BAYBERRY LAND
(Bayberry Rest Home)
Sebonac Road
Southampton
Suffolk County
New York

HABS NY-6388
NY-6388

HABS
NY-6388

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HABS
NY-6388
(page 1)

HISTORIC AMERICAN BUILDINGS SURVEY

BAYBERRY LAND
(Bayberry Rest Home)

HABS No. NY-6388

Location:	Sebonac Road Town of Southhampton Suffolk County, New York USGS *Southampton, New York,* 7.5' quadrangle, 1956
Date of Construction:	1918-1919
Architect:	Cross & Cross, New York, New York
Landscape Architect:	Marian Cruger Coffin
General Contractor:	Donnnelly & Corrigan
Electrical Contractor:	Adolph Guildi & Son
Present Owner:	Mr. Michael Pascucci Sebonac Neck Holdings, LLC
Present Use:	vacant
Statement of Significance:	Bayberry is an excellent example of an American country estate that reflects the lifestyle enjoyed by a privileged segment of American society. The grounds were designed by Marian Cruger Coffin, a pioneer in the field of landscape architecture. The property was owned by Charles H. and Pauline Morton Sabine, and Mrs. Sabine, a renowned political activist, used the house and grounds to entertain prominent associates. The International Brotherhood of Electrical Workers Local No.3 purchased Bayberry Land in 1949 to serve as a convalescent home for electrical workers. In 2001, the IBEW sold the property to Michael C. Pascucci of Sebonac Neck Holdings, LLC, to be developed into an 18-hole golf course.

ARCHITECTURAL DOCUMENTATION AND RECORDATION OF FOUR BUILDINGS AT BAYBERRY LAND

THE COUNTRY ESTATE OF CHARLES H. AND PAULINE MORTON SABIN

SEBONAC ROAD
TOWN OF SOUTHAMPTON
SUFFOLK COUNTY, NEW YORK

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May 2004

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Note: Appendixes A-C were not submitted as part of the historical report.

INTRODUCTION AND METHODOLOGY

The report presents the results of a recordation for four buildings and associated grounds at the former estate of Charles H. and Pauline Morton Sabine. The estate, known as Bayberry Land, is located on Sebonac Neck in the Town of Southampton, eastern Suffolk County, Long Island, New York (Figure 1). The four buildings studied are referred to as the Manor House, Garage, Caretaker's House, and the Hunting Lodge.

The objective of this study is to produce a permanent documentary record of the four buildings at Bayberry Land. To this end, the recordation was performed according to Level III of the Historic American Buildings Survey (HABS) Standards as detailed in the Secretary of Interior Standards. As stipulated in these standards, Level III documentation consists of three general categories of data which convey a structure's significant features:

1. Drawings: sketch plans
2. Photographs: photographs with large-format negatives of exterior and interior views.
3. Written data: history and description

Plans of all four buildings already exist, thus no new drawings were produced for this study. All of the existing plans were reproduced on inert vellum and are included in the recordation package. As noted below, the sketch plans are used to key the photographic record of Bayberry Land.

Note: No drawings were submitted to HABS and are not part of the HABS collection.

Large-format (4x5") black and white photographs (161 total) are provided for each of the buildings (interior and exterior views of the Manor House, mostly exterior views of the outbuildings) and associated gardens and grounds. For each of the buildings, all facades are recorded. At least one photograph is provided for each interior space that has not been substantially modified. In addition, distinctive architectural and decorative features (interior and exterior) are recorded. The black and white film was archivally processed and printed (1:1) on fiber based paper. The negatives and prints were washed sufficiently to remove all processing chemicals.

Note: No photographs were submitted to HABS and are not part of the HABS collection.

In compiling the history of Bayberry Land, a number of important sources were especially helpful. By far the most valuable source of information on the Sabin Estate consists of two chapters (one on the landscape architect Marian C. Coffin and the other on the architectural firm of Cross & Cross) in the monumental volume *Long Island Country Houses and Their Architects, 1860-1940*, edited by Robert B. Mackay, Anthony Baker, and Carol A. Traynor. The article "Residence for Charles H. Sabin, Esq. at Southampton, L.I." published in *The Architectural Review* in November 1919, just months after the house was first occupied, provides detailed descriptions of the house and grounds, many plates of the architects' drawings, and the largest number of early photographs of the property. In 1924, the book *American Landscape Architecture,* published Marian C. Coffin's plans for the estate gardens and an aerial photograph

shows details of the grounds found in no other source and includes the tennis court and pergola east of the great lawn, the private drive to the National Golf Links, and the long boat dock stretching out into the bay. Nancy Fleming's *Money, Manure & Maintenance*, as useful for placing Marian C. Coffin's career in context. The previously unpublished photograph from Fleming's book on the construction of the terraced garden was extremely informative. The sales brochure for the property, printed in 1949, provided excellent images of the property as it looked when Pauline Sabin Davis sold the estate after 30 years of ownership. The as-built drawings in the brochure provided a base line for the changes that have been made during the International Brotherhood of Electrical Workers (IBEW) Union's tenure. Finally, conversations with Mitch Sobczyk, a long time IBEW Union employee at Bayberry Land, were of great assistance.

All text in the recordation package (enclosed in archival museum box/binders) is printed on acid-free paper. Field notes, drawings, and photographic negatives are curated at the Institute for Long Island Archaeology at the State University of New York at Stony Brook.

Note: No field notes, drawings, photographic negatives, or photographs were submitted to HABS and are not part of the HABS collection. Only a historical report was submitted and underwent some minor edits by HABS staff to meet HABS standards. Appendixes A-C were not submitted as part of the historical report.

HISTORY OF THE ESTATE

Located on Sebonac Neck in the Town of Southampton, eastern Suffolk County, Long Island, New York, Bayberry Land was the 314 acre country estate of Charles H. and Pauline Morton Sabine.[1] Charles Sabin was the Chairman of the Guaranty Trust Company and a founding member of the National Golf Links of America. The Golf Links, which opened in 1909, is located adjacent to Bayberry Land and forms its eastern boundary. Between October 1916 and March 1917, Charles Sabin, through his land firm, Sebonac Neck Land Company, Incorporated, purchased over 400 acres of land to the west of the golf course.[2]

After his marriage to Pauline Morton Smith in 1916, Sabin and his heiress bride decided to build a country estate in Southampton, and the hired the architectural firm of Cross & Cross to design what would become their summer home.[3] Marian C. Coffin was engaged to design the grounds, and she worked closely with the architects in developing the integrated layout of the estate. The country estate eventually included eight buildings: the Manor House, the main Garage with chauffer's apartment, a gate house, the Caretaker's Cottage, a greenhouse, the Hunting Lodge, a stable, and a two-car garage with pumphouse.[4] On April 19, 1918, when the complex was well under construction, Sabin purchased 116.7 acres from Sebonac Neck Land Company.[5] Certificates of compliance issued by the Suburban Fire Insurance Exchange indicate that the wiring was complete on the Caretaker's Cottage on May 18, 1918, the Garage and chauffer's apartment were completed on July 9, 1918, and the fixtures were all in the Manor House by July 24, 1918.[6]

The Sabins' house was completed in 1919, and to celebrate they held a gala housewarming that July.[7] The house appeared in architectural journals by November of that same year.[8] More photographs were published in *Arts & Decoration* in December 1919, and again in September 1920 (Appendices B and C, which were not submitted to HABS as part of this report). It was not until 1920 that Charles Sabin completed the purchase of the remainder of the property from the Sebonac Neck Land Company.[9]

During the Sabins' tenure two major changes were made to the house. The north porch was enclosed and turned into a solarium, and the private porch off the southwest bedroom on the second floor (numbered 19 on the floor plan) was enclosed and converted into a bathroom. The Sabins also added a living room wing to the Hunting Lodge (compare architectural drawings in *The Architectural Review,* 1919 with as-built drawings in the sales brochure [Bayberry Land 1949]).

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[1] See property inventory forms in Appendix A
[2] Suffolk County Deed Records, 1916a, 1916b, and 1916c; Board of Directors, Sebonac Land Company 1920.
[3] *The Architectural Review, 1919.*
[4] Suburban Fire Insurance Exchange, 1918a, 1918b, 1918c, 1919a, 1919b and 1919c
[5] Suffolk County Deed Records, 1918
[6] Suburban Fire Insurance Exchange, 1918a, 1918b, and 1918c
[7] *Southampton Press, 1919*
[8] *The Architectural Review,* 1919:129-13. Appendices B and C (which were not submitted to HABS as part of this report).
[9] Suffolk County Deed Records, 1920a and 1920b.

