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NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

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Natl. Reg. of Historic Places
National Park Service

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Bridgehampton Presbyterian Church

other names/site number

2. Location

street & number 2429 Montauk Highway ☐ not for publication

city or town Bridgehampton ☐ vicinity

state NY code NY county Suffolk code 103 zip code 11932

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

__ national __ statewide _X_ local

Richard Pierpont 12/12/16
Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

X entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper 2.14.17
Date of Action

Bridgehampton Presbyterian Church
Name of Property

Suffolk Co., NY
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [X] private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

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

- [X] building(s)
- [ ] district
- [ ] site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
2	2	buildings
0	0	sites
0	0	structures
0	0	objects
2	2	**Total**

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

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RELIGION / Church
RELIGION / Church-related residence

Current Functions
(Enter categories from instructions.)

RELIGION / Church
RELIGION / Church-related residence
SOCIAL / Meeting hall

7. Description

Architectural Classification
(Enter categories from instructions.)

EARLY REPUBLIC / Federal
MID-19TH CENTURY / Greek Revival
LATE VICTORIAN / Queen Anne
EARLY 20th CENTURY / Colonial Revival

Materials
(Enter categories from instructions.)

foundation: Stone, Brick
walls: Clapboard, Shingle
roof: Asphalt shingle
other:

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Bridgehampton Presbyterian Church and Manse are located on a 2+-acre property stretching from 2429 Montauk Highway to Ocean Road in the hamlet of Bridgehampton in the town of Southampton, Suffolk County. Montauk Highway becomes Main Street in Bridgehampton, an east-west corridor which is lined with small commercial buildings in the village center, many of them occupying historic storefronts. Two other historic churches, the 1871 Bridgehampton Union Methodist Church and the 1914 Most Holy Rosary Catholic Church, are located on Main Street, as is the public library, Bridgehampton Historical Society and Bridgehampton Community house built in 1923. The Bridgehampton Presbyterian Church remains standing on its original, L-shaped lot bordered by Main Street (north), Ocean Road and the village burying ground (east), which pre-dates the church's construction in 1842, open space and a village parking lot (south and west). The church is situated well back from Main Street on a lawn that slopes upward to its front steps, with access and egress roadways flanking it on either side. Features of historical significance in the landscape are the paths that lead to and around the church, including a stone walk laid in 1891. A parking lot is positioned within the "L" of the parcel to the south and east of the church, while a non-contributing accessory building serving as classrooms ("The Parlors") is located behind (south) the church. A memorial garden dedicated to the landscape designer and parishioner Donna Hildreth Moss is situated to the west of the church. In addition to the church, the manse, constructed c. 1925 and fronting on Ocean Road, is a contributing resource within the nominated property, while its associated two-car garage is non-contributing. The nominated parcel is the lot historically associated with the Bridgehampton Presbyterian Church.

Narrative Description

SUMMARY

The Bridgehampton Presbyterian Church was constructed on Main Street in Bridgehampton, New York in 1842, replacing an earlier meetinghouse built in 1737. The present church is preserved with minor alterations to its original structure, but with significant additions of the late 19th century that suggest the parishioners' need for creating functional improvements. The church in its present form and design combines distinctive elements of the Federal, Greek and Gothic Revival styles, with important additions that characterize the Queen Anne and Colonial Revival styles in vogue during the late Victorian period.

The rectangular massing of the original church predominates over the later additions that were built at the front, side and rear. Measuring roughly 68 feet long by 51 feet wide, its footprint rises two stories above a stone foundation to a gable roof and a steeple that adds three more stories for a total height of about 86 feet. The walls are sheathed with wood clapboard and the roof with asphalt shingle; wood trim and siding are painted white. The fluted pilasters with Ionic capitals on the front façade, lancet windows on the front and side walls, and denticulated cornice and pediment are distinctive design elements of the original church. The soaring steeple repeats these architectural features while its block-like stages diminish in size and thus emphasize its

verticality. Pointed wooden finials – Gothic in style – decorate the corners of each level and visually reinforce the upward thrust of the steeple.

The additions to the original church date from the late 19th century and were built within the space of a decade to provide functionality to the church and convenience and comfort for its parishioners. The large assembly hall or "chapel" at the rear of the building was built in 1888 on a brick foundation and created a space for social gatherings and public functions that were not previously accommodated by the church. Measuring 40 feet long by 64 feet wide and one-and-one-half stories in height, this addition features multi-paned and multi-colored windows and a complex organization of dormers and gable roof angles that remain subservient to the massing of the main church. Its clapboard siding and denticulated cornices echo those of the main structure. The porte cochere, added to the east façade in 1889, is Queen Anne in form and style and preserves courses of wavy shingle siding on a brick foundation. Constructed primarily to protect parishioners arriving in inclement weather, it also gave the "old" church an important stylistic uplift and the appearance of catering to the "carriage set," who were also the more affluent members of the community.

The front entry portico, built in 1895, provided much the same function as the porte cochere, which was that of protecting parishioners with a roofed entry. Executed in the Colonial Revival style, its denticulated gable eaves and clustered Ionic columns complemented the existing façade. And finally, the stained-glass windows inserted into the lancet window openings in 1897 did little to change the outward appearance of the church but dramatically altered the light within the sanctuary. Much like the stylish porte cochere which was built adjacent the east entry, the installation of stained glass windows modernized the church and brought the parishioners' experience of attending services into the mainstream of the late Victorian age.

A contemporary of two nearby Presbyterian churches that differ markedly in design, the Bridgehampton Presbyterian Church exhibits neither the exotic influences of Minard Lafever's Egyptian Revival "Old Whalers' Church" in Sag Harbor (1844), nor the stylistic coherence of the mid-century, Gothic Revival Old First Presbyterian Church in Southampton Village (1845). Instead, the Bridgehampton church blended the Federal style with both Greek and Gothic Revival elements in its form and design, which is undoubtedly attributable to the conservative taste and values of its parishioners. By contrast, the Queen Anne and Colonial Revival style additions were characteristic of the period in which they were built, and while they respected the massing and design of the original church, display the aspirations of the wealthy donors who built them. As a whole, the Bridgehampton Presbyterian Church is an important architectural expression of not only the periods in which it was built and enlarged, but also the people responsible for its construction.

EXTERIOR

Architectural Features

The Bridgehampton Presbyterian Church combines four distinct architectural components: a two-story, gable-roofed sanctuary and adjoining entryway or narthex with a steeple that rises four additional stories to a height of about 86 feet; a one-and-one-half-story, gable-roofed lecture or assembly hall at the rear, which combines side wings with façade gables; a porte cochere extending to the east that aligns with a side entrance to the narthex; and a portico supported on narrow clustered Ionic columns projecting from the front entryway. The height of the stone foundation above grade is three feet, three inches; the ceiling of the sanctuary is 26 feet high; and the height of the attic is sixteen feet, nine inches to the ridge of the roof. The sanctuary, narthex and steeple

were constructed in 1842, while the additions to the rear, east and front (north) facade were added between 1888 and 1895. Stained glass was introduced in 1897. As a whole, the church and its several additions and alterations form a unified architectural program, and despite the decades that elapsed between its original construction and later expansion, present a harmonious and unified composition.

The exterior walls of the church are clad with wood shingle. Trim and applied elements are also of wood and exterior surfaces are painted white. One of its most distinguishing features is a series of four Ionic pilasters that punctuate the front elevation. Arranged symmetrically across the façade, the pilasters subdivide the wall into three equal areas of which the center, which aligns with the towering steeple above it, contains the front entry and portico. The roof is clad with asphalt shingles and its overhanging eaves are detailed with denticulated moldings. The large front doors are paneled, and like the molded door surround and door hardware (hinges, rim lock, bolts), are original to 1842. The glazed door at the east entrance to the narthex appears to date from the 1870s, whereas the paneled doors that provide entry to the back addition are original to its late 19th century construction. Each of the side walls of the original sanctuary preserves four tall lancet windows that were reglazed with stained glass in 1897.

The steeple, its upper section rebuilt after its destruction by a storm in 1904, telescopes in four diminishing stages as it rises above the ridge of the roof. Two of these levels are decorated with fluted Ionic pilasters and corner boards; three of the levels have pointed, decorative wooden finials set at the corners. The steeple terminates in a tall, eight-sided spire topped with a ball and weathervane. At the center, corresponding to the fifth story above grade, is a belfry with lancet shaped, louvered openings on each side that facilitate the flow of air and the sound of the bell. The smaller stage of the steeple above the belfry contains a clock with faces on all four sides. The height of the steeple, at 86 feet, is twice that of the roof and its tapering profile, diminishing levels and pointed finials all accentuate the upper thrust of its design.

The large bronze bell within the belfry was cast at the Meneely Foundry in West Troy (now Watervliet) and measures approximately 30 inches high by 36 inches wide at the base. It retains two clappers: a larger, stationery clapper which strikes the bell when a large, wooden wheel attached to its yoke is rotated and swings the bell by way of a rope extending into the story below; and an outside clapper, which is also attached to a rope, and which is pulled from below to strike the exterior face of the bell. The steeple also preserves a Seth Thomas clock dated July 11, 1906, which was the gift of Mrs. Henry Corwith. A single mainspring powers the operating system of the clock and requires winding each week by way of weights that hang on cables from the base of the clock. Although no longer connected, the clock's mechanism was once attached to the outer clapper of the bell, enabling it to strike the hour.

The tall, lancet-shaped window openings of the sanctuary are original to the 1842 structure, whereas the shorter lancet windows of the front elevation were inserted when the stained glass was installed within the larger side windows in 1897. The tri-part window centered above the front entryway is also original, as is the round window opening within the gable (although re-glazed with stained glass in 1897). The windows of the back extension are of various types. Four tall, vertical bands of multi-paned windows with colored window panes are employed on the back wall; two rows of six-over-six, one single eight-over-eight, and a pair of multi-paned sash in the façade gable occurs on the east elevation; and two rows of two-over-two sash and a pair of multi-paned sash appear in the façade gable of the west elevation. Like the windows of the back wall, those of the west

elevation were originally glazed with small, colored window panes as evidenced by numerous window sashes now in storage throughout the building.

Styles:

Federal, Greek & Gothic Revival

The Federal stylistic elements of the Bridgehampton Presbyterian Church are expressed on the exterior in its simple massing, telescoping steeple, and restrained surface ornament including fluted pilasters with flattened Ionic capitals and dentil moldings beneath the overhanging roof eaves. The neoclassical refinement of these forms and details is essentially Federal in style, whereas the church interior is predominantly Greek Revival. These two styles – the Federal and Greek Revival – are combined in this transitional work of architecture, in which a late expression of the former is blended with a restrained example of the latter.

The Gothic Revival, while less assertive than either the Federal or Greek Revival styles, is nevertheless a prominent design element on the exterior of the Bridgehampton Presbyterian Church. The lancet windows are its most distinctive Gothic Revival feature and, although re-glazed with stained glass in 1897, their shape and stylistic impact on the outward appearance of the church is significant. The lancet window form is also carried into the steeple, where it is repeated in the louvered openings of the belfry. Painted a contrasting dark green, these lancet openings mirror the darker glazing of the lancet windows of the sanctuary below. A second Gothic Revival feature, the pointed wooden finials that decorate the corners of each of the three main levels of the steeple, accentuate its height as the steeple grows ever higher. This blending of Federal, Greek and Gothic Revival forms and elements is a distinctive aspect of the original design of the Bridgehampton Presbyterian Church, resulting in an exceptional example of mid-19th century ecclesiastical architecture.

Queen Anne & Colonial Revival

While a combination of the Federal, Greek and Gothic Revival styles characterizes the architectural design of the original c. 1842 church, the Queen Anne and Colonial Revival styles were employed for the additions dating from the last decade of the 19th century. Ranging in scale and visual impact from the large lecture hall added to the rear in 1888 to the shallow entrance portico at the front of 1895, the construction of the additions appears to have been motivated by function and convenience. Style was nevertheless a consideration; both the Queen Anne and Colonial Revival were contemporary architectural styles at the time, and each was used to good effect when the church was improved with features that increased both its functionality and the comfort of parishioners.

The first addition of 1888, which extended the length of the building by about 37 feet to 106 feet and its width from 51 feet to about 62 feet, is Colonial Revival in style but incorporates multi-paned windows glazed with colored glass influenced by the Queen Anne. The symmetrical arrangement of a gable-roofed lean-to on either side with prominent façade gables flanking a central, gable-roofed structure of one-and-a-half stories is well proportioned and visually subservient to the original church. Overhanging eaves articulated with dentil moldings echo those of the main structure and perpetuate its Colonial Revival vocabulary. And the six-over-six and eight-over-eight window sash of the east elevation are consistent with the Colonial Revival style. But the long, parallel bands of windows on the rear (south) elevation depart from this tradition; multi-paned with tinted glass, they flood the central space with colored light. The multi-paned window sash of the west elevation, which

are grouped into banks of three, have been replaced with two-over-two sash but the originals are retained in storage.

The second of three major additions, the porte cochere built in 1889, is Queen Anne in style and notable for its decorative shingle cladding. The form itself finds no precedent in the Colonial era, thus the style chosen was admittedly "modern" for an architectural element that was contemporary for its time period. It is nevertheless scaled and designed to complement the existing architecture. Open on all three sides, it adds little visual mass to the main church while providing the invaluable function of protecting parishioners as they arrived by carriage for services. With its construction, the Bridgehampton Presbyterian Church departed somewhat from its country roots and acquired an urban amenity that distinguished it from those of nearby communities. Despite the low pitched gable roof that is trimmed with dentil moldings like those of the main structure, the distinguishing feature is its shingle work, which is set with wavy courses within the shallow pediments and simulates brick or stone masonry in its treatment of the arches that support the roof. Each of the corner piers that flank the openings is flared, another subtle and decorative departure from the ordinary. Built of wood above a brick base, the porte cochere embodies one of the architectural characteristics of the Queen Anne style, which was that of incorporating multiple construction materials or, as the style was translated and reinterpreted in the United States, utilizing materials and colors to simulate the effect of contrasting textures.

Like the large rear addition of 1888, the gable-roofed portico attached to the front façade in 1895 employed a Colonial Revival idiom that was sympathetic to the original architecture. The single pitched gable roof supported on Ionic columns echoes comparable features on the front façade, albeit on a smaller scale. But the "revival" is clearly seen in the use of three columns grouped at each corner to support the roof, where a single column of larger size would have served the purpose and conformed to traditional design in an earlier period. The lack of fluting is also indicative of the Colonial Revival; compared to the traditional Ionic pilasters that subdivide and decorate the front façade, the portico columns are plain. These departures from architectural tradition are what defined the Colonial Revival and differentiated it from the earlier prototypes on which it was based.

