

# VILLAGE OF DERING HARBOR DESIGN PRINCIPLES



## CHAPTER 1

### A Brief History of The Village of Dering Harbor.

For two hundred years the land surrounding Dering Harbor was part of the estate owned by the Sylvester family and prior to this it was inhabited by the native American Manhasset tribe. Manhasset House, which was built in 1873 on a bluff overlooking Greenport Harbor, ushered in an era of summer tourism. Development of the surrounding lands, which is now The Village of Dering Harbor, began primarily with the purpose of investment, with small plots, sold individually, to create rental cottages. Built in tandem with construction of Manhasset House, by 1874 Victorian "Gingerbreads," became the earliest houses along Gardiners Lane which were created as cottages for guests of the original hotel. The original Victorian houses were rented by the families visiting Manhasset House for the summer season, the cottages contained no kitchens or no heat. The area became a fashionable summer playground which attracted boating enthusiasts. An outpost of The New York Yacht Club was established in 1892 to host well attended regattas and sporting events. Many wealthy families purchased larger plots of land and set about building Victorian homes in the late 1800's and Queen Anne and Classical Revival homes in the early 1900's. The hotel burned twice but most significantly in 1910 when the owner became insolvent. In 1911 six cottages along Setauket and Patchogue Avenues were auctioned along with the hotel annex, wharf, gas and water facilities. A prominent businessman and professor named Charles Lane Poor, who would go on to play an important part in the creation of today's village, worked with homeowners to purchase part of the land where the hotel once stood. This consortium of residents founded a private members only club. The Village of Dering Harbor was eventually incorporated in 1916 with Poor playing a central organizing role and later becoming Mayor of the village. His son Alfred Easton Poor was an architect who designed Village Hall and many notable houses such as Poor's Point, Eastgate, Westgate, and the Carroll House, leaving a Neoclassical imprint on the Village of Dering Harbor.

### Acknowledgment

The Village would like to thank John Colby for his insights into the history of the village. He is a resident and publisher, through Brick Tower Press, of "*The Smallest Village, The History of Dering Harbor.*" Shelter Island, New York 1874-1974 By Stewart W. Herman

## **CHAPTER 2**

### **Why Do We Need a Statement of Design Principles?**

The identity of the community of the Village of Dering Harbor is founded on its past. The historic, architectural, cultural, and natural resources of the community of the Village constitute its heritage. The mandate of the Architectural Review Board is to preserve and enhance the character, history, historical interest, beauty, general welfare and property values of the Village of Dering Harbor, and a statement of architectural design principles is intended to support the Board in this effort.

Although the Village of Dering Harbor is not a designated historic district and none of its individual buildings is an historic landmark, its houses, which were built beginning in the early 1870's and through the mid-1930's, provide continuity with the past. The Village has a "sense of place", with layers of architectural character and historical and cultural significance. The eclectic ensemble of several historical styles includes Victorian designs from the late 1800's and Colonial Revival designs from the early 1900's, giving the Village its unique character.

In the past, the Architectural Review Board has had to make decisions about proposed construction projects on an ad hoc basis, without an agreed-upon statement of guiding architectural design principles. A statement of shared architectural design principles can have a positive impact on construction in the Village by facilitating decision-making by the Architectural Review Board, design professionals, and individual property owners in the Village.

### **Purpose**

The purpose of the Statement of Principles is to guide, not dictate, design decisions by property owners and their design professionals and to assist the Architectural Review Board in evaluating submissions. Its intent is to promote design excellence in both new construction and alteration and rehabilitation of existing buildings.

Architectural design guidance probably would not have been necessary 100 years ago. Although 19th and early 20th century builders and architects practiced in a wide variety of styles and materials, they maintained a basic respect for continuity with their context. Builders often used a shared vocabulary of building elements which were described in "builder's manuals" and "pattern books". This practice changed in the mid-20th century, when Modernism typically scorned historical styles, favored the use of building materials of the industrial age, and prized heroic individual design expression.

## **Goals**

The overriding goal is to preserve continuity with the past, not to freeze the Village in the past. The Village has a history of change, and while the architectural design review process should acknowledge the importance of historic preservation, it should also acknowledge that historic towns and villages may evolve and adapt over time. The goals are:

1. To protect and enhance the history and heritage of the Village of Dering Harbor.
2. To identify guiding principles for property owners regarding construction.
3. To encourage development which is in harmony with existing Village historic structures and which demonstrates excellence in design.

