

FOR NPS USE ONLY	
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NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC Thomas Moran House

AND/OR COMMON

Thomas Moran House

2 LOCATION

STREET & NUMBER 229 Main Street

CITY, TOWN

East Hampton

VICINITY OF

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

1

STATE

New York

CODE
36

COUNTY
Suffolk

CODE
103

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> ENTERTAINMENT
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> GOVERNMENT
		<input checked="" type="checkbox"/> NO	<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> MUSEUM
			<input type="checkbox"/> PARK
			<input type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> SCIENTIFIC
			<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME

Mr. and Mrs. J. Condie Lamb

STREET & NUMBER

229 Main Street

CITY, TOWN

East Hampton

VICINITY OF

STATE

New York

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Suffolk County Courthouse

STREET & NUMBER

CITY, TOWN

Riverhead

STATE

New York

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

None

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Thomas Moran House, on Main Street, East Hampton, Long Island, is an irregularly-shaped two story house, covered with gray shingles. The building is dominated by Moran's studio, which occupies the 40' length of the front of the house. This front portion of the house, which contains a livingroom, bathroom, and bedroom on the second floor, was added by Moran to a pre-existing butler's pantry and laundry, which now serve as the kitchen and office of the household, in 1884. The front portion has a hip roof with a bracketed cornice. The irregularity of the studio's features reflects Moran's use of only second hand materials. The roof is pierced by three dormers, all of varying sizes. Two large glass doors occupy the center of the east (front) facade and two large windows are positioned in the north end of the studio, all purchased second hand in New York City. On the southeast corner of the studio is a five-window, six-sided bay which is entered from the interior balcony which occupies the south end of the studio. Other notable features of the studio include an Adam mantlepiece with inset miniatures by various artists in the northeast corner and the original panelling on the studio walls. This room has been altered only slightly by the current owners, and continues to be used as a studio, as well as a livingroom.

A few changes were made in the house since it was acquired from Moran's daughter in 1949. A pitched roof above the north doorway was replaced by an open balcony; the rear (west) porch was enlarged and glassed-in; and the south central door leading off the kitchen was removed and the entry enclosed.

The expanse in front of the house and to the north, is maintained as lawn and garden. In the rear of the house there are a small garage, a former outhouse, now a potting shed, and a prefab garden house, known since Moran's time as the Gondola House, as it formerly housed the accoutrements of Moran's Venetian gondola. All three structures date from Moran's occupancy.

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE		
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN		
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER		
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION		
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY)	painting	
		<input type="checkbox"/> INVENTION				

SPECIFIC DATES *1884-1916 (res)?* 1884, built BUILDER/ARCHITECT Thomas Moran

STATEMENT OF SIGNIFICANCE

Thomas Moran (1837-1926) was the first painter to bring Americans to a consciousness of the natural splendors of the West. His notable paintings included "The Grand Canyon of the Yellowstone" and "The Chasm of the Colorado."

Born in England, Moran came with his parents to the United States seven years later. He began his artistic career as apprentice to a Philadelphia wood engraver, then began working in water colors and oils. In 1862 he returned to England for several years of further study.

Moran's notable Western paintings followed an expedition to the West in 1871, which resulted in "The Grand Canyon of the Yellowstone." Two years later he explored the Grand Canyon and painted "The Chasm of the Colorado." Public acceptance was enthusiastic, and the Federal Government bought the paintings, for \$10,000 each, to hang in the Capitol. Moran subsequently produced other notable paintings of the West.

This house on Main Street in East Hampton, Long Island, was built by Moran in 1884. It is a two-story shingled building with a windowed tower on the left as one faces the building. His studio was on the first floor, occupying the entire front of the house. The studio contains a fireplace with a mantel which is decorated by scenes and portraits done by various artists who visited Moran. The house is privately owned and not open to the public.

BIOGRAPHY

Thomas Moran was born on January 12, 1837 in Bolton Lancashire, England. About seven years after his birth, Moran's father, a master weaver, emigrated with his family to America and settled in Maryland. Moran subsequently journeyed to Philadelphia where he became apprenticed to a wood engraver for two years. His brother Edward who had moved to Philadelphia earlier, encouraged the development of Moran's artistic ability, initially in water colors and then in oils. Edward himself became known internationally as marine painter. Moran continued to work in oils between 1860 and 1862, and eventually desired further training. Following his marriage to Mary Nimmo in April, 1862, Moran sailed to England. While in his native land, Moran became a great admirer of J.M.W. Turner and copied the British artist's works in the National

9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Mary Bartlett Cowdrey, National Survey of Historic Sites and Building subtheme study, "Painting and Sculpture," 1965.
- William Howe Downes, "Thomas Moran," Dictionary of American Biography, vol. XII, (Scribner's, New York, 1943).
- Thurman Wilkins, Thomas Moran: Artist of the Mountains (U. of Oklahoma Press, Tulsa, 1966).

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than 1 acre

UTM REFERENCES

A	1, 8	7, 3, 6	1, 3, 0	4, 5, 3, 7	2, 1, 0	B					
	ZONE	EASTING	NORTHING	ZONE	EASTING		ZONE	EASTING	NORTHING		
C						D					

VERBAL BOUNDARY DESCRIPTION The Moran House lot measures 131'8" on its eastern boundary along Main Street, 242'2" on its north and south boundaries and its west boundary, measures from the northwest corner of the property: south 43'7", thence west 22'2", thence south to the southwest corner of the lot, 88'6". The southeast corner of the property is located approximately 150' north of the north-west intersection of State Route 27 and Main Street, on the western curb of Main Street.

These boundaries enclose the Moran House and outbuildings within the bounds of LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE Richard Greenwood, Historian, Landmark Review Task Force

ORGANIZATION Historic Sites Survey

DATE 6/24/75

STREET & NUMBER 1100 L. Street, NW

TELEPHONE 202-523-5464

CITY OR TOWN Washington

STATE D.C. Landmark

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS: Boundary Certified date Dec 21, 1975

NATIONAL STATE LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-663), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

(NATIONAL HISTORIC LANDMARKS)

(NATIONAL HISTORIC LANDMARKS)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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Gallery in London. Turner's influence became dominant in Moran's later work, with Turner's style suiting Moran's Western subjects especially well. After returning to America, Moran travelled to Europe again in the late 1860's and spent a long time in Italy and France. Even after he had achieved fame in the 1870's, the painter continued to travel, making in addition to his various trips to the West, a visit to Mexico in 1883 and another to Italy in 1886.

The notable Western paintings of Moran followed an expedition to the West in 1871. In that year, the artist joined a geological survey of the Yellowstone region and upon his return to the East produced "The Grand Canyon of the Yellowstone." A second visit to the West in about two years, where he explored the Grand Canyon of the Colorado, resulted in another popular picture, "The Chasm of the Colorado." Those works aroused great enthusiasm and were subsequently bought by the Federal Congress, for \$10,000 each, and were hung in the Capitol. Moran responded to the acceptance of those landscapes and in later years painted comparable scenes, an outstanding example of which is the "Mountain of the Holy Cross." In all of the Western scenes, Turner's influence is obvious, especially in Moran's bold use of color, his handling of light, and the general grand effect of the paintings.

A decade before he died, the artist moved to Santa Barbara, California, where he continued to work. Indeed, only his death on August 26, 1926, ended his labors, and even on his deathbed he discussed paintings that he still wanted to do.

The Thomas Moran House was built by Moran. He lived and worked in this house for approximately 32 years.

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VERBAL BOUNDARY DESCRIPTION

the property as it was conveyed from the Moran family to the present owners.