

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

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1. Name of Property

historic name: CLINTON VILLAGE HISTORIC DISTRICT

other name/site number: N/A

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2. Location

street & number: Cemetery Road; Church, East Main, Liberty Streets;  
Old Post Road; Waterside Lane

city/town: Clinton not for publication: N/A  
vicinity: N/A

state: CT county: Middlesex code: 007 zip code: 06413

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3. Classification

Ownership of Property: private, public-local

Category of Property: district

Number of Resources within Property:

Contributing	Noncontributing	
<u>144</u>	<u>51</u>	buildings
<u>2</u>	<u>0</u>	sites
<u>2</u>	<u>2</u>	structures
<u>6</u>	<u>0</u>	objects
<u>154</u>	<u>53</u>	Total

Number of contributing resources previously listed in the National Register: 0

Name of related multiple property listing: N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. See cont. sheet.

Signature of certifying official: John W. Shannahan, Director, Connecticut Historical Commission; Date: 06/22/94

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official; Date

State or Federal agency and bureau

5. National Park Service Certification

I, hereby certify that this property entered in the National Register

- entered in the National Register See continuation sheet.
determined eligible for the National Register See continuation sheet.
determined not eligible for the National Register
removed from the National Register
other (explain):

for Signature of Keeper; Date of Action

6. Function or Use

Table with 2 columns: Historic/Current and Sub. Rows include categories like DOMESTIC, COMMERCE/TRADE, RELIGION, EDUCATION and sub-categories like single dwelling, specialty store, religious structure, school, library.

=====  
7. Description  
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Architectural Classification:

- Colonial
- Federal
- Greek Revival

Other Description: N/A

Materials: foundation	<u>STONE</u>	roof	<u>ASPHALT</u>
walls	<u>WOOD</u>	other	<u>N/A</u>
	<u>BRICK</u>		

Describe present and historic physical appearance. X See continuation sheet.

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8. Statement of Significance  
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Certifying official has considered the significance of this property in relation to other properties: state.

Applicable National Register Criteria: A,C

Criteria Considerations (Exceptions) : \_\_\_\_\_

Areas of Significance: ARCHITECTURE  
COMMUNITY PLANNING AND DEVELOPMENT  
 \_\_\_\_\_  
 \_\_\_\_\_

Period(s) of Significance: c.1720-c.1940 \_\_\_\_\_

Significant Dates: See item 7

Significant Person(s): N/A  
\_\_\_\_\_

Cultural Affiliation: N/A

Architect/Builder: See item 7  
\_\_\_\_\_

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.  
X See continuation sheet.

9. Major Bibliographical References

X See continuation sheet.

Previous documentation on file (NPS):

   preliminary determination of individual listing (36 CFR 67) has been requested.

   previously listed in the National Register

   previously determined eligible by the National Register

   designated a National Historic Landmark ADAM STANTON HOUSE

X recorded by Historic American Buildings Survey # CT-137

   recorded by Historic American Engineering Record # \_\_\_\_\_

Primary Location of Additional Data:

X State historic preservation office Connecticut Historical Commission

   Other state agency 59 South Prospect Street

   Federal agency Hartford, Connecticut 06106

   Local government

   University

   Other -- Specify Repository: \_\_\_\_\_

10. Geographical Data

Acreeage of Property: approx. 120 acres

UTM References: Zone Easting Northing    Zone Easting Northing

A    \_\_\_\_\_    B    \_\_\_\_\_  
C    \_\_\_\_\_    D    \_\_\_\_\_

X See continuation sheet.

Verbal Boundary Description:    See continuation sheet.

The boundary is shown on the accompanying map, scale 1" = 200'.

Boundary Justification: X See continuation sheet.

11. Form Prepared By

Name/Title: Bruce Clouette and Maura Cronin, reviewed by John Herzan,

Conn. Hist. Commission

Organization: Historic Resource Consultants Date: March 25, 1994

Street & Number: 55 Van Dyke Avenue Telephone: 203-547-0268

City or Town: Hartford State: CT Zip: 06106

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Geographical Data      Clinton Village Historic District      10-1  
                                 Clinton, Middlesex County, CT

UTM REFERENCES:

- 1: 18.707290.4572640
- 2: 18.707550.4572620
- 3: 18.707620.4572560
- 4: 18.707680.4572480
- 5: 18.707680.4572360
- 6: 18.707820.4572340
- 7: 18.707870.4572460
- 8: 18.707980.4572740
- 9: 18.708120.4572760
- 10: 18.708180.4572710
- 11: 18.708040.4572660
- 12: 18.708120.4572640
- 13: 18.708120.4572560
- 14: 18.708070.4572410
- 15: 18.708220.4572320
- 16: 18.708420.4572130
- 17: 18.708430.4572120
- 18: 18.708500.4572140
- 19: 18.708480.4572110
- 20: 18.708420.4572080
- 21: 18.708140.4572180
- 22: 18.708140.4572120
- 23: 18.707910.4572160
- 24: 18.707840.4571800
- 25: 18.707720.4571580
- 26: 18.707640.4571530
- 27: 18.707540.4571630
- 28: 18.707540.4571680
- 29: 18.707650.4572200
- 30: 18.707480.4572170
- 31: 18.707300.4572200
- 32: 18.707240.4572440
- 33: 18.707250.4572510

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CONTINUATION SHEET**

Description                      Clinton Village Historic District                      7-1  
   Clinton, Middlesex County, CT

The Clinton Village Historic District is a grouping of approximately 100 major buildings, most of which are 18th or early 19th-century houses, ranged along both sides of East Main Street (U.S. Route 1) east of the Indian River in the town of Clinton, Connecticut. The houses are set close to the street and are quite densely grouped, creating a distinctive streetscape of historic architecture (see as an example Photograph 6). In addition to East Main Street, which continues as Old Post Road at the eastern end, the district includes a long street, Waterside Lane, that leads from the main concentration of buildings south to the harbor. Only a little less densely built than East Main Street, Waterside Lane is similarly characterized by 18th and early 19th-century houses, particularly on the west side. Another grouping of similar houses extends north along Liberty Street.

The district's 18th-century houses (Photographs 5, 9, and 14) mostly have five-bay facades, clapboarded exteriors, small-pane sash, and large center chimneys of brick; they are about equally divided between 1 1/2 and 2 1/2-story examples. Some show evidence of being updated in the 19th century with Greek Revival doorways and pilasters, and two were even redone in the Gothic Revival style. A number of these early buildings are known to have accommodated stores or artisan shops at one time.

The district has several c.1800 houses that embody the Federal style with porticos on slender columns and elaborate cornice moldings (Photograph 12). Later 19th-century houses exhibit the bolder proportions of the Greek Revival (Photograph 10) and range from houses whose only stylistic references are corner pilasters and a simple pilaster-and-lintel doorway (Photograph 4) to the Dibbell House, with its full-width two-story portico on freestanding Ionic columns (Photograph 8).

Scattered among the predominantly pre-Civil War architecture of the district are a few houses from the Victorian period and early 20th century (Photographs 11 and 13). The latter, in particular, fill in previously unbuilt-upon land on the east wide of Waterside Lane.

Because this area is part of Clinton's town center, the district also includes buildings that serve civic, educational, and religious institutions. The town's Greek Revival-style Congregational meetinghouse (Photograph 1) occupies a prominent location on a short loop off East Main Street known as Church Street, and not far away is the Gothic Revival-style Episcopal Church of the Holy Advent. Also nearby are the Town Hall (Photograph 2), Clinton's 1801 Academy

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Description                      Clinton Village Historic District                      7-2  
   Clinton, Middlesex County, CT

(Photograph 3), and the Abraham Pierson School, the latter two of which are Colonial Revival-style structures erected in the 1930s.

Two distinctive landscapes are included within the boundaries of the district: the Clinton Cemetery, a mostly Victorian-period cemetery that grew up around the town's colonial burying ground, and Liberty Green, a vestige of Clinton's 17th-century common. The cemetery includes several dozen 18th-century markers with soul effigies and other decorative carving (Photograph 15). Liberty Green is a park-like triangle between Liberty Street and East Main Street. It was the site chosen for the town's Civil War monument, as well as a small cannon from the War of 1812 (Photograph 16). There are also numerous other monuments in the district, including two statues to locally prominent people, another cannon at the water's edge said to have once been a prize of John Paul Jones, and a memorial to the early students of Yale College.

The district exhibits a high degree of integrity, both as a whole and in its constituent properties. Recent development has mostly occurred on the interior of the blocks, where it is less visible from the street. Of the district's noncontributing buildings, most are modern garages associated with historic houses; garages that clearly have been made over from small barns or other historic outbuildings have been counted as contributing (Photograph 4), as have garages associated with early 20th-century houses if they appear to be from the same period. Major noncontributing buildings are limited to fire and police department complexes from the 1970s, one brick apartment building on Waterside Lane, two motels (Photograph 7), and a few modern houses and cottages near the waterfront.

Although a few of the houses have been sided, most retain the characteristic form and features that identify their period of origin.

In the Inventory that follows, the count of contributing buildings (C) includes houses, barns, and other outbuildings that retain their historic appearance; conversely, the count of noncontributing buildings (NC) includes houses and outbuildings that appear to be of relatively recent construction. "Siding" indicates either aluminum or vinyl siding, and "composition" indicates shingles of molded wood particles, asbestos, or other composites. Historic names and dates were compiled from the local historic district study report, the historic house files at Clinton's public library, and signs and names placed on houses by the Clinton Historical Society. Other dates are estimates by the preparers of this form, based primarily on architectural features.

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CONTINUATION SHEET**

Description                      Clinton Village Historic District                      7-3  
   Clinton, Middlesex County, CT

INVENTORY: BUILDINGS

ADDRESS	STORIES	DATE	STYLE	MATERIALS	C	NC
45 Church Street	1 1/2	c.1800	Colonial	clapboards	1	0
55 Church Street CLINTON CONGREGATIONAL CHURCH - Photograph 1	2	1837	Greek Revival	siding	1	1
59 Church Street	2 1/2	c.1820	Federal	siding	1	2
37 East Main Street Clinton Fire Station	1 1/2	1971	no style	brick	0	1
48 East Main Street Clinton Police Station	1 1/2	1973	no style	brick	0	1
49 East Main Street Clinton Tercentenary Building	1	1985	Colonial (reprod.)	weatherboards	0	1
50 East Main Street	1 1/2	c.1710	Colonial	clapboards	1	0
54 East Main Street CLINTON TOWN HALL - Photograph 2	2	1930		brick	1	0
61 East Main Street THE ACADEMY - Photograph 3	2 1/2	1801	Greek Revival/ Italianate	clapboards	1	0
62 East Main Street GEORGE ELIOT HOUSE - Photograph 4	2	c.1783	Colonial/Greek Revival	clapboards	3	0
63 East Main Street STANTON HOUSE - Photograph 5	2	c.1780	Colonial	clapboards	2	0
68 East Main Street MILLSTONE HOUSE	2 1/2	c.1739	Colonial	clapboards	2	0
69 East Main Street	1 1/2	c.1870	Gothic Revival	clapboards	1	0
75 East Main Street ABRAHAM PIERSON SCHOOL	3	1932	Colonial Revival	brick	2	0
78 East Main Street Clinton Antique Center	2	c.1920	no style	stucco	1	0
80 East Main Street Swan Funeral Home	2	c.1890	no style	siding	1	0
81 East Main Street HOLY ADVENT EPISCOPAL CHURCH	1 1/2	c.1870	Gothic Revial	shingles	1	1
83 East Main Street	2 1/2	c.1790	Colonial	siding	1	1
84 East Main Street	2 1/2	c.1890	no style	shingles	1	0
85 East Main Street Photograph 6	2 1/2	c.1820	Federal	siding	1	0
86 East Main Street	1	c.1950	no style	siding	0	1



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Description                      Clinton Village Historic District                      7-4  
   Clinton, Middlesex County, CT

INVENTORY: BUILDINGS

ADDRESS	STORIES	DATE	STYLE	MATERIALS	C	NC
88 East Main Street	2	c.1900	no style	siding	1	0
89 East Main Street Photograph 6	2	c.1820	Federal	clapboards	2	0
90 East Main Street former shop for making shoes, melodeans	2	c.1820	no style	siding	1	0
91 East Main Street antique shop - Photograph 6	1	c.1920	no style	clapboards	1	0
92 East Main Street JOSIAH KELSEY HOUSE	1 1/2	c.1760	Colonial/Gothic Revival	clapboards, matched boards	1	0
93 East Main Street	2	c.1840	Greek Revival	clapboards	1	0
95 East Main Street GEN. HORATIO G. WRIGHT HOUSE	2 1/2	1807	Federal	siding	1	0
96-98 East Main Street ELI KELSEY HOUSE	2 1/2	c.1790	Colonial	siding	1	0
97 East Main Street	2	c.1820	Federal	siding	1	0
100 East Main Street LEMUEL WELLMEN HOUSE	2 1/2	c.1792	Colonial	siding	1	0
101 East Main Street WRIGHT HOUSE	2 1/2	1819	Federal	clapboards	2	0
103 East Main Street CAPT. ELISHA WHITE HOUSE (Clinton Historical Society)	2 1/2	c.1750	Colonial	brick	1	1
104 East Main Street NATHANIEL WILLIAMS HOUSE	2 1/2	c.1763	Colonial	siding	1	1
108 East Main Street former bank	1	c.1980	no style	siding	0	1
109 East Main Street	1 1/2	c.1850	no style	clapboards	1	0
110 East Main Street CAPT. W. H. WILLIAMS HOUSE	1 1/2	c.1710	Colonial	clapboards	1	0
114 East Main Street	2 1/2	c.1890	Victorian	clapboards, shingles	1	0
125 East Main Street	1	c.1787	Colonial/Gothic Revival	composition	1	1
127 East Main Street	2 1/2	c.1840	no style	siding	1	0
129 East Main Street	1 1/2	c.1790	Federal	clapboards	2	1
130 East Main Street BEN MERRILL HOUSE	2 1/2	c.1735	Colonial	clapboards	1	0

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Description                      Clinton Village Historic District                      7-5  
Clinton, Middlesex County, CT

INVENTORY: BUILDINGS

ADDRESS	STORIES	DATE	STYLE	MATERIALS	C	NC
131 East Main Street	1 1/2	c.1765	Colonial	clapboards	1	1
137 East Main Street	2 1/2	c.1840	no style	siding	1	0
138 East Main Street	2 1/2	c.1800	Federal	clapboards	1	0
143 East Main Street Village Motel: includes house, barn and three modern motel units (Photograph 7)	2 1/2	c.1875	Italianate	clapboards	2	3
142 East Main Street	1 1/2	c.1950	"Cape"-type	siding	0	1
144 East Main Street	2	c.1900	no style	siding	2	0
145 East Main Street	2 1/2	c.1860	no style	siding	2	0
146 East Main Street	1 1/2	c.1810	no style	clapboards	2	0
147 East Main Street	2 1/2	c.1870	Italianate	clapboards	2	0
149 East Main Street	1 1/2	c.1800	no style	clapboards	1	1
153 East Main Street includes outbuilding, 155-157 East Main Street, now the "Corn Crib" basket shop	2 1/2	c.1800	Federal	clapboards	2	0
159 East Main Street	1 1/2	c.1720	Colonial	composition	3	0
163 East Main Street Clinton Motel	1 1/2	c.1950	no style	brick	0	1
170 East Main Street DIBBELL HOUSE - Photograph 8	2 1/2	c.1860	Greek Revival	brick	1	0
3 Liberty Street JOHN ROSSITER HOUSE	2	c.1734	Colonial	clapboards	1	1
5 Liberty Street Photograph 9 - right	1 1/2	c.1725	Colonial	clapboards	1	1
6 Liberty Street	2	c.1840	no style	clapboards	1	0
7-9 Liberty Street Photograph 9 -left	2 1/2	c.1800	Colonial	clapboards	1	1
11 Liberty Street	1 1/2	c.1750	Colonial	clapboards	3	0
15 Liberty Street Photograph 10	2 1/2	c.1830	Federal/Greek Revival	clapboards	2	0
17 Liberty Street attrib. to JOHN ROSSITER	1 1/2	c.1750	Colonial	shingles	2	0
18 Liberty Street	1 1/2	c.1780	Colonial	composition	1	0
22 Liberty Street J. LANE HOUSE	1 1/2	c.1750	Colonial	clapboards, shingles	1	0