The stained glass windows, inserted into the pre-existing lancet window openings of the sanctuary in 1897, were the last of the four major additions and alterations to be undertaken in the last decade of the 19th century. While not associated architecturally with either the Queen Anne or the Colonial Revival styles, their colored and figurative glass was characteristic of its day and indicative of a forward-thinking congregation eager to adopt new fashions. Unlike the additions described above, their installation was not necessarily motivated by functional needs but rather from a desire to bring the mid-19th century sanctuary of the church up-to-date. The thirteen leaded glass windows incorporate opalescent glass typical of the American Art Glass style and were executed by the New York-based firm of Sellers and Ashley. The stained-glass windows fill the lancet shapes of the original, c. 1842 window openings and are divided into upper and lower sections as required by the galleries inside. There are four, tall lancet windows on either side of the sanctuary; each is glazed with alternating designs that incorporate fields of mottled yellow and blue/purple lozenges and parallelograms enhanced with quatrefoils and other shapes rendered in stronger blues, deep pinks and green. Figural motifs include candles, lilies and a progressive series of unique symbols that appear within the apex or "kite" of each window (e.g., Star of David, Omega, Bible, and Alpha).

In addition to these eight tall windows on either side of the sanctuary, two additional lancet window openings that were original to the structure were reglazed with stained glass in 1897 with the same decorative program and survive at the west and east ends of the narthex (east window lacks the lower section due to the insertion of an exterior doorway). The smaller lancet windows on the second floor of the front façade were introduced in 1897 to continue the decorative stained-glass program, and the original round window centered on the front gable was also reglazed with stained glass to complement the scheme.

INTERIOR: Basement/Crawlspace, Wood Frame, Mechanical Systems & Architectural Finishes

The interior of the original church is divided into two primary sections: a shallow narthex measuring 13 feet deep by 49 feet wide which contains the center pair of doors of the front facade and staircases rising to the balcony at each end; and the sanctuary, roughly square in shape and measuring 50 feet long by 49 feet wide, which contains a balcony on three sides supported on Ionic columns. The additions of the late 19th century include a large meeting space flanked by offices attached to the south end of the sanctuary and accessible inside from both sides of the altar, a porte cochere attached to the east end of the narthex, and a shallow portico supported on slender pilasters at the front door.

Basement & Crawlspace

The basement is partially excavated and accessible from a single entrance at the back which leads to a center aisle flanked by crawlspaces. A former coal chute is also visible on the west foundation wall beneath the sanctuary. A rubble stone foundation supports the exterior walls of the original structure, while brick, laid in courses of common American bond, support the 19th century additions. Much of the original building and its rear addition rests above a crawl space which is not excavated. The excavated areas correspond to the installation and later upgrading of interior heating systems.

Wood Frame

The post-and-beam wood frame of the church is readily visible within the attic above the sanctuary and adjoining rear extension, as well as on the ceiling level in the basement and crawlspace beneath them. The steeple, which preserves framing that is uniquely designed for its height and function, is also unfinished on the interior and affords an opportunity to inspect its structure, which combines elements associated with the original 1842 building program and its partial reconstruction in 1904. One of the more remarkable aspects of the attic framing above the sanctuary is that it appears to combine recycled elements from the earlier eighteenth century meetinghouse, as provided by the builder's contract signed in 1842 (see: SIGNIFICANCE). And like the steeple, the post-and-beam frame of the attic of the original church is specialized to this type of building; it was designed and constructed to support both the roof and the ceiling, which spans the sanctuary, the width of which is nearly 50 feet. In each of these features – the steeple and sanctuary roof – the framing of the Bridgehampton Presbyterian Church is characteristic of the mid-19th century construction period and notable for its engineering.

As described above, the steeple rises approximately 86 feet to a ball or orb that surmounts the top of the spire, which provides an anchor for the weathervane that adds another 4 feet of height, for a total of about 90 feet above grade. Measuring only 16 feet square at its base, the structural frame of the steeple achieves its disproportionate height through an intricate series of overlapping corner beams, each corresponding to two full

stories within the structure and each reinforcing the system as it rises. Adding to the stability of the frame are diagonal corner braces at each level which serve to keep the box-like stages in "square" as they stack one upon the next. The final stage – the spire – is formed of six tapering posts that serve as corner ribs which are firmly anchored into the structure of the level below. Setting the large, louvered window openings at the mid-point of the steeple also helped to stabilize the original structure by allowing strong winds to pass through it.

Despite the stability of the original steeple, as indicated by its traditional engineering, the structure was overwhelmed by a storm in 1904, resulting in the loss of its upper two stages and the spire above them. These top-most levels were interlocked by their internal structural elements and were therefore dislodged as a unit, leaving the lower levels intact as revealed in historic photographs. Forensic investigation undertaken by Jan Hird Pokorny Associates (June 2007) confirmed that the lower three levels corresponding to the steeple base, organ pump and bell are framed of oak and eastern white pine (wood species associated with 19th century construction), whereas its upper levels are constructed of eastern spruce and hemlock (20th century building materials). Consistent with the wood species observed, the method of joining the elements is characteristic of their respective construction periods; while mortise-and-tenon joints prevail for the larger elements of the lower stages, nailed joints are common to the upper stages. The repair and reconstruction of the steeple in 1904 recreated its outward appearance with considerable fidelity, except that the top-most stage above the bell was rebuilt without the panelized detail seen in original photographs, and the spire was rotated a half turn such that one of the six corners now faces toward the front instead of a tapering panel, as designed. The later installation of a clock (1906) may have prompted a sight modification of the steeple.

Like the steeple, in which framing associated with the original church can be studied, the attic above the sanctuary provides insight into the engineering that supports the roof as well as the degree to which the builder(s) utilized recycled building elements from the earlier meetinghouse. And, like the steeple, the attic frame is unique in its application to church construction because of the length – nearly 50 feet – that the ceiling joists must achieve to reach from one side of the sanctuary to the other. There are no intermediate supports in either direction, from side-to-side or front-to-back. This remarkable achievement, arrived at no doubt through long experiment and experience, resulted from effectively hanging the ceiling joists and transferring their weight and that of the applied ceiling fabric attached to them (wood lath and plaster) from the roof rafters. Given the height of the roof ridge and resulting length of each rafter, additional support was provided at their mid-points by a series of beams that run the length of the attic. These intermediate supports are joined to the collar ties that connect, stabilize and strengthen each rafter pair. Posts attached at the bottom with iron straps to the ceiling joints are joined at the top to the rafter trusses, thus the weight of the ceiling is carried upward into the trusses which are also heavily braced. Cross-bracing within each truss also serves to keep joints from sagging and shearing due to snow loads and other effects of weather. The posts employed in these intricate and unique rafter trusses are hewn of oak, and their colossal scale suggests that they were indeed recycled from the early 18th century meetinghouse.

Framing for the roof of the south extension, which is accessible from the back of the sanctuary attic, is constructed of 2" by 8" sawn rafters set on 2' centers. The nailing strips that supported the original wood shingle roof measure 1" by 2" and are set on 6" centers (signifying a 6" weather or exposure for each shingle course). The technology of this roof frame is consistent with late 19th century construction practice and employs nails rather than mortise-and-tenon for a majority of its joinery.

The structural framing exposed overhead in the crawlspace is similarly indicative of each construction period represented above it. Floor joists preserving the parallel kerf marks of a reciprocal saw characterize the framing beneath the 1842 sanctuary, whereas joists with circular saw marks are found beneath the 1889 extension. These characteristics are consistent with construction practice for each building period.

Mechanical Systems

Mechanical systems and the historical evidence associated with them relate to both heating and lighting. Of the two, only rudimentary heating appears to have been furnished after the church was constructed in 1842. Central systems for both came into common practice before the end of the 19th century, however, and evidence of each – both physical and documentary – remains today. Church records reveal that wood-burning stoves were installed soon after its construction, two at the north end of the sanctuary and another adjacent the altar. Early trustee records show the purchase of firewood at this time. By the 1870s, however, the documents suggest that a coal-burning stove or furnace had been introduced; physical evidence reveals this to have been in the cellar beneath the sanctuary, with the heat being conducted through a closed flue to large grates or grilles within the center aisle. This centralized system of heating replaced the wood- or coal-burning stoves located within the sanctuary, of which written and anecdotal evidence survives. Later, after the addition to the rear in 1888, it appears that the coal-burning furnace beneath the sanctuary was removed. Documents reveal that a coal-burning, steam heating system for the entire building was installed beneath the back extension in 1909. The only evidence of the earlier hot air furnace may be found in the structural framing of the first floor tier of beams, where openings were created and structurally braced to allow for the heating grates whose size exceeded the spaces between the joists.

Lighting was seen as a challenge in the early history of the church, not for the lack of it during overcast days or evenings, but rather for the glare that the large lancet windows admitted during sunny days. Interior blinds, not a part of the original building contract, were installed shortly thereafter. By 1886, church records indicate that a gas machine and fixtures were installed at a cost of $680. And while the installation of stained glass into the window openings in 1897 addressed the problem of excessive glare, the introduction of electric lighting in the early 20th century replaced the gas fixtures, of which only one remains in evidence (lecture hall).

Architectural Finishes

The applied finishes throughout the interior of the church reveal a succession of alterations and additions that mirror the evolution of the building from the mid- to late 19th century. Motivated primarily by necessity, comfort or convenience these “improvements” also suggest that the congregation – or perhaps a more affluent, fashion-conscious constituency – was cognizant of changing trends and eager to keep the church up-to-date as circumstances and funding allowed. Remnants of elaborate stenciled wall finishes may be found within the lower access to the steeple, for example, suggesting that the sanctuary was decorated in the fashion of the 1880s at about the time the first additions were constructed. Another improvement was the opening of the east entry door off the narthex. Now associated with the porte cochere dating from 1889, the door and doorway appear to have been installed beneath the stairs in the 1870s; the earliest photographs of the front façade clearly show a set of stairs leading to a landing at the side of the church where two (hitching) posts suggest that a carriage entrance

had been established there prior to the construction of the roofed entryway. Despite these alterations, much of the interior fabric corresponds to the several dates in which the church was built and enlarged.

The sanctuary, galleries and adjoining narthex date from the Greek Revival era and their architectural features and finishes are characteristic of that period. The paneled doors, door hardware, baseboards, turned mahogany newel posts and railing, and door and window casings are consistently Greek Revival in style. Many of the early boxed pews, which were moved to the galleries from the main floor below, appear to date from this period. The lancet windows of the sanctuary are also original although refitted with stained glass, whereas those of the organ loft date from 1897 when the original circular window within the gable above the front door was also reglazed with stained glass. Despite cosmetic changes to the altar wall and the installation of an elaborate wooden reredos, the walls of the sanctuary appear to be of plaster on wood lath dating from the construction period. The fluted Ionic columns that support the gallery are original. The leafy brackets found at either side against the altar wall appear later in date, however, and suggest an alteration in this area, while the survival of two fluted columns in the attic matching those within the sanctuary provide further evidence to the theory. According to church records, the section of the gallery centered against the front (north) wall and associated with the organ was reconfigured in 1881.

The lecture room or assembly hall – referred to for many years as the Newman Room in honor of long-serving Reverend Alfred Newman – is somewhat altered inside but preserves a tall central space flanked by open observation areas above offices, a bathroom and other functional rooms below. The most striking feature of the room is the bank of four narrow windows on the south wall composed of small, square tinted window panes. Some of the panes are glazed with clear glass and others have been replaced, but the overall effect of colored light streaming through the south-facing wall is dramatic. A lighting fixture that may date from the 1880s, now converted from gas to electricity, hangs at the center of the room.

THE MANSE

Constructed c. 1925 to replace an earlier structure that had also provided housing for the minister, the manse is a two-story, five-bay dwelling designed in the Colonial Revival style. Its gable roof, brick chimney centered on the roof ridge, shingle siding and six-over-six window sash are all characteristic of its style and harmonize well with a neighborhood of other historic homes located along Ocean Road. Features of architectural significance are its barrel-vaulted entranceway supported on slender Ionic columns and its denticulated roof cornice, both elements that make reference to the church, which had been updated in the late nineteenth century with similar details. The manse retains high architectural integrity, preserving both front and side facades that are virtually unchanged from its construction period. A back kitchen wing of one story has been enlarged and raised to two stories, and the sunroom has been enclosed, each with little effect on the appearance of the building.

The manse faces east onto Ocean Road and is set back on a wide lawn that slopes gradually upward to the house. A driveway runs along the southerly boundary and provides access to a garage set at the back of the house lot (non-contributing). The Colonial Revival style of the front façade is distinguished not only by the entryway but also by a sunroom of one story that stretches to the south; now enclosed with multi-paned windows, this feature preserves its original panel wall treatment and corner pilasters. The entryway is supported on a brick stoop and incorporates a low, barrel vaulted ceiling and denticulated cornices, and the doorway

preserves its original leaded sidelights. Other features associated with the architectural style of the house include its overhanging and molded roof eaves and symmetrical fenestration.

NON-CONTRIBUTING BUILDINGS: "THE PARLORS" & GARAGE

In addition to two contributing buildings – the church and the manse, constructed c. 1925 – the property has two additional buildings, one for classrooms and offices ("The Parlors") and the other a garage associated with the manse. Neither building retains either historical or architectural integrity and each is therefore categorized as "non-contributing."

The one-story building to the south of the church is known as "The Parlors." It is organized on a cruciform plan, is clad with wood shingles and rests on a cement block foundation. It contains classrooms, offices, meeting rooms, a kitchen and restrooms. Exterior trim boards (corner boards, door and window casings, and overhanging eaves) are painted white. Window sashes are twelve-over-two and six-over-one; the doors are glazed. The roof is gable in form. The front of the building (east) is approached via a ramp and a pair of stairs which are unpainted. "The Parlors" was relocated from elsewhere on the property (date unknown), at which time it was set on a new block foundation, enlarged, and remodeled with wood shingle siding, wood trim boards a new roof and overhanging eaves. Due to its relocation onto a block foundation and its apparent additions and extensive remodeling dating from this time period, the building has been classified as non-contributing.

The garage, which appears to date from the 1940s or 50s, is located behind and to the west of the manse. Rectangular in massing, it faces east and is one story in height beneath a simple gable roof. The garage is clad in wood shingles like "The Parlors" and painted white. It retains six-over-six window sashes (north and west), batten doors (east and west), as well as a wide garage door (facing east) of contemporary installation. The building is supported on a poured concrete slab. Its classification as non-contributing is due to its apparent construction date, which post-dates that of the adjacent manse by several decades, as well as its lack of architectural merit or historical association.

CONCLUSION

The Bridgehampton Presbyterian Church, constructed in 1842 and enlarged between 1888 and 1897, combines the distinctive architectural forms and finishes of its original design (late Federal, Greek and Gothic Revival) with elements that are characteristic of its Victorian era expansion (Queen Ann and early Colonial Revival). The sanctuary and telescoping steeple of the original church remain its predominant architectural features, while the later additions to the front, side and rear provided amenities which improved the church's functionality without detracting from its classical form and style. No improvements or alterations of significance have changed the appearance of the church since the installation of stained glass windows in 1897 and the reconstruction of the steeple, damaged by a storm in 1904.