Charles Sabin died in 1933. In 1936, Pauline Sabin married Dwight Davis, the former Secretary of War (1925-29) and Governor General of the Philippines (1929-32), and the donor of the international tennis trophy, the Davis Cup. The Davis couple continued to occupy Bayberry Land until 1942 when Dwight Davis was named Director General of the Army Specialist Corps and the two of them moved to Washington, D.C. At that time, the furnishings were removed from the Manor House.[10] With Bayberry Land unoccupied, Pauline Sabine Davis, who was now the Director of the Volunteer Special Services for the American Red Cross, offered the organization the use of the estate to store their supplies.[11]

When Dwight Davis died in November of 1945, Pauline decided to stay in Washington, D.C, and she made plans to sell Bayberry Land.[12] In 1949, a four page sales brochure was developed and the property was marketed by Guaranty Trust Realty.[13] At the time, the Local Union No. 3 of the International Brotherhood of Electrical Workers (IBEW) was looking for a property to use as a convalescent home for its members. The Union, through a holding company established for that purpose, took title to the property on December 17, 1949.[14]

Mrs. Davis requested the right to remove unnamed items from the house before the Union took possession of the estate.[15] By the time the Union acquired the property, lighting fixtures had been removed from the entry hall and the living room, the doors were removed from the library and the living room, and two mantels were removed from bedrooms.[16]

The Union asked Mr. Edward Wolfert, who had served as caretaker for Bayberry Land for many years, to continue in that position.[17] After the sale, work was begun immediately by the IBEW to update the utilities. The coal furnaces were replaced and the electrical service was renewed by members of Local 3 during May 1950.[18] Other alterations undertaken at that time included the construction from the garden vestibule to just outside the bedroom located above the vestibule. Steps were taken to preserve the architectural character of both the first and second floors. Space was taken from closets in the guest bedroom on the floor and the closets in bedrooms on the second floor. The paneling in the garden vestibule was carefully matched and the door to the stairway was also paneled to match the walls. On the upper floor, the stairway opened into a former closet and did not break up the pattern of the octagonal master hall. In the master hall, the original entry to the bedroom was sealed, but the door remained in place, and the door to the closet became the door to the stairway, as well as the access to the bedroom. New closets were constructed in both bedrooms. Other structural alterations were limited to those needed to address fire safety issues. The open stairway in the servants' wing was enclosed on both the first

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[10] Anonymous, 1956
[11] ibid
[12] Sicherman and Green, 1980:618
[13] Bayberry Land, 1949
[14] Suffolk County Deed Records, 1949
[15] Bush, 1949
[16] Bush, 1950
[17] Bush, 1949
[18] Sullivan, 1950; Bush, 1951b and 1951c

and second floor, and fire doors were installed on each end of the upper stair hall between the hall to the master suite on the west and the servants' hall on the east.

At this time, most of the flooring in the service wing was replaced.[19] The flooring in the dining room, breakfast room, and the library was also replaced with a plywood veneer designed to look like pegged wide plank board flooring. The ceiling in the dining room was covered with acoustical tile. The decorative wallpaper in the breakfast room was removed and a chair was installed. The fireplace mantel in the breakfast room was marbleized. In the library, the natural pine paneling was stained dark. Finally, all of the toilets in the building were replaced.

On June 1, 1952, Mr. Oscar Schneidenbach and his wife were hired as the directors of the Bayberry Rest Home. The Rest Home opened in December of 1952, but the property was never fully utilized in this capacity. In 1956, it was determined that the broader interest of the Electrical Industry would be served by using the complex as an educational center and recreational facility.[20]

Subsequent to the sale to the IBEW, changes to the exterior of the Manor House were also undertaken. These included modifications to the circulation system and the removal of portions of the forecourt walls. In addition, the main drive, which originally passed through the Garage, was diverted to the west so that it now circled around to the front of the Manor House. The entry court was restructured, with the enclosing walls removed so that the drive could circle past the front entrance and join the service drive which came in from the east. Large parking lots were constructed to the southwest of the Manor House, and a swimming pool replaced the reflecting pool in the lower terrace of the garden.

Two of the original ancillary buildings are no longer extant. The stable was destroyed by fire in the 1990s, and the gate house was demolished over 25 years ago.[21] The roofs of the Caretaker's Cottage and the Hunting Lodge were both replaced with asphalt shingles. The interior of the Caretaker's Cottage has been extensively remodeled. It now has a new kitchen and the living room, entry hall and dining room have all been paneled. The chauffeur's apartment in the Garage also has a new kitchen.

Over the last four decades, the Union built numerous buildings on the estate. Between 1969 and 1994, nine Certificates of Occupancy were issued by the Town of Southampton for projects at Bayberry Land. These certificates allowed construction of five buildings containing 65 motel-style rooms, an administrative building, a camp latrine, a camp kitchen, an arts and crafts building, three swimming pools with decks, patios and storage structures, numerous camp dwellings, a camp administration building and infirmary, a basketball court, an archery range, two tennis courts, a volleyball court, a large group picnic area, two changing rooms, and an outdoor shower.[22] Much as the now unused areas of the property were allowed to become overgrown with vegetation.

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[19] Bush, 1951a
[20] Anonymous, 1956
[21] Mitch Sobczyk, 2004, pers. comm.
[22] Greenman-Pedersen, 2002

On July 30, 2001, the Union sold the property to the current owner, Michael C. Pascucci of Sebonac Neck Holdings, LLC. The buildings now stand empty and await demolition in anticipation of the construction of a golf course and related facilities.

HISTORICAL CONTEXT

An American Country Estate

In early decades of the twentieth century, the phrase "American country home" connoted more than just a building, it referred to a privileged lifestyle that was enjoyed by some, and aspired to by many.[23] The subject was prominently featured in the periodicals of the day. *Architectural Record, House & Garden, Arts & Decoration*, as well as many other general interest publications devoted pages to the country estate and to country weekends. Many of the highlighted American properties were modeled after English country estates, and were therefore meant to give the appearance of a self-sufficient agricultural unit administered by the landed gentry. The capital that supported these American estates, however, came not from the land, but from business and industry.[24] The American country house may have made reference to its traditional English counterpart, but the American version (including the Manor House at Bayberry Land) included every modern convenience.[25]

MacKay and Marcus provide an excellent summary of the development of country estates on Long Island during the early decades of the twentieth century: [26]

> By the beginning of the twentieth century, the "Gold Coast" had taken firm hold of the North Shore of Long Island, with a virtually unbroken line of contiguous estates stretching from Kings Point in Nassau County (until 1899 part of Queens County) to Lloyd's Neck in Suffolk County, perhaps the largest concentration of such properties in the United States. Many of these estates engrossed the smaller holdings of farmers, who with competition from the interior, no longer found cultivating the often hilly and stony land profitable. By 1920, the high point of estate building, some six hundred large properties existed along this strip alone, with large architect0designed main residences and landscapes, numerous outbuildings and often extensive recreational facilities, including polo fields, tennis courts, and swimming pools. Most estates were over fifty acres and at least 150 were more than one hundred acres. In addition to the "Gold Coast," smaller concentrations of estates developed along the North Shore and in the Smithtown-St. James area, along the South Shore near Oakdale, Great River and the Five Towns, and, slightly later, on the East End of Long Island, notably in the Town of Southampton.

Charles H. Sabin, Chairman of the Guaranty Trust Company of New York, had his country estate, Bayberry Land, constructed in Southampton, Long Island in 1918-1919. The buildings were designed by Cross & Cross, architects of New York City. Brothers John Walter Cross (1878-1951) and Eliot B. Cross (1884-1949) worked closely with the landscape architect Marian Cruger Coffin (1876-1957), who designed the grounds at Bayberry Land. John and Eliot Cross were educated at Yale and Harvard, respectively, and then studied at the Ecole des Beaux Arts in

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[23] Aslet, 1990:v
[24] Aslet, 1990:vi
[25] Aslet, 1990:85
[26] MacKay and Marcus, 1997:98

Paris before opening their office in 1907.[27] They were members of an elite segment of New York society, and most of their commissions came through their "extensive social network."[28] As discussed in MacKay et al., to "the Cross brothers and their clients, a country house for use on weekends and in the summer was an essential element of a well-ordered existence."[29] In addition to the Sabin estate, the firm designed Long Island residences for Henry F. du Pont, Mrs. Herbert M. Harriman, Harry B. Holins, Edward S. Moore, Percy R. Pyne, II, F. Skiddy von Stade, Sr., J. Watson Webb, as well Eliot Cross himself.[30]

Eight buildings were originally constructed on the property; the Manor House, the main Garage, a gate house, the Caretaker's Cottage, a greenhouse, the Hunting Lodge, a stable, and a two-car garage with pumphouse.[31] Two of these original buildings have been lost; the stable was destroyed by fire and the gate house was demolished over 25 years ago.[32]

The dramatic nature of Bayberry Land is evident from the descriptions of the property found in the sales brochure printed for Mrs. Sabin in 1949:[33]

> This outstanding waterfront estate consists of approximately 314 acres of mostly high, rolling land and protected beaches, with a spacious, livable residence and other improvements. The superb location affords sweeping views over the water of Great Peconic Bay. Unsurpassed seclusion and privacy is assured, due to the National Golf Links of American forming the eastern boundary of the property, the beach the northwestern side, and Cold Spring Bay, the southern side. This desirable country estate, in the heart of Long Island's social life, is an unusual and timely offering. The spacious, substantial, all-year residence, mile long beach, large garage, several cottages, splendid driveways, and other costly improvements give it great possibilities for future use or development.
>
> The entrance to the residential grounds is through an artistic wrought-iron gateway, on Sebonac Road, passing the gatehouse consisting of 5 rooms and bath, and the Superintendent's House of 6 rooms and bath, connecting greenhouse, stables, and extensive domestic vegetable gardens.
>
> The residence with its surrounding grounds, driveway, main garage and cottages, from a complete estate...