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Description                      Clinton Village Historic District                      7-6  
Clinton, Middlesex County, CT

INVENTORY: BUILDINGS

ADDRESS	STORIES	DATE	STYLE	MATERIALS	C	NC
23 Liberty Street	1 1/2	c.1750	Colonial	siding	2	0
24 Liberty Street DAVIS PIERSON HOUSE	2	c.1840	Greek Revival	siding	2	0
25 Liberty Street	1 1/2	c.1780	Colonial	clapboards	2	0
26 Liberty Street	1 1/2	c.1800	Colonial	siding	2	0
29 Liberty Street	2	c.1850	no style	siding	1	1
37 Liberty Street DISTRICT SCHOOL, moved from Liberty Green in 1847	1 1/2	c.1800	Colonial	clapboards	1	0
5 Long Hill Road	2 1/2	c.1840	Greek Revival	clapboards	1	0
8 Old Post Road	2 1/2	c.1760	Colonial	composition	1	0
9 Old Post Road	2 1/2	c.1780	Colonial	clapboards	1	0
8 Waterside Lane	2	c.1950	no style	shingles	0	1
9 Waterside Lane	2	c.1970	no style	brick	0	1
11 Waterside Lane Photograph 11	2 1/2	c.1890	Gothic Revival	clapboards	1	0
12 Waterside Lane	1	c.1930	no style	shingles	1	0
12A Waterside Lane	1	c.1955	"Ranch"-type	clapboards	0	1
13 Waterside Lane	2	c.1900	Victorian	clapboards	1	1
14 Waterside Lane	1	c.1930	no style	shingles	1	1
16 Waterside Lane	1 1/2	c.1925	Bungalow	clapboards, shingles	2	0
17 Waterside Lane RICHARD BUELL HOUSE - Photograph 12	2 1/2	c.1785	Federal	clapboards	2	0
18 Waterside Lane Photograph 13	1 1/2	c.1930	Bungalow	siding, shingles	1	1
20 Waterside Lane	2	c.1930	Colonial Revival	clapboards	1	1
21 Waterside Lane	1	c.1800	Colonial	clapboards	2	0
22 Waterside Lane	2	c.1950	no style	clapboards	0	2
23 Waterside Lane WILLIAM GRINELL HOUSE	1 1/2	c.1785	Colonial	siding	1	1
25 Waterside Lane	2 1/2	c.1890	Queen Anne	clapboards, shingles	1	0

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**NATIONAL REGISTER OF HISTORIC PLACES  
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Description                      Clinton Village Historic District                      7-7  
   Clinton, Middlesex County, CT

INVENTORY: BUILDINGS

ADDRESS	STORIES	DATE	STYLE	MATERIALS	C	NC
26 Waterside Lane	2 1/2	c.1850	no style	clapboards	2	0
29 Waterside Lane	2 1/2	c.1870	Italianate	clapboards	2	0
32 Waterside Lane	2 1/2	c.1870	no style	clapboards	1	1
34 Waterside Lane	1 1/2	1969	no style	siding	0	1
35 Waterside Lane	2 1/2	c.1790	Colonial	clapboards	1	0
36 Waterside Lane BUELL HOUSE, moved from West Main Street	1 1/2	c.1810 c.1950	Federal	siding	1	1
37 Waterside Lane	1 1/2	c.1850	no style	composition	1	0
38 Waterside Lane	1 1/2	c.1820	no style	clapboards	2	0
39 Waterside Lane JOHN WELLMAN HOUSE	2 1/2	c.1800	Federal	clapboards	2	0
42 Waterside Lane	2 1/2	c.1890	no style	siding	1	2
43 Waterside Lane CHARLES K. ROSSITER HOUSE	1 1/2	c.1790	Colonial	clapboards	2	1
44 Waterside Lane	2 1/2	c.1840	Greek Revival	clapboards	1	1
50 Waterside Lane	2	c.1800	Colonial	clapboards	3	0
51 Waterside Lane	2 1/2	c.1890	Victorian	clapboards	2	0
54 Waterside Lane	1 1/2	c.1960	"Colonial"-type	siding	0	1
56 Waterside Lane	1 1/2	c.1960	"Colonial"-type	siding	0	1
60 Waterside Lane	1 1/2	c.1950	"Colonial"-type	shingles	0	1
61 Waterside Lane CAPT. NATHANIEL FARNHAM HOUSE	1 1/2	c.1800	Colonial	clapboards	1	1
62 Waterside Lane	1 1/2	c.1797	Colonial	clapboards	2	0
64 Waterside Lane SILAS WILCOX HOUSE	1 1/2	c.1780	Colonial	clapboards	2	0
65 Waterside Lane THE ARSENAL - Photograph 14	1 1/2	c.1675 (traditional date)	Colonial	siding	2	0
67 Waterside Lane Morgan Meadow Lane Cottages	1 1/2	1965	no style	shingles	4	0
69 Waterside Lane CAPT. JAMES FARNHAM HOUSE	1 1/2	c.1785	Colonial	siding	2	0
73 Waterside Lane FARNHAM HOUSE	2	c.1820	Federal	clapboards	1	0

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Description                      Clinton Village Historic District                      7-8  
   Clinton, Middlesex County, CT

INVENTORY: BUILDINGS

ADDRESS	STORIES	DATE	STYLE	MATERIALS	C	NC
75 Waterside Lane	2 1/2	c.1890	no style (barn)	board siding	1	1
76 Waterside Lane	2 1/2	c.1735	Colonial	siding	1	1
77 Waterside Lane	2 1/2	c.1800	Federal	clapboards	1	0
78 Waterside Lane	1	c.1950	no style	shingles	0	3
80 Waterside Lane GIDEON KELSEY HOUSE	2 1/2	c.1790	Colonial	clapboards	1	0

CONTRIBUTING STRUCTURES

Bridge No. 1888, Route 1 (East Main Street) over Indian River, 1876 stone arch originally built as part of the Shoreline Railroad, converted to highway use when railroad was relocated to north; ornamental stone railings, c.1940.

Bridge No. 97.04, AMTRAK railroad over Indian River, 1884 stone arch.

NONCONTRIBUTING STRUCTURES

Bridge No. 97.10, AMTRAK railroad over Cemetery Road, 1949 I-beam bridge.

Bridge No. 97.49, AMTRAK railroad over Liberty Street, 1993 concrete bridge.

CONTRIBUTING SITES

Clinton Cemetery, Cemetery Road (north of East Main Street and Church Street), mostly Victorian-period cemetery with the center part containing Clinton's colonial burying ground, with several dozen 18th-century markers with soul effigies and other carvings (Photograph 15).

Liberty Green, part of the original common laid out in 1685, now a small triangular park between East Main and Liberty streets; planted with shade trees and furnished with benches, it also has a flagpole and two monuments (Photograph 16).

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Description                      Clinton Village Historic District                      7-9  
   Clinton, Middlesex County, CT

CONTRIBUTING OBJECTS

Civil War Monument, Liberty Green, granite soldier on tall pedestal (Photograph 16).

Cannon, Liberty Green, War of 1812 period (Photograph 16).

Cannon, foot of Waterside Lane, 18th-century, said to have been captured by John Paul Jones.

Monument to Yale College Graduates of 1701-1707, in front of Congregational Church, 55 Church Street;  
books atop obelisk, granite.

Statue of Charles Morgan, on grounds of Abraham Pierson School, 75 East Main Street, granite, 1874, Launt  
Thompson, sculptor.

Statue of Abraham Pierson, on grounds of Abraham Pierson School, 75 East Main Street, granite, 1874, Launt  
Thompson, sculptor.

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Significance                      Clinton Village Historic District                      8-1  
   Clinton, Middlesex County, CT

Summary

The Clinton Village Historic District is significant because its many historic buildings embody the distinctive characteristics of several styles of architecture, including the vernacular architecture of 18th-century New England, the Federal style, and the Greek Revival style, each of which is represented by numerous well-preserved examples (Criterion C). The district also has significance as an example of a coastal town center, a particular settlement pattern associated with the development of Connecticut towns along Long Island Sound in the 18th and 19th centuries (Criterion A). The district illustrates many of the key features of such town centers: a green with community monuments, the Congregational meetinghouse and other churches, the town hall, educational institutions, the oldest town cemetery, and a dense concentration of houses dating from colonial times to the early 20th century.

Architectural Significance

Many of the buildings in the Clinton Village Historic District embody the distinguishing characteristics of particular periods and styles of architecture. The district's oldest houses exhibit the clapboarded exteriors, gable roofs, and five-bay center-chimney form that characterized the domestic architecture of colonial-era Connecticut. In addition to numerous examples of this general type, the district also illustrates a range of variations. For example, the c.1780 Stanton House, 63 East Main Street (Photograph 5), shows the transition to a two-chimney center-hall plan that occurred at the end of the 18th century. The Arsenal, 65 Waterside Lane, traditionally dated as 1675 (Photograph 14), has a slightly asymmetrical three-bay facade with the center entry opening into a larger main room on the right; this arrangement is less common than the balanced plan found in the district's other colonial-era houses, but it was used throughout Connecticut and elsewhere in New England in the period, particularly for small houses.

The district's houses also illustrate the essential characteristics of the Federal style, both through houses built in the period and in the porticos that were added to many older houses (Photograph 14). The Richard Buel House, 17 Waterside Lane (Photograph 12), is typical: its sunburst-glazed elliptical entry transom is an example of the geometric designs favored in the period, while the small scale of the entry

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Significance                      Clinton Village Historic District                      8-2  
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cornice's mutules, the multiplicity of thin moldings, and the slender flanking pilasters epitomize the style's elegant proportions.

The more boldly proportioned Classicism introduced in the Greek Revival period is reflected in the district's many houses with wide corner pilasters, pilaster-and-lintel entries, and an entablature encircling the building (Photograph 4). The house at 15 Liberty Street is especially notable, since it retains some features of the earlier Federal style (the gable fanlight and the "Palladian" window over the entry) but incorporates them completely into the newer fashion. Although of the traditional five-bay form, the house makes clear reference to the Classical ruins that were the inspiration for the Greek Revival movement. Its fluted Doric columns and entablature form a distinctly temple-like frame for its deeply recessed entry. The Ionic order also seems to have made a particularly strong impression on Clintonites, since it is found not only on this house's front window but also on the belfry on the 1837 Congregational Church (Photograph 1) and the portico of the Dibbell House (Photograph 8). The latter represents the full flowering of the Greek Revival in that it not only incorporates elements of Classical architecture, but fully seeks to recreate the appearance of an ancient Greek building with its more shallow pitched roof, gable-end-to-the-street orientation, and full portico on freestanding columns. Taken together, the district's buildings thus illustrate the full range of the Greek Revival movement.

The Italianate style is represented in the several vernacular houses that include the characteristic round-arched window in their gables, as well as by the remodeling of the Academy, 61 Main Street (Photograph 3), which included paired round-arched gable windows and a bracketed cupola. These features were thought to recall the rural architecture of Italy and introduced elements that remained in Victorian architecture for many years after the style had peaked. Similarly, the Gothic Revival, with its stick bracing, bargeboard, and steeply pitched roofs, found in two remodeled 18th-century houses and two houses of the period, continued to influence Victorian architecture through the 1890s. The house at 11 Waterside Lane (Photograph 11) illustrates this point particularly well, combining a Gothic pendant, ornamental peak panel, and porch with an Italianate-inspired bracketed bay window and round-arched gable windows.

Finally, Clinton's 1930 Town Hall represents an outstanding example of the early 20th century's Colonial Revival style of architecture (Photograph 2). As was typical of the style, particularly as employed



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for public buildings, it draws on the colonial period's most elaborate buildings for its details. By including features such as the cupola and portico with arched openings, along with its red-brick materials, it recalls such 18th-century icons as the Virginia Capitol at Williamsburg, Boston's Faneuil Hall, and the Old State House in Hartford. Such references were seen as fitting expressions of the community's patriotism, its sense of history, and the serious public purpose underlying such a municipal building.

Community Development Significance

The European settlement of Clinton began in the 1660s when Bryan Rossiter of Guilford surveyed the land and laid out houselots and pastures along the road between New Haven and Old Saybrook, reserving some of the area embraced by this district as common land for a burying ground and meetinghouse site. By 1667 several families had moved in, enough to form a church society, and that year the town, then named Killingworth, was formally established by the General Assembly. As in most coastal Connecticut towns, the settlers were primarily interested in agriculture, rather than maritime pursuits, so the initial settlement occurred some distance from the water. However, the harbor, formed by the confluence of the Indian River with Long Island Sound, did offer some advantages, so it is not surprising that the road laid out toward the water (now Waterside Lane) became built up with houses.

As the 18th century progressed, the area represented by the district assumed the character of a village and took on the role of a central place for the whole town. The Congregational meetinghouse served the entire community until the late 18th century, when a second society was established in the north part of the town; this north part became its own town in 1838, keeping the name Killingworth, at which time the older portion was renamed Clinton in honor of Dewitt Clinton, the popular governor of New York and Erie Canal proponent. The Congregational meetinghouse was an important community symbol, since the majority of inhabitants were at least nominally adherents of that religion, and it reinforced the role of the village as a central place because it drew people in for weekly religious services. The meetinghouse also accommodated secular purposes, particularly town meetings and elections, furthering the role of this area as the focal point of the community. In addition to Clinton's earliest burying ground, the area also provided common land, today represented by the

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Significance                      Clinton Village Historic District                      8-4  
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vestige at Liberty Green, for militia drills; finally, the Green was the site of one of Clinton's earliest schoolhouses.

The prosperity of colonial Clinton, and the resulting density of residential development, was aided by its location along one of Connecticut's busiest roads, the shoreline route now known as Route 1, and by the increase in commerce that occurred toward the end of the period. In addition to farmers, the village's inhabitants now included merchants, shopkeepers, and craftsmen. The Eli Kelsey House at 96-98 East Main Street housed a tavern (and Masonic lodge) in the 1790s, and some of the other buildings in the district are known to have accommodated small stores or artisan shops, such as the store attached to the Stanton House at 63 East Main Street (Photograph 5). Many of the larger houses are associated with sea captains such as Elisha White (103 East Main Street) and merchants such as Adam Stanton (63 East Main Street).

In the 19th century, the village's role as a central place continued. Other religious groups built their houses of worship nearby, and a large academy was erected to prepare local scholars for college. Later, a private school founded by New York merchant and Clinton native Charles Morgan was established at what today is the site of the Abraham Pierson public school. Beginning in 1846, when a group of citizens banded together to plant shade trees, Liberty Green came to assume its present park-like appearance and function. In addition to providing a peaceful public open space, it served a symbolic function, not only recalling the town's patriotic past, but also providing the site for memorials to the town's soldiers. The Green continues today as an important public space for Clinton, serving as a parade destination and site of small festivals and other events.

Development also occurred on the west bank of the Indian River, outside the boundaries of this district, where there was another road leading down to the waterfront and where the town's railroad depot was situated. In the Victorian period and early 20th century, the west side underwent more commercial development than the older part on the east side, including a large seaside hotel. However, it in no way eclipsed the east side as the town center, as evidenced by the erection of the Town Hall on the east side in 1930 and a large modern brick public school (named after Abraham Pierson, one of the founders of Yale) there in 1932.