The rectangular massing of the wood-framed sanctuary and its adjoining narthex is traditional for mid-19th century period construction, as is its two-story height and soaring steeple, which is subsumed within the structure. The fluted Ionic pilasters that ornament the front façade and define its central entrance bay are characteristic of a classical idiom that lingered during the Federal period and into the Greek Revival. By contrast, the lancet windows of the side walls and the pointed finials that ornament the tapering steeple are

Gothic Revival in style, successfully merged with the Federal and Greek into a harmonious composition. On the interior, a similar blending of forms and styles is preserved where a gallery rings the inner sanctuary, supported on Ionic columns within a space illuminated by lancet (i.e., Gothic) windows. And applied features – doors, door and window frames, stairs and railings, baseboards and pews – are Greek Revival in character. An investigation of the structural frame, which is post-and-beam and assembled with mortise-and-tenon joinery, reveals that key elements within the attic are of hewn oak and were recycled from the early 18th century meetinghouse, but integrated into an innovative roof frame supported by massive rafters.

Significant features that were added to the original church improved its functionality and the comfort of its parishioners: a back room for meetings and social gatherings (1888), a covered entrance at the side (1889), and a shallow front porch or portico (1895). The original shape of the lancet windows was easily refit with more fashionable and evocative stained glass in 1897. Each of these latter improvements, all undertaken in the last decade of the 19th century, are designed in either the Queen Ann or Colonial Revival style and characteristic of their construction period. Like the original church, these additions retain their architectural integrity. The adherence to a common building material, consistent and appropriate scale, and similarity of architectural elements all combine to make the additions of the later period subservient and compatible with the original church. The Bridgehampton Presbyterian Church and its manse, constructed c. 1925 and designed in the Colonial Revival style to complement the church, are exceptional examples of mid- to late 19th century and early 20th century architecture, and due to their design and structural integrity, are worthy of listing in the National Register of Historic Places.

Bridgehampton Presbyterian Church
Name of Property

Suffolk Co., NY
County and State

8. Statement of Significance

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

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

Areas of Significance
(Enter categories from instructions.)

Settlement
Social History
Architecture

Period of Significance

1842-1925

Significant Dates

1888-89; 1895; 1897; 1904; 1925

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Joseph P. Lamb (builder, 1842)

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

Property is:

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

Period of Significance (justification)

The period of significance for the church and its associated manse begins with construction of the church in 1842 and ends with construction of the manse in 1925 to take the place of an earlier building used for that purpose.

Criteria Considerations (explanation, if necessary)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Bridgehampton Presbyterian Church is significant under National Register Criteria A and C. Under Criterion A, the building is associated with the broad settlement patterns of the Town of Southampton during its formative period from the mid-17th to the mid-19th century, when the town grew from a remote and rudimentary "plantation" into a prosperous region of communities engaged in farming and trade as well as maritime and mercantile pursuits. The Bridgehampton Presbyterian Church (Bridgehampton, Suffolk County) was constructed in 1842 and is the third consecutive church building serving a congregation that was formed in the 1660s. The history and significance of the Bridgehampton Presbyterian Church parallels that of a community which evolved soon after the original settlement of Southampton Town in 1640. Theologically, the mid-19th century Bridgehampton Presbyterian Church evolved from the religious roots of the Protestant faith as it was introduced in the New World and observed by immigrant English Puritans.

The significance of the Bridgehampton Presbyterian Church under Criterion A is due not only to its association with the broad settlement patterns of the town but also to the influence of shared religious beliefs that held its community members together. Although the settlers of Southampton Town and its satellite communities held common Christian beliefs and values, the town was not founded on theocratic leadership or rule. Nevertheless, establishing a "church" within each of the town's population centers was an early priority among these new settlements. The accepted morality and behavior imposed by religious practice was necessary to establish a central authority, and each individual's participation and adherence to church doctrine served not only his or her personal spiritual purposes but also as a means of maintaining the common good and security of the community.

Under Criterion C, the Bridgehampton Presbyterian Church is locally significant in the area of architecture as a distinctive example of religious architectural design and construction techniques which are characteristic of its origins in 1842 and subsequent historic alterations. Its conservative, transitional Federal/Greek Revival style is indicative of the community it served; compared with contemporary churches constructed nearby, the Bridgehampton Presbyterian Church may be described as elegant but *retardataire*, a late expression of traditional church designs popularized during the early decades of the New Republic. Even its structural components, hewn oak beams that make up its massive roof frame, include repurposed elements salvaged from the earlier c. 1737 (second) church it replaced. By contrast, the late 19th century Queen Anne and Colonial Revival additions to the church – the porte cochere attached to the east side of the narthex, the large assembly hall at the rear and the front portico – were designed in styles in vogue at the time of their construction. And the stained glass windows, which were the last improvement made to the church before the close of the 19th century, also reflect a new and contemporary direction for church architecture and ornamentation of the period. These alterations are significant of the influence and impact that wealthy "summer people" had on Bridgehampton and similar resort communities on Long Island in the late 19th century.

Criterion A: Settlement Patterns and Social History

Settlement Patterns: 17th & 18th Century Southampton Town and Bridgehampton

The hamlet of Bridgehampton is located in the southeastern section of the Town of Southampton, New York's first documented settlement of English-born immigrants. The town was settled in 1640 by Puritans from Lynn, Massachusetts, who formed a company to create a Long Island "plantation." Originally made up of twelve proprietors, the company increased its numbers to include others who pledged to build dwellings, lay out planting lots and so forth. After a navigational mis-step which landed the company farther west, near present-day Oyster Bay, and which resulted in the brief incarceration of several of their party by Dutch authorities, the settlers sailed east and discovered a protected harbor more suited to their needs. The new location on Long Island's South Fork is known as Conscience Point and is near the present-day hamlet of North Sea. Finding no opposition or hostility from the indigenous Native Americans who resided in the area, the company established the settlement of Southampton in close proximity to the ocean shore where the Shinnecock tribe had already cleared the land for planting. Today's Village of Southampton occupies this location and several of its street names (e.g., Old Town Road, Ox Pasture and Little Plains Roads) are reminiscent of the settlement period and hint at the pre-existence of the Native American population. Once established on its original land grant of "eight miles square," the Southampton colony soon began negotiating with the Native Americans to acquire additional parcels of land to the east and west. Bridgehampton, which is located near the ocean shore to the east of Southampton village, grew out of the early satellite settlements at Mecox and Sagaponack and dates from a 1653/54 land division.

The first dwelling documented in this southeasterly area of Southampton Town was constructed by Josiah Stanborough, one of the original proprietors, who built his homestead in Sagaponack in 1656. The first meeting house, a precursor to the Bridgehampton Presbyterian Church and a good indication that the community was attracting a sufficient number of inhabitants to sustain its independence from the original Southampton settlement, was constructed as early as 1670. The bridge, which gave Bridgehampton its name, was constructed at the town's expense in 1686 by Ezekiel Sandford. The bridge connected the adjoining communities of Mecox and Sagaponack, which were then separated by Sagg Pond. The community's first minister – the Reverend Ebenezer White – was ordained and engaged in 1695. Thus, by the end of the 17th century, when the place name "Bridge Hampton" first appears in the *Town Records* (1699), the original community was well established.

The settlement patterns exhibited by the formation of Bridgehampton typify the towns of eastern Long Island in general. The immigrant "English" who settled the region migrated from New England communities settled by the first generation and left the comparative safety of those settlements either through disagreements with civil or religious authorities or because of the perceived economic advantages of "striking out on their own." Beginning as concentrated communities that originated from land grants or purchases, these English settlers later sought to augment their holdings by purchasing adjoining tracts from the Native Americans whose claim to the land was at best ill-defined and misunderstood. In this way, the Southampton "plantation" grew to the west and east before the end of the 17th century to encompass the entire land area of present-day Southampton Town. Bridgehampton, which grew initially from the merger of Mecox and Sagaponack, was the first such satellite community established in the town.

Bridgehampton continued to grow in size and population throughout the 18th century. Its Triangular Commons, which provided a central training ground for militia companies before the American Revolution, attracted men from nearby Sag Harbor, Southampton and East Hampton due to its accessibility from these neighboring communities. In fact, Bridgehampton's central location along the east-west roadway (later Montauk Highway) connected the south (ocean) shore settlements and contributed to its growth. The farming communities to the north and west (Hay Ground, Scuttle Hole and Huntington Hills) ultimately joined with those of the south (Mecox and Sagaponack) to create the centralized community of Bridgehampton (formerly known as Bull Head). By 1800, the federal census identified about 1,250 residents living in Bridgehampton, or one-third of the entire population of Southampton Town. These numbers included fifty-two freed African Americans, forty-two slaves and numerous Native Americans.

The location of Bridgehampton along the main corridor running from east to west through the town was a major factor in its steady growth throughout the 18th century. As adjacent farming communities maintained their *status quo* with large, widely dispersed farmsteads whose ownership was typically concentrated in the hands of early settlement families and their descendants, Bridgehampton developed as the region's commercial hub. Its Main Street (Montauk Highway) evolved during the second half of the 18th century, offering first a tavern (c. 1686) and later a school (1720), meetinghouse (1737), library (1793), post office (1794) and countless stores. It has been observed that the commercial success of the hamlet was due in large part to the market-oriented, entrepreneurial abilities of several individuals who exploited its proximity to their productive farms. As an example one such individual, Deacon David Hedges, produced sufficient quantities of cheese on his Sagaponack farm to sell on the New York market. Hedges also built a fulling mill with the impressed help of slave labor; slaves dug the ditches that Hedges needed to drain his property and channel the water to the mill, which resulted in boosting the market value of local household cloth-making. Other successful men living later in Bridgehampton in the mid-19th century but whose families traced their origins to the 18th century included whaling captains who made their residences there after retiring from the sea (e.g., Captains I. Ludlow, H. Topping and C. Halsey).

It was due to the emergence in the 19th century of Bridgehampton as the center of this farming region that the Bridgehampton Presbyterian Church was relocated to the hamlet's Main Street from its earlier location south and east of the village. According to church records, the move was controversial and the decision debated for many years. While cost was a factor, the decision to replace the 100-year old meetinghouse with a church more centrally located within the village found resistance and delayed construction until the mid-19th century.

19th Century Population Growth & the Long Island Railroad

During the 19th century, the hamlet of Bridgehampton witnessed economic growth and diversification of its population, and it was during this time period that the decision to construct a new – and third – Presbyterian Church was made. But the opening decades of the century did not predict what was to follow. As historian Ann Sandford writes:

> Following the disruptions of the Revolutionary War and the War of 1812, however, young single men and some families began to seek land and other riches in the American west. As a result of this migration and a declining birth rate, Bridgehampton's population fell during the nineteenth century. The Chace map of 1858 listed

> Presbyterian and Methodist pastors, one lawyer, two physicians, a hotel keeper, three merchants, a postmaster, a blacksmith, and two "marketmen" in the hamlet… The in-migration of Irish and Polish families that began in the 1880s could not compensate for a half-century of population loss and the 1900 federal census records only 1150 residents in Bridgehampton, 100 fewer than in 1800.[1]

One of the most significant events in the development of Bridgehampton in the 19th century was the arrival of the railroad in the 1870s. As elsewhere on Long Island, the railroad transformed the rural nature of the region by facilitating commerce and tourism and was also responsible for the construction of boarding houses and hotels that spawned a service industry catering to seasonal employment. As summer visitors returned year after year, private home ownership emerged to serve their needs and a new architectural era dawned – the creation of country houses and large estates – which became the norm for more affluent urban vacationers. Without the railroad, this phenomenon would not have taken place.

The Long Island Rail Road was created to connect New York City with Boston. It traces its history back to the Brooklyn and Jamaica Rail Road, which was incorporated on April 25, 1832, to build from the East River in Brooklyn through the communities of Brooklyn, Bedford, and East New York to Jamaica (Queens). The railroad's chief engineer, Major D. B. Douglass, soon planned a continuation of the line and visualized an eleven-hour combination rail-and-steamship route between New York City and Boston. The all-land route through southern Connecticut was considered impossible at the time due to numerous hills, river valleys and other obstacles. Douglass attracted wealthy New Yorkers and Bostonians to invest in the project and received a charter for the "Long-Island Rail-Road Company" on April 24, 1834. Because the plan was never intended to serve the local communities of Long Island, the railroad avoided existing population centers located along the north and south shores of the island and built through the middle, which was largely uninhabited and relatively free of grade crossings. The Long Island Rail Road was organized on June 17, 1835.

Construction of the railroad was completed in less than a decade and reached Greenport in 1844. The schedule for the first day of revenue operation was July 29, 1844. The success of the "road" was short-lived, however, because the New York and New Haven Railroad built their tracks through the seemingly impassable countryside of southern Connecticut in 1849. Thus, a competing overland route from New York City to Boston was achieved and the Long Island Rail Road's essential "business plan" was undermined. The only remaining region to serve was Long Island itself, something the railroad was not built to do, and efforts were soon made to build branches to the small Long Island communities that clustered along its north and south coastlines. By 1850, only one such branch existed, but more would be built, as well as a number of other railroad companies' branches.

The Long Island Rail Road completed the first leg of its eastern extension into Southampton in 1870, with the thriving port and mercantile center of Sag Harbor as its ultimate destination. The railroad was extended through the south shore villages of Eastport, Speonk, Westhampton, Quogue, Good Ground (Hampton Bays), Shinnecock Hills, Southampton and Water Mill. Initially, the primary freight carried by the railroad was agricultural products such as specialized crops like berries, fruits and other produce that needed fast transportation into city markets. The potato industry also grew immensely with the coming of the railroad, especially in Bridgehampton. New crops such as cabbages, beets, sprouts and cauliflower were introduced. On

[1] Ann H. Sandford, *Bridgehampton Hamlet Heritage Area Report* (2009), page 10.

the return trip, Long Island farmers received tubs of manure from New York City streets and stables. And as stated above, the coming of the railroad stimulated the development of the summer resort industry. Beginning in the 1860s, significant beach resorts were begun at Westhampton Beach, Quogue and Southampton Village. Bridgehampton experienced both the commercial and social impact of the railroad and, as a result, witnessed the transformation of its landscape and economy.