Cross & Cross designed the buildings in a style they viewed as derivative of English Country architecture.[34] It is reflective of the Arts and Crafts designs produced by Charles F.A. Voysey in

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[27] MacKay, et al., 1997:122
[28] MacKay, et al., 1997:122
[29] ibid, 123
[30] ibid, 470
[31] Suburban Fire Insurance Exchange, 1918a, 1918b, 1918c, 1919a, 1919b, and 1919c
[32] Mitch Sobczyk, 2004, pers. comm.
[33] Bayberry Land, 1949, reproduced in Appendix C, which was not submitted to HABS as part of this report
[34] *The Architectural Review,* 1919

the 1890s and the early 1900s in Britain.[35] The style featured steep, graduated, heavy slate roofs with broad sweeping eaves and undecorated gable ends without rake trim; stucco walls; small-paned casement windows with decorative stone trim and prominent chimneys.[36] The Manor House, as the Sabins' summer house was called, and the Garage were the most closely associated with the Arts and Crafts designs of Voysey.

In the tradition of the country estate, the grounds opened up to the guest slowly. The Manor House was not visible from the road and it was only after passing through the main gate and following the winding drive past the agricultural complex of the Caretaker's Cottage with its gardens and stables and up to the top of the hill did a guest get a glimpse of the Manor House and the bay beyond. The progressions from the most simple buildings to the Grand Manor House was certainly not accidental.

The gate house, which was located immediately to the left of the front gate on Sebonac Road, was the smallest of the residential structures. It was one and a half stories and had a gabled roof.[37] The Caretaker's Cottage, the greenhouse, large vegetable gardens, and a two-car garage were located on the east side of the estate drive, approximately half way between the entrance gate and the Manor House. The Hunting Lodge was situated across from this complex of buildings on the west side of the drive. With a six-car garage on the east side and a three bedroom apartment on the west, the building acted as a gate house for the Manor House.[38] The formal entrance to the house was through the archway in the center of the garage complex, down the hill under the wrought-iron arch into the forecourt. A service drive passed to the east of the Garage and provided access to the service entrance of the Manor House. This second driveway was screened from view by an apple orchard on the rise between the driveways and by the high walls of the forecourt.[39]

A separation of public, private, and service areas was essential in a well-ordered home, and this concept was extended to the grounds of the estate. The service spaces of the parking court, the drying yard and the service entrance to the Manor House were all screened with high walls. The second drive, which veered away from the main drive just south of the Garage and skirted around it to the east, allowed delivery and service vehicles to reach the servants' wing without the Sabins or their guests being distracted by their arrival and departure.

American country estates were known for the inclusion of farming and sporting activities in their layout. As the placement of ancillary buildings at Bayberry Land attests, the Sabin country estate was no exception in this regard. The excellent deer hunting on eastern Long Island made it a popular sport, and the private Hunting Lodge was central to this activity.[40] The Hunting Lodge at Bayberry Land, unlike the buildings that were used by the servants on the estate, was designed to be enjoyed by the owner and his guests. Attention was paid to the architectural details in the lodge and the facility was designed to provide for the convenience and comfort of the visitors.

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[35] Durant, 1992
[36] ibid
[37] Bayberry Land, 1949
[38] Patterson, 1924:336
[39] Bayberry Land, 1949
[40] cf. Aslet, 1990:176

The Caretaker's Cottage was central to the estate's agricultural activities. A greenhouse was attached to the cottage and the extensive estate vegetable gardens were located behind the house. The stables, located at the rear of the agricultural complex, added to the image of a picturesque farm.

The landscaped grounds were an integral part of the estate plan.[41] Coffin specialized in designing her client's entire property, not just an isolated garden, and this was the case in her plan for the Sabins' summer home.[42] Coffin worked closely with the architects, and the buildings and grounds were designed as a unified whole. In the context of the design ethic of her time, she designed flat lawns and terraces in proportion to the scale of the house, in spite of the necessity for extensive earth moving, grading, and the building of retaining walls. She even had an entire nearby farm purchased so the fertile topsoil could be transported to Bayberry Land and used in the construction of the terraced gardens.[43] MacKay, et al., state that of all her Hamptons commissions, "Coffin's most refined design was for the Sabin estate."[44]

At the time of its construction, Bayberry Land was an excellent example of the American Country Estate. It included the grand architect designed summer house, the carefully planned estate grounds laid out by a prominent landscape architect (see below), and numerous picturesque outbuildings designed to add visually to the country estate experience. The Caretaker's Cottage with its greenhouse and extensive vegetable gardens, along with the transplanted apple orchards, evoked a working farm that provided fresh produce for the Manor House table. The Sabins and their many guests could participate in a whole host of sporting and leisure activities. Prominent among these was hunting, and the Hunting Lodge was the visual locus of this activity. The stable housed polo ponies and the great lawn provided the perfect place for a game of croquet. Adjacent to the great lawn was a grass tennis court with a pergola providing a shaded vantage point from which to watch matches. A private drive connected the house directly with a caddy shack on the National Golf Links.[45] A long dock extended into Great Peconic Bay from the beach pavilion at the north end of the tritoma walk.[46] Swimming and boating were standard activities at a Long Island summer home.[47]

Many additional buildings were constructed on the property after it was purchased in 1949 by IBEW Local Union No. 3 and ceased to function as a private residence.[48] The Union used the property first as a convalescent home and later as an educational center, summer camp, and retreat house. Bayberry Rest Home opened in December of 1952, but it was never fully utilized, and in 1956 it was determined that the broader interest of IBEW would be served by using the property as an educational center and recreational facility.[49] Over the years, the Union built

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[41] *Arts & Decoration,* 1920
[42] Fleming, 1995:22
[43] ibid, 28
[44] MacKay, et al., 1997:116
[45] United States Geological Survey, *Southampton, New York*, 7.5 minute series, 1:24,000, 1956 (Figure 1)
[46] Elwood, 1924:26
[47] Aslet, 1990:174, 191-192
[48] Suffolk County Deed Records, 1949
[49] Anonymous, 1956

numerous buildings on the estate. Between 1969 and 1994, nine Certificates of Occupancy were issued by the Town of Southampton for projects on the property.[50] The six brick buildings constructed adjacent to the Manor House have altered the original setting of the Manor House. The construction activities involved in transforming this country estate into an educational center and retreat have changed the layout of the driveway and extensively altered the gardens, but Bayberry Land still provides a window into the era of the American Country Estate and the society that enjoyed this privileged lifestlye.

Bayberry Land and its Association with the Sabins

Charles H. Sabin, Chairman of the Guaranty Trust Company, along with a large number of his peers, found Southampton to be a pleasing summer resort. Prior to the construction of Bayberry Land, Sabin was a founding member of the National Golf Links of America in the Shinnecock Hills and had a cottage in Southampton. His name is among those listed in the article "Southampton Cottage List for 1915" published in the *Southampton Press* on April 1, 1915. As discussed at length above, in 1916, Sabin married Pauline Morton Smith and shortly thereafter the Sabins decided to build a country home in Southampton. The architectural firm of Cross & Cross designed the summer home and Marian C. Coffin was in charge of laying out the grounds on the expansive property. Soon after the gala housewarming in July of 1919 the house appeared in architectural journals, including *The Architectural Review.*[51] More photographs were published in *Arts & Decoration* in December 1919 and again in September 1920.