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Significance	Clinton Village Historic District Clinton, Middlesex County, CT	8-5
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Today Clinton Village continues to embody historical associations and much of the period's physical appearance from the days of its development as a town center. The dense concentration of 18th and early 19th-century houses, the presence of important civic, religious, and educational buildings, the numerous monuments, and the village green combine to recall the important role played by this area in the history of the town.

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Geographical Data     Clinton Village Historic District     10-2  
                                 Clinton, Middlesex County, CT

**BOUNDARY JUSTIFICATION:**

The boundaries were chosen to include reasonably contiguous groupings of historic buildings along East Main Street, starting at the Indian River. The district does not include that part of the village on the west side of the river because commercial development on that side, as well as a greater number of modern buildings, gives it a different character.

The area to the north and east of the district is primarily made up of modern residential development, as are the side streets other than Waterside Lane.

Along East Main Street, there are a number of large-scale modern buildings, including condominiums, shopping plazas, and two churches. These either occupy back lots or are set much further back from the street than the historic buildings; the boundary has been drawn so as to exclude these properties.

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CONTINUATION SHEET**

Photographs                      Clinton Village Historic District  
Photos-1                              Clinton, Middlesex County, CT

All Photographs:

1. Clinton Village Historic District
2. Clinton, Middlesex County, CT
3. Photo Credit: HRC, Hartford, CT
4. March, 1994
5. Negative filed with Connecticut Historical Commission  
Hartford, CT

Captions:

Clinton Congregational Church, 55 Church Street, camera facing north  
Photograph 1 of 16

Clinton Town Hall, 54 East Main Street, camera facing southwest  
Photograph 2 of 16

The Academy, 61 East Main Street, camera facing northwest  
Photograph 3 of 16

George Eliot House, 62 East Main Street, camera facing southeast  
Photograph 4 of 16

Stanton House, 63 East Main Street, camera facing northwest  
Photograph 5 of 16

Houses along the north side of East Main Street (85 East Main Street on  
left), camera facing northeast  
Photograph 6 of 16

Village Motel (noncontributing), 143 East Main Street, camera facing  
northwest  
Photograph 7 of 16

Dibbell House, 170 East Main Street, camera facing northeast  
Photograph 8 of 16

Houses on east side of Liberty Street (7-9 Liberty Street on left),  
camera facing southeast  
Photograph 9 of 16

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Photographs                      Clinton Village Historic District  
Photos-2                              Clinton, Middlesex County, CT

House at 15 Liberty Street, camera facing northeast  
Photograph 10 of 16

House at 11 Waterside Lane, camera facing southwest  
Photograph 11 of 16

Richard Buel House, 17 Waterside Lane, camera facing southwest  
Photograph 12 of 16

House at 18 Waterside Lane, camera facing southeast  
Photograph 13 of 16

The Arsenal, 65 Waterside Lane, camera facing northwest  
Photograph 14 of 16

Typical 18th-century grave marker, Clinton Cemetery, Cemetery Road,  
camera facing east  
Photograph 15 of 16

Liberty Green, showing cannon and monument, camera facing northeast  
Photograph 16 of 16





CLINTON VILLAGE HISTORIC DISTRICT  
CLINTON, MIDDLESEX COUNTY, CT  
PHOTOGRAPH 1 OF 16



CLINTON  
RECYCLES

2400
2100
1800
1500
1200
900
600
300

TOWN HALL

PHONE

CLINTON RECYCLES

CLINTON VILLAGE HISTORIC DISTRICT  
CLINTON, MIDDLESEX COUNTY, CT  
PHOTOGRAPH 2 OF 16



CLINTON VILLAGE HISTORIC DISTRICT  
CLINTON, MIDDLESEX COUNTY, CT  
PHOTOGRAPH 3 OF 16



HOME OF  
GEORGE ELIOT  
1753

CLINTON VILLAGE HISTORIC DISTRICT  
CLINTON, MIDDLESEX COUNTY, CT  
PHOTOGRAPH 4 OF 16





CLINTON VILLAGE HISTORIC DISTRICT  
CLINTON, MIDDLESEX COUNTY, CT  
PHOTOGRAPH 3 of 16



CLINTON VILLAGE HISTORIC DISTRICT  
CLINTON, MIDDLESEX COUNTY, CT  
PHOTOGRAPH 6 OF 16



CLINTON VILLAGE HISTORIC DISTRICT

CLINTON, MIDDLESEX COUNTY CT

PHOTOGRAPH 7 OF 16



NORTH EAST  
145 1  
← ↗

179

CLINTON VILLAGE HISTORIC DISTRICT  
CLINTON, MIDDLESEX COUNTY, CT  
PHOTOGRAPH 8 OF 16





CLINTON VILLAGE HISTORIC DISTRICT  
CLINTON, MIDDLESEX COUNTY, CT  
PHOTOGRAPH 9 OF 16



CLINTON VILLAGE HISTORIC DISTRICT

CLINTON, MIDDLESEX COUNTY, CT

PHOTOGRAPH 10 of 16



CLINTON VILLAGE HISTORIC DISTRICT  
CLINTON, MIDDLESEX COUNTY, CT  
PHOTOGRAPH 11 OF 16



CLINTON VILLAGE HISTORIC DISTRICT  
CLINTON, MIDDLESEX COUNTY, CT  
PHOTOGRAPH 12 OF 16





CLINTON VILLAGE HISTORIC DISTRICT  
CLINTON, MIDDLESEX COUNTY, CT  
PHOTOGRAPH 13 OF 16



CLINTON VILLAGE HISTORIC DISTRICT

CLINTON, MIDDLESEX COUNTY, CT

PHOTOGRAPH 14 OF 16



In Memory of  
CAPT. EBENEZER  
REDFIELD  
who died Jan 4<sup>th</sup>  
AD 1766 In His  
53<sup>rd</sup> Year

His Beloved Wife  
died in the Lord

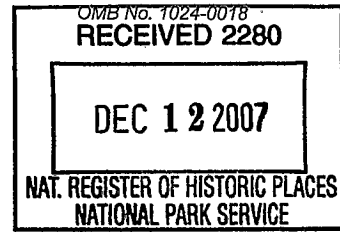
CLINTON VILLAGE HISTORIC DISTRICT

CLINTON, MIDDLESEX COUNTY, CT

PHOTOGRAPH 15 OF 16



CLINTON VILLAGE HISTORIC DISTRICT  
CLINTON, MIDDLESEX COUNTY, CT  
PHOTOGRAPH 16 OF 16



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United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

## 1. Name of Property

Historic name Silvermine Center Historic District

Other names/site number \_\_\_\_\_

## 2. Location

street & number See continuation sheet not for publication

city or town Norwalk, New Canaan & Wilton vicinity

State Connecticut code CT county Fairfield code 001 zip code \_\_\_\_\_

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this  nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets \_\_\_ does not meet the National Register criteria. I recommend that this property be considered significant \_\_\_ nationally \_\_\_ statewide  locally. ( \_\_\_ See continuation sheet for additional comments.)

[Signature] 12-7-07  
Signature of certifying official/Title Date  
Karen Senich, Deputy State Historic Preservation Officer, Comm. on Culture & Tourism

State or Federal agency and bureau \_\_\_\_\_

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria. ( \_\_\_ See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title Date

State or Federal agency and bureau \_\_\_\_\_

## 4. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register.  
\_\_\_ See continuation sheet
- determined eligible for the National Register.  
\_\_\_ See continuation sheet
- determined not eligible for the National Register.
- removed from the National Register.
- other (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 5. Classification



**5. Classification**

**Ownership of Property**

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**

(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**

(Do not incl. previously listed resources in the count.)

Contributing	Non-Contributing	
97	24	buildings
0	0	sites
15	4	structures
0	0	objects
112	28	Total

**Name of related multiple property listing:**

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

**Number of contributing resources previously listed in the National Register**

1

**6. Functions or Use**

**Historic Functions**

(Enter categories from instructions)

- DOMESTIC /Single Dwelling
- COMMERCE/TRADE Artists Studio, Specialty Store, Restaurant
- INDUSTRY Mill
- LANDSCAPE River, Pond
- RECREATION & CULTURE Art Gallery

**Current Functions**

(Enter categories from instructions)

- DOMESTIC Single Dwelling
- COMMERCE/TRADE Artists Studio, Specialty Store, Restaurant
- LANDSCAPE River, Pond
- RECREATION & CULTURE Art Gallery

**7. Description**

**Architectural Classification**

(Enter categories from instructions)

- COLONIAL/Single dwelling/secondary structure
- EARLY REPUBLIC/Federal
- MID-19<sup>TH</sup> CENTURY/Greek Revival
- LATE VICTORIAN/Queen Anne
- LATE 19<sup>TH</sup> CENTURY & EARLY 20<sup>TH</sup> C.
- AMERICAN REVIVALS/Colonial Revival

**Materials**

(Enter categories from instructions)

- foundation STONE
- walls WOOD- Clapboard
- WOOD - Shingle
- roof ASPHALT
- other STUCCO

**Narrative Description**

(Describe the historic and current condition of the property.)

SEE CONTINUATION SHEET

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Areas of Significance**

(Enter categories from instructions)

INDUSTRY

ART

**Period of Significance**

1716 - 1850 for Industry

1922 - present for Art

**Significant Dates**

1922 - Formation of the Silvermine Guild of Artists

1741 - Longest continuously operating mill

**Significant Person**

(Complete if Criterion B is marked above)

Multiple artists

**Cultural Affiliation**

**Architect/Builder**

**Narrative Statement of Significance**

(Explain the significance of the property.) SEE CONTINUATION SHEET

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form.) SEE CONTINUATION SHEET

**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- # \_\_\_\_\_
- recorded by Historic American Engineering Record# HABS CT - 63

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

**Name of repository:**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

United States Department of the Interior  
National Park Service

## National Register of Historic Places

### Continuation Sheet – SILVERMINE CENTER HISTORIC DISTRICT, NORWALK, NEW CANAAN & WILTON, COUNTY OF FAIRFIELD, CONNECTICUT

Section number 7

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#### Description

The proposed Silvermine Center National Register Historic District is at the heart of the present Silvermine neighborhood located in Norwalk, New Canaan and Wilton, Connecticut, three miles northwest of downtown Norwalk. The area known as Silvermine straddles all three municipalities. The mostly suburban residential community retains a high degree of physical and architectural integrity that has evolved over three centuries. This includes the rustic landscape that encompasses characteristics of the mill-industrial period that were celebrated and retained during the development of the arts colony in the early decades of the early twentieth century.

#### Physical Description of the Area

Silvermine lies within Connecticut's Western Coastal Slope, which stretches from the New York State line to New Haven. Silvermine, less than five miles from Long Island Sound, consists of uplands which surround a gorge at the Silvermine River, which flows into the Norwalk River. The land in the Western Coastal Slope contains high lime content, making the area some of the most fertile land in Connecticut. The Silvermine River flows through the center of a former glacial river valley, whose original banks form steep hillsides 150 to 250 feet above sea level. The resulting variable topography consists of elevations of 85 to 220 feet above sea level within the proposed district. Typical of northeastern United States formerly glaciated areas, the Silvermine River Valley has glacial till and outcroppings of rock throughout. Several streams feed directly into the Silvermine River. During the past three centuries, the river and streams have been dammed in numerous places, resulting in a series of rapids followed by small ponds. The Silvermine River joins the Norwalk River just south of the Silvermine area. Heavily wooded with predominantly deciduous trees, the Silvermine area was mostly cleared for agricultural use until after World War II. There are examples of centuries-old hardwood and softwood trees throughout the district. The existing road network is an amalgam of historic roadways and new streets constructed for development in the last half of the 20<sup>th</sup> century. Remnants of old roadways, such as abutments and borders at 9 Old Kings highway (Inventory #53) can be found throughout the district and on historic surveys. Based on limited historic maps and the placement of buildings in relationship to the extant street layout, little has changed over time aside from widening and paving. The section of Old Kings Highway did at one time terminate at what is now Mail Coach Court – the connection to Musket Ridge Road to the north was made during mid-twentieth century development.

#### Architectural and Developmental Overview

The historic district represents the core of the earliest built environment in Silvermine. This includes the highest concentration of former mill buildings as well as the shops and stores that supported the industrial and agrarian activity on and nearby the Silvermine River. Additionally, some of the earliest residential buildings in Silvermine are located in this core area. Many of the buildings in the district date from the 18<sup>th</sup> century. The majority of the earliest buildings reflect the characteristics of the

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## National Register of Historic Places

### Continuation Sheet – SILVERMINE CENTER HISTORIC DISTRICT, NORWALK, NEW CANAAN & WILTON, COUNTY OF FAIRFIELD, CONNECTICUT

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architecture typical to newly-settled areas of New England during that period. This includes one-and-a-half and two-story vernacular residential and industrial buildings. Period elements common to most of the early buildings are: stone foundations, either dry-laid or mortared; post-and-beam structural systems; clapboard siding; double-hung sash windows, and gabled roofs. The chimneystacks, typically centrally placed during this period vary in placement possibly due to changes over time. The one house that unquestionably represents the English building tradition is the ca. 1724 Jacob St. John "saltbox" house at 297 Silvermine Avenue (Inventory #103; Photograph #16). Overall the buildings are modest with one exception, the ca. 1790 high-style Federal period house at 1053 Silvermine Road (Inventory #138; Photograph #12).

Some of the period interpretive value of the district has been lost to changes, but most of those changes are recognized as evolutionary and therefore, contributing. Constructed with post-and-beam technology, the extant houses, mill buildings, former industrial remnants and agrarian outbuildings all retain the simple functionality in their form and outward expression. Examples include the Guthrie Knob Factory (Inventory #85; Photographs #1 & 2), Riders White Mill (Inventory #65; Photograph #33), and the water-driven mechanical equipment at the former Aiken Mill (Inventory #71). The only mill building that has retained its outward form (and to some extent, appearance (there are no historic photos to contradict this) is the ca. 1770 Red Mill (Guthrie Knob Factory) at 192 Perry Avenue (Inventory #85; Photograph #1, 2). This celebrated local landmark is the best remaining example of the former mill industry in the district. Similarly, the early residential buildings are typical in their traditional construction and straightforward austerity. Some of the best examples include the Federal period houses at 198 Mill Road (Inventory #25; Photograph #28) and 1038 Silvermine Road (Inventory #135; Photograph #14). Many 18<sup>th</sup> century buildings underwent additions as well as subtle alterations during the 19<sup>th</sup> and 20<sup>th</sup> centuries. These are reflected in numerous accretions that clearly illustrate multiple time periods, particularly in buildings such as the Silvermine Tavern (Inventory #89; Photographs #7 & 8), and the Federal period houses at 1 and 2 Old Kings Highway (Inventory #46 & 47; Photographs #30 & 31). These alterations and additions were most often sensitively executed, keeping the vernacular and period character of the area intact.

The district contains a solitary example of a high-style period Federal house (Inventory #138; Photograph #12). Numerous residential and industrial buildings constructed in the 19<sup>th</sup> century are vernacular and include the former shop at 187 Perry Avenue (Inventory #80; Photograph #4), the Hyatt Gregory House (Inventory #141; Photograph #11), Austin's Blacksmith Shop (Inventory #41; Photograph #24), and the Victorian-era remodel of the Greek Revival house at 1 River Road (Inventory #91; Photograph #21). There are seven mid-nineteenth century Greek Revival style buildings in the district Many have been altered but the best example is 276 Silvermine Avenue (Inventory #98; Photograph #18). An eighth Greek Revival-style house was constructed next door at 278 Silvermine Avenue, but not until 1910, well after the style was out of vogue (Inventory #100; Photograph #17). One particularly notable vernacular farm building of the period is the former Rider store at 304 Silvermine Road (Inventory #110). Late 19<sup>th</sup> century period architecture is represented by only a handful of buildings which include the vernacular Silvermine Market (Inventory #131; Photograph #19), and the Silvermine Tavern Store (Inventory #88; Photograph #9). The majority of those buildings are vernacular in character, in generally good condition, and well-maintained.