Encouraging the railroad to extend its tracks into Southampton Town required considerable effort on the part of the local population and its elected officials. As described by the following account in the town records for February 28, 1868, financial incentives were needed to convince the railroad to build east:

> A report from the committee appointed by the annual Town Meeting held April 2d, 1867, was delivered, the substance of which was that the South Side Railroad Company is at present unprepared to make any definite proposal for building the road through this town.
>
> *Resolved*, that the Supervisor of this town, and his successor or successors in office, be authorized to issue bonds upon its credit, bearing interest at the rate of 6 per cent per annum, to aid in the extension of the South Side Railroad from the western boundaries of this town to the village of Sag-Harbor, and that said bonds, or the proceeds of them to the amount of $4,000 per mile, together with a guaranteed right of way through said town, be and hereby is donated to the said Company, on condition that they signify their acceptance of the same within sixty days…[2]

The road was soon completed, however, according to the following footnote added by historian William S. Pelletreau to the published town records: "The first passenger train on the Railroad went through this village the 23rd day of April, 1870."[3]

The arrival of the railroad offered new opportunities to the residents of Southampton Town. It brought about sweeping changes to the social, religious and economic life of communities like Bridgehampton, which first responded by transforming private homes into summer boardinghouses. Later, as everyday life adjusted to the influx of urban visitors, the landscape itself was transformed as summer cottages sprung up, employing local residents in their construction and maintenance. And the religious landscape also changed; while the older and well-established Presbyterian and Methodist churches continued to dominate, both Episcopal and Catholic churches were introduced, the latter to accommodate a major influx of Polish immigrants.[4]

Influential Parishioners: the "Summer People"

As was the case across Long Island, especially along the north and south shores and in resort communities like Bridgehampton, the influx of summer residents encouraged by the railroad transformed the region's visual and socio-economic landscape, beginning in the mid-nineteenth century. In addition to the construction of boardinghouses and summer "cottages" of affluent vacationers was the impact of new money and contemporary ideas about a community's "needs" and norms. The Bridgehampton Presbyterian Church

[2] *Southampton Town Records, Fourth Book* (Sag Harbor, NY: John H. Hunt, 1893), page 324.
[3] *Southampton Town Records, Fourth Book* (Sag Harbor, NY: John H. Hunt, 1893), page 326.
[4] Sandford, *Bridgehampton Hamlet*, page 11.

preserves the lasting legacy of this societal phenomenon in the largesse of parishioner Frances P. Hardacre, whose husband William was a wealthy businessman and banker.

"Fanny" Hardacre was a local girl, the daughter of whaling Captain Isaac Ludlow. She and William are said to have met at "Tremedden," the seasonal home of summer residents Richard and Rose Esterbrook, Jr., which was built on Ocean Road in Bridgehampton between 1880 and 1881. William Hardacre (1834-1891), an immigrant of English descent and resident of Camden, New Jersey, was a successful businessman and banker. He served as president of the Safe Deposit and Trust Company in Camden and was active there in the Masonic Lodge. He was most likely a friend or close acquaintance of Richard Esterbrook Jr. (1837-1892), who was also a year-round resident of Camden, New Jersey, and a prominent figure in the Bridgehampton summer colony.

Fanny Ludlow Hardacre (1842-1933) was raised at Ludlow Grange, a large Greek Revival-era home located on Main Street, Bridgehampton. The house was built by her father but remodeled in the Victorian era by her and husband William following their marriage in 1882. William Hardacre was 48 and Fanny 40 when they married; the couple had no children. According to church records, William Hardacre was responsible for seeing that the large addition at the back was constructed, having proposed "the building of a lecture room on the church" at a special meeting of the trustees at which time (March 14, 1888) he was appointed committee chair. The building committee was also composed of H. M. Rose and Dr. L. W. Halsey, who were appointed "to receive plans and proposals for the proposed Lecture Room." After further discussion at a later meeting, it appears that the addition was built within that year.

Before William's death in 1891, he and Fanny also funded the construction of the porte cochere on the east façade of the church (1889). These improvements addressed not only the comfort of fellow parishioners but also the expanding role of the church in contemporary society. The new room, variously known as both a "hall" and "chapel," enabled social gatherings and church-sponsored initiatives such as a Sunday School that fulfilled a broader mission than that of serving the spiritual needs of individual parishioners. Describing the back addition in 1893, on the fiftieth anniversary of the church, Mrs. Emily C. Hedges wrote that:

> The changes in the edifice have been unimportant with the exception of the chapel, which is of such recent date that it scarcely needs reference. It has justified itself many times over. It is the permanent home of the Sunday School, which once formed a hollow square in the galleries. A wave of improvement carried it below and left it stranded in the pews. We now feel that we are suitably and delightfully accommodated in our beautiful room.[5]

The portico at the front entry, also the gift of Fanny Hardacre, was donated in 1895 after her husband's death. And the stained-glass windows, which replaced the clear glass panes of the original sash, were donated by Fanny Hardacre and Henry N. Corwith in 1897. Collectively, these major additions and alterations provided for the comfort of the congregation while augmenting the functionality of the building in an era when more was expected from the church than Sunday services.

While the construction of the new church in 1842 took decades of discussion and delay due to the cost and uncertainty of raising sufficient funds, the additions of the late nineteenth century appear to have been quickly accomplished due to the benefactions of the "summer people" and their sphere. The contrast between

[5] *The Sag-Harbor Express*, January 26, 1893.

the frugality of the local population and the apparent free-spending inclinations of seasonal residents is nowhere better illustrated than in the construction history of the Bridgehampton Presbyterian Church in the late 19th century.

Religious Context: 17th and 18th Century

The Bridgehampton Presbyterian Church grew out of the neighboring Southampton settlement, which was founded in 1640 and is generally considered to have the oldest Presbyterian Church in America.[6] In fact, each of the earliest Presbyterian churches in America was established on Long Island (Southold, 1640; Hempstead, 1643; East Hampton, 1648; Newtown, 1652; Huntington, 1658; Setauket, 1660; and Jamaica, 1662). The significant religious context of the Bridgehampton Presbyterian Church is not found in its Christian beliefs and practices, however, but rather in the relationship between the organized church and its municipal government. As the Rev. Dr. Epher Whitaker wrote in 1906: "No one, at that time, either in Europe or America, thought of a church apart from the control of the civil government; and vice as well as crime was punished by the Towns. The ministers had charge of admission of the sacraments of the Church." [7] The independence of self-governance that was rooted in the Puritan rejection of ecclesiastical rule carried into the realm of civil government as well. This powerful sense of self-determination guided the early settlers of Bridgehampton and elsewhere on Long Island as they built their community and its institutions, beginning in the late 17th century.[8]

Presbyterianism as a form of worship has been described as a "system of church government by representative assemblies called presbyteries, in opposition to government by bishops (episcopal system), or by congregations (congregationalism)." This form of religious practice was well suited to the municipal governments of the original Long Island settlements, which vested civil authority for the most part in their "proprietors" or shareholders and not in their religious leaders. As one historian has written:

> The Pilgrims who landed at Plymouth in 1620 were not Puritans. Most were Anglicans (who had little desire to change the Church of England) or Separatists (who wanted to leave the Church entirely)… The Puritans (who sought to "purify" the Church of England from within) didn't arrive in the American Colonies until 1630. They were Calvinists, and preferred a Reformed style of service and polity – rule by elders instead of bishops. Those tenets traveled with a second wave of Puritan emigrants who set sail from Lynn in the Massachusetts Bay Colony in March 1640 to Long Island, in present day New York. There [i.e., Southampton] they founded what is widely considered the oldest Presbyterian congregation in America.[9]

Although scholars debate just how "Presbyterian" the early churches actually were, because the differences between their internal government and that of Congregationalism seem somewhat indistinct, it was not long before Presbyterianism was formalized:

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[6] "Long Island Presbyterians: Our Puritan Beginnings," available at: <www.history.pcusa.org/blog/2014/11/long-island-presbyterians-our-beginnings>.

[7] Whitaker, Dr. Epher. *Presbyterianism on Long Island* (1906), page 4.

[8] Op. cit. *Passim*.

[9] "Long Island Presbyterians: Our Puritan Beginnings," available at: <www.history.pcusa.org/blog/2014/11/long-island-presbyterians-our-beginnings>.

> The first presbytery meeting in the American Colonies was held in Philadelphia in 1706. Ten years later, the First Presbyterian Church of Southampton joined "The Presbytery." That 1716 meeting included two ministers representing three churches from Long Island. Southampton joined the newly formed Presbytery of Long Island in 1717.[10]

But the Presbytery of Long Island was short-lived. After 1723, with the death of the Rev. George McNish who was one of its founders, the organization dissolved. It was revived in 1747 as the Presbytery of Suffolk County, later to be renamed the Presbytery of Long Island (1789) in Philadelphia at the first General Assembly of the Presbyterian Church of the United States of America. And in 1828, the Presbyterian church in Bridgehampton was incorporated as "The Presbyterian Society of the Parish of Bridge Hampton."

As significant as establishing an internal structure for the Presbyterian Church in Philadelphia in 1789 was the impact of the Bill of Rights, which was proposed as ten separate amendments to the Constitution in the same year and place. Ratified in 1791, the First Amendment provided in part that the "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof." The effect of this amendment was profound with respect to the Presbyterian Church, which had derived its financial support previously from assessments that were levied and collected by municipalities. While the Bill of Rights may have been the inevitable expression of a nation that won its freedom from a ruling power, the consequence of "freedom of religion" required each church to become self-sustaining and that the members of its community were no longer required to attend or support it. Thereafter, pew rentals were substituted as the primary source of income for supporting its ministers and keeping up the church buildings.

The origins of the Bridgehampton Presbyterian Church illustrate its relationship to local governing authorities prior to the Revolution. According to historian James Truslow Adams:

> At the same meeting at which the Bridge [over Sagg Pond] was authorized it was also voted that the people of Sagg and Mecox, eastward of the Wading Place, should be released from paying any part of the minister's salary in Southampton 'from October next' provided they secured a minister of their own. This was in 1686, but the neighborhoods continued to pay their rates until and including 1694, in which year the Rev. Ebenezer White may have been secured as minister being ordained here Oct. 9, 1695. Meanwhile the first church had undoubtedly been built on the site now marked by the stone monument on Bridge Lane near the [west] end of Sagg Bridge, and three years later in a session of the Colonial Assembly of which Col. Henry Pierson was then a member, there was passed, May 16, 1699, the act incorporating Bridgehampton as a separate parish.[11]

What appears to have prompted the residents of Mecox and Sagaponack to seek permission to establish their own church was the distance that separated them from Southampton village. As Adams writes:

> Before a separate church was provided for in Bridgehampton, the inhabitants of that section used to walk or ride horseback to the Southampton services, along the beach, except when the seapoose was running when they travelled along Mecox Road and over the Wading Place.[12]

[10] "Long Island Presbyterians: Our Puritan Beginnings," available at: <www.history.pcusa.org/blog/2014/11/long-island-presbyterians-our-beginnings>.

[11] James Truslow Adams, *History of the Town of Southampton* (Bridgehampton, NY: Hampton Press, 1918), pages 86-87.

[12] Adams, *History of the Town of Southampton*, page 106.

Once a sufficient number of inhabitants occupied the easterly portion of the town, the desire for creating a local church more easily accessible to them was natural. That this increase in population was achieved by the second generation of settlers is indicative of the successful spread of the Southampton settlement in this formative period. Thus, while various accounts suggest the original church building dates sometime between 1670 and 1686, it appears that the congregation only became self-sufficient by the end of the 1690s, when it secured the services of its own minister and was elevated to the status of "parish" by the Colonial government.

Although church membership was not a pre-qualification to be counted as a "freeman" in Southampton, all shared in the obligation to pay taxes, which in turn supported the minister's salary. In fact, the contracts for a minister's services were entered into by the town, not the church. But as stated above, states were barred after the Revolution from subsidizing religious practices by the Constitution. And in Bridgehampton, a newly formed Methodist congregation would pursue legal action against the Presbyterians, asserting the unfair practices of the centuries-old tradition of supporting religious practice through taxation, land grants and other subsidies.

19th Century

Coincidental with the close of the eighteenth century, and after the ratification of the Bill of Rights by the United States Congress, which created a new relationship between church and state, Bridgehampton witnessed an influx of other Christian denominations that ended the hegemony of the Presbyterian or municipally sanctioned church. In this climate of diversity and religious choice, at least one historian discerned a challenge to the Bridgehampton Presbyterian Church, which in the latter century had become increasingly Calvinistic. Writing in 1935, William Donaldson Halsey remarked that:

> Calvinistic theology was dwelt upon and preached more than true religion, and to such an extent that to some it became very obnoxious… the minister was generally looked upon as the 'chosen of God' and the one whose opinion none dared to oppose or question… [and one who] preached the Creator as being "God the All Terrible, mighty Avenger" whose immutable law was irrevocable and whose decrees were everlasting.[13]

Against the severity of this doctrine, which evidently lingered into the early nineteenth century, Halsey perceived the appeal of a new Christian denomination, Methodism. As an example, the historian cites an incident in which the Rev. Doctor Aaron Woolworth, the Presbyterian minister, had informed a father grieving from the loss of his child that: "There is nothing in the Word of God that gives us any assurance that that child can be saved, having died before the age of accountability." Halsey concluded:

> The above conditions were really the cause and reason for the withdrawal of some of the leading and influential men from the old church, and the establishment of the Methodist Episcopal Church in Bridgehampton. A pendulum is swinging one side of the central point of gravity, will, by the laws of nature, swing in return just as far in the opposite direction. From all I can ascertain, that is just what the new church organization did.[14]

[13] William Donaldson Halsey, *Sketches from Local History* (Southampton, NY: Yankee Peddler Book Company, 1966), page 47.
[14] Halsey, *Sketches from Local History*, page 48.

The Methodist church in Bridgehampton originated in 1815 when the Rev. John Reynolds, a Methodist Circuit Rider, preached at the Hayground School. Six prominent Bridgehampton residents converted at this meeting and were assigned to the Sag Harbor Parish, and after first arranging for the preaching services of circuit riders, they met in 1821 to form their own society and build a Methodist Church in Bridgehampton.

Criterion C: Architectural Context

Evolution in Form: From Meetinghouse to Church

The broader architectural context of the Bridgehampton Presbyterian Church is the evolution from the meetinghouse form of the mid-17th to early18th century to the post-Revolutionary churches of the later 18th and early 19th century. The Bridgehampton church was the third structure to serve its congregation, the first having most likely been a rudimentary building of which no visual record survives, and the second a typical meetinghouse built in 1737 (see attached sketch). The history of meetinghouses and churches is closely linked; the terms are often interchanged and even appear indistinguishable. Nevertheless, real differences existed between the two architectural forms and they became more significant over time.

The term "meetinghouse," in contrast to a church, has a broad historical, social and political connotation. Reserving the word "church" to signify a building or structure that is set aside specifically for the religious purposes of an ecclesiastical society, early Long Island settlers followed their Puritan New England forefathers and built "meetinghouses" that were places of assembly not only for church services, but also for town meetings and other public gatherings. As historian Edmund W. Sinnott writes, "… the meetinghouse was the focus of New England life, not only ecclesiastically but socially and politically. In these old structures, imagination still can reconstruct more readily than elsewhere the vivid pattern of the community…"[15]

Often large, rectangular and box-like in their massing, 17th and early 18th century examples of the meetinghouse were typically two stories high, their front doors characteristically centered on the longer wall. The concept of a "meetinghouse," appropriately named, served more than religious functions for early settlers; it was often the place in which town meetings and gatherings, both secular and political, took place. The second story windows of many early meetinghouses indicate an interior gallery from which individuals of lower social status – e.g., children, servants and slaves – could witness the proceedings without interrupting them. The architectural form and functions of the 18th-century meetinghouse have survived in several Quaker meetinghouses on Long Island, which retain their antiquarian appearance despite the influences of evolving church design in the 19th century.