The Sabins entertained frequently and lavishly at Bayberry Land. Mrs. Sabin, who was very active in national and New York (state and local) political affairs, used the house as a staging ground for her lobbying efforts. In July of 1920, while a member of the Suffolk County Republican Committee, Pauline Sabine entertained 400 fellow Republicans and as a member of the Republican Party she used her influence to help elect its members to prominent positions.[52] She was a delegate to the national convention in 1928.[53] However, she later renounced her Republican Party membership and joined the Democratic Party in order to fight for the repeal of Prohibition.[54] In May 1929, Mrs. Sabin founded the Women's Organization for National Prohibition Reform. In her role as president of this organization, her photograph appeared on the cover of the July 18, 1932 issue of *Time Magazine* and her efforts were discussed in the "National Affairs" section of that issue.[55] Pauline Sabine believed that prohibition, rather than making the United States a safer place for her children had, instead, made a bootlegging underworld rich and powerful. In her view, alcohol, which had previously been unavailable to her children, was now readily obtainable by anyone, regardless of age or station, with sufficient money to purchase the product. With the repeal of the 18th amendment in 1933, Mrs. Sabin turned her attention to local politics, and in that year she became the co-chair of the committee to elect Fiorello LaGuardia mayor of New York City.[56]

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[50] Greenman-Pedersen, 2002
[51] *Southampton Press,* 1919 and *The Architectural Review*, 1919:129-139
[52] *Southampton Press*, 1920
[53] Sicherman and Green, 1980:617
[54] ibid
[55] *Time Magazine,* 1932
[56] Sicherman and Green, 1980:617

Charles Sabin, nineteen years Pauline's senior, died on October 11, 1933 at Bayberry Land. His personal history was marked by success and accomplishment achieved through a combination of initiative and talent.[57] Needless to say, Bayberry Land was the material manifestation of his professional accomplishments. His entry into the financial world came when he was hired as a clerk for a bank in Albany, New York because of their baseball team needed a good pitcher and Sabin had proven himself on the local diamond.[58] He rapidly built on this early opportunity and embarked on a highly successful career. In 1915, he became President of the Guaranty Trust Company, one of the largest banks in the world.[59] Sabin always remembered what sports had meant to him and, accordingly, he took an active interest in the Boys' Clubs of America, serving as its President at the time of his death.[60]

In 1936, three years after Charles' death, Pauline Sabin married Dwight Davis, the former Secretary of War (1925-29) the Governor General of the Philippines (1929-32), and the donor of the international tennis trophy, the Davis Cup.[61] The couple continued to occupy Bayberry Land until 1942 when Dwight Davis was named Director General of the Army Specialist Corps and they moved to Washington, D.C. With Bayberry Land now unoccupied, Pauline Sabin Davis, who had been named Director of the Volunteer Special Services of the American Red Cross in May, 1940, offered the Red Cross the use of the estate to store their supplies.[62]

Dwight Davis died on November 28, 1945, and afterward Pauline Davis remained in Washington, D.C. and became active in Washington society.[63] Among other activities, she served as a consultant on the White House redecoration during the Truman administration. In 1949, Pauline sold Bayberry Land to the IBEW Local Union No.3, and the Union took title to the property on December 17, 1949.[64] Pauline Sabine Davis died in Washington, D.C. on December 28, 1955.[65]

The Landscape Architect Marian Cruger Coffin

Marian Cruger Coffin (1876-1951) was a pioneer in the field of landscape architecture in the first half of the twentieth century. One of the first women to receive professional training in the discipline, she earned a degree in landscape architecture from the Massachusetts Institute of Technology (MIT) in 1904.[66] After graduating from MIT and unable to find a position in the male dominated field, she moved to New York City where she opened an office.[67] In 1906 she was accepted as a Junior Member of the American Society of Landscape Architects (ASLA),

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[57] Malone, 1935:275
[58] *New York Times,* 1933:25
[59] Durant, 1992:274
[60] *New York Times*, 1933, 25
[61] Sicherman and Green ,1980:617
[62] Anonymous, 1956
[63] Sicherman and Green, 1980:617
[64] Suffolk County Deed Records, 1949
[65] *New York Times*, 1955:23
[66] Fleming, 1995:9
[67] ibid

which at that time had only two other women members, Elizabeth Bullard and Beatrix Jones (Farrand).[68] In 1918, Coffin was made a Fellow of the ASLA, a distinction shared until 1930 with only one other woman, Beatrix Jones Farrand.[69] Coffin's distinguished career as a landscape architect continued until her death in 1951.

Coffin was very well-connected socially, and this position brought her many wealthy clients, some with homes in New York City's affluent suburbs or "country estates" on Long Island.[70] Between 1918 and 1930, Coffin designed more than fifty estate gardens, including commissions in the Hamptons for Albert B. Boardman, W.W. Benjamin, and Henry F. du Pont, as well as Charles Sabin.[71] Her 1910 design for Albert Boardman's estate was featured in both *Southampton Magazine* and the September 1916 issue of *Architectural Record.*[72] On western Long Island, her commissions included the estates of Marshall Field III, Irving Brokaw, Harry Benkard, Edward F. Hutton, J. Henry Alexandre and Childs Frick.[73]

In addition to her design work, Coffin wrote articles, lectured, and served on the exhibits committee of the ASLA.[74] In 1940, Coffin published *Trees and Shrubs for Landscape Effects,* in which she discussed methods and approaches to design. Photographs of Bayberry Land were provided as illustrations in the book. In Chapter II, "Approaching the House," a photograph of the formal front forecourt was used in her discussion. The fifth chapter, entitled "Backgrounds and Ground Covers," includes a photograph of the tritoma walk to the sea.

MacKay et al. provide an extended discussion of Coffins work, highlighting her "attention to the grand scheme" (i.e. emphasis on overall design), her orderliness even in naturalistic settings, her "painters sensibility," and her "subtle color modulations and contrasts."[75]

Coffin specialized in designing her client's entire property, not just an isolated garden, and this was certainly the case in her work for the Sabins at Bayberry Land. Coffin worked closely with the architects, and the buildings and grounds at Bayberry Land were designed as a set piece.[76] In keeping with the contemporary design ethic, she set out flat lawns and terraces in proportion to the scale of the house, despite the fact that these elements necessitated extensive earth moving, grading, and the building of retaining walls. As discussed above, she had the topsoil from an entire farm transported to Bayberry Land for construction of the terraced gardens.[77] MacKay et al. consider Coffin's design for the Sabin estate to be the "most refined" of all her commissions in the Hamptons.[78]

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[68] Fleming, 1995:15
[69] Fleming, 1995:20
[70] MacKay et al., 1997:116
[71] MacKay et al., 1997:117
[72] Fleming, 1995:18
[73] Fleming, 1995:117
[74] Fleming, 1995:20
[75] MacKay et al., 1997:116
[76] Fleming, 1995:22
[77] Fleming, 1995:28
[78] MacKay et al., 1997:116

As described by MacKay et al., at Bayberry Land:[79]

> Coffin created a landscape scheme that incorporated several small gardens, each different in mood, style, and function, yet axially related to some part of the house and integrated with one another through a careful circulation system. The center of the design is the great lawn. To the east [west] is an Italianate terraced garden, a tour de force of formal design and naturalistic planting in the style of Gertrude Jekyll. These are separated by a "wild" garden with overgrown borders of tritoma and low, gray foliage plants that line a path to the sea. Other principal gardens are the formal rose garden to the south [west] and the more picturesque sundial garden to the east [southwest]. The whole is brilliantly integrated through subtly placed paths and openings.

Today, much of the detail of Coffin's design has been lost, but the structure of the overall scheme is still intact. The great lawn, an important element of the house gardens, remains as originally designed. On axis with the entry hall and the solarium, the lawn affords a sweeping view of the bay beyond. To the west, the formal terraced garden is structurally intact, but the reflecting pool has been replaced with decking around the pool. The wild garden between the great lawn and the terraced garden has been stripped of its "wild" plantings of tritoma, and grass now lines the path to the sea. The path, stairs, and walls remain. Many of the original ornamental shrubs around the Manor House, especially yews, have been allowed to grow into trees. The circulation system has also been altered. The main drive, which originally passed through the Garage, has been diverted around the building to the west and now circles around the front of the Manor House. The entry court has been restructured, with the enclosing walls removed so that the drive can circle past the front entrance and join the service drive which came in from the east. As discussed above, in keeping with contemporary standards Coffin's plan called for strict separation of public, private, and service areas. The service drive was not meant to connect with the public entrance and the entry court walls would have hidden it from view. Other service activities were also screened. Walls placed around the laundry drying yard and the parking pad outside the Garage. These structures remain, as do the walls that enclosed the rose garden at the west end of the living room.

The majority of Coffin's work was commissioned between 1918 and 1930, and Bayberry Land was designed just as her career was taking off. Photographs of the gardens were featured in *The Architectural Review* (1919), *Arts & Decoration* (1919, 1920), and in the books *American Homes of To-Day* (Elwood, 1924) and *American Landscape Architecture* (Patterson, 1924). Her designs for Bayberry Land surely helped establish her reputation as a leading landscape architect. Bayberry Land embodied the design principles set out in her book *Trees and Shrubs for Landscape Effects.* Although the original vegetation is now overgrown or has disappeared, much of the hard scape remains, revealing the design principles that made Marian C. Coffin an important landscape architect in the early twentieth century.