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## National Register of Historic Places

### Continuation Sheet – SILVERMINE CENTER HISTORIC DISTRICT, NORWALK, NEW CANAAN & WILTON, COUNTY OF FAIRFIELD, CONNECTICUT

Section number 7

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Notable twentieth century houses include the, addition to the John Bayard residence (Inventory #97; Photograph #23), and the magnificent Norman French eclectic, J. Hyde Barnum House (Inventory #1; Photograph #20). The other extant 20<sup>th</sup> century buildings are examples of the historical revival such as the Gates Moore House (Inventory #93; Photograph #22), and the main house at 280 Silvermine Avenue (Inventory #101; Photograph #10). Elements typical to the historical revivals are the use of simple but picturesque massing; stone foundation work; traditional windows; wood shingle siding, and; traditional trim and architectural details. Many barns and mill buildings have been converted to residential or studio use, such as the John Bayard barn (Inventory #17; Photograph #32), and the gallery at the Silvermine Guild Arts Center (Inventory #133; Photograph #13). The Bayard barn is fundamentally intact – it has had mid-twentieth century garage doors, standard entry doors, and double-hung sash windows, all items that clearly show a change in use. Nevertheless, the form, siding, finishes, and site have not been altered, leaving the original interpretive value very much intact. Even with all the accretions to the Silvermine Guild Arts Center, the earliest buildings were former barns cobbled together, retaining the agrarian character of the immediate area.

The buildings in the district are typically placed in sight of one another on varying sized lots with much of the larger sites infilled by suburban residential development over time. Most of the buildings are set relatively close to the street, though late-nineteenth and twentieth century new construction is typically placed further back on their lots. Most of the later houses represent infill over time so no particular groupings of buildings are dominant. The early extant houses and buildings are typically found on the waterway or in close proximity to the river. Mill Road, River Road, Silvermine Avenue, and Perry Avenue all follow the course of the Silvermine River. The road system runs roughly north/south and tends to wind with the flow of the river and natural contours of the land. Perry Avenue turns most substantially as it drops quickly in grade and crosses the Silvermine River. The older buildings served by Comstock Hill Road and Silvermine Road to the west of the river served the agrarian purposes versus water-powered industrial activity on the river.

Significant resources include the Silvermine Arts Guild complex (Inventory #133; Photograph #13), the J. Hyde Barnum / Lily Pons house (Inventory #1; Photograph #20), the Guthrie Knob factory or Red Mill (Inventory #85; Photograph #1,2), the Silvermine Tavern (Inventory #89; Photograph #7,8), the ca. 1724 Jacob St. John homestead (Inventory #103; Photograph #16), and the John Byard residence (Inventory #97; Photograph #23). The contributing buildings include a variety of buildings some of which served in various capacities, but have mostly been converted to residences.

Non-contributing resources are all from the 20<sup>th</sup> century and include the mid-twentieth century raised Ranch house at 172 Perry Avenue (Inventory #64), and two large stylistically and contextually incompatible, late 20<sup>th</sup> century Neo-Traditional houses set far back from the street. Other infill residential buildings are non-contributing due to less than 50-year age and Modernistic styles such as the 1989 John Black Lee House (Inventory #19), and the 1980 Modern-Contemporary house at 962 Silvermine Road (Inventory #121). In all, the district continues to exhibit many of the architectural and site characteristics of earlier periods and as a result, continues to be a desirable residential neighborhood.

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#### Silvermine Center Historic District Inventory

Most of the buildings in the district are now residential. There are a total of 76 primary buildings. Of the primary buildings, 60 are contributing, and 16 are non-contributing. There are a total of 46 secondary buildings (barns, garages, cottages studios, etc.) in the district. Of these buildings, 34 are contributing and 12 are non-contributing. The contributing secondary buildings include 7 barns, 2 artist studios, 15 detached garages, 2 combination garage/artist studios, 2 pool houses, 7 cottages, 1 greenhouse, 1 horse stall, and 1 "chapel."

There are 19 structures (bridges, dams, well houses, sheds, playhouses, gazebos, etc.) in the district. Of these structures, 15 are contributing and 3 are non-contributing. The 1899 Perry Avenue Bridge is individually listed on the National Register of Historic Places (Inventory #79; Photograph #3). The contributing structures in the historic district include the remains of the roadway and bridge abutment that once crossed the Silvermine River in the eighteenth and nineteenth centuries (Inventory #53), as well as 3 dams, 3 bridges, 5 well houses, and a chicken house.

The following is the inventory of all the contributing and non-contributing resources within the Silvermine Center Historic District. Inventory numbers are assigned to all the resources and can be cross-referenced in the text and maps. Historic or long-held names are in bold lettering. The dates of construction were culled from historic documentation, tax records, and local sources and were confirmed in the field.

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<b>Inv. #</b>	<b>Address</b>	<b>Historic Name/Style/Date</b>	<b>C/NC</b>	<b>Photo #</b>
<b>Comstock Hill Road</b>				
1.	54	J. HYDE BARNUM HOUSE, Norman French Eclectic, 1923	C	20
2.	54	garage, ca. 1940	C	
3.	54	pool houses (mirrored pair)	N/C	
4.	130	Neo-Colonial Revival, 1956; alterations	C	
5.	130	gazebo, ca. 1990	N/C	
6.	135	SUN HOUSE, Greek Revival, 1845; additions/alterations, ca. 1990	C	
7.	135	garage/studio, ca. 1920; additions/alterations, ca. 1990	C	
8.	135	cottage, ca. 1850; additions/alterations, ca. 1950	C	
9.	135	greenhouse, ca. 1920	C	
10.	153	Neo-Colonial Revival, 1969	N/C	
11.	163	Arts & Crafts/Modern, 1910; additions/alterations, ca. 1960	C	
12.	163	dam, ca. 1900	C	
<b>Guild Road</b>				
13.	5	LILY PONS STUDIO, 1937; additions/alterations, ca. 1970	C	
14.	5	garage, ca. 1970	N/C	
15.	5	small stone & wood-frame outbuilding, "chapel", ca. 1940	C	
16.	5	pool house, ca. 1925	C	

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### Mail Coach Drive

- |     |   |   |   |    |
|-----|---|---|---|----|
| 17. | 5 | barn, vernacular, 1920; additions/alterations, ca. 1960 | C | 32 |
| 18. | 5 | chicken house, ca. 1920                                 | C |    |

### Mill Road

- |     |     |   |     |    |
|-----|-----|---|-----|----|
| 19. | 160 | JOHN BLACK LEE HOUSE, Modern, 1989-1992                             | N/C |    |
| 20. | 160 | barn, vernacular, ca. 1955 (former BATTERY Mill site)               | C   | 29 |
| 21. | 183 | BATTERY HOUSE, Greek Revival, ca. 1835; add's/alter's, ca. 1925     | C   |    |
| 22. | 183 | barn, vernacular, 1880  | C   |    |
| 23. | 183 | studio, vernacular, ca. 1880  | C   |    |
| 24. | 198 | bridge, footings ca. 1925   | C   |    |
| 25. | 198 | Federal, ca. 1790; additions/alterations, ca. 1925                  | C   | 28 |
| 26. | 198 | carriage house, ca. 1850; additions/alterations, ca. 1925           | C   |    |
| 27. | 201 | BATTERY RESIDENCE, Greek Revival, ca. 1860; add's/alter's, ca. 1955 | C   |    |
| 28. | 207 | BATTERY RESIDENCE, Greek Revival, ca. 1860; add's/alter's, ca. 1990 | C   |    |
| 29. | 207 | cottage, ca. 1940   | C   |    |
| 30. | 207 | barn, ca. 1955  | C   | 27 |
| 31. | 221 | Colonial Revival, ca. 1850; additions/alterations, ca. 1922         | C   |    |
| 32. | 247 | vernacular, ca. 1735; additions/alterations, ca. 1925, 1990         | C   | 25 |
| 33. | 247 | cottage, ca. 1930   | C   |    |
| 34. | 247 | barn, ca. 1880; additions/alterations, ca. 1925                     | C   | 26 |
| 35. | 256 | vernacular residence, ca. 1966                                      | N/C |    |
| 36. | 264 | Gothic Revival, 1846; additions/alterations, ca. 1930, 1990         | C   |    |



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37.	264	garage, ca. 1950	C	
38.	273	vernacular, ca. 1912; additions/alterations, ca. 1960	C	
39.	273	garage, ca. 1915	C	
40.	273	cottage, ca. 1965	N/C	
41.	274	AUSTIN BLACKSMITH SHOP; vernac. ca. 1880; add's/alter's, ca. 1960	C	24
42.	275	vernacular, ca. 1900; additions/alterations, ca. 1990	N/C	
43.	289	Colonial Revival, 1923; additions/alterations, ca. 1955	C	
44.	301	Colonial Revival, 1933; Modern add's/alterations, ca. 1955	C	
45.	315	vernacular, ca. 1779; additions/alterations, ca. 1925, 1980	C	

### Old Kings Highway

46.	1	vernacular, ca. 1812; additions/alterations, ca. 1925, 1980	C	30
47.	2	vernacular, ca. 1800; additions/alterations, ca. 1925, 1990	C	31
48.	6	Arts & Crafts-inspired, ca. 1935; additions/alterations, ca. 2000	C	
49.	6	cottage, ca. 1935; additions/alterations, ca. 2000	C	
50.	7	vernacular, ca. 1790; additions/alterations, ca. 1925	C	
51.	7	garage, ca. 1935	C	
52.	9	Modern Contemporary, 1965	N/C	
53.	9	bridge abutment, road border remnants, 19 <sup>th</sup> century	C	
54.	11	BRADLEY & DEBORAH NASH HOUSE, 1823; add's/alter's, 1980	C	
55.	11	garage, ca. 1980	N/C	
56.	11	studio, ca. 1935 (moved to site)	N/C	

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### Perry Avenue

57.	163	"SMOKEHOUSE," vernacular farmhouse, 1791; add's/alter's, ca. 1925	C	
58.	163	garage, ca. 1935	C	
59.	165	vernacular, ca. 1790; additions/alterations, ca. 1975	C	
60.	165	shed, ca. 1925	C	
61.	169	JAB RYDER HOUSE, ca. 1781; additions/alterations, ca. 1970	C	
62.	169	garage, ca. 1915; additions/alterations, ca. 1965	C	
63.	171	vernacular, ca. 1780; additions/alterations, ca. 1925	C	
64.	172	Ranch, 1950	C	
65.	174	RIDER'S WHITE MILL, vernac., ca. 1800; add's/alter's, ca. 1925	C	33
66.	176	vernacular, 1832; additions/alterations, ca. 1985	C	
67.	176	cottage, ca. 1935 – significantly altered late 20 <sup>th</sup> C.	N/C	
68.	176	barn, ca. 1970	N/C	
69.	176	horse stall, ca. 1915	C	
70.	176	playhouse, ca. 1925	C	
71.	179	HUTCHENS RESIDENCE (Aiken Mill), ca. 1770; add's/alter's, ca. 1824, 1925, 1995	C	
72.	179	studio, ca. 1935	C	
73.	170	(Historically # 181) vernacular, ca. 1800	C	
74.	170	barn/studio, ca. 1990	N/C	
75.	183	GUTHRIE-HUTCHENS BARN, 1844; add's/alter's, ca. 1985	C	
76.	183	dam, date unknown, 18/19 <sup>th</sup> century, rebuilt 1912	C	5
77.	183	well house, date unknown	C	

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78.	184	vernacular, ca. 1900; additions/alterations, ca. 1935	C	
79.		PERRY AVENUE BRIDGE, 1899 (listed on National Reg. Oct. 2006)	C	3
80.	187	vernacular, ca. 1830; additions/alterations, ca. 1925	C	4
81.	189	Colonial Revival, ca. 1920; additions/alterations, ca. 1975	C	<b>REMOVED DUE TO OWNER OBJECTION</b>
82.	189	shed, date unknown	N/C	
83.	191	vernacular, ca. 1870; additions/alterations, ca. 1990	C	
84.	191	carport, ca. 1990	N/C	
85.	192	THE RED MILL (Guthrie Knob Factory), ca. 1770; add's/alter's, ca. 1925	C	1, 2
86.	192	cottage, ca. 1925	C	
87.	192	dam, ca. 1770, rebuilt 20 <sup>th</sup> century	C	2
88.	193	SILVERMINE TAVERN STORE, ca. 1862; add's/alter's, ca. 1915	C	9
89.	194	SILVERMINE TAVERN, ca. 1810; add's/alter's, ca. 1930	C	7, 8
90.	194	garage/barn, ca. 1920	C	
<b>River Road</b>				
91.	1	Greek Revival, ca. 1840; additions/alterations, ca. 1940	C	21
92.	1	garage, ca, 1940	C	
93.	5	GATES MOORE, Colonial Revival, 1928	C	22
94.	7	Neo-Traditional, 2005	N/C	
95.	7	barn, ca. 1850 (remodeled 2007)	N/C	
96.	9	Neo-Traditional, 2005	N/C	
97.	11	JOHN BYARD RESIDENCE, ca. 1750; add's/alter's, ca. 1927	C	23

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### Silvermine Avenue

98.	276	CLAUDE GUTHRIE HOUSE, Greek Revival, ca. 1840; add's/alter's, ca. 1950	C	18
99.	276	well house (moved from original location), ca. 1840	C	
100.	278	Greek Revival, ca. 1910; add's/alter's, ca. 1965	C	17
101.	280	vernacular, ca. 1730; additions/alterations, ca. 1930	C	10
102.	280	garage, ca. 1980	N/C	
103.	297	JACOB ST. JOHN HOUSE, vernacular, ca. 1724; add's/alter's, ca. 1965	C	16
104.	297	garage, ca. 1965	N/C	

### Silvermine Road

105.		vehicular bridge with stone walls, ca. 1925	C	6
106.	300	ROSWELL HYATT HOUSE, vernacular, 1840; add's/alter's, ca. 1990	C	
107.	300	garage, ca. 1925	C	
108.	302	Federal, ca. 1803; additions/alterations, ca. 1930	C	
109.	302	barn, ca. 1830	C	
110.	304	RIDER STORE, vernacular, ca. 1820; add's/alter's, ca. 1880, 20 <sup>th</sup> c.	C	
111.	306	STEPHEN & CYNTHIA GREGORY HOUSE, Federal, ca. 1826; add's/alter's, ca. 2003	C	
112.	306	garage, ca. 1930	C	
113.	306	well house, date unknown	C	
114.	308	Neo-Traditional, 2001	N/C	
115.	310	Neo-Traditional, 2001	N/C	
116.	312	Vernacular house, ca. 1830	C	
117.	312	cottage, late 19 <sup>th</sup> c.	C	

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118.	312	gazebo, ca. 2000	N/C	
119.	960	vernacular, ca. 1850	C	
120.	960	garage, ca. 1960	C	
121.	962	Modern-Contemporary, 1980	N/C	
122.	974	Greek Revival, ca. 1830	C	
123.	987	Colonial Revival, ca. 1932; additions/alterations, 1948	C	
124.	990	Colonial Revival, 1925; additions/alterations, date unknown	C	15
125.	1003	Neo-Traditional, 2000	N/C	
126.	1006	Colonial Revival, 1923, lost integrity with add's/alt's, ca. 2000	N/C	
127.	1012	Greek Revival, ca. 1860; additions/alterations, early 20 <sup>th</sup> c, 2007	C	
128.	1012	garage, ca. 2000	N/C	
129.	1022	Neo-Traditional, 2004	N/C	
130.	1028	vernacular, ca. 1885; additions/alterations, ca. 1929	N/C	
131.	1028	SILVERMINE MARKET, vernacular, ca. 1860	C	19
132.	1028	barn, ca. 1890	C	
133.	1035	SILVERMINE GUILD ARTS CENTER, 1922, add's/alter's, ca. 20 <sup>th</sup> c.	C	13
134.	1035	pottery studio, ca. 1955	C	
135.	1038	Federal, 1753; additions/alterations, ca. 1930	C	14
136.	1038	garage, ca. 1940	C	
137.	1038	well house, date unknown	C	
138.	1053	Federal, ca. 1790; additions/alterations, date unknown	C	12
139.	1053	garage, ca. 1955	C	

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- |      |      |   |   |    |
|------|------|---|---|----|
| 140. | 1056 | Federal, ca. 1832; additions/alterations, date unknown        | C |    |
| 141. | 1057 | HYATT GREGORY HOUSE vernacular, 1834; add's/alter's, ca. 1990 | C | 11 |
| 142. | 1057 | well house, date unknown                                      | C |    |

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#### STATEMENT OF SIGNIFICANCE

The proposed Silvermine Center National Register Historic District is a unique collection of resources located in Norwalk, New Canaan and Wilton, Connecticut. This significant concentration of 18<sup>th</sup> and 19<sup>th</sup> century residential, mill and commercial buildings, combined with the social history pertaining to the arts colony established in the early 20<sup>th</sup> century (and, to some extent, still existing today), is the nucleus of an unusual, organically developed village, fostered by its proximity to the Silvermine River. While substantially intact, the entire area has been impacted by recent infill development which threatens to adversely affect the integrity of this unique community.