A rendering of the old Bridgehampton meetinghouse, drawn by William F. Cook in 1842, is a remarkable document that illustrates the characteristics of the form. Facing south, its rectangular mass is devoid of exterior decoration and its symmetrical arrangement of center door and flanking windows is a classic meetinghouse feature. Both the walls and gable roof are clad with shingles, evidently not the originals to judge by their relatively short length, but sufficiently deteriorated to reveal the horizontal boarding beneath, which is also typical of Long Island construction practice. The tiny brick chimney centered on the ridge is small in

[15] Edmund W. Sinnott, *Meetinghouse & Church in Early New England* (New York: McGraw-Hill Book Company, Inc., 1968), page 1.

proportion to the structure and, unless mis-drawn by the artist, most likely a later and insufficient accommodation. The building has no foundation; instead, rounded rocks are spaced at regular intervals to support the frame. Of interest are several details; the outermost windows of the front façade are nine-over-nine rather than the customary twelve-over-twelve, and small shuttered openings of unknown purpose appear at the extreme ends of the second story. The rounded tops of the doors and door frames and the semi-circular step stones at each entryway are the only hint at ornamentation. From the loss of shingle cladding and deterioration of the corner boards, the decision to build the new church appears to have happened in the nick of time (and may have prompted the artist to record the ancient structure before its demolition!).

Church Design in the 18th Century

Many churches constructed on Long Island in the early to mid-18th century followed the lead of English practice and acquired towers or steeples adjoining the end wall of the building. At first structurally distinct and set apart from the massing of the main structure, these towers became increasingly unified with the overall architectural scheme and became, beginning in the early 19th century, when they were set behind the end wall and rose high above the ridge of the nave. With the advent of steeples came the re-orientation of the church building itself, its front door moving from the longer side wall to the base of the steeple. Such is the case with the Bridgehampton Presbyterian Church, in which the tower or steeple is wholly contained within the rectangular footprint of the building.

Two significant early 18th century Anglican churches on Long Island preserve and illustrate the appearance of the early stage in which the tower remained distinct from the main block: the Caroline Church (1729), Setauket and St. George's Church (1765), Hempstead (demolished 1821). The Caroline Church is a two-story building with its tall steeple rising as a four-story block beneath a tapering spire. A local guide book describes it as:

> …. the oldest Episcopal edifice on Long Island and the one in longest continuous service. Prior to 1714, Anglican services were held in the town meeting house and thereafter probably in private homes. It was founded as the Christ Church Mission, headed by the Reverend James Wetmore, an American graduate of Yale who went to England for ordination and was sent to Setauket in the summer of 1723 by the Venerable Society for the Propagation of the Gospel in Foreign Parts, a missionary arm of the Anglican Church.
>
> The church steeple is twisted with age and the original bell has been replaced. A pre-Revolutionary weathervane atop the ball mounted at the point of the shingled steeple shows a silhouette of the Union Jack. Tall, round-headed painted glass windows are set in the sanctuary walls. The richly colored windows, polished brass accoutrements and red velvet interior décor offer a contrast to the stark simplicity of the [nearby] Presbyterian Church interior. Caroline Church was altered in 1878 and again in 1886 but it was restored to its original appearance in 1937.[16]

St George's, Hempstead, was especially interesting in terms of its architectural evolution. The original edifice, erected in 1733, boasted a freestanding tower attached to one end but the primary building adhered to the

[16] Howard Kenneth Klein, *Three Village Guidebook: the Setaukets, Poquott, Old Field & Stony Brook* (East Setauket, NY: Three Village Historical Society, 1986), pages 32-35.

meetinghouse form, in which the main entrance was centered on the longer side while a secondary doorway provided entry at the base of the tower. Rebuilt in 1822, the newer edifice not only absorbed a portion of the tower into its footprint but also reoriented the front to the tower side. For a structure built in the Federal period, St. George's was conservative in form and detailing, its round-headed windows and front door carrying stylistic attributes forward from the 18th century. Similar to the second St. George's, Hempstead, of 1822 is the First Presbyterian Church, Smithtown, built three years later in 1825. By that time or well into the Federal period, projecting towers like that of the First Presbyterian Church, Smithtown, still lingered as features of the front façade (National Register listed, 1977). The tower, which is surmounted by a tiered and balustraded belfry, also features a Palladian window at the second story which was another hold-over from the Georgian period.

Examples of the evolving church form on Long Island, in which the steeple gradually receded into the rectangular footprint of the building, are noteworthy as transitional steps toward the eventual form expressed by the Bridgehampton Presbyterian Church. The Old First Church (Huntington), built in 1784 to replace the second church on the site that was burned by the British in 1782, typifies the boxy Georgian era church in which the front entrance has migrated to the base of an end wall within which the tall steeple is partially absorbed. A large and imposing example of the form, Old First's tower soars five stories high beneath a tapering spire and its central doorway boasts an arched entablature supported on Ionic pilasters (National Register listed, 1985). The late 18th century First Presbyterian Church in Newtown, which no longer stands, was another example of this transitional church form.

Growing Pains in Bridgehampton

By the early 1840s, it was evident among many of the parishioners of the Bridgehampton Presbyterian Church that their old meetinghouse (erected 1737) no longer served their purposes and, because of its deteriorated condition, had become an embarrassment. An editorial in the local newspaper testified to this sentiment:

> Who is there in this region of country, who has not either seen or heard of "*Our old Meeting-House*" in Bridgehampton; that venerable edifice, whose time-worn appearance and ancient structure, are wont to call up a smile of contempt on the countenance of strangers, and which have even proved a source of mortification to some of the more aspiring members of the humble flock who are accustomed to offer up their devotions therein. Indeed we fear that there are many, who in the vanity of their hearts, desiring to behold a stately structure upreared in its place, consider the present humble relic of religion of our forefathers, only fit to furnish *horse-sheds* to the new building! – but unfortunately for those who would perpetuate such a base sacrilege, the ardent desire which they have for reform extends no farther than their own proud hearts, it cannot reach the most vital part – their *pockets*.[17]

In fact, the idea of erecting a new church to replace the aging meetinghouse was not new. According to church records, a committee of ten had been appointed at its annual meeting in September 1835 "to take into consideration the state of the Church as to its repair and report to a Parish meeting that they shall call." At a special meeting held in December 1835, a preliminary recommendation was made to locate a new church on the "middle parsonage" and to raise $5,000 for its construction. But no apparent action was taken. In 1837, the

committee (which had grown to twenty members) was dismissed and a new committee of seven appointed with a mandate of raising four thousand dollars "to build a new Meeting House to be located on the West Parsonage according to the Plan heretofore adopted by the Society." In 1839, former resolutions regarding a new church were revoked and replaced with a new commitment to build "on the Western Parsonage north of the Schoolhouse." [18]

It was not until March 3, 1842, however, that the necessity for building a new church gained momentum. Having voted to dismiss the former building committee, it was agreed that:

> … it is fit and becoming in professing to be a moral and religious People to have a Church dedicated to the most high, decent in its appearance – Convenient in its arrangements – and comfortable at the seasons of the year for those who are called upon to preach to us the word of life – and to those who are hearers of the word – and whereas the present Church [is] indecent in its exterior and interior – inconvenient in its arrangements – and cold and uncomfortable during the inclement season of the year – and whereas the old Church has become a mockery and by word in the mouths not only of strangers who visit but also of the great part of our own Citizens.[19]

Despite the apparent consensus for replacing the 100 year-old edifice, an amusing letter published in the Sag Harbor newspaper on March 16, 1842 reveals that the sentiment was by no means unanimous. Written by two members of the Bridgehampton church who signed their petition anonymously as "Mrs. Deborah Dairy" and "Miss Miriam Cheesepress," the letter lamented that although "Our 'Guide Men'" have concluded to put their shoulders to the wheel, [but] from the want of spirit which they manifest… it will be allowed to roll back still deeper into the mire." The writers continued:

> Every one feels, and acknowledges, the need of a New House of Worship, in this place, but still the hearts of the people are cold, there is no unity of purpose! It wants a 'strong pull, a long pull, and a pull together.
>
> There are some, who object to the proposed location, and it has been whisper'd that this is done, because, by this means they will have an excuse for withdrawing their support… but what a frivolous objection this is, what are a few rods more or less in comparison with the great question, Church or No Church…
>
> Our husbands and fathers have taken the matter in hand, once before, and from lack of energy and perseverance, were unsuccessful; --they have now started for the second time, and unless they make some progress, and come to a fixed determination before the first of May, to carry the thing through, then direful will be the consequences, and from a quarter they little suspect.[20]

The strategy paid off. By May of 1842, a contract to build the new church was signed by Sullivan Cook, Richard Halsey and James H. Topping, acting as Trustees of The Presbyterian Society of the Parish of Bridgehampton, and Joseph P. Lamb of Sag Harbor as builder. Dated May 7, 1842, the contract specified the sum of $5,250 for construction inclusive of building materials and labor. On the fiftieth anniversary of the church held in 1892, the prominent parishioner and historian Addison M. Cook reminisced: "When the church

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[17] *Sag Harbor Corrector*, May 26, 1841.
[18] Records, Bridgehampton Presbyterian Church.
[19] Ibid.
[20] *Sag Harbor Corrector*, March 16, 1842.

building which this present one superseded, and its sites, was abandoned, two important questions arose for the consideration of the people, they were briefly these: How to raise money to defray the expenses of a new church edifice, and when the means for building are secured where shall the church be located." Thus, two important issues faced the congregation in its decision to rebuild: the cost of construction and the location for a new edifice. Of the two, the latter proved more challenging and significant in terms of evolving settlement patterns.

Two committees were appointed: one to raise the necessary construction funds through subscription and the other to select a site. A total of $5,057 was raised (later increased to $5,493.50) and on the success of this fundraising effort, a vote was passed to build the new church. The building committee was appointed consisting of Alfred Pierson, Henry White, Nathan Rogers, and Hugh, Luther and David Halsey. The question remained: Where was the new church to be built? The first site selected, according to tradition, was on high ground on property known as the "Western Parsonage," but after building materials were hauled to the site, an alternative was selected that was considered more central. The two-acre site, which adjoined the old burying ground, was purchased for four hundred and thirty dollars from William L. and Clarissa Jones on September 5, 1842. Construction was begun immediately and was completed by December of that year; the dedication for the new church was delivered by the Rev. Francis in mid-January 1843.

The new church measured fifty feet wide by sixty eight long with posts measuring 30 feet high and a foundation laid two and a half feet below grade and was constructed "to the draft submitted by the said Joseph P. Lamb to the said Trustees." An indication of the congregation's frugality, and perhaps the difficulty it faced raising sufficient funds to build the church, was a provision in Lamb's contract that he could recycle framing elements of the old church into the new construction. The contract "relinquish[ed] to him the old church valued at seven hundred dollars" and provided that "if the old church or any part of it is worked into the new one it shall come under the inspection of the building committee." Lamb was to incur the cost of all building materials and labor, "except the carting." Evidently the building committee had identified another opportunity for trimming the costs of construction by furnishing the labor necessary for hauling materials to and from the site. Seen in the context of how long the task had been to seek consensus and raise the funds necessary for construction, the building committee may have wished to demonstrate its attention to these budgetary details. In 1845, contemporary historian Nathaniel S. Prime wrote in his *History of Long Island* that "for simple beauty, chaste neatness, just proportions, and absolute convenience, it is not exceeded by any church in the county."

Joseph P. Lamb: Sag Harbor Builder

Although he is documented as the builder of the Bridgehampton Presbyterian Church, little is known of Joseph P. Lamb (1805-1882) except that he was a resident of Sag Harbor. From the *Genealogical & Biographical Record of New London County, Connecticut* (Chicago, 1905), we learn that Lamb was the fourth of seven children, born November 24, 1805, to Samuel W. and Eleanor Packer Lamb, both of Groton, Connecticut. Joseph's father Samuel was the descendant of a family that had resided in New London County for many generations, but he became a farmer and settled in Rome, New York. Joseph married Nancy Beebe Halsey, born August 30, 1812, the daughter of Capt. Jesse Halsey of Sag Harbor. It's likely that Joseph moved to Sag Harbor as a result of his marriage. Joseph and Nancy had five children, of whom four reached adulthood. Their oldest son was Charles Wightman Lamb, born January 5, 1837 at Sag Harbor, who was evidently named

for his paternal great grandfather. Biographical information for Charles is of interest, as it relates to his father Joseph's occupation:

> His [Charles'] early days were passed in his native town [Sag Harbor], where he received an excellent education in the public schools, also attending a free academy in New York City. He then applied himself, and learned the builder's trade with his father, after which he spent a year in the West, but later became manager of the William H. Colwell & Co. lumber yard, and subsequently of the James W. Colwell yard at Mott Haven, N.Y., continuing to hold that responsible position for many years.[21]

The time period inferred for Charles's apprenticeship is significant, in that it suggests his father, Joseph, remained active in the building trades long after his son's birth in 1837 and the construction of the Bridgehampton church in 1845. Charles was only eight years of age when the church was built.

It is known that Joseph served as an "inspector of lumber" in Sag Harbor prior to 1840, the year in which he was replaced by William Thatford. Such appointments were made annually by the governor and the New York State senate and reveal that Joseph was more intimately familiar with the construction industry than his work as a builder would otherwise indicate. Sag Harbor, which was designated a Port of Entry in 1789, witnessed the arrival of a wide variety of imported commodities ranging from whale oil to manufactured European goods. Among these imports by the 1840s were "Albany boards," shipped from upstate New York, which were essential to the local building trades in an era in which wooden posts, beams and dimensional lumber that were needed for construction were no longer locally available. The inspection of imported goods such as lumber not only verified their value for the purpose of customs collection but also served as a quality control. Experienced men like Lamb and Thatford possessed the knowledge necessary to serve in this capacity.

Little is known of Lamb's personal life, except for what may be inferred from notices published in the Sag Harbor *Corrector*. On August 26, 1848, a notice appeared in the newspaper regarding the sale of a mortgage on his house on Howard Street, Sag Harbor. The mortgage had been granted to him and his wife, Nancy; it was executed on May 4, 1841 by Nathan Rogers (d. 1844) and was subsequently held by Nathan's widow, Caroline M. Rogers. Acting as her husband's executrix, Caroline advertised her intention to sell the mortgage, the balance of which was $1,024. The note was scheduled for auction on November 11, 1848, "default having been made in the payment of said money."

By 1853, Lamb and his wife were living elsewhere in Sag Harbor "a short distance from the Otter Pond Bridge." The Sag Harbor *Corrector* carried the notice of an assignee's sale on March 30, 1853, making reference to "an estate for the life of Joseph P. Lamb in the good two story house and lot, without building or buildings, as now enclosed, situate on the west side of the Bull Head Road." An additional lot also subject to sale was located across the road "nearly opposite the [house], with a large and substantial workshop erected thereon." The sale was "subject to the right if any of the Ligonee Mfg. Co. or their representatives to remove their factory attached to said workshop, and subject to the right of dower of the wife of said Joseph P. Lamb in case she survives him." Joseph lived until 1882 and his wife until 1889, and while the disposition of the second

[21] *Genealogical & Biographical Record of New London County, Connecticut* (Chicago: J.H. Beers & Co., 1905), page 882.

sale is unknown, the fact that Lamb and his family lived in houses that he didn't own suggests a lack of financial stability.