## **Design Principles for the Village of Dering Harbor**

### **General**

The design of both new construction and alterations and additions to existing structures should show a strong connection to the historic houses of the Village.

- a. New construction projects should be based on the characteristic siting, scale, massing, proportion, rhythm, balance, materials, and architectural details of the existing ensemble of Village houses.
- b. Additions should be in harmony with the characteristic architectural features of the original house.
- c. Alterations should be consistent with the design of the original structure, and whenever possible, retention and maintenance of original features are encouraged over rebuilding or removal.

### **1. Siting**

Siting of a building refers to the physical relationship of the building to its site, to its street and to its neighbors. The main façade of houses on shoreline lots typically addresses Dering Harbor, the most important natural amenity of the Village; secondary facades address the street, and vehicle entries are typically on the street side. The main facades of houses on the inner streets of the Village typically address the street. This contributes to a sense of visual unity and community in the Village.

Siting of new construction should follow the established pattern of siting of existing historic structures in the community.

### **2. Scale**

Scale is the measure of the relative or apparent size of a building or its elements in relationship to the human body. The various dimensions of a building define its scale. Individual architectural elements of doors, windows, porches, wings, and roof elements combine to create a building's scale. The scale of a building determines whether it is compatible with its setting. A stark contrast of scale between adjacent buildings is visually disruptive and signals a break from the community.

New designs should be properly scaled to be in harmony with the architectural scale typical of the community.

### **3. Massing**

Massing refers to the volumes and shapes of a building, which in turn give clues to the nature of the building's interiors. The massing of historic houses in the Village is characterized by simple rectangular main volumes; subordinate volumes make the overall massing more complex and varied. The houses have pitched roofs and dormers. Historically, alterations and additions to houses grew through a hierarchy of "additive massing" at the rear and sides of the house; that is, as smaller "L" extensions and wings were added, they stepped down in scale so as to be subordinate to the original mass of the house. Additive massing accommodated the owners' changing needs over time while preserving the original volume as the dominant element and preserving its original relationship to neighboring buildings on the street.

The massing of new building volumes should reflect typical architectural massing in the Village.

### **4. Proportion**

Proportion is the relationship of the sizes of elements of the building to each another and to the whole. Usually it refers to a width-to-height ratio of wall planes or smaller elements. The product of good proportion is a visually harmonious arrangement of architectural elements. The relative proportions of buildings on the street to each other are also an essential element of a harmonious streetscape for the benefit of the community.

The proportions of new designs should be compatible with the proportions of existing structures in the Village.

### **5. Rhythm**

Rhythm refers to the recurrence of a sequence of individual building elements or an ensemble of several buildings along a street. Rhythm is defined by a regular recurrence of elements, sometimes alternating with opposite or different elements. On a building façade, windows and door openings are the most obvious indicators of rhythm. Building elements such as porticos, porches, balconies, and railings, with components spaced equally apart, also establish rhythm. Plantings, hedges, masonry walls or other landscape elements establish rhythm in relation to the public street. Rhythm is not synonymous with monotony. Repetition of elements creates a visual anchor and a compelling visual effect in a façade or streetscape.

Rhythm in new design projects should reflect the rhythms of existing architectural and landscape elements in the Village.

## **6. Balance**

Some periods and styles of architecture, notably 18th century Georgian style, have balance and symmetry as a defining characteristic. Even an apparently asymmetrical building may achieve visual equilibrium, if not actual axial symmetry, through the inventive disposition of elements such as dormers, wings, porches, and landscape elements.

New designs should strive to achieve visual balance.

## **7. Materials**

Historic buildings in the Village are characterized by the use of native materials. Wood products, including clapboards and shingles, are the primary typical building material in the Village; the wood siding and trim is typically painted white. Glass and brick play an important supporting role. Masonry in Village historic houses is primarily used for landscape elements. There are also advanced building materials today which can appear similar to historic materials, for example: cement board siding, polymer trims, shutters made of composites, and energy-efficient double-glazed windows made of composites designed for coastal locations.

The primary materials of new design projects should be similar or similar in expression to the existing materials of historic Village buildings.

## **8. Architectural Detail**

The historic houses of the Village are rich in exterior architectural detail. Details define the character and style of a building. Some details express and celebrate functional architectural elements, such as railings, and some details are purely ornamental, such as whimsical shingle shapes and carved brackets and rafter tails. Architectural details create visual interest by creating layers of architectural information. Details also showcase skill in design and craftsmanship. In Dering Harbor, there is variety and personality in the details of architectural elements such as roof dormers, porches, balconies, eaves, railings, window trims, columns, shutters, and trelliswork.