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[79] MacKay et al., 1997:116

ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural character: Bayberry Land was the country estate of Mr. and Mrs. Charles H. Sabin. The estate design was meant to emulate an English country manor in the Arts and Crafts style reflective of the work done by Charles F.A. Voysey in England at the turn of the twentieth century. At the time of its construction it was referred to as an example of English Country or Modern Picturesque.[80] The estate included the Manor House and seven ancillary buildings on landscaped grounds. The interior of the Manor House was Georgian in style.

2. Condition of fabric: The Manor House is in fair to good condition.

B. Description of Exterior

1. Overall dimensions: The Manor House is asymmetrical, with a 2-story central modified H-plan core and 1 1/2-story wings at the east and west ends. The central core is 135' in length and 65' wide at its widest point through the library. The living room wing at the west end of the house is set at an angle from the central mass. The wing measures 55' x 32'. The servants' wing at the east end measures 58' x 32'. The complex roofline is hipped and gabled, sweeping down to the first floor over the porches at both the east and west ends of the house.

2. Foundations: The foundation is poured concrete 19" thick.

3. Walls: The exterior walls are stucco over brick and terra cotta block. The simple flat surfaces of the exterior walls are highlighted with quoins around the front door and the bay windows, and decorated with wrought-iron railings at the balconies. The red brick chimneys add a touch of color to the neutral exterior, as did the terra cotta colored awnings that were original to the house.

4. Structural system: The house has masonry load-bearing walls. The roof is wood-framed with 3" x 14" rafters spaced roughly 16" apart.

5. Porches: The house was designed with five porches on the first floor and one recessed porch and two balconies on the second.

    a. The living porch, located at the west end of the living room wing, is sheltered under the main roof which sweeps down to the first floor at the porch. The walls of the living room wing extend out to frame the sides of the porch and flattened arches on the north and south sides allow access to the gardens. The porch roof is supported on the west side by two square columns. The enclosing walls of the rose garden can only be viewed from this porch. The

[80] *The Architectural Review*, 1919:129

floor of the porch is a random pattern of broken terra cotta tiles. From the living room, the porch is reached via two sets of French doors.

b. The garden porch is located on the north side of the house off the garden vestibule adjacent to the living room. It is recessed into the main body of the house with that portion which is projecting beyond the main walls of the house projected by a cat slide roof with flared eaves. A flattened arch opens the porch to the garden beyond. French doors allow access to the house. This floor is also a random pattern of broken terra cotta tiles.

c. The solarium was designed as an open porch recessed in the central massing of the house. Four arched openings gave access to the great lawn beyond. The floor of this porch is 6" square terra cotta tiles that match those in the entry hall. The porch was enclosed with wooden French doors while the Sabins still occupied the house.

d. The rear porch is located at the east end on the house and opens into the service hall. It is recessed under the main roof, which also sweeps down to the first floor level at this end of the house. The floor is poured concrete.

e. The servants' porch is located on the south side of the house and opens onto the service drive. As with the other porches, it is recessed under the main roof and enclosed by the walls of the house on three sides. There are two doors onto the porch from the service hall. The porch has been enclosed with jalousie windows. Its floor is poured concrete.

f. The second floor porch was located off the south bedroom in the master suite. The recessed private porch was located in the angle where the living room wing connected to the central structure, and it overlooked the sun dial garden. It was enclosed and converted into a bathroom while the Sabins still owned the house. It has since been completely renovated.

g. The balcony on the south side of the house projects from the front-facing gable. It opens off a guest bedroom. The 39" x 63" balcony is tiny, offering little more than a place for one person to stand. It is supported by decorative wrought-iron brackets. The roof is supported by wrought-iron posts. A wrought-iron railing encloses the space.

h. The balcony on the north side of the house is located above the bay window of the dining room below. It is 15' x 3' and is reached by a set of French door from a guest bedroom. A wrought-iron railing encloses the space.

6. Chimneys: There are nine chimneys of five different types, each constructed of red brick.

a. Type 1. There are three single pot chimneys with twisted shafts on the south side of the main roof ridge.

b. Type 2. There is a large exterior chimney on the north wall of the living room wing. There are pents on either side of the chimney at mantel height. Above the eave, the shaft is pilastered with a single chimney pot. There is a triangular center ridge protruding from the chimney at 45 degree angles. The exterior of the chimney was originally exposed brick, but it has been stuccoed to just above the eaves.

c. Type 3. There are two tall chimneys, each with two octagonal shafts and two chimney pots on the south side of the house.

d. Type 4. There are two chimneys, each with three shafts and three chimney pots, on the north side of the house. The outermost shafts of each are twisted, the middle shaft is a wider, rectangular shaft repeating the triangular ridge pattern, seen on Type 2, on the east and west sides.

e. Type 5. There is a shorter, paneled chimney with 3 chimney pots on the south slope of the servants' wing.

7. Openings:

a. Doorways and doors: The main entrance is located in a projecting gabled bay centered on the front facade. The door is an oversized paneled wooden door, 49 1/2" wide, which is surrounded by cast-iron quoins. There are two sets of metal French doors that open out from the west end of the living room onto the living porch. The door surrounds are simple with no exterior moldings. Another set of metal French doors open from the garden vestibule onto the garden porch on the north side of the house. There are side lights on either side of the door and the exterior moldings are simple in keeping with the Arts and Crafts design. There are three simple painted six-panel wooden doors on the entrances to the servants' wing, one on the east end opening onto the rear porch and two on the north side opening onto the servants' porch.

b. Windows and shutters: The windows are all metal casements set in wooden frames with cast stone sills. The fenestration is asymmetrical and the windows vary in size and shape. There is a two-story bay window west of the front door, a one-story bay window on the rear, and an oriel window above the garden porch. There are simple white two-panel wooden shutters on the windows above the front door and single panel shutters on the four windows flanking the center bay.

8. Roof:

a. Shape, covering: The house has a complex roofline. There is a hipped roof over the central core of the structure. An intentional picturesque sag has been created at the juncture of the main roof with the hipped roofs of the wings. The roofline has been extended out over the living porch on the west side of the house and sweeps down to the single story height of the porch ceiling. There are large gabled

pavilions on both the north and south sides of the house, and a hipped roofed bay window on the south side. Five eyebrow dormers light the attic. Slate roofing tiles of graduated sizes cover the whole roof. The thickness of the slate and the measure of the courses diminish with height adding to the picturesque look.

b. Cornice, eaves: The eaves are flared and the gable ends are flush without rake trim.

c. Dormers: There are five eyebrow dormers, three on the east side and two on the west. On the east side two are located at the same height, on the east side of the gabled roof; the other is in the main roof. On the west side, one is in the roof of the wing and the other is in the main roof.

C. Description of the interior:

1. Floor plans: The interior is for stories including the basement and the attic.

a. Basement: The basement under the service wing is full height and includes a number of partitioned rooms. The floors and walls are concrete, while the ceilings are tile. The basement can be reached from an exterior stairway on the south side of the house adjacent to the servants' porch, or from the interior by a stairway located between the kitchen and the former laundry room. The dumb-waiter also provided access to the basement. There is a sub-basement under the kitchen which houses the furnace. A large coal bun on the south side of the basement (under the breakfast room) has a sloping floor which gravity-fed coal to the sub-basement on the north side of the house. An ice making room is located across from the boiler room. The equipment is still in place. The wine cellar has been stripped of any specialty storage shelves and open wooden shelves now line the room. The only other special storage area in the basement is the cold storage room located under the rear porch.

The is open crawl space under most of the rest of the house. A narrow stairway located at the back of the coat room adjacent to the library provides access to the crawl space. An open hallway with normal head room passes through the crawl space, and connects the stairway to the full basement.

b. First Floor: The main entrance is centered on the front facade and opens into the main hall. A visitor enters under the double curved staircases that meet directly above the front door. To the right are the dining and breakfast rooms, beyond which is the service wing. To the left is the library and the living room. Also to the left is a guest bedroom at the front of the house. All of the principle rooms (living, dining, and library), as well as the main hall, face Great Peconic Bay.

c. Second Floor: The curving double staircases meet at the landing above the main entrance and from that point a single staircase continues to the second level. From the top of the stairs, the master suite is to the left. A paneled door separates this

private space from the rest of the second floor. Within the suite are three bedrooms, and expansive closet hall with ten specialty closets, and three bathrooms. The newest bathroom was originally a private porch. Directly across from the staircase are two bedrooms which share a connected bathroom. To the right are two more guest bedrooms, each with a private bathroom and a balcony. Beyond these rooms is a doorway to the servants' quarters which contains an additional eight bedrooms, a sewing room, and two more bathrooms.

d. Attic: The stairs to the attic are located in the hall to the servants' quarters. The open attic extends over the guests bedrooms, the second floor hallway, and the master suite. There is crawl space storage over the servants' wing and over the eaves in the rest of the house. The walls and ceiling are painted plaster.