The district is locally and regionally significant under *Criterion A* for its contribution to the broad patterns of local and regional history for its early mill industry; and locally, regionally and nationally significant for its later incarnation as a notable arts colony and cultural community. The district is locally significant under *Criterion B* for the association with the Guthrie family and other Silvermine mill owners and the industrial development of Silvermine; the district is also locally, regionally and nationally significant under *Criterion B* for the individual notable artists who both resided in the village and created the nucleus for the Silvermine Arts Guild. Finally, the district is locally significant under *Criterion C* for its numerous extant examples of 18<sup>th</sup> and 19<sup>th</sup> century residential, industrial and commercial architecture as well as a few examples of 20<sup>th</sup> century historical revival residential and arts-culture buildings. The period of significance ranges from 1716, the first large land holdings in Silvermine purchased by Ebenezer St. John, to the continued present-day influence of the Silvermine Arts Guild, founded in 1922.

#### Historical Background

##### **The Silver Mine**

The exact date when this part of Connecticut was first called "Silvermine" is unclear. However, in 1712 or 1713 a parcel of land was conveyed from Matthew Seymour to James Brown for a sum of 18£. In this transfer, the document makes mention of "ye saw mill standing upon ye west branch of Norwalk River, above Silver Mine Plain." Based on this document, it is clear that at the very latest the area was known as "Silver Mine" was at the beginning of the 18<sup>th</sup> century; it is possible that it had that moniker at least twenty to thirty years prior, as the settlement history goes back as far as the late seventeenth century.

The hills that run parallel to the Silvermine River are veined with sulphide-bearing quartz which includes galena (lead sulfide), where traces of silver may be found. Several other mines are located from Ridgefield and Wilton to Norwalk in a northwesterly orientation. However, there are two places where there may have been active, if short-lived, prospects immediately within Silvermine: the northern bluff at the intersection of Comstock Hill and Silvermine roads, and at the river just below where the Buttery Mill once stood.

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#### The Mill Industry from Establishment to Decline

The first European settlers to the area known as Silvermine were drawn by its potential for waterpower, as well as the ore discovered in nearby mining operations as early as 1690. The first true industry in Silvermine was the various saw mills that were constructed along the Silvermine River and its tributaries.

The first person to consolidate large holdings in the area was Ebenezer St. John. From 1716 to 1722, St. John or his sons purchased over 200 acres in Silvermine. The earliest known settlement in Silvermine is by a British Army Officer, Matthew Seymour, who constructed a saw mill on the river in 1688. The general boundaries go from Red Barn Lane in the south, the Silvermine River to the east, Huckleberry Hill Road to the north and the ridgeline of Silvermine Hill to the west. This property eventually was passed down to his three sons, Daniel, Nehemiah and Jacob. The St. John family farmed this land for generations and owned and operated several mills on the Silvermine River. Even during this early period in Silvermine, there existed both an agrarian and a mill economy.

During the late 18<sup>th</sup> to the late 19<sup>th</sup> century, aside from the primary industry of cutting lumber, Silvermine produced textiles and furniture. Raw materials, such as mahogany from Cuba and cotton from the southern United States were typically sent to be processed in industrial centers like Silvermine in Norwalk. Additionally, tobacco was grown on the farms nearby and was processed and cured for distribution. Major property and sawmill owners, including the BATTERY and GUTHRIE families, created full service manufacturing in Silvermine processing raw goods that were brought up from the coast at Norwalk.

The first mill, Matthew Seymour's saw mill, lay about two dozen yards north of its later location. In 1709, Seymour constructed a dam to further power his mill. The mill burned to the ground in 1712 or 1713, soon after he sold it to James Brown. The second sawmill was constructed by Jacob St. John in 1741; it was that mill that later was known as the BATTERY Mill and remained in continuous operation until the flood of 1955, when it was destroyed.

The next oldest mill, no longer extant, was known as the DANIELS Mill. Constructed in 1743 by Benajah and Abel Hoyt, this sawmill has the distinction of being the first deeded mill to be recorded in Silvermine. However, after being sold to Pliny Daniels in 1824, the operation turned to fulling, (a process to increase the weight and bulk of cloth by shrinking and beating or pressing), and a carding machine was installed for finishing cloth, which was very profitable in the middle decades of the 19<sup>th</sup> century. Eventually, the building went back to being a sawmill and was ultimately torn down in 1929 by Harry Thayer.



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The Red and White mills, now known as the "Old Red Mill" and 174 Perry Avenue (where it was relocated), were constructed ca. 1770 and ca.1800, respectively. Initially designed as a cotton spinning factory by Joseph Cocker, the buildings were purchased by David Comstock by 1850 for use as a hat factory. The buildings were eventually purchased and used by the Guthrie family as a "Furniture Knobs and Trimmings Mill". The Aiken Mill, now known as the "Guthrie" "Old Mill" (constructed ca. 1770), was also purchased by the Guthrie family in 1855 and used as a saw mill.

The Web Austin Mill, located upriver from the Guthrie family's mills, was multi-disciplinary; it was able to cut wood, grind grain, make cider and distilled apple brandy. William Webster Austin purchased the mill in 1879 from the Platt estate. In 1883, the mill burned down in an intense fire, and a new mill was built in its place. That mill was converted into a house, but burned in 1964 with only the foundation remaining.

The Blanchard Fur Factory was originally located on the west bank of the Silvermine River adjacent to the extant Gutmann residence, at the bend in Mill Road by the Borglum Bridge. The earliest building at this site, a corn mill, was constructed prior to 1760. Constructed before 1850, the J. W. Blanchard Fur Cap Factory tanned hides and furs to make coats, caps and muffs. A successful business that also went under the name "New Canaan Fur Factory," the mill was sold more than a half-century later when the company moved the factory to south Norwalk. A woodworking mill was located at the mill for one year, and for a few more years a tannery operated at the site. By 1910, the mill had been converted into studios for the Gruelle family, and by 1912 it was demolished. Approximately a dozen mills were in use during much of the 19<sup>th</sup> century. By the latter part of the 19<sup>th</sup> century, the mill industry in Silvermine was in decline and by the turn of the 20<sup>th</sup> century only two mills were still in operation. The demise of the mill industry and agrarian activity was not sudden, but petered out over many decades.

The diversity of uses and products made by the mills turned Silvermine into a mildly prosperous crossroads for much of the 19<sup>th</sup> century. However, by the turn of the 20<sup>th</sup> century, the economy of scale needed to compete with "Machine Age" equipment and buildings made these mills obsolete. The picturesque, mostly abandoned buildings attracted a new type of industry: the arts.

#### The Guthrie Family

The Guthrie family holds a special place in Silvermine due to their long residency and ability to bridge the gap during the transition from industrial hamlet to arts colony. Robert Guthrie (1802-1900) emigrated to the United States from England in 1842 and came to Norwalk in 1846. He and his wife, Elizabeth, had eleven children, of which seven survived to adulthood. Of these siblings, Henry Guthrie had the most impact on Silvermine through his founding of the Guthrie Knob Factory (main building, Silvermine Tavern, Inventory #89; Photograph #7,8) and accessory buildings, the Red (Inventory #85; Photograph #1,2) and White Mills, as well as his marriage to Hannah Buttery that brought two important mill families together. The knob factory turned out tens of thousands of tent pegs for the

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Civil War and after, glass screws and drawer knobs for furniture. However, the Guthrie's produced no heirs and carrying on the family name was left to Henry's siblings.

The Guthrie family was ultimately involved in numerous local enterprises: the Guthrie Knob factory building which housed them and provided workrooms and included the Red and White Mills as part of its operation; the Aiken Sawmill (Inventory #71) which provided wood for the factory; and in the next generation, the Silvermine Market (Inventory #131; Photograph #19) and an ice harvesting business. Henry was a founder of the Gregory's Point Horse Railroad Company that was to provide a tie to shipping on the Sound but which failed during the Panic of 1873. Local farms owned by the family provided additional support and Henry was a director of the Fairfield County Agricultural Society. The Aiken Sawmill served the knob factory during Guthrie's ownership, which spanned the second half of the nineteenth century. Alexander Guthrie's son, John L., started the Silvermine Market sometime between 1901 and 1905. The family continued to own and run the business until 1956. They continued to contribute to the evolving community as the establishment of the arts colony affected it: John L. Guthrie was the Village Room's first president, and Sidney E. Guthrie and William Guthrie's wife were members of the Silvermine Arts Guild.

#### The Silvermine Tavern Complex

The Silvermine Tavern complex, which presently includes the Tavern (main building of Guthrie Knob Factory, Inventory #89; Photograph #7, 8) and parking lot; a former Ice House; the Red Mill and dam (Inventory #85; Photograph #1, 2); and the Country Store (Inventory #88; Photograph #9), is a major component in the transition of the area from an industrial center to an artistic one. While constructed as a cotton processing factory by Joseph Cocker circa 1810, occupied by the David Comstock hat factory in the mid-nineteenth century and then used as an industrial knob factory in the mid-to late-nineteenth century, the complex was transformed by John Kenneth Byard into one of the centers of social and cultural life in Silvermine following its purchase in 1925. Where the flagpole is located once stood a combined post office and grocery where local residents would meet and share the latest news about town. The building exploded around 1910 when fireworks were set off inside the building due to a rambunctious 4<sup>th</sup> of July celebration.

The Country Store, constructed by Claude Guthrie in 1862, also acted as a meeting place starting in the mid-1860s. Originally, the building had been immediately adjacent to Silvermine Avenue, but was moved in the early 20<sup>th</sup> century by John Kenneth Byard.

After the sale of the Red Mill to Sammy Rider in 1902, Rider continued to use the building for industrial purposes. In 1911, Hannah Buttery Guthrie, Henry's wife, sold the Tavern building to Otto Goldstein, who used it solely as a home for his extended family as had Henry Guthrie in the last few years of his life. Goldstein, who had occupied the building since 1906, also briefly ran a fur factory at the Red and White Mills. He leased them from Rider before 1909 when the dam was washed out.

In 1924, the year Sammy Rider died, Frank Hutchens, artist, purchased the Red and White Mills and rebuilt the dam at the site using his artists' eye to construct a more picturesque waterfall. He used the

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Red Mill as a studio and held exhibitions there and the opening of the refurbished building in that same year was celebrated as "Candle Light - Open Fire - Old Fashioned Cheer - MUSIC AND DANCING - Country Togs". The spirit of community merriment was extended to the White Mill, a little closer to the road than the Red Mill, and it became one of the main social gathering places. It was called the "Village Room" and used for several years before being relocated to 174 Perry Avenue by Hutchens (Inventory #65; Photograph #33) where it became a residence.

In 1924, John Kenneth Byard, lawyer and antiquarian, purchased the Tavern building, Country Store and numerous other buildings in the center of Silvermine. He transformed the look of the Tavern by adding a Mt. Vernon-style two-story porch on the front of the building (Inventory #89; Photograph #7) and began selling antiques out of the Tavern and the Country Store. He also expanded the dining areas and kitchen and opened the upper floors for guest accommodations. Gates Moore, Byard's cousin, connected the barn and the factory to create the modern Tavern complex. During Prohibition, under the Goldsteins, the house had been used as a speakeasy, with a still and bootleg liquor for sale and it was a natural progression for it to be reborn as the Silvermine Tavern. Byard eventually purchased the Red Mill from Hutchens, opened it for coffee and teas, weekend dinners, rooming for guests and special events.

The Tavern, Red Mill, Country Store, "The Pines", (Inventory #91; Photograph #21) and land on Old King's Highway (vacant lot) and River Road (parking lot) were sold to Ignatius Wiese of Southport, Connecticut in 1948, who continued to run the Tavern and antique shop. Francis Whitman, Sr. purchased the complex from Wiese in 1955 and the Whitman family has continued to own and operate the Tavern and Country Store for over half a century.

#### Shops and Other Businesses in Silvermine

From the late eighteenth century to the turn of the twentieth century, Silvermine had a number of shops, stores and businesses. Although only the Silvermine Country Store (owned by the Silvermine Tavern) and the Silvermine Market (originally a meat market) remain, a number of buildings housed businesses that catered to the mill owners and workers. One of the earliest mentions of a business was located at 163 Perry Avenue, known as the "Smoke House" (Inventory #57) The Rider Store was located at 304 Silvermine Road (Inventory #110) and operated during the mid-nineteenth century. The Seymour Austin Blacksmith Shop, located at 274 Mill Road (Inventory #41; Photograph #24) was in operation during the mid-19<sup>th</sup> century. The Hyatt Gregory House and Store, also known as the "Pink House" (Inventory #141; Photograph #11) sold tobacco, root beer, meat, cider and roasted peanuts. It is unclear whether 187 Perry Avenue (Inventory #80; Photograph #4), used locally as a basket weaving shop, ever actually functioned as a blacksmith shop but there was a blacksmith at the store two buildings away. Furthermore, the Basket Shop does retain two large barn-like doors on the front of the building. Guthrie Pond, located on the Silvermine Arts Guild campus, and the Guthrie Millpond on the Silvermine River were centers of a flourishing ice business owned and operated by the Guthrie family for several decades. Unlike the mills, which in many cases produced goods for export, these businesses and stores were homegrown solutions that responded to the needs of the local population.

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The one exception, ice production, dependent on cold winters, could always find a market in Norwalk's flourishing oyster business as well as in Silvermine.

#### Silvermine as Arts Colony

In the late 19<sup>th</sup> century, the American Renaissance, an arts movement that began at America's centennial celebration, was producing a large number of artists, writers and actors who were creating summer colonies, particularly in the northeastern United States. While places like Lenox, Massachusetts and Newport, Rhode Island, which were summer enclaves for the very wealthy during the Belle Époque, attracted artists due to their patronage, and Lawrence Park in Bronxville was a wealthy planned community designed to attract artists into its midst, Silvermine was a rural, semi-abandoned mill town which grew organically as an arts center.