New design projects should strive for richness of exterior architectural detail in the spirit of the existing historic Village houses.

## CHAPTER 3

### **The Architecture of Dering Harbor, by Kenneth Walker**

Ken Walker, a resident and architect, authored a book documenting the architecture of the Village of Dering Harbor. It was published in 2000 as an inspiration for future design in the Village. The photographs highlight elements of historical houses which may aid property owners and design professionals with new construction, alterations, and additions in the Village.

This chapter is an updated and expanded version of Mr. Walker's book. The historical houses of the village were built predominantly between 1870 and 1940. This chapter highlights pre-war historical houses in the Village of Dering Harbor and should be used as a resource and a reference to create designs for building projects to be submitted for architectural review. Houses constructed in the post war period have not been included in this chapter.

*“Most historic houses demonstrate complexity of shape and form..... There exist several architectural elements that form a “texture” to the Village.” Kenneth Walker*

Architectural design elements within the historical houses of the village include: pitched roofs, columns, verandahs, porches, balcony fenestrations and porticos. Dormers, and windows of various size and mullion form, add richness and dimension to house facades. Shutters, railings, lintels and cornice trim contribute to the architectural detail. Historical houses within the Village have rich architectural detailing on each facade. Garages are typically detached and built in the carriage house style. The crafting of architectural features, and the materials employed to create historical houses in the village, are of outstanding quality.

## A TIMELINE OF HISTORICAL HOUSES IN THE VILLAGE OF DERING HARBOR

1870 - 1890

### GARDINER WAY COTTAGES

Gingerbread houses circa 1874

Victorian Architecture





### **Distinguishing Architectural Elements**

Rectangular L-shaped massing

Centered gabled dormer roofs, wood shingle

Pent roof enclosing gables

Overhanging eaves with decorative trim

Painted wooden siding with textural shingles, fish-scale patterns

Decorative clapboard “gingerbread” cornices and railings

Double-hung sash windows single light over single light

Entry porch supported by decorative turned columns

Wraparound porch with decorative trellis and railing

Circular bay

**HERMAN HOUSE circa 1883**

**Victorian architecture.**

21 and 21A Shore Rd



**Distinguishing Architectural Elements**

Centered gabled roof

Overhanging eave with decorative trim

Pent roof enclosing gables

Entry porch supported by decorative turned columns with balcony above

Circular cantilevered bay

Double-hung sash windows two lights over two lights

Painted wooden siding and textural painted shingles

Wrap around porch with decorative trellis and railings

**BAYLIS COTTAGE circa 1885**  
**Rebuilt 1975 Ian Fairweather Architect**  
**Colonial Revival Architecture**  
23 Harbor Lane



**Distinguishing Architectural Elements**

- Hipped wood shingle roof
- Overhanging eaves with decorative trim
- Classic column treatment on the harbor facing porch with balcony above and decorative railing
- Painted wooden door with narrow sidelights
- Entry portico with decorative trim supported by circular columns
- Symmetrical massing and fenestration
- French doors
- Double hung vertical sash windows
- Decorative lintels
- Central eyebrow window
- Traditional wooden hinged shutters
- Tapering brick chimney

**EASTGATE 1887** formerly known as Homecrest  
**Rebuilt 1932** by architect Alfred Easton Poor.  
**Victorian Architecture**  
26 Harbor Lane



**Distinguishing Architectural Elements**

Centered gabled shingle roof

Oval fanlight windows

Notable fenestration double hung sash with multiple lights and oval shapes over single lights

Double-hung sash windows single light over single light

Paneled door with elaborated crown pediment and surround.

Entry porch supported by square prominent columns

Painted wooden siding with textural patterned shingles

Pitched roof entryway porch with supporting columns and elaborate balusters.