Nathaniel Rogers: American Miniaturist

The noted miniaturist Nathaniel Rogers (1787-1844), born in Bridgehampton and the son of a farmer, was a member of the Bridgehampton Presbyterian Church and served on the building committee at the time of its design and construction. His prominence in the American art scene of the time, and his presumed familiarity with contemporary church buildings in New York City, where he resided, would have qualified him for the task of vetting prospective designs for the new building, or even offering suggestions of his own. But while his participation as a committee member is documented in church records, his contribution to the design process is not known. Nevertheless, his presence on the committee is noteworthy; it suggests that while the Bridgehampton community was geographically remote from urban centers and therefore more susceptible to conservative values and traditions, it maintained historical links to New York City through trade and travel. Rogers's own story illustrates the phenomenon.

Nathaniel Rogers was the son of John T. Rogers, a local farmer, and Sarah Brown, whose father James Brown was the second minister of the Bridgehampton Presbyterian Church. He was raised in Bridgehampton and summered and retired there but made his career in New York City, where he resided between 1811 and 1839. He married Caroline Matilda Denison, the daughter of a Sag Harbor ship's captain, in 1817 and they had six children. He was thirty when he married; she was sixteen. When he died in 1844, four of his five surviving children were under twenty-one years of age. Most of the family members are buried at the Bridgehampton Cemetery, adjacent the Bridgehampton Presbyterian Church.

Rogers was apprenticed to a ship builder in Hudson, New York, but suffered an accident that injured his knee and rendered him unfit for the work. While recovering at home in Bridgehampton, he was introduced to artists' tools by his doctor and after pursuing a passion for drawing began painting portraits and later miniatures of friends on paper or cardboard. He began painting on ivory in Saybrook, Connecticut, where he may have met and studied with the miniaturist Anson Dickinson, who moved from New Haven to New York City in 1804. Rogers followed Dickinson to New York and studied with fellow miniaturists Uriah Brown and Parmanes Howell from about 1806 to 1808. After a brief career teaching school in Bridgehampton and preparing to pursue other professions, he returned to New York in 1811 and opened his own studio at the age of twenty four. Together with Henry Inman, Samuel F. B. Morse and Thomas S. Cummings, he was a founding member of the National Academy of Design, where he exhibited his artworks throughout his career.

Rogers was a prolific and financially successful artist, enabling him to retire in 1830. His role as a member of the building committee for the Bridgehampton Presbyterian Church is significant primarily because it documents that a prominent member of the New York arts community was involved in the discussion and approval of the architectural program, although it does not substantiate that the artist was instrumental or in any way contributed to the design.

Federal & Greek Revival Styles

Despite its construction in 1842, when the Greek Revival had reached its full maturity on Long Island,

the Bridgehampton Presbyterian Church is an architectural amalgam of two styles – the earlier Federal and the Greek Revival that followed – revealing the conservative nature of both its design and congregation. As one architectural historian has observed:

> The Federal period in American architecture (ca. 1790 – 1830) introduced the Neoclassic style, which follows Palladian Georgian and predates the Greek Revival. The change from Georgian to Neoclassic and from Neoclassic to Greek was, in each case, gradual. Inevitably, these styles overlapped so that precise cut-off dates are impossible.[22]

While she was writing specifically about residential architecture, Foley's remarks hold true for religious buildings as well. The dating of the Bridgehampton church is not in question; of interest is understanding the choice of its late Federal style design.

The Federal (or Adam) style, often described in contrast to the Georgian that preceded it, was a refinement of the earlier style both in terms of form and detail. While the symmetry of the simple, box-like forms of the Georgian style continued into the Federal, they did so with greater complexity and variation. Side dependencies appeared that created more intricate massing and more creative floor plans employed round or elliptical rooms. In addition, architectural detailing became lighter; architectural elements reflected a restrained delicacy when compared to their heavier Georgian counterparts. The origin for this refinement of the Georgian style derived in large part from the work of English architect Robert Adam (1728-1792), whose inspiration was drawn from his study and observation of Greek and Roman monuments. The American architect Charles Bulfinch (1763-1844) is credited as the first to introduce the refined Adamesque style to the United States after his European tour (1785-87); he and Asher Benjamin (1773-1845), whose pattern books popularized the style to carpenters and builders, were the most influential among a handful of American architects who made the transition from the Georgian to the Federal style after the Revolution. The Bridgehampton Presbyterian Church owes its architectural form and detailing to this early 19th century generation of American architects, especially to the work and publications of Asher Benjamin.

Benjamin immigrated from rural Hartland, Connecticut, in 1803 to pursue his architectural career in Boston, Massachusetts, and published seven pattern books that reshaped the New England landscape. His first book, *The Country Builder's Assistant*, was first published in Greenfield, Massachusetts, in 1797; his Plate 33 ("Design for a Meetinghouse") illustrates the basic form and massing of contemporary churches of the post-Revolutionary period, when the tower that was introduced earlier in the century was nearly absorbed into the rectangular footprint of the plan. Benjamin's First Parish Church (Unitarian Universalist), constructed in Ashby, Massachusetts, in 1809 is nearly identical to this illustration and exhibits the refined Federal massing and detailing of the period.

Where the later Bridgehampton Presbyterian Church differs in plan and massing from Benjamin's Federal style design is in the placement of the tower entirely within the rectangular footprint on the block and not disguised behind a shallow projection of the center of the façade. In this respect, the massing of the Bridgehampton church had evolved from the earlier arrangement, although aspects of its design – notably the

[22] Mary Mix Foley, *The American House* (New York: Harper & Row, 1980), page 117.

pitch of the roof and the use of a tripartite window above the front door – are lingering expressions of the Federal period.

The Greek Revival, which many scholars regard as America's first national architectural style, flourished between 1825 and 1855 but, like the Federal style that preceded it, had its roots in England with the publication of Stuart and Revett's *The Antiquities of Athens* in 1762. In Denys Peter Myers's introduction to the reprint of Minard Lafever's *The Beauties of Modern Architecture* the author states that:

> The new, more archaeological approach to neo-classicism, following the eighteenth-century publication of undiluted Greek paradigms, formed the basis for the nineteenth-century American Greek Revival. But if *The Antiquities of Athens* provided the grammar for a new language of architectural form, the Greek Revival in America was anything but a mere resurrection of a dead past. Greek forms provided the inspiration for the style, but they were used in innumerable fresh and inventive ways cleverly adapted to daily needs of place and time.[23]

Helping to stimulate popular interest in the Greek Revival style were national and international currents that were simultaneously helping to shape the nation. Victory in the War of 1812 inspired the young Republic and underscored its strength on the world stage and American sympathy for the cause of Greek independence during that nation's struggle with the Turks (1821-1830) fueled enthusiasm for the monuments that symbolized the ancient Greek democracy. As one historian has observed:

> The American Greek Revival was not an expression of the founding fathers; it did not arise from any desire on their part to emulate the institutions of Greece or Rome. It was a statement on the part of the successors to the founders that was at once political and intimate, public and intensely private. The American Greek Revival arose as many Americans sensed the nation to be adrift after its heroic revolutionary accomplishments, feared its centrifugal disorder, but at the same time celebrated triumphs of their own. While their partisan battles became increasingly savage and were stated through the choice between classical forms, that partisanship did not prevent participation by people of all parties in a general classical revival that carried other more general messages.[24]

The spread of the Greek Revival from the urban design centers of the Eastern seaboard (e.g., New York, Philadelphia, Baltimore and Boston) to the mid-Atlantic, South, mid- and far West was accomplished in part through the publication and distribution of architects' pattern books and builders' guides. While the number of titles increased, the need for reliable and "trend-setting" manuals also proliferated as the population expanded and new towns arose across the country. But the profession of architecture itself was as yet ill-defined and fighting for recognition, due in large part to the fact that many "architects" were self-taught carpenters and builders whose designs had evolved from their own practical experience.

An important example of such a self-taught architect, Minard Lafever (1798-1854), designed the Old Whaler's Church (Presbyterian) in Sag Harbor and more broadly exemplifies both the period and the profession. In fact, the spread of the Greek Revival style through Lafever's pattern books is credited as a major influence on the architecture of the period. Born near Morristown, New Jersey but raised in upstate New York, he trained as a carpenter and moved to Newark, New Jersey, in 1824. Lafever was listed as "carpenter" in 1828 and 1829 in

[23] Minard Lafever, *The Beauties of Modern Architecture* (New York: D. Appleton & Co., 1835), *v*.
[24] Roger G. Kennedy, *Greek Revival America* (New York: Stewart, Tabori & Chang, 1989), pages 3-4.

the New York City *Directories*; but by 1830 he appeared as "architect," a distinction that he asserted on the title page of his first book, published in 1829, *The Young Builder's General Instructor*. It was not until 1833, however, that Lafever had established a professional practice and formed a short-lived partnership with another architect, James Gallier Sr. (1798-1868). In the space of two years, Lafever published his second and third guide books, *The Modern Builder's Guide* of 1833 and *The Beauties of Modern Architecture* of 1835, each of which benefited from his professional association with both Gallier and the architect James H. Dakin (1806-1852), who provided many of the plates that were used to illustrate the later work. While his first book proved unsuccessful and was withdrawn shortly after publication, each of his subsequent works enjoyed widespread popularity and was republished in numerous editions. The facades, architectural details and structural specifications that Lafever illustrated and explained in his published works had a major influence on the proliferation of the Greek Revival style and on buildings such as the Bridgehampton Presbyterian Church.

On Long Island, historian Benjamin F. Thompson's *The History of Long Island,* which was published in 1843, reflects the influence of the Greek Revival on buildings at this time. Published one year after the construction of the Bridgehampton Presbyterian Church, the book illustrates the conservative nature of the Greek Revival throughout the region. From the impressive façade of James Dakin's *Marine Pavilion* in Rockaway Beach to the classic, temple-fronted house in a *Scene at Grove Point, Great Neck, L.I.* (Robert W. Mott residence) and *Union Hall Female Seminary at Jamaica*, the Grecian style remained restrained on Long Island. Columns were typically of the Doric order and little exterior ornamentation distracted from the pure geometry of the architecture. The relatively flat roof of each design is noteworthy, however, and indicative of a technological shift toward lighter framing elements and the novel application of *terne* metal as a roof covering, replacing the wood shingles of earlier times that required a steeper roof pitch. These regional examples illustrate the way in which the Greek Revival was typically expressed on Long Island.

Although the design of the Bridgehampton Presbyterian Church did not opt for a flatter roof pitch above its sanctuary, each of the four exposed roof levels of the steeple employed flat pitches and the roof covering they required. The telescoping steeple, now absorbed entirely within the footprint of the building, and the applied pilasters of the front façade with their Ionic capitals are also distinctly Greek, in contrast to the detailing of the more restrained Federal period described above. This blend of styles – the Federal and the Greek Revival – is significant of a relatively conservative local population that was slow to accept new designs, concepts and norms. The fact that the Bridgehampton congregation approved and accepted a design that combined the massing and features of a building in transition from the Federal to the Greek Revival is significant of its conservative nature.

Queen Anne & Colonial Revival Styles

Aside from occasional repairs and modest site improvements such as the construction of a picket fence in 1856, over thirty years passed before any significant repairs or additions were made to the Bridgehampton Presbyterian Church. But within the space of a decade, the church was substantially enlarged to the rear, a furnace and new lighting were installed, and a shallow front porch and side porte cochere added. Stone and cement walks were also built and the interior repaired and repainted. Much of this building activity may be attributed to "summer people" whose generosity reflected a change in the local population. Having remained

homogeneous throughout the early years of Bridgehampton's settlement, church membership by the late 19th century reflected an influx of wealthy individuals who either married into local families or chose the hamlet as a seasonal destination. This phenomenon occurred across Long Island, especially in resort locations such as Bridgehampton, and its impact on the church was significant. Not only were "creature comforts" addressed (e.g., heat, lighting and exterior walkways) but also functional elements were resolved, such as the construction of the large meeting hall behind the sanctuary and the porte cochere at the side entrance. In their totality, these improvements and additions transformed and updated the church to function in a contemporary society that required more than just a sanctuary for worship. The new work also reflected a sophisticated architectural sensibility; while blending with the original church, the additions were designed in contemporary styles characteristic of their dates of construction.

Several significant additions were made to the church in the years between 1888 and 1897 that altered its exterior appearance. Contemporary architectural styles were chosen for the work, but the end results reflected a reverence for the original design. The first, a large addition to the rear (1888), provided parishioners with an all-purpose hall that accommodated contemporary church functions, reflecting an expanding mission such as social gatherings, business meetings and the like, which the original church, constructed without a basement, did not serve. Subservient in scale and massing to the existing sanctuary, the rear addition asserted its architectural style through the use of tall multi-paned windows, deep overhanging eaves, and over-sized roof dormers, all characteristic of the contemporary Queen Anne style. And within a year of this addition (1889), a porte cochere that shelters the side entrance was also constructed, this time in a more assertively Queen Ann style with decorative shingle cladding that reveals its contemporary design. The shingle siding flares at the bases, simulates stone construction in the arches, and creates a wavy motif within the pediments that exaggerate the material beyond its basic function as a wall covering. Nevertheless, the denticulation and profile of the pediments echoed that of the existing church.

The third significant architectural improvement (1895), a shallow covered "porch" or portico at the front door, mimics the roofline of the main structure and employs slender Ionic columns that mirror those of the front façade. The project may have been prompted by the desire to shelter parishioners as they approached the front entry; in its execution, the design employed Colonial Revival detailing that became popular after the Centennial of 1876 and in its detailing achieved a successful complement to the façade of the earlier church. A notice in the *Sag-Harbor Express* of March 21, 1895 announced that "changes are soon to be made in the Presbyterian Church… A portico will be built on the front of the church. Messrs. Edward Fordham and Harry will do the work." The article also mentioned that "stone flagging, given by Mrs. Hardacre, will be laid from the church to the street."

Not long after construction of the portico, stained-glass windows were inserted into pre-existing window openings in 1897, a sure indication that contemporary taste for church design had come to Bridgehampton. A contemporary newspaper notice mentioned that "Benjamin Sellers of New York" [was] the contractor "for placing eight stained glass windows in the Presbyterian church" and that "the work is to be commenced in April." It is believed that they were the gift of Henry Corwith and Fanny Hardacre, whose husband, William, had died in 1891. The impetus for the project may have been the installation of Sellers's stained-glass windows at the First Presbyterian Church in Southampton, completed in 1896. Sellers was a noted practitioner in the field

of stained glass and worked in partnership with William J. Ashley in the opalescent style popularized by the Tiffany Studios, where the two were previously employed. The stained-glass windows at the First Presbyterian Church of Newtown in Elmhurst, Queens, are important examples of their work (National Register of Historic Places, listed September 2013).