2. Stairways: There are five stairways in the house. The main staircase in the front hall is double, and each side forms a sweeping curve to the landing above the front door. The stairs have decorative wrought-iron railings manufactured by the William H. Jackson Company of New York City. Within the curvilinear vines that make up the railings are sculpted birds, small animals, and fruit. The service stairs in the servants' wing consists of two flights that connect the service hall on the first floor with the servants' quarters above the basement below. Each is a dog-leg design with simple square wrought-iron balusters, with wooden hand railings. There is a straight run of enclosed stairs from the garden vestibule to the bedrooms above. This staircase was constructed when the house was converted into a rest home. There is an enclosed stairway to the attic with a simple wooden balustrade and an enclosed stairway, without balustrade, to the basement crawl space.
3. The interior rooms:
    a. Main hall: The main hall has 6" square burnt sienna color tile flooring. The walls and ceiling are painted an off-white. There are decorative wall panels outlined with simple egg and dart moldings. Fluted pilasters frame the stairs and doorways into the dining room and the library hall. Dentils and egg and dart moldings decorate the cornice. The woodwork is painted a semi-gloss white. There are eight doors opening off the hall, not counting the main entrance. Three sets of metal French doors with fan transoms above open from the hall into the solarium. These French doors and a bay window, with casement sash, light the hallway. The double stairs are located on either side of the main entrance door and the landing is above the door. The original crystal chandelier that was centered between the stairs was removed by the owner when the house was sold. It was replaced with four modern chandeliers.

    b. Dining Room: The original dining room flooring has been replaced with a veneered plywood flooring meant to resemble pegged wide-plank floor boards in a honey maple color. The baseboards are 9" tall. The ceiling has been covered with acoustical tiles. The plaster walls, with decorative wall panels trimmed with leaf and dart moldings, are painted white. The trim has been painted a bright robins-egg blue. There is a large fireplace with a green striated marble surround on the east wall. When the Sabins lived in the house, the room was painted a soft

light green which complemented the green in the marble fireplace mantel.[81] Modillions decorate the cornice. There are three doors in the room: one to the main hall, one to the breakfast room, and one to the service hall. A nearly full-width bay window with casement sash and transoms faces the bay. The original sconces are still in place. A modern chandelier and two paddle fans have been installed in the room.

c. Breakfast room: The breakfast room flooring has been replaced with a veneered plywood flooring meant to resemble pegged, wide-plank floor boards in a warm brown color. The ceiling is plaster, painted white. The simple cornice molding has been painted a bright robins-egg blue. The plaster wall are painted white, and a chair rail, painted to match the cornice molding, has been added. The mantel has been marbleized to match the moldings Originally the walls were covered with a scenic wall paper in a Chinese design.[82] There are two doors in the room: one to the dining room, and the other to the service hall. The doors are trimmed with a simple back band molding. The baseboards are 8 1/2". The narrow cornice moldings are decorated with dentils. A shell cupboard is centered on the wall between the doors. Opposite the doors is a band of three casement windows with transoms above. New sconces and a chandelier have been added to the room

d. Living room: The living room floor is original. What looks like pegged wide planks of varying widths with dovetail joinery is actually a thin veneer installed directly over the plank underlayment. The board widths vary from 6" to 10". The flooring is laid east-west. The room is 30' x 40', with a ceiling height of 17'. The walls are wood panels, painted white. A wooden belt molding of egg and dart and a wave design circle the room and a leaf molding is used to create panels both above and below the belt molding. The panel moldings have been painted gold. Cornice moldings are tongue and dart, dentils, and egg and dart. Modillions separated by rosettes, painted gold, top the cornice. The ceiling is plaster with plaster moldings used to create a recessed center field with a complex border. The moldings include a leaf design, a banded rosette design, and a leaf and dart design. All are painted a beige color. There are three doors in the room: double doors from the garden vestibule into the room and two sets of French doors that open onto the living porch. There is a large marble fireplace, 54" wide and 71" tall, on the south wall. It is framed by pairs of fluted composite pilasters. Two sets of casement windows, stretching nearly the entire height of the wall, flank the fireplace. A band of similarly tall casement windows with transoms is on the north wall.

e. Garden vestibule: This room connects the main hall with the living room. It is entered by descending a short flight of stairs with ornate wrought-iron railings that match those on the main staircase. There is a barrel vaulted ceiling, over the stairs. The walls are paneled and painted white. The ceiling is plaster, painted

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[81] *The Architectural Review, 1919:134*
[82] *The Architectural Review, 1919:134*

white. There are mutule with guttae at the cornice. The flooring is the same veneered dovetailed and pegged wide plank flooring as found in the living room, laid in an east-west direction. the double doors to the living room are on the west wall, and a pair of French doors with side lights opens to the garden porch on the north wall. When the house was remodeled in 1950, a stairway was needed in the west wing. The stairway, which is enclosed, was constructed from the garden vestibule to just outside the bedroom above, and done in such a way as to preserve the architectural character on both the first and second floors. The paneling in the garden vestibule was carefully matched and the door to the stairway was also paneled to match the walls. There is one other door, camouflaged by paneling, on the north wall. It is a door to a service closet which houses a mop sink.

f. Library: This room is T-shaped in plan, with nooks on both the east and west side. The room was designed around the salvaged Georgian mantel and door frame in the room.[83] The bookcases and paneling are pine, which was left natural with a wax finish.[84] The pine was stained dark when the house was remodeled in 1950. The flooring has been replaced with a veneered plywood flooring meant to resemble pegged, wide-plank floor boards in a warm brown color. Built-in bookcases line the walls. One bookcase on the west wall is hinged, and a hidden latch allows it to open to reveal a door to the adjoining bathroom. There is a vault in the east nook. In the west nook is a camouflaged door to a closet. A band of casement windows with transoms dominates the north wall overlooking the great lawn and out to the bay. There is a single pair of smaller casement windows in each of the nooks.

g. Service hall: The hall has Kentile flooring. A laminate wall covering meant to resemble 1" square ceramic tiles covers the lower half of the walls. The upper half is painted plaster.

h. Butler's pantry: The walls and ceiling are white ceramic tile. The flooring is vinyl. There are base cabinets and counters along three of the walls with wall hung, glass front cupboards above. The butler's pantry is connected with the kitchen by a pass-through above the warming ovens. There are casement windows over the sink. There is a walk-in safe in the pantry in which the household silver was stored. The safe was manufactured by the Hering Hall Marvin Safe Company, of Hamilton, Ohio and New York, New York. There is also a pull-out drying rack for drying towels, which was considered very modern equipment in 1920. There is a call box on the wall at the hall end of the kitchen. The dumb waiter is located in the hall between the butler's pantry and the kitchen.

i. Kitchen: The walls and ceiling are white ceramic tile. The flooring is vinyl. Brick protects the wall behind the stove, and the floor under the stove is tile. There is a

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[83] *The Architectural Review,* 1919:134
[84] ibid

band of casement windows on the north wall, over the sink. The sills are marble. The baseboards are a black, composite material.

j. Former laundry room: The walls and ceiling are painted plaster. The flooring is vinyl. There are no ceiling moldings. The baseboards are a composite material. The window sills are wood. The room has been fitted with open shelving for bulk food storage, and a modern walk-in refrigerator has been installed in the room.

k. Valet's room: Used as a common room is devoid of trim. There are no moldings of any kind. The floor is poured concrete.

l. Servants' hall: Used as a common room by the household staff, this room has painted plaster walls, 6" plain baseboards and wooden window sills. There are simple base cabinets with glass front cupboards above the west wall.

m. Upper hall: There is a barrel vaulted ceiling over the stairwell in the upper hall. The cornice molding has a 9" frieze. The walls are plastered and painted pale green. The ornate wrought-iron railings wrap around at the top of the stairs and create a balustrade across the upper hall. The stair hall is lit by two casement windows at the landing. Fluted pilasters divide and frame the windows, and within the panels are scenic murals (not original). Another mural has been applied to the wall across the hall. The flooring is similar to the veneered pegged wide-plank flooring found in the living room, without the dovetails, and is laid in an east-west direction. Double doors have been installed at either end of the hallway for fire safety. There are sconces on either side of the windows.

n. Master Suite hall: The hall to the master suite is octagonal in shape. A paneled door closes this hall off from the rest of the upper hall. The walls and ceilings are plastered and painted white. The cornice molding has a 6 1/2" frieze. The flooring is the same as in the upper hall, and is also laid in an east-west direction. A short flight of stairs leads from the hall up to the closet wing.

o. Closet hall: This narrow hall is 31' long, and there are ten individual specialized closets opening off the hall. The flooring is 2 1/2" wide boards laid in an east-west direction. The walls and doors are wood, painted white. The ceiling is plaster, also painted white. The only natural light comes from an eyebrow dormer at the far end of the hall. Hot water pipes run through the closets, which according to an article in *The Architectural Review* were supposed to keep dampness out of the closets.