**WESTGATE - built 1887 - substantially renovated 1926 by architect Alfred Easton Poor  
Colonial Revival architecture.**

24 Harbor Lane





### **Distinguishing Architectural Elements**

Centered gabled wood shingle roof

Pent roof enclosing gables

Entry porch supported by square prominent columns

Paneled door with narrow line of transom and sidelights

Double-hung sash windows six lights over six lights

Painted wooden siding

Double height two story porch supported by prominent square columns

Two story circular bay

Symmetrical French doors with hinged shutters

**BURR TOWL HOUSE or THE RED COTTAGE circa 1890**

**Substantially expanded in 1928.**

**Renovated adding dormers and an entryway porch in 2014**

**Colonial Revival Architecture**

24 Locust Point Road



**Distinguishing Architectural Elements**

Pitched gabled shingle roof with symmetrical dormers

Deep eaves on gables with wide corncing

Central rectangular structure with step down, balanced massing

Symmetrical single story covered porches with balconies and simple balustrades

Double-hung six over six lights

Circular entry porch with supporting circular columns

Painted paneled door

Painted wood siding

Traditional wood hinged shutters

## **LAND'S END COTTAGES circa 1890**

Created circa 1950 by combining existing historical buildings and staff housing

6G Nicoll Road



6E Nicoll Road

**Attributed to Alfred Easton Poor**



6F Nicoll Road



### **Distinguishing Architectural Elements**

Pitched gable roofs

Symmetrical dormers (6E)

Central rectangular two story structures with balanced additive massing (6E, 6G)

## **SOUTH STREET CARRIAGE HOUSES - circa 1890**

6 South Street



### **Distinguishing Architectural Elements**

Pitched gabled shingled roof with symmetrical dormers

Overhanging eave with decorative trim

Double hung sash windows with six lights over six lights or eight over eight lights

Painted barn doors with wide lintel

Wood shingle facade

Triangular section in top of gable extending forward in simulated overhang

4 South Street



### **Distinguishing Architectural Elements**

Centre gable pitched roof

Overhanging eaves with decorative trim

Double hung sash windows with one over one lights

Wood shingled facade

Symmetrical massing and fenestration

1900 - 1930

**HEATHERTON HOUSE** circa 1906 renovated 1922

14 Harbor Lane



**Distinguishing Architectural Elements**

- Hipped dormer slate roof with symmetrical dormers
- Pent roof enclosing gable to rear
- Triangular sections in top of gable extending forward to rear
- Circular integral wraparound porte-cocheres
- Rounded window bays
- Double hung window sashes with six lights over a single light
- Symmetrical oval fenestration
- Painted siding with textural patterned shingles
- Cantilevered wall extension to the rear
- Two story bays to rear
- Perimeter brick wall with curved design and ball finial

**KUTTROFF COTTAGE 1907**  
**Brick facade added circa 1937**  
4 Sylvester Road



**Distinguishing Architectural Elements**

- Pitched gable shingled roof with symmetrical dormers
- Lateral symmetrical porches supported by prominent square columns
- Double height two story porch supported by square columns with balcony above
- Wide cornice with dentils and simple painted railing
- Painted brick facade
- Symmetrically balanced double hung sash windows with six over six lights
- Paneled door with ornate woodwork
- Symmetrical chimney treatment

**Mostly Hall originally built 1907**  
**Renovated, elevated and rebuilt in 2010**  
**Architect William Schickel**  
2 Sylvester Road





### **Distinguishing Architectural Elements**

Hipped dormer wood shingle roof with symmetrical dormers

Overhanging eaves with decorative dentils

Wrap around porch with pediment at entryway and decorative spindled balustrade

Painted double door entry with narrow transoms

Double-hung sash windows with twelve over single lights

Curved bay with balcony above

Symmetrical fenestration and dormers

Wood shingle facade

Addition of a glazed conservatory

**Manhasset House was rebuilt as Manhasset Country Club circa 1912**  
**The Mediterranean style is an exception within the Village**  
42 - 44 Manhasset Road



**Distinguishing Architectural Elements**

- Centered hipped tile roof
- Thoughtfully sited accessory buildings
- Symmetrical brick and stucco facade
- Double-hung sash windows with six over double lights
- Symmetrical treatment of arch top windows
- Arch top wooden door
- First floor balcony with vertical balustrade
- Traditional wood shutters with sailboat motif

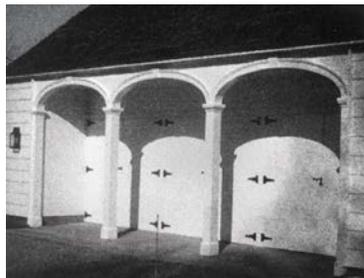
**HIRD HOUSE circa 1914**  
**Colonial Revival Architecture**  
6 Harbor Lane



