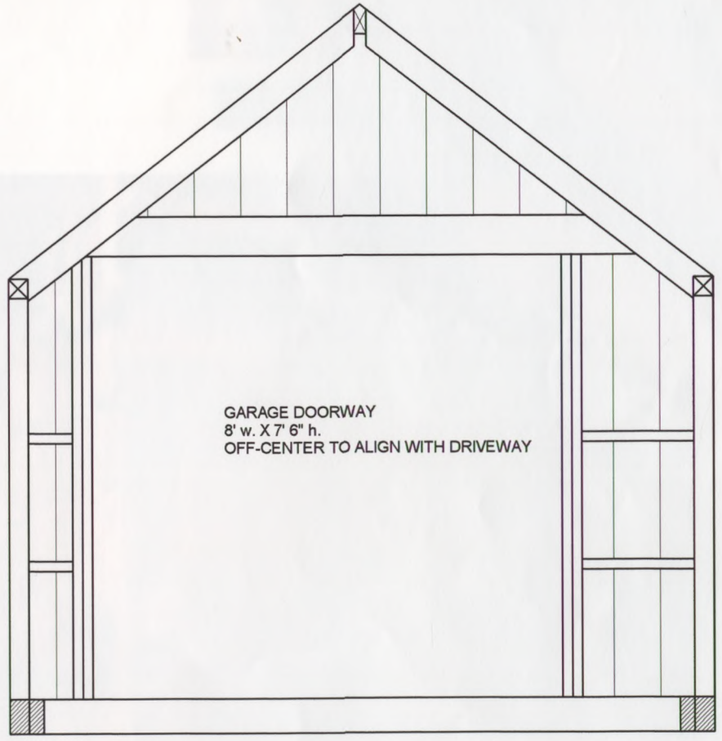
WINDMILL HOUSE / GARAGE	SCALE: 3/8" = 1' - 0"	Robert Hefner Historic Preservation Consultant	ILLUSTRATION 10



WEST WALL FROM INTERIOR



EAST WALL OF ORIGINAL BUILDING
FROM INTERIOR



EAST WALL OF GARAGE ADDITION
FROM INTERIOR

WINDMILL HOUSE / GARAGE	SCALE: 3/8" = 1' - 0"	Robert Hefner Historic Preservation Consultant	ILLUSTRATION 11

19TH-CENTURY DOOR FROM SOUTH WALL
WITH ROTTED STUD ATTACHED

NORTH WALL FROM INTERIOR

INTERIOR VIEW SHOWING HEWN OAK FRAME OF THE ORIGINAL BUILDING: THE NORTHWEST CORNER POST, SOUTH PLATE, WEST TIE BEAM AND WIND BRACES

SOUTH WALL AND EAST WALL WITH GARAGE DOORS

SOUTH WALL FROM INTERIOR

WINDMILL HOUSE / GARAGE			ILLUSTRATION 12