The founding of the arts community in Silvermine can be traced back to Solon Hannibal Borglum's (1868-1922) establishment of 'Rocky Ranch' in Silvermine. Borglum was born in Utah prior to statehood and later spent his young adulthood as a cowboy in California and Nebraska. After studying art in Cincinnati from 1895-1897, Borglum won fame in Paris by creating sculptures of horses that personified the wildness of the western United States. After moving to New York at the height of his international acclaim in 1899, Borglum relocated to Silvermine in 1906 to one of the former Buttery houses on what is now Borglum Road. His property, which he christened 'Rocky Ranch,' included one of the Buttery family barns which he converted into a studio, as well as a mid-19<sup>th</sup> century farmhouse.

Within a year of Borglum's move, several of his peers and colleagues visited Silvermine, with some taking up at least part-time residence. The nucleus of this collection of artists in 1907, many of whom became lifelong friends and collaborators, was impressive: Edmund Ashe (1867-1941), a painter and illustrator; George Alfred Avison (1885-1970), an illustrator and muralist from Norwalk; Hamilton Hamilton (1847-1928), the renowned landscape painter, portraitist and illustrator; Howard Hildebrandt (1872-1958), a prize-winning portraitist; Addison T. Millar (1860-1913), affiliated with the Art Students League in New York City and a painter and etcher; Charles Shackleton (1856-1920), a landscape artist known for his coastal views of New England; and Henry Grinnell Thomson (1850-1937), a painter who studied with one of the preeminent American artists of the second half of the 19<sup>th</sup> century, William Merritt Chase. Those who came soon after included Lowell Leroy "Tony" Balcom (1887-1938), an etcher, painter and illustrator; Daniel Putnam Brinley (1879-1963), great-great grandson of Israel Putnam, a Revolutionary War general, and considered one of the finest Modernist painters in the United States with intimate knowledge of the Cos Cob artist's colony where he grew up; Richard Buckner Gruelle (1851-1914), a landscape painter known for his bucolic paintings and the father of Johnny Gruelle (1880-1938), creator of Raggedy Ann and Andy; Bernard Gutmann (1869-1936), a painter, etcher and printmaker; Helen Hamilton (1889-1970), daughter of Hamilton Hamilton and known as a post-Impressionist painter; Frank Townsend Hutchens (1869-1937), a nationally prominent landscape and portrait painter; George Picknell (1864-1943), an illustrator and landscape painter; and Charles Reiffell (1862-1942), a Modernist landscape painter and lithographer.

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Many of these artists already knew each other from showing at the 1913 Armory Show in New York City, studying at the Art Students League or sharing exhibitions from San Francisco to Paris.

In the summer of 1907, Borglum began having critiques with other artists in his barn, which he had converted into a studio. The subsequent weekly events led to an annual show, which ran from 1907 to 1920. Originally calling themselves "The Knockers" for the barrage of criticisms they heaped upon each other, they soon were known as The Silvermine Group of Artists. These weekly sessions were anything but casual. As observed in the Christian Science Monitor on September 4<sup>th</sup>, 1915,

However vague and undefined as a geographical locality the place called Silvermine, Connecticut may be, there is nothing undefined or vague about the Silvermine Group of Artists. This group is a very definite thing, simply organized, with its purpose clearly stated, holding weekly meetings, admitting to membership only professional artists, and requiring for admission of new members a unanimous vote, maintaining independence, needing no patronage nor asking any. Its weekly meetings held in the hilltop studio of Solon Borglum, the sculptor, are not for relaxation. On the contrary, the member who brings his work to these meetings, as all members are not privileged to do, knows that he is sure of frank and competent criticism, which while it may not augment self-esteem it is very likely to result in self-improvement...There is therefore no lack of good pictures for the jury to select from when the time comes for the annual exhibition.

Another important social gathering point for the Silvermine Group of Artists was the creation of the Village Room. Clifton Meek, one of the leaders, started a series of readings at Borglum's barn. Eventually, these readings became the basis for the Village Room, which moved to Bernhard Gutmann's barn in 1915 and later to Rider's White Mill (later relocated to 174 Perry Avenue) (Inventory #65; Photograph #33). These regular 'coffeehouse'-type get-togethers soon turned into something more organized and civic-minded, with intention of creating improvements in Silvermine. The first president of the group was John S. Guthrie, who at the time still owned much of the land and buildings in the center of Silvermine. To that effect, member Richardson Wright created what is described as a "Garden at the Four Cross Roads." It is believed that the Village Room is the direct predecessor of the Silvermine Community Association (described below).

Many other artists entered and left, stayed or were fleetingly associated with the Silvermine Group of Artists. The rural atmosphere of the area, as well as its relatively inexpensive houses, mills and barns, were critical to the artists colony to sustain itself and grow.

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#### John Kenneth Byard and Frank Hutchens

Besides Solon Borglum and the Silvermine Group of Artists, two other transplants to Silvermine were important to its transformation from faded mill town to arts colony. Frank Townsend Hutchens, one of the founding members of the Silvermine Group of Artists, studied with Irving R Wiles and Frank DuMond at the Art Students League and was well known for his landscape and portrait paintings. He purchased a number of buildings, including in 1911 the Aiken Mill (Inventory #71), the Guthrie-Hutchens Barn (Inventory #75), the Basket (Blacksmith) Shop (Inventory #80; Photograph #4), the White Mill (Village Room, Inventory #65; Photograph #33), and The Red Mill (Inventory #85; Photograph #1,2). The purchase and rehabilitation of these buildings, all near or clustered by the Perry Avenue Bridge, were critical to retaining the rural ambience of Silvermine. While Hutchens preserved these five critical buildings, John Kenneth Byard played a larger role. Byard, who was the husband of the artist Dorothy Randolph Byard, purchased 83 (later expanded to over 100) acres in Norwalk, New Canaan and Wilton. He also acquired the original barn for the Silvermine Guild of Artists and was instrumental in selling and financing other properties in Silvermine. As one of the major antique dealers and expert on Colonial-era furniture in the United States, and a consultant to historic museums and property owners, including Old Deerfield Village in Deerfield, Massachusetts, Byard recognized the importance of the collection of buildings at the center of Silvermine. These included what is now known as the Three Barns (Dorothy's studio), the John Kenneth Byard Residence (Inventory #97; Photograph #23); "The Pines"; the Silvermine Country Store; and the Silvermine Tavern. Additionally, he purchased The Red Mill from Hutchens, which he reincorporated into the Tavern complex as it had been under Guthrie. The White Mill was gone, having been moved across the bridge to Perry Ave.

#### The Silvermine Guild of Artists

The most significant date in the history of Silvermine pertains to the official creation of the Silvermine Guild of Artists. After Borglum's sudden death from appendicitis in 1922, the Silvermine Group of Artists decided to create a larger and more permanent home, which they christened the Silvermine Guild of Artists. The artists had also decided that Borglum's barn was too small for their expanded operations. The Guild purchased a large barn and had it moved to Silvermine Avenue. This building became the studio, exhibition and performance space for the next two decades. With the creation of the Silvermine Arts Guild, new artists were drawn to the area. Additionally, many of the longtime residents, particularly the Guthrie family, became patrons and benefactors of the Guild. At its founding in 1922, the Guild had 33 Artist Members. By 1927, it had 119 Artist Members, 10 Sustaining Members and 148 Associate Members; by comparison, in 2003 the Guild had over 300 Artist Members. While continuing to focus on the visual arts, the Guild began to become a multidisciplinary arts center, mixing education, performance and community. It weathered the Depression when many of the artists survived by painting WPA murals. The murals may still be seen at Norwalk City Hall, Norwalk Transit Center and in New Canaan.

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#### Writers in Silvermine

Writers were particularly interested in Silvermine and its environs for its picturesque setting, history and the presence of other artists. In some cases, autobiographical descriptions were included in novels; in others, Silvermine was used as a backdrop or stage set, but was integral to the story nonetheless.

Prior to the advent of the arts colony, a detailed autobiographical sketch described Silvermine in the 1890s. Entitled *The Broom Behind the Door*, it was written by Adeline Hawkes and published in 1948. Hawkes was an orphan who had been adopted by the widow of the founder of Wellesley College, Pauline Adeline Durant. She was taken to Silvermine as a young child along with her siblings and a caretaker named Ada Porter. Porter had been adopted by the Blanchard Fur Mill family in the 1870s and had lived on Mill Road. Today, the Blanchard house and factory have been replaced by the artist, Bernhard Gutmann's, house. Adeline lived with the Blanchards for a short time until the little group relocated to the Buttery home, later to be renamed "Rocky Ranch" by Borglum. Adeline's last residence in Silvermine was the Sun House, built by John Ryder in 1841, on Comstock Hill Road (Inventory #6) where the Deering family resided in the first decade of the twentieth century. The period during which her memoir takes place is made all the more pertinent by its description of the daily life of a declining mill village.

The Sun House is the most documented building from an author's perspective in Silvermine. Besides Hawkes, William A. Boring, dean of the Columbia School of Architecture from 1919 to 1931, lived there, followed by Hamilton Hamilton and his daughter Helen Hamilton, both artists. Richardson Wright (1887-1961), the editor-in-chief of *House and Garden* for more than three decades and one of the most prolific writers on horticulture during the 20<sup>th</sup> century, lived in the house from 1918 to 1940. Wright was also President of the Silvermine Guild of Artists from 1933 to 1934. Two books written by Wright, *Truly Rural* (1922) and *A Small House and Large Garden* (1924) are testaments to the joys of country living and gardening; both books are sprinkled with references to Silvermine as well as to the Sun House itself. In *A Small House and Large Garden*, Wright describes the Sun House origins and his attempts to give credit to John Ryder in simple, if romanticized, prose:

On an obscure corner of the house, where a honeysuckle drapes it from too public and curious a view, we have placed a small board on which is lettered: John Ryder – Fecit – 1841. This, with due family ceremony, was put in place one June day, when the peonies and iris and blazing Oriental poppies made the border jubilant with color. We were prompted to place it there after reading what Royal Cortissoz said on the occasion of a presentation of a medal to Mr. Henry Bacon, architect of the Lincoln Memorial in Washington. This was the first time, it seems, that the United States Government had taken the trouble to honor an architect with a public ceremony. Mr. Cortissoz wondered why it wasn't more often done. And, following his thought, we wondered why people who build homes don't take the trouble to give the architect some permanent credit for his work...In our own case, there was no architect. According to the ancient son of the man who built this house, "Pop did it himself." On further questioning (for this old fellow was reticent), "Pop took it from a book because Mom liked it." "Pop," by the by, was a master carpenter, a worthy man in any age. And there must have been some excellent books of house plans in

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those days, for "Pop" chose a good one – simple, severe, classical, in the Neo-Greek style that prevailed in this country from 1800 up to the Civil War. This John Ryder, for such was his name, built the house for his bride, tucked it on the side of a Connecticut hill facing south so that the north winds would not make living unbearable in winter time. In front he planted two elms, one for his bride and one for himself – and they still shadow the old house with their generous branches. Successive generations of owners have had respect for its lines, and such additions as were made have only given it nobility...If, on some starry night, the shade of old John Ryder should lift aside the honeysuckle and read his name inscribed there, we hope he will be pleased.

In 1950, a decade after Wright sold the house to Ernest Heyn, the house was purchased by James Scripps Booth, heir to the Scripps-Booth Car Company, acquired by General Motors in 1918. Booth, an artist and engineer, converted the barn into an artist's studio. Booth sold the house in 1960 to John Harrison Yankee, Jr. and his wife Eileen Heckart (1919-2001). Heckart was an Academy Award-winning actress who starred on Broadway, film and television. Her son, Luke Yankee, published a book in 2006 entitled *Just Outside The Spotlight: Growing Up With Eileen Heckart* which chronicles not only her acting career but the family's life living in Silvermine and growing up at the Sun House.

Other authors include:

Edward Eager (1911-1964) was a writer of children's literature and a lyricist for a number of television productions from the late 1940s until 1963. Of the nine children's books that he authored, three were located in Silvermine. His stories focused on life in Silvermine during the 1950s, particularly the artists, musicians and writers that lived there.

Faith Baldwin (1893-1978) was a prolific author, writing over 100 books during her long career. A longtime resident of Silvermine, six of her novels were set in "Little Oxford," a fictional version of Silvermine. These books span from *The Station Wagon Set* (1940), which was set in 1930s, to *Any Village* (1972). Fable Farm Road off of Silvermine Road is named after her "fables," as she called her fictional accounts of the Silvermine area.

Evan Hunter aka Ed McBain (1926-2005) lived at the Aiken Mill (Inventory #71) for decades. Born Salvatore Lombino, he invented the modern police mystery novel, with 72 books written under his Ed McBain name. As Evan Hunter, he wrote an additional 22 books, including his debut, *The Blackboard Jungle* in 1954. Hunter referred several times to Silvermine in his novels.

Finally, an important author who lived in Silvermine but did not write about it was Vance Packard (1914-1996). Packard, who was considered one of the main socialites of Silvermine during his residency there, lived in the Gutmann house for the duration of his stay in Silvermine. A journalist and social critic, Packard created the melding of academic research with popular culture with his groundbreaking book, *The Hidden Persuaders* (1957).



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#### Music, Theater, Film and Other Arts in Silvermine

While the visual arts were paramount in Silvermine, theater, film, music and were well-represented as well. Muriel Tindal, an English-born soprano who lived at 306 Silvermine Road (Inventory #111), performed supporting roles on Broadway from 1919 to 1921 as well as debuting with the Metropolitan Opera Company in November of 1922. Katherine Sanger (Gordon) Brinley (1878-1966), wife of Daniel Putnam Brinley, was a writer of travel books and literature. Additionally, she took the stage name Gordon Brinley (Figure 8) and, in 1921 started putting on programs of Chaucer poetry around the country in various costumes that she had created.

The Silvermine Sillies, which were established in 1925, are an excellent example of the collaboration between writers, musicians and actors, and the sculptors, painters and other visual artists of the Silvermine arts colony. These shows, which ran one weekend during the summer for years, were written for and about the Silvermine area as well as current political and social trends that were sweeping the country and the world at the time. In 1935, twenty sketches were performed. John Vassos coordinated the Sillies that year, and his wife Ruth wrote several of the sketches, including "Nazi Nazi" and "George Washington and the D.A.R." Other artist participants included painter Dorothy Byard; Judson La Haye, a musician and the station supervisor of WICC in New Haven, the first radio station in southern Connecticut; and cartoonist Paul Webb and his wife Virginia. The Webbs also wrote a sketch entitled "Maw Gets 'Em Every Year," which included the characters Maw, Grammaw and the Hill Billies; this sketch may have been based on his cartoon, The Mountain Boys, which were shown in serial in Esquire Magazine and is considered the predecessor to Li'l Abner which he developed for cartoonist Al Capp in the early 1930s. Elizabeth Dempster, one of the organizers of the Sillies, wrote the "Theme Song" which began with these verses:

We are the Sillies  
The Silvermine Hill-billies  
We gild the lilies  
For a living  
We fled the city  
Where life was low and gritty  
And now its one long ditty  
No misgiving.

We love the local  
Gentry and the Yokel  
Yes, we're very vocal  
And creative  
Silvermine's our passion  
Life's a lovely ration  
And it is the fashion  
To go native.

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The Silvermine Sillies continued through the Depression up until the 1940s, and were used in the first decades to raise significant funds for the Guild.

In the late 1930s, Lily Pons purchased the artist and illustrator Jay Hyde Barnum's estate (Inventory #1; Photograph #20). Pons, who had made her debut at the Metropolitan Opera in 1931, was one of the principal sopranos in the United States through the 1960s. Soon after she purchased the estate, she had a music studio constructed near the pool. A small chapel was constructed a few yards to the south, where she married Andre Kostelanetz in 1938. Kostelanetz was well-known, one of the first conductors to bridge Classical and popular music in the 20<sup>th</sup> century. For more than a decade the estate was one of the main centers of social life in Silvermine, with numerous parties, concerts and events held there.