In addition to these significant exterior additions, which addressed the practical needs of parishioners while displaying the current architectural styles of the day, were interior upgrades that improved the comfort of those attending church service. First heated with cast iron, wood-and coal-burning stoves located at the front and rear of the sanctuary, the church later received a large central, coal-burning furnace located below in the basement beneath the center aisle. Each of these systems was typical of its day, but neither was efficient. The earlier stoves were vented into a chimney with a system of pipes that:

> … traversed the length of the church. The joints were apt to leak black sooty water, and at danger points were wired little tin trays to preserve the red carpet from drip. The sexton was very faithful to his duty and sometimes it seemed necessary to endure some clanking of iron shovel and tongs and doors to keep up the proper amount of heat.[25]

Writing in 1893, on the occasion of the church's 50th anniversary, Emily C. Hedges reminisced:

> Are there any here who regret the cumbrous wood stoves which stood just within the doors, and required frequent replenishing by the sexton as he made his rounds to keep the material fires burning brightly, while the minister at the other end of the church was striving to kindle the internal fire of fervency and devotion to greater power?
>
> It is difficult to speak, still more difficult to listen, when the audience is steadily stiffening into rigid forms.[26]

The large metal heating grate or register positioned in the center aisle above the later furnace was fondly remembered for "the change of sound as the ushers walked over it on their way to present the morning offering." This improvement warranted Emily C. Hedges's hearty approval, however: "Now the furnace beneath the church, without obtruding on the observation, says to shivering humanity on a cold day, 'Be ye warm.'"[27]

Nevertheless, each of these heating systems worked on the natural gravitational principle of rising heat and neither was "forced" or assisted by electric power; thus, much of the heat generated was dissipated. Similarly, ineffectual lighting – first a candle chandelier and later gas lighting in the 1880s – was replaced with electric lighting after World War I. The electric system was upgraded in 1934 to accommodate a newly installed organ. Writing about the inadequacy of the early lighting and with approval of the new, Hedges remembered that:

> … light was furnished by wax candles set in a large chandelier, and three branching brass chandeliers in a group, adorned the side walls at intervals. This was graceful and ornamental, but scarcely satisfactory as a light, as one

[25] *Three Hundred Years of Faith, 1670-1970* (Bridgehampton, NY: The Presbyterian Church, 1970).
[26] *Sag-Harbor Express*, January 26, 1893.
[27] *Sag-Harbor Express*, January 26, 1893.

> advanced in years and found the print in the Bibles and Hymn books growing smaller every year. The era of kerosene dawned and with two chandeliers and side lamps the church was thought to be brilliantly lighted. The present method of lighting by gas compares favorably with those which preceded.[28]

While the earlier systems of illumination were undoubtedly inadequate to light such a large sanctuary, the church was not built to function at night. In fact, it has been stated that the daylight streaming through the windows was actually too bright and that remedies were sought, including blinds. Evidently the stained-glass windows installed in 1897, although inspired for aesthetic reasons, helped to soften the natural light filtering through the windows.

By the end of the nineteenth century, the Bridgehampton Presbyterian Church had been improved and modernized with additions that not only updated its ability to participate in community functions, but also provided its parishioners with the conveniences and comforts associated with the period. But at the beginning of the twentieth century, the church steeple was severely damaged in a storm. The uppermost sections of the steeple were toppled in 1904 and soon reconstructed through private subscription at a cost of $846. Care was taken to rebuild the steeple as close in appearance to the original as possible. It may have been this calamity that prompted Mrs. Henry Corwith, one of a close-knit group of church benefactors, to donate the Seth Thomas clock in 1906 that remains in the steeple today. Its four faces are each operated by a mainspring-powered drive rod and gear system. The clock is dated July 11, 1906.

The final "improvement" to the nominated property within the Period of Significance (1842-1925) was the construction of a new manse, which was formerly located across Montauk Highway. The new building was conveniently located on church property and designed in the Colonial Revival style to complement the church and its later additions. Construction of a dwelling for the minister's use continued a longstanding tradition within the Presbyterian Church dating from the seventeenth century, a practice followed to this day.

8.4 Conclusion

The Bridgehampton Presbyterian Church is significant for representing the settlement and religious patterns of its community and for the architectural features that represent its design and construction in 1842 and the alterations that improved and expanded it before the end of the 19th century. The building is the third edifice serving a congregation founded in the 1660s. Its construction incorporated elements of the second church built in 1737, as documented by the contract signed by builder Joseph P. Lamb in 1842. Significantly, the agreement to replace and rebuild the earlier church was the result of extended discussions, negotiations and internal pressure from a congregation that was divided on the question; on one hand, the ancient hundred-year-old edifice continued to serve its narrow purposes of religious observance; but, on the other hand, it was outdated, deteriorated and unable to address the aspirations of a contemporary congregation.

The "new" Bridgehampton Presbyterian Church satisfied the needs and aspirations of its parishioners. Conservative in massing and design, the church was architecturally characteristic of its period and expressed the accepted stylistic norms of the day. The significance of the Bridgehampton Presbyterian Church lies therefore not only in its historical association with a traditional community, but also in its association with the historically

[28] *Sag-Harbor Express*, January 26, 1893.

important "summer people" whose influence on Long Island's architecture was long-lasting and whose impact on the Bridgehampton Presbyterian Church may be seen in major additions, alterations and repairs dating between 1888 and 1904. The associated manse, constructed in 1925 to replace an earlier building, continued church practice of providing the minister with a dwelling; its Colonial Revival design was clearly chosen to complement the church. Together, the two buildings preserve a function that has been central to the life of the community since its founding in the 1660s, and their architecture expresses the traditional and conservative values of their congregation.

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Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned):

Bridgehampton Presbyterian Church | Suffolk Co., NY
Name of Property | County and State

10. Geographical Data

Acreage of Property 2.64 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	727089	4535126	3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The nominated parcel is the lot historically associated with Bridgehampton Presbyterian Church.

Bridgehampton Presbyterian Church
Name of Property

Suffolk Co., NY
County and State

Bridgehampton Presbyterian Church
Southampton, Suffolk Co., NY

2429 Montauk Highway
Bridgehampton, NY 11932

Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter

1:12,000
1 in = 1,000 ft

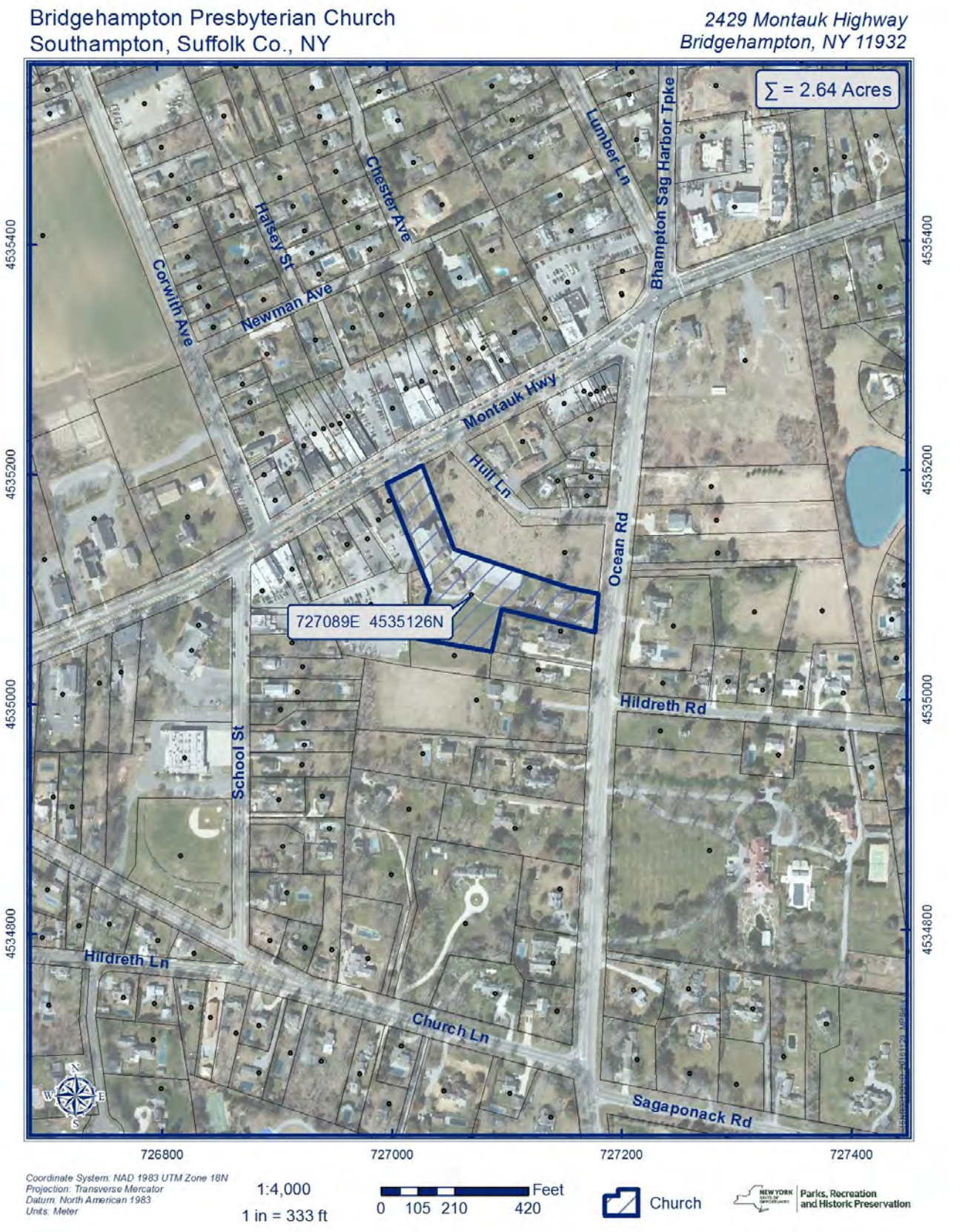
Feet
0 325 650 1,300

Church

NEW YORK Parks, Recreation and Historic Preservation

Bridgehampton Presbyterian Church
Name of Property

Suffolk Co., NY
County and State



Bridgehampton Presbyterian Church | Suffolk Co., NY
Name of Property | County and State

11. Form Prepared By

name/title Zachary N. Studenroth, Architectural Historian, edited by Jennifer Betsworth (NY SHPO)

organization _____ date November 2016

street & number 116 Hampton Road telephone _____

city or town Southampton state NY zip code 11068

e-mail _____

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Bridgehampton Presbyterian Church

City or Vicinity: Bridgehampton

County: Suffolk State: NY

Photographer: Zachary Studenroth

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0001
Date Photographed: 2/3/2016
Exterior: Front (north) elevation, facing south.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0002
Date Photographed: 2/3/2016
Exterior: Side (east) elevation, facing west from Old Bridgehampton Burying Ground.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0003.
Date Photographed: 2/3/2016
Exterior: Rear (south) & side (east) elevations, facing northwest.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0004
Date Photographed: 2/3/2016
Exterior: Rear (south) & side (west) elevations, facing northeast.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0005
Date Photographed: 2/3/2016
Exterior: Side (east) elevation, detail of *porte cochere*.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0006
Date Photographed: 2/3/2016
Exterior: Front (north) elevation, detail of front entryway/portico.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0007
Date Photographed: 2/3/2016
Exterior: Front (north) elevation, detail of front pair of doors & door surround.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0008
Date Photographed: 2/29/2016
Interior: Main sanctuary, facing south toward altar.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0009
Date Photographed: 2/29/2016
Interior: Main sanctuary, facing northeast toward gallery.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0010
Date Photographed: 2/29/2016
Interior: Main sanctuary, facing north toward organ loft.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0011
Date Photographed: 2/29/2016
Interior: Main sanctuary, stained glass window detail.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0012
Date Photographed: 2/29/2016
Interior: Back extension, rear façade windows.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0013
Date Photographed: 2/29/2016
Interior: Back extension, rear façade window detail.

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0014
Date Photographed: 10/24/2016
Manse, front elevation, facing southwest

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0015
Date Photographed: 10/24/2016
Manse, side (south) elevation, facing north

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0016
Date Photographed: 10/24/2016
The Parlors (education/meeting rooms), front façade, facing west

NY_SuffolkCo_BridgehamptonPresbyterianChurch_0017
Date Photographed: 10/24/2016
Garage, rear (west) elevation, facing east

Bridgehampton Presbyterian Church
Name of Property

Suffolk Co., NY
County and State

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Rev. Peter Sulyok, Bridgehampton Presbyterian Church

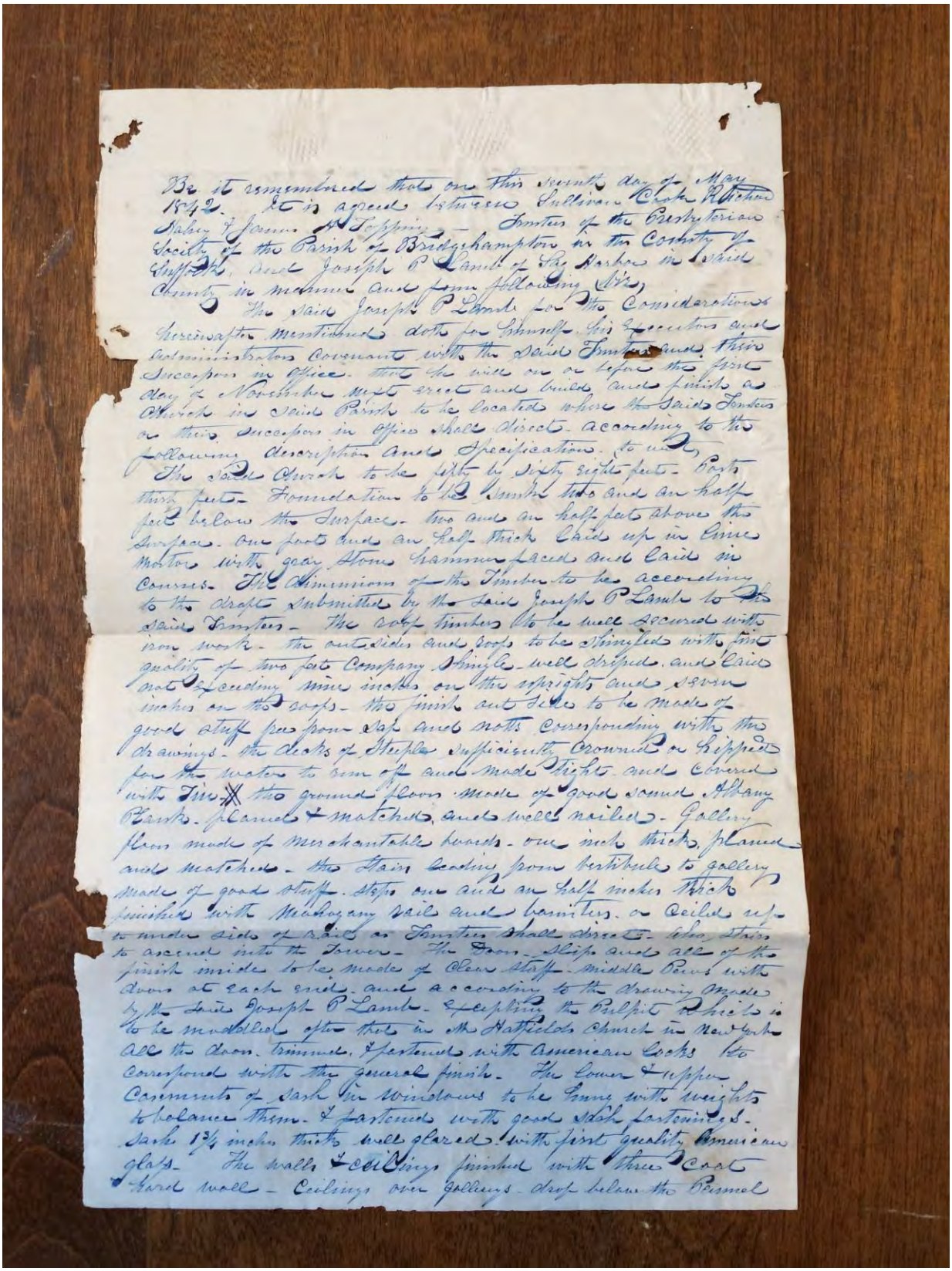
street & number P.O. Box 3038, 2429 Montauk Highway telephone

city or town Bridgehampton state NY zip code 11932

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Figure 1. Bridgehampton Church, ca. 1890. Courtesy Bridgehampton Presbyterian Church.