**Distinguishing Architectural Elements**

- Pitched gabled shingled roof with symmetrical dormers
- Pent roof enclosing gables
- Triangular sections in top of gable extending forward
- Central rectangular structure with step down, balanced massing
- Painted siding
- Circular entry porch supported by circular prominent columns
- Two story porch with rounded balconies
- Double hung sash window with six lights over a single light
- Arch top fenestration on dormers
- Fenestration with hinged shutters
- Oval and triangular dormers
- Decorative porch railings with ball capped posts

**DERING POINT circa 1915**  
**Architect Alfred Easton Poor**  
**Colonial Revival Architecture**  
25 Harbor Lane



**Distinguishing Architectural Elements**

- Hipped low pitched wood shingle roof
- Lateral symmetrical porches supported by circular prominent columns
- Central rectangular structure with step down, balanced massing
- Symmetrical balconies with decorative railings
- Recessed harbor facing porch with substantial square columns flanked by semi oval fenestration
- Painted wooden siding
- Wide indented cornice
- Exterior tapered brick chimney breasts with coronal brick detailing
- Symmetrically balanced double hung sash windows with six over six lights
- French doors
- Balanced fenestration with hinged shutters

**FORREST TOWL HOUSE** circa 1916  
**Colonial Revival Architecture**  
8 Harbor Lane



**Distinguishing Architectural Elements**

- Hipped low pitched wood shingle roof
- Deep eaves with carved brackets and rafter tails
- Central rectangular structure with step down, balanced massing
- Lateral symmetrical porches supported by square columns
- Symmetrical balconies with elaborate balustrades
- Painted wooden siding
- Cornice with dentils
- Symmetrically balanced double hung sash windows with six over six lights
- Paneled door with elaborated crown and surround and entry porch

**Circa 1927**

16 Harbor Lane



**Distinguishing Architectural Elements**

Pitched gable wood shingle roof with symmetrical dormers

Deep eaves with decorative trim

Center gabled dormer with symmetrical arched windows

Harbor facing pergola with circular supporting columns

Harbor facing french doors

**LANEHOLM circa 1928**  
**Colonial Revival architecture**  
20 Harbor Lane



**Distinguishing Architectural Elements**

Hipped low pitched roof

Symmetrical massing with recessed central facade

Painted wooden siding

Symmetrically balanced double hung sash windows with six over six lights

Two fan light windows on opposite side of the entryway

Door with elaborated crown and surround circular entry porch supported by circular columns

Balanced fenestration with hinged shutters

**THE CARROLL HOUSE** circa 1929  
**Architect Alfred Easton Poor**  
**Colonial Revival Architecture**  
15 Locust Point Road



**Distinguishing Architectural Elements**

Flat top, hipped, low pitched wood shingle roof with symmetrical dormers

Overhanging eave with deep decorative corncing

Lateral porch supported by prominent square columns

Central rectangular structure with step down, balanced massing

Double height porch supported by square prominent columns

Painted wooden siding

French doors with shutters

Symmetrically balanced double hung sash windows with eight over eight lights

Paneled door with narrow line of transom and sidelights around door

Entry porch supported by square prominent columns

**Lyons House circa 1930**  
**Architect Alfred Easton Poor**  
**Neo Tudor Style**  
6B Nicoll Road



**Distinguishing Architectural Elements**

- Pitched gabled slate roof with symmetrical dormers
- Leaded glass diamond pattern casement windows
- Brick facade with corresponding brick landscape elements
- Entry door with arch detail and cut stone lintel
- Arch top carriage house style garage doors

**Village Hall circa 1931**  
**Architect Alfred Easton Poor**  
**Classical Revival Architecture**  
23 Locust Point Road



**Distinguishing Architectural Elements**

- Pitched center gable wood shingle roof
- Deep eaves with decorative trim
- Central rectangular structure with step down, balanced massing
- Pent roof enclosing gables
- Entryway porch supported by square prominent columns
- Symmetrical double hung sash windows with six over nine lights
- Traditional hinged shutters

## **HOUSES BUILT IN THE POST WAR PERIOD**

### **Houses built prior to the establishment of the Architectural Review Board**

4 Nicoll Road

27 Harbor Lane

7 Locust Point Road

### **Houses built after the establishment of the Architectural Review Board**

5 Dering Woods Road

3 Dering Woods Road

41 Manhasset Road

5 Dering Woods Lane

1 Sylvester Road

1 Dering Woods Lane

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