One of the more unusual arts developments in Silvermine was the creation of the Theatre in the Woods, near the intersection of Belden Hill and Grist Mill roads. Greek Evans, a baritone and light opera star who sang in various Broadway productions in the 1920s, married Henriette Wakefield, an opera star who sang with the Metropolitan Opera for several seasons. Wakefield owned property to the east of the Silvermine Golf Course which formed a natural amphitheater. Evans built seats in the side of the hill and constructed an orchestra pit. He named it "Theatre in the Woods." From 1932 to 1937, up to 4,000 persons attended musical and theatrical productions each summer. The theater closed due to Evans insistence on bringing in musicians from New York City. The Norwalk musician's union protested, and Evans had to pay them, even though they didn't play. In later years, Evans developed the perimeter of the site and former parking areas next to the golf course with Arts and Crafts-style bungalows and houses designed to attract the performing arts community.

1938 turned out to be a watershed year for the Guild in terms of artistic creativity and crossover collaboration, as well as the beginning of fundraising for a new annex to the barn (Inventory #133; Photograph #13). According to *The Silvermine Guild Arts Center – A History*,

In the landmark year of 1938, the Guild combined visual art and classical music with the Silvermine Music Festival – the first of its kind. Bringing together visual art and classical music, the four day musical event was attended by 30,000. The New York Philharmonic performed on a custom built platform over the pond. Eugene Ormandy and Jose Iturbi conducted an evening of Brahms, Debussy, Mozart, Wagner and Gershwin that climaxed with Beethoven's Ninth Symphony accompanied by a choral group of several hundred. An outstanding feature of the Festival was a composition contest to encourage young composers that offered a \$300 prize for an overture based on a romantic episode in New England's history. An accompanying exhibition of art displayed ceramics, sculpture and painting. The \$7,000 proceeds went toward building an annex to the barn, later known as the Vassos gallery...The expanded space allowed classes in drama, dance, music and experimental film to be conducted during the summer. But since none of the buildings had heating, only the most resilient artists and students continued to paint and sketch around the pot bellied stove in the winter.

To the north of the original Guild barns, and on the surrounding hillsides, thousands of spectators came to see numerous musical and theatrical performances in the 1930s and 1940s.

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From the beginning of the Silvermine Arts Guild, there was a keen interest in the use of art in new media. Robert Flaherty (1884-1951), considered the first full-length documentary filmmaker, showed his film *Nanook of the North* in Silvermine soon after it was made in 1922. Experimental and independent films were shown, including Fernand Leger's *Charlot presente le ballet mecanique* (1930); Jean Cocteau's *Le Sang d'un poete* (Blood of a Poet - 1930); and Abel Gance's *Un grand amour de Beethoven* (The Life and Loves of Beethoven - 1936). The Silvermine area was also used in numerous films, print and television advertising over the years.

Along with Clifton Meek, who was known for his metalwork, especially signs, used in residences in Silvermine, the Gates Moore Company, founded in 1950, worked in the industrial arts. Gates Moore, a cousin of John Kenneth Byard, trained as a cabinetmaker and eventually ventured into the reproduction of period lighting fixtures. Gates Moore designed these fixtures for historic museum communities such as Colonial Williamsburg and Old Deerfield Village. He also designed fixtures for the Silvermine Tavern and other period buildings in Silvermine. When Byard died, Gates Moore inherited some of his holdings that were not sold to Francis Whitman, including properties on River Road. The properties, which included the Gates Moore's residence and workshop (Inventory #93; Photograph #22); the John Kenneth Byard residence (Inventory #97; Photograph #23); a barn (Inventory #95); and a log cabin (demolished), was subdivided and sold in 2005, with the exception of the Gates Moore residence.

#### John Vassos and the Cartoonists of Silvermine

While painters, etchers and illustrators were common in Silvermine, there were also a number of well known cartoonists. One of the earliest cartoonists to settle in Silvermine was Clifton Meek. Meek lived in the Silvermine Forge north of Borglum Road. Not only was he a cartoonist – Meek was the creator of Grindstone George, which ran serially in newspapers from 1916 to 1919 - but he also designed hardware for doors and windows. Meek may have given the idea of Mickey Mouse to Disney— in the early 1920s, he drew a series of untitled cartoons about mice. In local Silvermine lore it is believed that Meek received a card from Disney stating, "thanks for giving me this character – Walt."

Another cartoonist who spent many years living in Silvermine was Paul Webb (1902-1985). Webb, who was a friend of John Vassos, had his work seen in *Life*, *Judge*, *The New Yorker*, *Colliers*, *The Saturday Evening Post* and *Esquire*. He was involved in both the Silvermine Sillies, creating an ongoing cast of characters known as the Hillbillies. These characters not only were connected with his cartoon, *The Mountain Boys*, but were the basis of one of the first pieces of television drama, *The Real McCoys*.

John Vassos (1898-1985) was a key figure in the Guild's – and Silvermine's – transformation from artist's colony to a nationally renowned center for the arts. An ethnic Greek who grew up in Istanbul, Vassos served in World War I with a suicide minesweeper squadron of the Ottoman Empire. After his boat was torpedoed, he was rescued by a United States transport and brought to Boston in 1919. In Boston he studied with John Singer Sargent, considered one of the deans of American artistry, at the

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Fenway Art School. In 1924 Vassos moved to New York, opened a commercial art business, studied at the Art Students League, and became an illustrator for *Harper's Magazine* and *The New Yorker*. He concurrently began to further explore industrial design and wrote a series of fictional books. His big break came when he was hired as the art consultant for Radio Corporation of America (RCA) and designed both the first portable phonograph and the first consumer television set. This television set was introduced at the 1939 World's Fair, where he also designed the pavilion for RCA.

When Vassos was president of the Guild from 1936 to 1938 and again after World War II, he had ambitious plans to make it an art center of national status. It is clear that within his first year, he had begun to change the direction of the organization. In the June 1938 edition of *The Silverminer*, a paper "devoted to Silvermine and to Silvermine Life," an article describes Vassos being unanimously re-elected president for a second year:

The success of the Guild under his administration was so marked that it was inevitable that he should succeed himself. During the first year of his presidency the large new wing of the Guild Hall was erected, the artist membership of the Guild increased 40%, the new members including some of the most eminent painters and sculptors in the country, the "Silvermine Sillies" were revived, the exhibition galleries were renovated, and a new policy established which resulted in distinctive exhibitions, the first performance of the Silvermine Music Festival was given and plans made for placing the Festival on a permanent basis.

During World War II, Vassos was asked to train spies by the predecessor to the Central Intelligence Agency (CIA), known as the Office of Strategic Services (OSS). Vassos worked on creating effective camouflage for soldiers and was secretly parachuted twice into Greece to help the Resistance fight the Axis Powers. Additionally, Vassos worked with a number of cartoonists in Florida to create training manuals for spies. The cartoonists, including Mort Walker and Dik Browne, called Vassos "the Lieutenant." Many of the cartoonists came back to Silvermine and settled there, including Walker, the creator of *Beetle Bailey*, and Browne, the creator of *Hagar the Horrible*. These two cartoonists also co-wrote and designed the comic strip *Hi and Lois*, which has continued to the present day, produced by their children – Walker's son, Brian has an office on the second floor of the Silvermine Market (Inventory #131; Photograph #19). After the war Vassos spent his years as president of the Guild to upgrade its facilities so that his ambitions to make the Guild into a world-class center for art could be realized.

#### The Merritt Parkway and Suburbanization

The Merritt Parkway significantly impacted Silvermine when it was opened On June 29<sup>th</sup>, 1938 from the New York state line to Norwalk. Where Silvermine was accessible to cars via the Post Road and the rail connection from New York City stopped in the center of town, the Merritt Parkway immediately brought the road *through* Silvermine. While this created convenience for the artists and part-time residents to reach Silvermine from New York, where most of them worked or had other residences, the Merritt Parkway accelerated the development and increase property values of the interior of Fairfield County. According to The Merritt Parkway Conservancy,

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When completed, the parkway would open to development the self-described "hinterlands" of Fairfield County, thousands of acres of land in what had recently been nearly inaccessible countryside and farmland. One Connecticut realtor viewed the Merritt as a "marked impetus to real estate development," predicting that land adjacent to the parkway would be sold off in five- and ten-acre lots to meet the growing demand for suitable "country homes with acreage." Potential real estate value increases were even used to urge the Merritt's completion:

*The increased values in real estate along the route will come from a completed highway--not from a partially completed project. why wait ten years, with millions [of dollars] tied up, before realizing a return on the investment?*

Whether such an argument was as convincing as the simultaneous calls for relief from traffic congestion or unemployment is unknown. But regardless of its purpose, the Merritt Parkway did indeed "control the future of Fairfield County."

#### Silvermine in the Post-World War II era

With the rapid suburbanization of southwestern Connecticut after World War II, Silvermine began to change. Although the Guild continued to thrive as an arts center and organization, the first generation of artists had passed away and been replaced with a second and even third influx of artists whose work was directed more toward design, business and illustration than toward fine art. Brought on by the 1938 opening of the first phase of the Merritt Parkway and post World War II prosperity, scattered small farms, in the same family for generations, were developed into suburban tract housing for new transplants from New York and other parts of Connecticut. These new developments undermined the previously rural character of Silvermine. However, the new generation of artists, writers and musicians continued to celebrate the historic character of the area and preserve the older houses. John McClelland (1919- ), an etcher who created plates using classic nursery rhymes, lived at both the "Pink House" at 1057 Silvermine Road (Inventory #141; Photograph #11) and 174 Perry Avenue (Inventory #65; Photograph #33).

The most important event of mid-century was the 1955 flood that affected both the Silvermine River and the Norwalk River of which the Silvermine is the western branch. The flood damaged the Perry Avenue stone arch bridge and many properties, particularly those located directly on the river. The most dramatic destruction was caused to the BATTERY Mill, which was scoured and undermined so badly so that it had to be destroyed. While a section of the building was incorporated and included into a new secondary building on the property (Inventory #20; Photograph #29), it was never again used as a mill, ending the longest continuous usage as a mill in the history of the United States. Margaret Bourke-White (1904-1971), the first female war correspondent and one of the most famous photographers of the twentieth century, took pictures of the 1955 Silvermine Flood for Life Magazine.

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#### Silvermine Arts Guild History from WWII

During the Second World War, the majority of the Guild complex was taken over by Civil Defense and the local chapter of the American Red Cross, with the Barn utilized for classroom space for returning war veterans. Starting in 1943 and continuing to the end of the war, the Guild created the Annual War Bond Exhibition in which artists were paid for their work in war bonds. At the close of the war the Guild held an "all-comprehensive membership exhibition" in New York with an outside jury choosing the best paintings.

The post-war period began a new era of expansion for the Arts Guild starting in 1947 with the acquisition of "the barracks" a surplus building which was to house the Farrell Gallery, school director's office and storage. This was followed in 1950 with the construction of the first school building filling the need for heated classroom space. Spearheaded by John Vassos in 1948 as part of the Guild's expansion program, the entire project was entirely funded by Florence Schick Gifford after whom the Silvermine School of Art building was named. The school would include a curriculum which included a painting studio, a mirrored dance studio, and children's workshop. Dance classes, particularly ballet, hosted notable performers such as Alvin Ailey and Merce Cunningham.

The late 1940s saw the establishment of the *New England Exhibition*, a juried exhibition originally open to the New England states. The exhibition continues to the present day and, renamed *Art of the Northeast*, was expanded to include New York, New Jersey and Pennsylvania. It has been recognized as singularly significant in introducing emerging artists in American modernism. Juried by notable art critics, dealers, museum professionals and artists, the program hosted influential modernists such as critic Clement Greenberg, dealer Holly Solomon, Metropolitan Museum curator Henry Geldzahler, and Lowery Sims of the Museum of Modern Art. The annual exhibit continues to be the Guild's most prestigious show.

The programs at the Guild continued to expand through the 1950s. A new sculpture studio was dedicated in 1956 with an exhibition that included the work of Alexander Calder, Henry Moore, and Alberto Giacometti. Printmaking was yet another art form that was brought to the forefront of the Guild's programs by Gabor Peterdi, a painter and printmaker who joined the Guild in 1952. Having started the printmaking department at Yale University, Peterdi established the National Print Biennial competition at Silvermine in 1959. As a result, the Guild acquired a permanent print collection utilized for exhibitions and study. The arts at Silvermine expanded to include music with the establishment of The Silvermine Chamber Music Program in 1958. The program continues to the present day with an annual series of performances each summer. The *Meet the Composer* program brought notable composers Aaron Copeland and Virgil Thompson to Silvermine and special concerts saw performances by popular artists like Benny Goodman. Concert pianist Edith Grunewald began a chamber music series in 1959 that became an annual event for more than forty years.

A core theme in the Guild's education program during the 1950s' was design, which included furniture, interior decoration, product and textile design, as well as the art of typography. This became the impetus for a number of design symposiums at Silvermine. The first, *New Forces in*

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Design, was held in 1954 and was attended by department heads of Princeton, Yale and MIT. This was followed by *Make Room for the Arts*, a 1956 symposium which featured room settings that incorporated contemporary art. Other forums included the work of photo-journalist Margaret Bourke-White and painter Josef Albers.

In 1960, the Silvermine College of Art, with an affiliation with the University of Bridgeport, created an accredited, two-year Associate in Fine Arts degree. The first degrees were awarded two years later at which point the school became a nationally recognized institution. The college was acclaimed for its innovative approach to art education and was further bolstered by the presence of notable former Yale deans Richard Lytel and Robert Gray. Lack of funds and the demands of the accreditation process forced the closing of the school in 1969.

An outgrowth of the successful summer music series saw the formation of the Silvermine Chamber Orchestra, established in 1966. This included members of the Silvermine String Quartet who, in the late 1960s and 1970s were the resident company, performing at Silvermine and throughout New England.

The latter part of the twentieth century saw the continuation of well-established programs and introduced new ones such as the Outdoor Jazz Concerts, master dance classes by the Alvin Ailey Dancers in 1974, the "Fabulous Fakes" auctions, the Guild's first Collage Exhibition, and a new Crafts Gallery. The Guild was renamed the Silvermine Center for the Arts in 1980 and opened a second gallery at the Metro Center in Stamford, Connecticut in 1988.

#### **The Silvermine Community Association and the Norwalk Association of Silvermine Homeowners**

The Silvermine Community Association (SCA), an outgrowth of the Village Room social group from the early part of the 20<sup>th</sup> century, has been active for over sixty years. According to the group's website, "The purpose of SCA is to engage in cultural, civic, literary, benevolent and charitable activities that benefit Silvermine residents." The organization gives out educational scholarships, holds 'Meet and Greet's' at the Tavern, spring clean-ups and other social events. One of the most important projects that SCA undertook was a Boundaries Study in 1962. This committee researched and utilized various forms of documentation and historical records that included zoning and geophysical survey maps; early postal routes; charts of analysis of the Silvermine River and its tributaries; and historical documents of the Towns of Wilton, New Canaan and City of Norwalk. John Vassos, Clifton Meek and Granville Ackerman spent over a year examining those documents from Wilton, New Canaan and Norwalk to determine the boundaries of Silvermine, which were always somewhat undefined. Clifton Meek designed a metal sign proclaiming "This Is Silvermine" which was approved by the Silvermine community and installed in 1963. Currently, the SCA is attempting to reinstate the eighteen iron signs that are located at the SCA determined boundaries of Silvermine as of 1963.

In 1989, the Norwalk Association of Silvermine Homeowners (NASH) was formed in response to a proposed development, which would have included a multi-story residential facility, hospital and

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incinerator to be located at the Silvermine Golf Course. After defeating the proposed development, NASH continued to fight for the integrity of the Silvermine area, including a proposed Costco on Glover Avenue; Northeast Utilities proposed electrical towers; the preservation and relocation of the Borglum Barn / "Knockers' Club"; the creation of a Master Plan for the Norwalk portion of Silvermine; and the preservation of the Perry Avenue stone arch bridge after a capstone fell off and the bridge was threatened with demolition. Alarmed at the increasing number of teardowns in their part of Silvermine, as well as the parts in New Canaan and Wilton, the organization began to research the history of Silvermine in order to facilitate its continued protection from inappropriate development.