4. Mechanical Equipment

a. Heating: The house has steam heat. It was originally heated by two coal furnaces. These were replaced with an oil fired AO Smith boiler when the house was renovated in 1950. A 1/2 ton hoist by Brownhoist, Series F, was installed in the basement to facilitate the installation of the furnaces.

b. Lighting: Electric lighting serves the house. The electrical service was upgraded in 1950 when the Union purchased the house. Most of the lighting fixtures are original.

c. Plumbing: Water is supplied to the house from a well located on the north side of the Caretaker's Cottage. A pump house, located in the garage associated with the Caretaker's Cottage, pumped water up the hill to the Main Garage. There are two water storage tanks under the maintenance shop in the Garage. Water lines carry water from the Garage to the Manor House. Within the house, the water lines are threaded yellow brass with lead bend traps. The waste lines are both cast iron and galvanized pipes. The septic system is located on the north side of the house near the pergola.[85]

5. Site:

a. Historic Landscape Design: The landscape was designed by Marian Cruger Coffin, who worked closely with the architects to create a cohesive appearance for the estate.[86] The property was a sandy scrub without any mature trees when purchased by the Sabins. Coffin designed a great lawn and four distinct gardens for the property, and worked with the architects to layout the remaining grounds. The natural contours of the site required Coffin to design retaining walls and use terracing to accommodate the garden designs. A complex circulation system connected all areas of the grounds. Vines were planted to climb the tall walls of the forecourt, the parking court, and the drying yard, and mature trees were brought in to give the estate an aged appearance. An apple orchard was transplanted on the grounds to shelter the sundial garden on the west and to screen the service drive and service entrance from the main drive on the east.

Directly opposite the main entrance, on the bay side of the house, Coffin laid out the great lawn enclosed by waist high walls. The great lawn provided an unbroken line of sight to the bay from within the house. The walls remain on the east and west sides of the lawn, but have been removed on the north side.

Coffin designed a "wild" seaside garden to the east of the great lawn. A curving flag stone walk led from the garden porch to the beach. This walk was flanked by tritoma and silver colored groundcover plants. Cypress trees of varying heights were planted closer to the walls. Stairs, protected by a flagstone retaining wall with niches large enough to provide comfortable seating, led from the top of the bluff to the beach. The flagstone walk and retaining walls are extant.

The terraced Italian garden was located to the west of the "wild garden," behind its own set of retaining walls. In stark contrast to the wild garden, the Italian

[85] Mitch Sobczyk, 2004, pers. comm.
[86] Fleming, 1995:22

garden was very formal, with its main axis visually related to that of the living room of the Manor House to the south. The upper terrace was reached from the sidewalk above by a set of centrally located stairs. At the base of the stairs the flagstone path divided and circled around a fountain. The paths and pool on the upper terrace are all circular. Two sets of stairs provided access to the lower terrace, which featured a large, rectangular reflecting pool. On this level everything was rectangular: the paths, the planting beds, and the pool. The reflecting pool has been replaced by a swimming pool, and pool-side decking covers the area originally devoted to planting beds and flagstone paths. The terracing, retaining walls, and stairways remain. There is an original fountain still intact on the lower level, while the bowl of the fountain on the upper level was reused as a planting bed.

The rose garden is located off the living room porch and is enclosed on three sides by 7' brick walls. This small formal garden was bordered by a brick walkway around the central flagstone floor. In the middle of the garden was a crowing cock sundial.[87] Planting beds along the walls and in the four corners of the flagstone floor were filled with roses, and vines climbed the walls. Six concrete pilasters highlighted the brick walls, and on top of each was a concrete sculpture of a basket of flowers. These sculptures were also placed on the retaining walls at the openings between gardens. A curved concrete bench at the back wall provided a spot from which to enjoy the roses. On either side of the bench was a niche in the wall for decorative elements (e.g., sculpted spheres). Directly above the bench is a bas-relief bust. This garden retains the most integrity of the four designed by Marian C. Coffin. The hard scape is virtually intact; the walls, brick walls, and flagstone floor all remain.

The sundial garden was placed between the walls of the rose garden and the forecourt, and a flagstone path through the garden connected the two. An apple orchard was planted at the outer edge of this garden. At the center of this garden was an antique stone and gilded iron sundial, which the Sabins purchased in Europe.[88] This garden was nearly destroyed by the development of the Union's educational center. The front half of the forecourt wall was removed and the driveway was re-routed through the garden.

6. Outbuildings: There were originally seven outbuildings on the property; the main Garage, a gate house, the Caretaker's Cottage, a greenhouse, the Hunting Lodge, a stable and a two-car garage with pump house. Two of these buildings have been lost: the stable was destroyed by fire in the early 1990s, and the gate house was demolished over 25 years ago.[89]

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[87] Patterson, 1924:328
[88] Patterson, 1924:240
[89] Mitch Sobczyk, 2004, pers. comm.

a. The gate house, which was located immediately to the left of the front gate on Sebonac Road, was the smallest of the residential structures. It was one and a half stories and had a gabled roof. It was demolished by the Union prior to 1980.

b. The Caretaker's Cottage, along with the stable, the greenhouse, large vegetable gardens and a two-car garage are located on the east side of the estate drive approximately half way between the entrance gate and the Manor House. The 2-story cottage, with gabled roof and prominent central chimney, has a one-story wing connecting it to the greenhouse. The exterior walls are stucco. Most of the windows on the first floor are double sash casements with 10 lights. The windows on the second floor are six-over-six, double hung sashes. The style is reminiscent of a Tudor cottage.

c. The Hunting Lodge is located across from the Caretaker's Cottage on the west side of the driveway. The 2-story lodge was designed in a T-plan, but a one-story living room wing was added on the south side. The exterior walls are stucco. The roof is a cross gable with wide overhanging eaves. The rear wing has a pent roof at the top of the window heads on the north and south ends, with wider projections over the doors. There are individual pants over the windows on the west facade. Most of the windows on the first floor are double sash casements with 10 lights. The windows on the second floor are six-over-six, double hung sashes. Gable-end chimneys are constructed in a random bond that adds a decorative element to the simple design.

   There is a greater attention to detail in the Hunting Lodge than in the Caretaker's Cottage and the apartment in the Garage, because this building was intended to be used by the estate owners and their guests. The fireplace in the living room has a marble mantel and hearth, the balustrade in the entry hall has turned balusters rather than the simple square ones found in both the Caretaker's Cottage and the apartment in the Garage, and there are interior and exterior French doors in the living room. This building also has five bedrooms, more than the other outbuildings.

d. The Garage is located at the crest of the hill overlooking the bay, and originally spanned the driveway. With a six-car garage on the east side and a three bedroom apartment on the west, the building acted as a gate house for the Manor House. The formal entrance to the house was through the archway in the center of the garage complex and down the hill to the forecourt. A service drive passed to the east of the Garage and provided access to the service entrance of the Manor House. The Manor House is located approximately one-tenth of a mile north of the Garage at the base of the hill. The massive, two and one-half story garage complex is constructed of brick and tile, with a smooth stucco exterior. The asymmetrical composition was referred to at the time of its construction as "Modern Picturesque."[90] The roofline is complex, with a steeply pitched center

[90] Patterson, 1924:336

gable flanked by lower hipped roofed wings which are pierced by cross-gabled pavilions with flaring eaves and shed and hipped roofed dormers. The roof is slate and matches that of the Manor House, but without the picturesque sag built into main structure. The fenestration is asymmetrical and the windows vary in size and style. There is a prominent brick chimney with four chimney pots in the residential section of the structure. There is an enclosed parking court on the east side of the Garage. It hid the cars from view of the Manor House. Vines were trained up the walls of the courtyard adding to the picturesque composition.

SOURCES OF INFORMATION

Architectural Drawings

Three sets of published drawings of the Manor House have been located.

1. *The Architectural Review,* published November, 1919, "Residence for Charles H. Sabin, Esq. at Southampton, L.I. - Cross & Cross architects"
   A. South Elevation, p. 138
   B. North Elevation, p. 139
   C. Elevations and Sections, p. 140: this includes
      East Elevation
      West Elevation
      Section through Center of Garden Looking Northeast
      Longitudinal Section through Stair Hall
      Cross Section through Gable on North Elevation
      Section thru Main Floor
      Section thru Living Room
      Section thru Gable on South
   D. First Floor Plan, p. 132
   E. Second Floor Plan, p. 132

2. *Arts & Decoration*, published December, 1919, "Country House of Mr. Charles H. Sabin, Southampton, L.I."
   A. First Floor Plan, p. 106
   B. Second Floor Plan, p. 106

3. 1949 Sales brochure for the property, as-built drawings
   A. First Floor Plan
   B. Second Floor Plan

Landscape Architectural Drawings

Drawings were found in three locations.