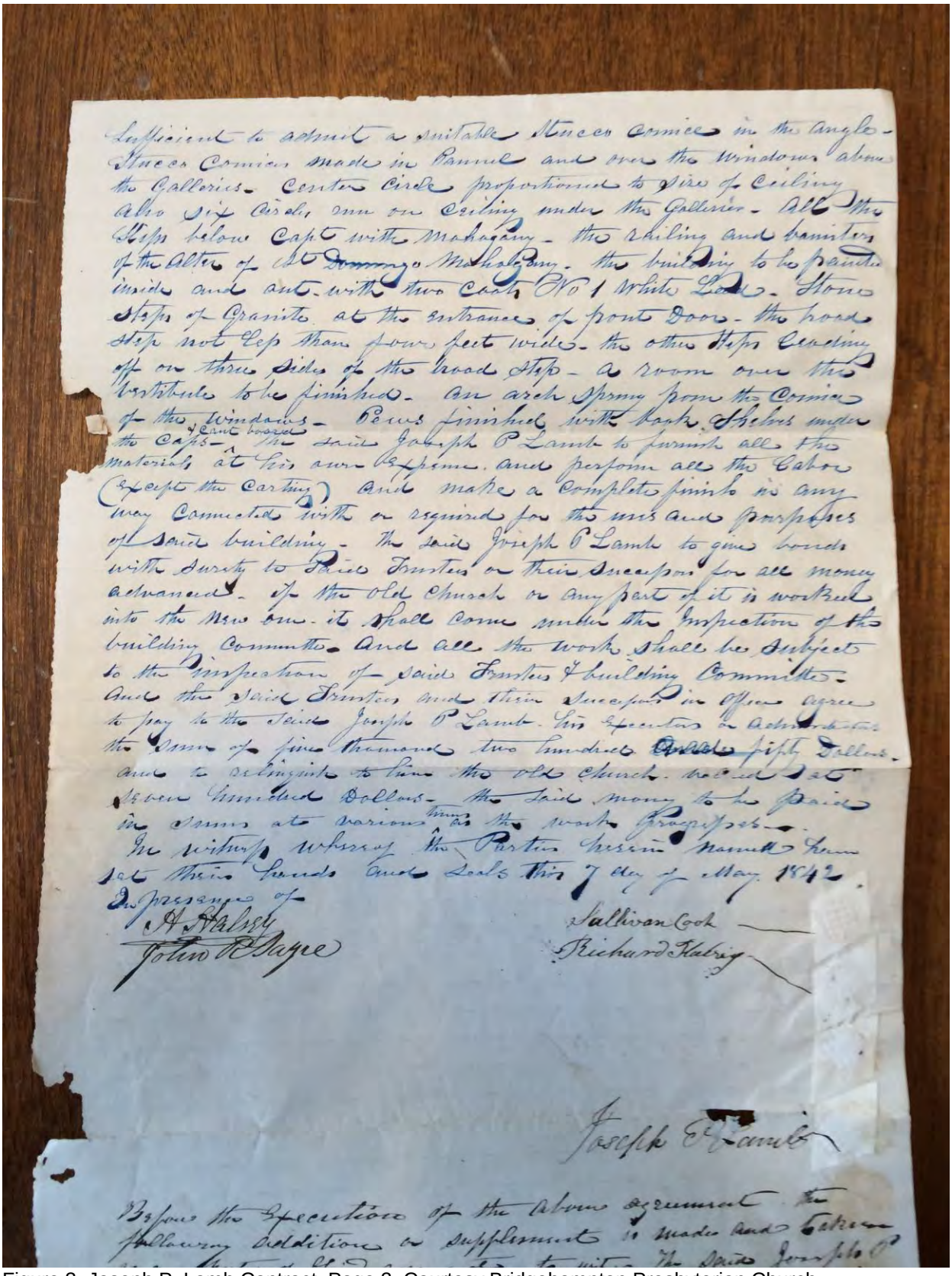


Be it remembered that on this twenty day of May 1842. It is agreed between Sullivan Clark Richmond Sabin & James Topping Trustees of the Presbyterian Society of the Parish of Bridgehampton in the County of Suffolk and Joseph P Lamb of Sag Harbor in said County in manner and form following (viz)

The said Joseph P Lamb for the Considerations hereinafter mentioned doth for himself his Executors and Administrators Covenant with the said Trustees and their Successors in Office that he will on or before the first day of November next erect and build and finish a Church in said Parish to be located where the said Trustees or their Successors in Office shall direct according to the following description and specification to wit

The said Church to be fifty by sixty eight feet Posts thirty feet Foundation to be sunk two and an half feet below the Surface two and an half feet above the Surface one foot and an half thick laid up in lime Mortar with good Stone Hammer faced and laid in Courses The dimension of the Timber to be according to the draft submitted by the said Joseph P Lamb to the said Trustees The roof timbers to be well secured with iron work the outsides and roofs to be shingled with first quality of two feet Cedar shingle well dressed and laid not exceeding nine inches on the uprights and seven inches on the roofs the finish and sides to be made of good stuff free from sap and knots corresponding with the drawings the decks of steeples sufficiently Grounded or Rippsed for the water to run off and made tight and covered with Tin the ground floors made of good sound Albany Boards planed & matched and well nailed Gallery floor made of Merchantable boards one inch thick planed and matched the Stairs leading from vestibule to gallery made of good stuff steps one and an half inches thick finished with Mahogany Rail and banisters or Ceiled up to under side of Rail as Trustees shall direct Also Stairs to ascend into the Tower The Doors Sashes and all of the finish inside to be made of clear stuff Middle Pews with doors at each end and according to the drawing made by the said Joseph P Lamb Excepting the Pulpit which is to be modelled after that in the Hatfields Church in New York All the doors trimmed & pertended with American Locks to correspond with the general finish The Lower & Upper Casements of Sash for Windows to be hung with weights to balance them & pertended with good Sash Fastenings Sashes 1¾ inches thick well glazed with first quality American glass The walls & Ceilings finished with three Coat Hard wall Ceilings over Galleries drop below the Cornice

Figure 2. Joseph P. Lamb Contract, Page 1. Courtesy Bridgehampton Presbyterian Church.



sufficient to admit a suitable Stucco cornice in the angle. Stucco Cornice made in Panel and over the Windows above the Galleries. Center Circle proportioned to size of Ceiling Also six Circles one on Ceiling under the Galleries. All the Steps below Capt with Mahogany. the railing and banisters of the Alter of Mt Zion Mahogany. the building to be painted inside and out with two Coats No 1 White Lead. Stone Steps of Granite at the entrance of front Door. the broad step not less than four feet wide. the other Steps leading off on three sides of the broad Step. a room over the Vestibule to be finished. an arch Sprung from the Cornice of the Windows. Pews finished with Back Shelves under the Caps. and Cant board the said Joseph P Lamb to furnish all the Materials at his own expense. and perform all the Labor (except the Carting) and make a Complete finish in any way Connected with or required for the uses and purposes of said building. the said Joseph P Lamb to give bonds with Surety to said Trustees or their Successors for all money advanced. If the old Church or any part of it is worked into the New one. it shall come under the Inspection of the building Committee. And all the work shall be subject to the Inspection of said Trustees & building Committee. And the said Trustees and their Successors in Office agree to pay to the said Joseph P Lamb. his Executors or Administrators the Sum of five thousand two hundred and fifty Dollars. and to relinquish to him the old Church. not exceeding Seven hundred Dollars. the said money to be paid in sums at various times as the work progresses.

In witness whereof the Parties herein named have set their hands and Seals this 7 day of May 1842.

In presence of
A Halsey
John R Page

Sullivan Cook
Richard Halsey

Joseph P Lamb

Before the Execution of the above agreement the following additions or supplement is made and taken to wit. The said Joseph P

Figure 3. Joseph P. Lamb Contract, Page 2. Courtesy Bridgehampton Presbyterian Church.

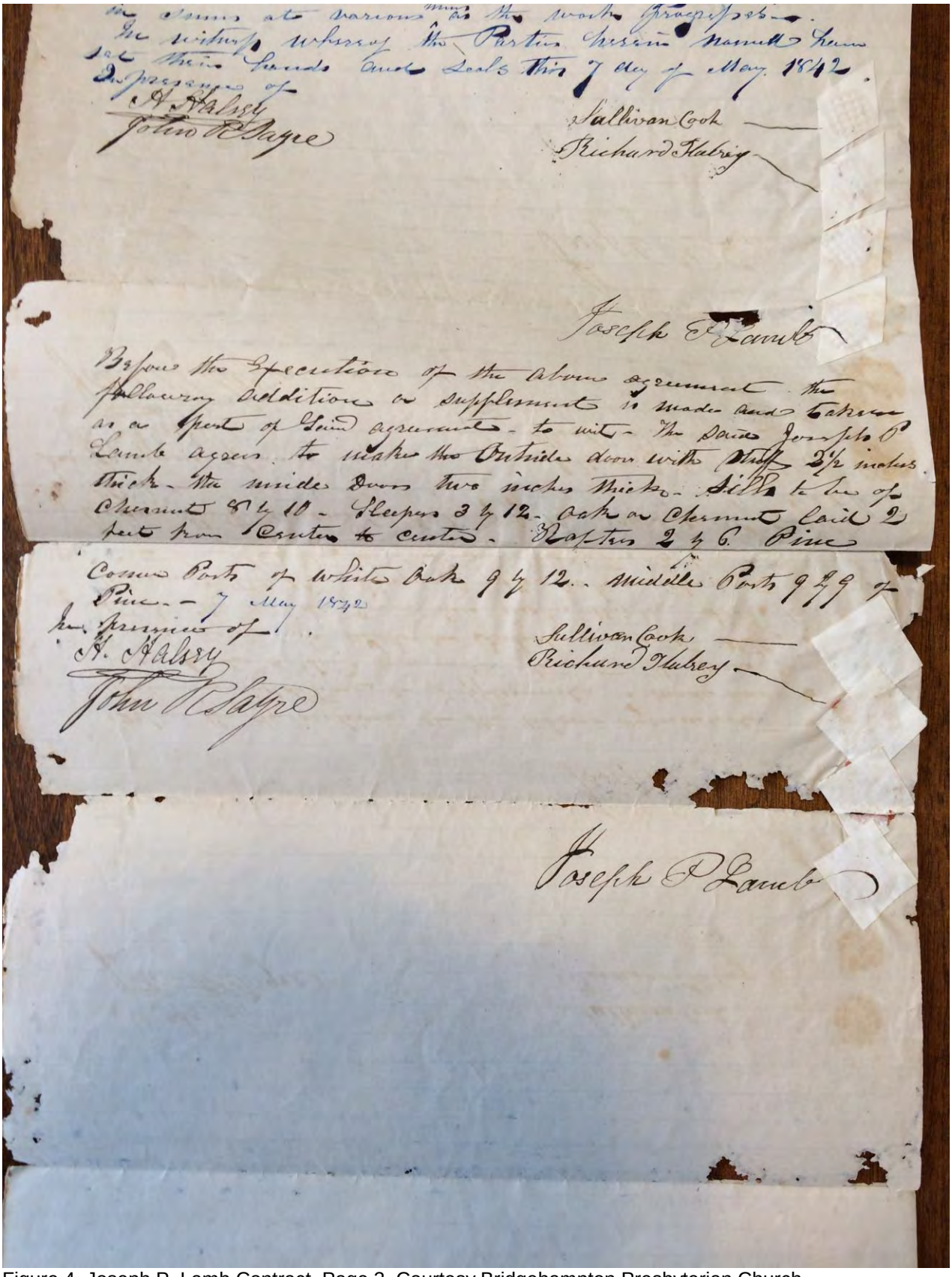


Figure 4. Joseph P. Lamb Contract, Page 3. Courtesy Bridgehampton Presbyterian Church.


The Lord is nigh
unto all them that call
upon Him + to all that
call upon Him in truth
HYMNS
HYMNS

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:	Nomination
Property Name:	Bridgehampton Presbyterian Church
Multiple Name:	
State & County:	NEW YORK, Suffolk

Date Received:	Date of Pending List:	Date of 16th Day:	Date of 45th Day:	Date of Weekly List:
12/30/2016			2/14/2017	2/23/2017

Reference number:	SG100000649
Nominator:	State

Reason For Review:

X Accept _____ Return _____ Reject **2/14/2017** Date

Abstract/Summary Comments:	The church reflects the history of the community. Changes to the church correspond to changes to society.
Recommendation/ Criteria	Criteria A and C, area of significance settlement, social History, and architecture

Reviewer Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

NEW YORK
STATE OF
OPPORTUNITY.

Parks, Recreation
and Historic Preservation

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

16 December 2016

Alexis Abernathy
National Park Service
National Register of Historic Places
1201 Eye St. NW, 8th Floor
Washington, D.C. 20005

Re: National Register Nomination

Dear Ms. Abernathy:

I am pleased to submit the following six nominations, all on disc, to be considered for listing by the Keeper of the National Register:

DuBois Farmhouse, Dutchess County
Soldiers' Memorial Fountain and Park, Dutchess County
Moss Street Cemetery, Washington County
International Shirt and Collar Company, Rensselaer County
John W. Jones Court, Chemung County
Bridgehampton Presbyterian Church, Suffolk County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office