1. *The Architectural Review,* published November, 1919, :Layout for House and Gardens, "Contour Map 8" showing layout of the grounds, p. 130

2. *American Landscape Architecture,* published 1924, The Plan of the Garden and Grounds, p. 130

3. Blueprint in the Bayberry Land Files, Sebonac Neck Holdings, LLC, shows the layout of the grounds, circa 1949

Early Views

Photographs of Bayberry Land have been published in several journals, books, and elsewhere.

Journals

1. *The Architectural Review,* published November, 1919, "Residence for Charles H. Sabin, Esq. at Southampton, L.I. - Cross & Cross Architects"
    A. Entrance Front from the Terraced Garden, p. 129
    B. The Library Wing from the Terraced Garden, p. 131
    C. Entrance Front and Forecourt, p. 133
    D. The Garage Group, p. 133
    E. Breakfast Room, p. 134
    F. A Corner of the Library, p. 134
    G. Detail of Living Room, p. 135
    H. The Entrance, p. 136
    I. North Front (Tritoma Walk), p. 137
    J. Entrance Gate, Plate LXV
    K. The Living Room Wing from the South-East, Plate LXVI
    L. Junction of Living Room Wing and Main Building, Plate LXVII
    M. The Main Entrance, Plate LXVIII
    N. The Breakfast Room Wing, Plate LXIX
    O. The Main Hall, Plate LXXI
    P. Dining Room, Plate LXXII
    Q. Library, Plate LXXIII
    R. Fireplace in the Living Room, Plate LXXV

2. *Arts & Decoration,* published December, 1919, "Country House of Mr. Charles H. Sabin, Southampton, L.I."
    A. Dining Room, p. 106
    B. Breakfast Room, p. 106
    C. The Forecourt, p. 106
    D. Front Entrance, p. 106
    E. Front Gable, p. 106
    F. Advertisement for Wm. H. Jackson Company (Entry Hall and Stairway), p. 123

3. *Arts & Decoration,* published September 1920, "The Garden of Mr. Charles H. Sabin at Southampton, L.I."
    A. Terraced Garden Looking toward the Living Room
    B. Terraced Garden Looking toward the Bay
    C. Detail of Terraced Garden
    D. Bench in the Terraced Garden
    E. Lower Fountain in the Terraced Garden

Books

1. *American Homes of To-Day*, published 1924
    A. The Sun Dial Garden, p. 33
    B. The Terraced Garden, p. 231
    C. Gable of the Breakfast Room, p. 236
    D. "Wild" Seaside Garden, p. 237
    E. Dining Room, p. 238
    F. Dining Room, p. 239
    G. Sun Dial Garden and Living Porch, p. 240
    H. Fountain in the Terraced Garden Looking toward the Garden Porch, p. 241
    I. Forecourt, p. 242
    J. Front Entrance, p. 243
    K. Stair Hall, p. 244
    L. Library, p. 245
    M. Rose Garden, p. 328
    N. The Garage Group, p. 342
    O. The Breakfast Room, p. 393

2. *American Landscape Architecture,* published 1924
    A. Aerial Photo taken from the Bay Looking South, p. 26
    B. Forecourt, p. 27
    C. Tritoma Walk, p. 27

3. *Trees and Shrubs for Landscape Effects,* published 1940
    A. Seaside Garden, p. 80-81
    B. Forecourt, facing p. 17

4. *Money, Manure & Maintenance*, published 1995
    A. Construction of the Terraced Garden - from the Ballard Collection, p. 28
    B. One Year after construction - the Ballard Collection, p. 28
    C. The Tritoma Walk - the Ballard Collection, p. 44
    D. The Rose Garden - the Ballard Collection, p. 50
    E. The Sun Dial Garden - The Ballard Collection, p. 51

Other Early Photographs

1. Sales Brochure, printed 1949, "Bayberry Land"
    A. Front Entrance
    B. Garage Group
    C. Front Gate
    D. Parking Pad
    E. Drive to Forecourt
    F. Beach Scenes
    G. Living Room
    H. Stair Hall

I. Dining Room
J. Solarium
K. Library
L. North Side of the House taken from the Great Lawn
M. Terraced Garden
N. Tennis Court
O. Looking at the Living Room Wing through the Apple Orchard
P. The Walk to the Terraced Garden
Q. The Parking Pad Looking into the Garage
R. The Hunting Lodge
S. The Vegetable Garden
T. The Stable
U. The Caretaker's Cottage

2. Postcard published by Louis Dorman, Riverhead, Long Island, N.Y. "View of Sunken Garden, Bayberry Land, Southampton, L.I. N.Y."

3. Postcard, "Sunken Garden, Bayberry Land Southampton, Long Island

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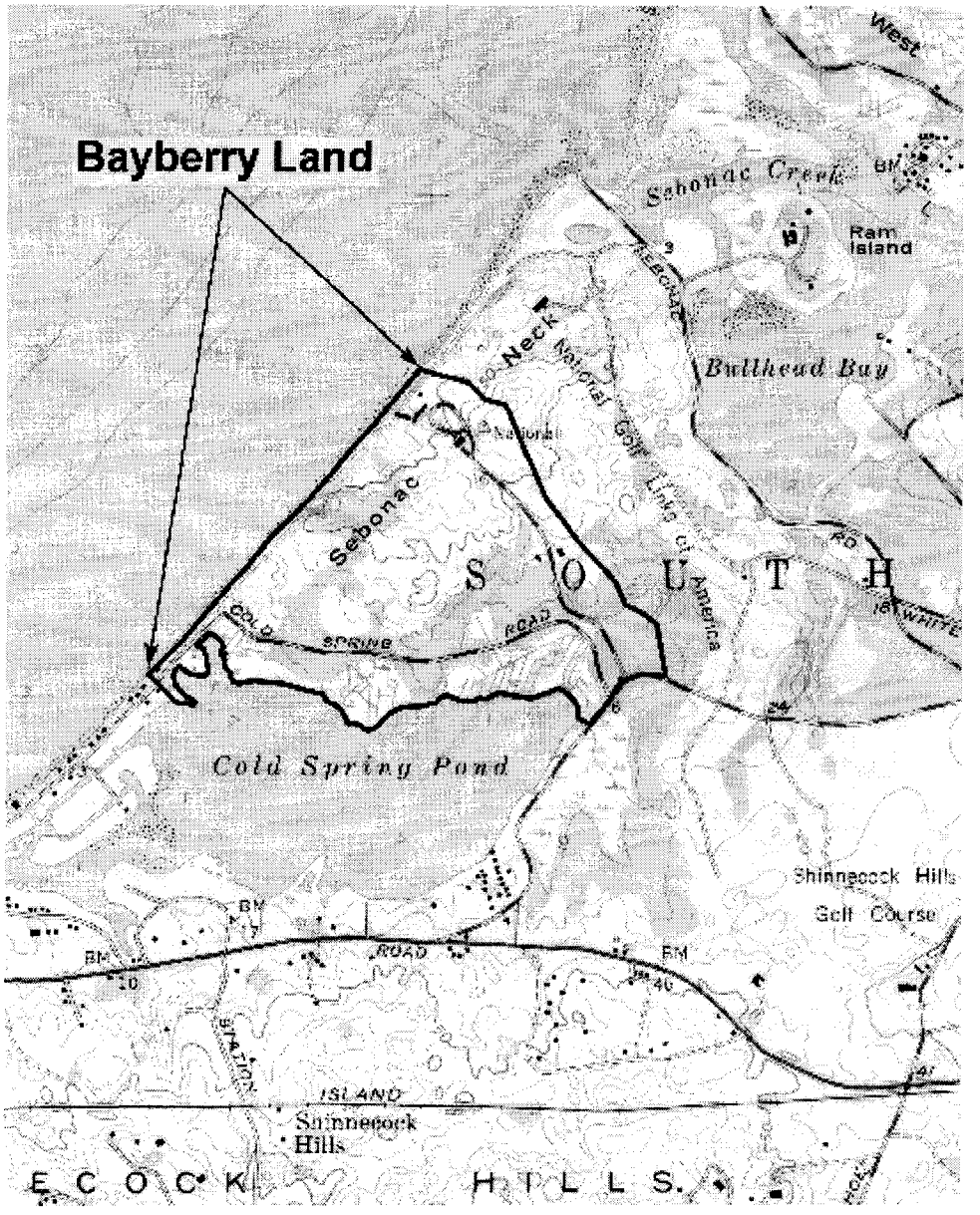

Figure 1. 1956 United States Geological Survey topographic map of *Southampton, New York* (7.5 minute series; scale is 1:24,000).