#### Architectural and Industrial Significance

The built environment at the core of Silvermine retains a high degree of architectural and contextual integrity with a mix of altered eighteenth century period buildings and a fair number of interspersed nineteenth and twentieth century resources. While additions and alterations to many of the buildings have occurred over time, the rustic setting in which the area was first settled remains, largely due to the reforestation in the twentieth century and the ever-present Silvermine River. Period "thrown" or farm walls abound, much of it on hilly terrain, as does the rustic nature of extant glacial till, rock outcroppings, and abundant old-growth hardwood trees. This context often belies the distinct changes to the historic buildings that dot the riverbanks and local roads. The picturesque character of the area, as well as inexpensive real estate, attracted a new generation of non-agrarian, non-industrial, professional artists who transformed the relatively well-preserved environment into a thriving artist colony. This group put the final and lasting mark on the character of Silvermine that has continued to define it for the last century.

The historic district contains the largest grouping of eighteenth century buildings in the generally recognized Silvermine area. This includes the highest concentration of the former mill buildings (at least seven) as well as the former shops that supported the industrial and agrarian activity on the river up through the late nineteenth century. Of the resources in the district, twenty-five percent were constructed prior to the turn of the nineteenth century and close to forty percent were constructed during the nineteenth century. The remainder of the resources was constructed in the twentieth and twenty-first centuries; of those, half were constructed prior to 1950.

The development pattern of the Silvermine area does not fit the categorization of a traditional English village plan, but of a smaller population center created by settlers attempting to derive subsistence from their proximity to a viable water source. Silvermine has no record of being part of any Long Lot platting, typical in the upland sections of the Connecticut coastal towns, such as Westport and Fairfield. It has been noted that the western towns of the Western Coastal Slope developed less traditionally than their eastern counterparts due to the fact they had both English and Dutch settlers, with Norwalk, Greenwich and Stamford governed under Dutch rule for a short time. The uplands in these towns were known to have smaller population centers with Silvermine likely fitting into this category.



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To a large extent, the character that defines the core of Silvermine is derived from the eighteenth and early nineteenth century vernacular buildings. Much has been written on the colonial architecture of Connecticut and New England. While much of the analysis has been concentrated on high style buildings, an equally categorical view of early types and styles has arisen, particularly focused on construction technology. Period elements common to most of the early buildings in the district are stone foundations, either dry-laid or mortared; post-and-beam structural systems; clapboard siding; double-hung sash windows, and gabled roofs. The chimneystacks, typically centrally placed during this period vary in placement possibly due to changes over time. The one house that unquestionably represents the English building tradition is the ca. 1724 Jacob St. John house at 297 Silvermine Avenue (Inventory #103; Photograph #16). Overall the buildings are modest with one exception, the ca. 1790 high-style Federal period house at 1053 Silvermine Road (Inventory #138; Photograph #12). Some of the period interpretive value of the district has been lost to changes, but most of those changes are recognized as evolutionary and therefore, contributing.

The structures that remain also add to the significance of the former mill industry, particularly the dams on the river, the most dramatic being at the former Red Mill (Inventory #85; Photograph #2). Remnants of the former roads in the district as well as the bridge abutment located at 9 Old Kings Highway are still visible and documented in early twentieth century survey maps. The Perry Avenue Bridge, constructed in 1899 as a vehicular crossing for the mill industry, was listed in 2005 on the National Register of Historic Places and used for over a century as inspiration for the local artists of Silvermine (Inventory #79; Photograph #3). It remains as an example of a stone arch bridge whose expense was justified by its position below an important millpond dam. It was constructed of stone to withstand the flood if the dam burst.

An important component to the former mill buildings is what the transformation to residential use did not fully erase – the remains of the original construction technology and the mechanical systems that drove the mill machinery. One of the benefits to the survivability of these buildings lies in the fact that these artists were not wealthy – at least not initially. Further, of those who did have the means, a deliberate effort to retain as much original building fabric as possible was used as a philosophical tenet, particularly espoused by Frank Hutchens. This is not to say that the outward appearance of the buildings did not change significantly. Many of them did, as evidenced by the changes to The Aiken Mill, or Hutchens' residence called "Old Mill House" at 179 Perry Avenue (Inventory #71). Nevertheless, the post and beam structure of the building remains largely intact and the turbine room, with remnants of the waterwheel extant, is easily accessible. The only mill building that has retained its outward form (and to some extent, appearance (there are no historic photos to contradict this) is the ca. 1770 Red Mill at 192 Perry Avenue (Inventory #85; Photograph #1,2). This celebrated local landmark is the best remaining example of the former mill industry in the district.

Nineteenth century building styles and types are well represented and relatively well preserved in the district and include carry-over building traditions from the previous century. Some good examples of turn of the nineteenth century buildings are the former mill building at 174 Perry Avenue (Inventory #65; Photograph #33), 1 Old Kings Highway (Inventory #46; Photograph #30), and 2 Old Kings Highway (Inventory #47; Photograph #31). There are seven Greek Revival-style buildings in the

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district. Many have been altered but the best example is 276 Silvermine Avenue (Inventory #98; Photograph #18). An eighth Greek Revival-style house was constructed next door at 278 Silvermine Avenue, but not until 1910, well after the style was out of vogue (Inventory #100; Photograph #17). One particularly notable vernacular farm building of the period is the former Rider store at 304 Silvermine Road (Inventory #110). Of the six recognized Victorian period styles, the Queen Anne is represented, but only in stylistic details added to pre-existing buildings. Common elements include porches and gable end windows added to houses at 170 Perry Avenue (Inventory #73), 302 Silvermine Road (Inventory #108), and 1057 Silvermine Road (Inventory #141; Photograph #11). Of these, those elements have been removed or replaced at 247 Mill Road (Inventory #32; Photograph #25).

The earliest part of the twentieth century is modestly represented by a few examples of the Arts and Crafts movement, the most notable being the modest one-and-a-half story Silvermine Market (Inventory #133; Photograph #19), whose exposed rafter tails and wood shingle-siding exemplify the rustic nature of the style. Although the Market building is a 19<sup>th</sup> century structure, it was altered at the turn of the 20<sup>th</sup> century to its present form. While originally constructed in 1832, the diminutive cottage at 312 Silvermine Road (Inventory #117) exhibits stylistic tendencies of the Arts & Crafts style, possibly altered in the early teens.

The best examples of Colonial-Revival era additions and or alterations are 2 Old Kings Highway (Inventory #47; Photograph #31), the former mill building at 174 Perry Avenue (Inventory #65; Photograph #31), 183 Mill Road (Inventory #21), and particularly the Silvermine Tavern at 194 Perry Avenue (Inventory #89; Photograph #7,8) with the Mt. Vernon-inspired two-story piazza at the facade. Two houses in the district have added significant, but sensitive additions to pre-existing period houses that exemplify the wealth of the period through attempts to selectively add substantially to otherwise modest dwellings. These are the John Kenneth Bayard house at 11 River Road (Inventory #97; Photograph #23) and, 198 Mill Road (Inventory #25; Photograph #28). The former Greek-Revival house at 183 Mill Road, the original Buttery homestead was converted in to a Georgian-Revival style house, likely in the 1920s (Inventory #21).

One of the most significant properties in the district is from the early 1920s. The design and construction of an estate for noted artist and illustrator J. Hyde Barnum coincides with the formation of the Silvermine Guild of Artists in 1922. The choice of this location for a house and property otherwise found in more prestigious environs speaks to the importance of Silvermine as an established and legitimate entity, particularly for an established and commercially successful artist. The house was designed by New York architect, Frank J. Forster in the French Provincial style. The house, located at 54 Comstock Hill Road (Inventory #1; Photograph #20), is virtually unaltered from its original construction and features lime-washed cut stone and brick, granite quoins, rusticated half-timbered elements, an entry turret, slate roof and oversized chimneystacks. Every element is artificially (and artfully) designed to mimic centuries of wear and tear, a weathered patina, and accumulated additions and accretions. Leland Roth in *A Concise History of American Architecture* describes the houses of this period as "historicism's finest and final flower."

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Frank J. Forster (1886 -1948) is recognized as part of a group of notable eclectic movement architects who built country homes for wealthy Americans in the late nineteenth and early twentieth centuries. Trained at Cooper Union in New York he studied and traveled abroad. He started his own practice in 1911 specializing in country houses. He was awarded the Gold Medal of the Architectural League of New York in 1927 and 1929 for his residential designs. His early designs were in an English picturesque mode, but turned almost exclusively to the French Provincial style after 1924. He was the nations leading exponent of the rustic farm-like buildings he had seen firsthand in the French countryside in the early 1920s, likely inspiring the design of the Barnum house. Most of his houses were in built in suburban Connecticut, Westchester, and Pennsylvania. In 1931 he published *Country Houses*, an illustrated book on his work in which J. Hyde Barnum's house was featured.

The most definitive architectural element to come out of the early to mid-twentieth century in the core of Silvermine was the proliferation of studio windows – large expanses of glazing that were installed specifically to open studio spaces to a maximum of natural light. Some, such as the studio windows on the north elevation of the J. Hyde Barnum house were designed and installed as part of the original design. Most of the studio windows installed as artists took possession of the period houses and outbuildings still remain. Some of the best examples are placed in buildings that represent a variety of architectural periods and styles ranging from vernacular styles such as 187 Perry Avenue (Inventory #80; Photograph #4) and 990 Silvermine Road (Inventory #124; Photograph #15), to Colonial Revival at 280 Silvermine Avenue (Inventory #101; Photograph #10), to Modernistic additions at 191 Perry Avenue (Inventory #83).

The mid-twentieth century saw the greatest changes ever to influence the character of Silvermine. While the core of Silvermine managed to evade some of the destruction wrought by post war development, the impact on the periphery was unavoidable. Only a handful of infill houses from the period are in the district which include a couple of modest Ranch style buildings and neo-eclectic, Colonial-Revival-inspired residences. The former Byard barn at 5 Mail Coach Drive (Inventory #17; Photograph #32), while mostly intact, reveals the period's influence with the integrated garage bays with "clipped" upper corners.

Modernistic influence in the architecture in Silvermine is minimal and representative of the latter part of the century. There are two fully architect-designed Modern houses in the district, 962 Silvermine Road (Inventory #121) and 160 Mill Road (Inventory #20; Photograph #29). The first, designed by architect Vincent Calangelo in 1980, is a "thermal-envelope" house; the latter, designed by architect John Black Lee in 1989-92, is a reinforced-concrete residence with steel A-frame canopy built into the riverbank at the northern end of the district. Architect Richard Bergmann undertook alterations to two buildings in the district, one at the former Frank Hutchens house at 179 Perry Avenue (Inventory #71), and the residence located at 191 Perry Avenue (Inventory #83).

The neo-traditional houses of the late twentieth and early twenty-first centuries have also impacted the historic character of the district. Of the six houses that by contemporary standards are considered "McMansions," two are set back from the street at 308 and 310 Silvermine Road (Inventory # 114, 115). The rest are placed prominently at the street.

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#### Conclusion

Although the New York City metropolitan area had numerous artists' colonies from the 1890s through the 1920s, Silvermine is one of the few that has remained intact and active. Without the establishment and growth of the Silvermine Arts Guild, it is very possible that Silvermine's emphasis on the arts, like the mill industry that preceded it, would have been extinguished. In recent years, with vacant land increasingly rare, older buildings, including historic houses and barns, have been enlarged, altered beyond recognition or, sometimes, demolished for new construction. Regardless of the changes over time, the core district and many outlying areas retain a remarkably cohesive 18<sup>th</sup> and 19<sup>th</sup> century feel, represented in the existing built character of Silvermine.

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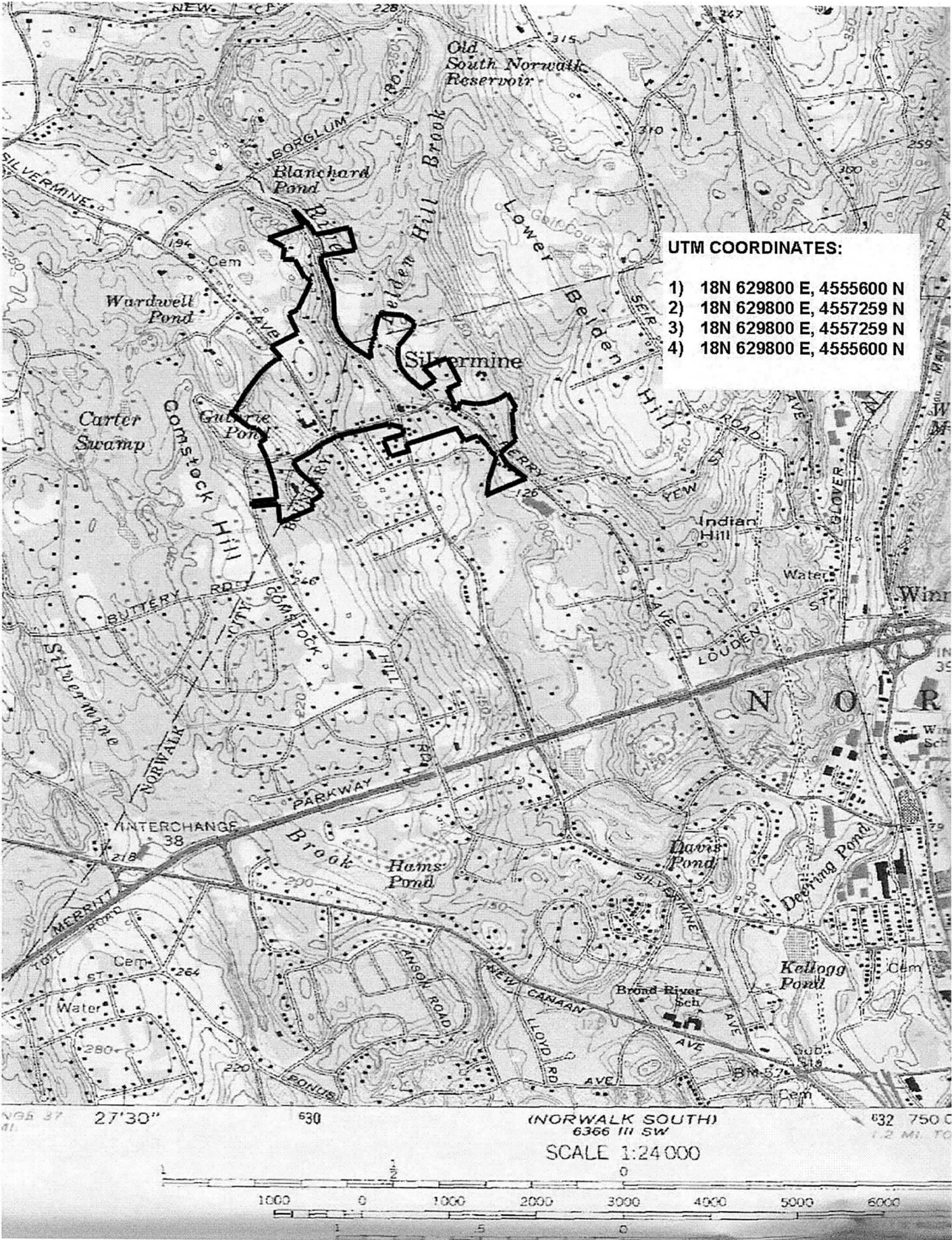
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#### VERBAL BOUNDARY DESCRIPTION

The boundaries of the district are shown on the attached map drawn to scale from Tax Assessors maps from Norwalk, Wilton, and New Canaan.

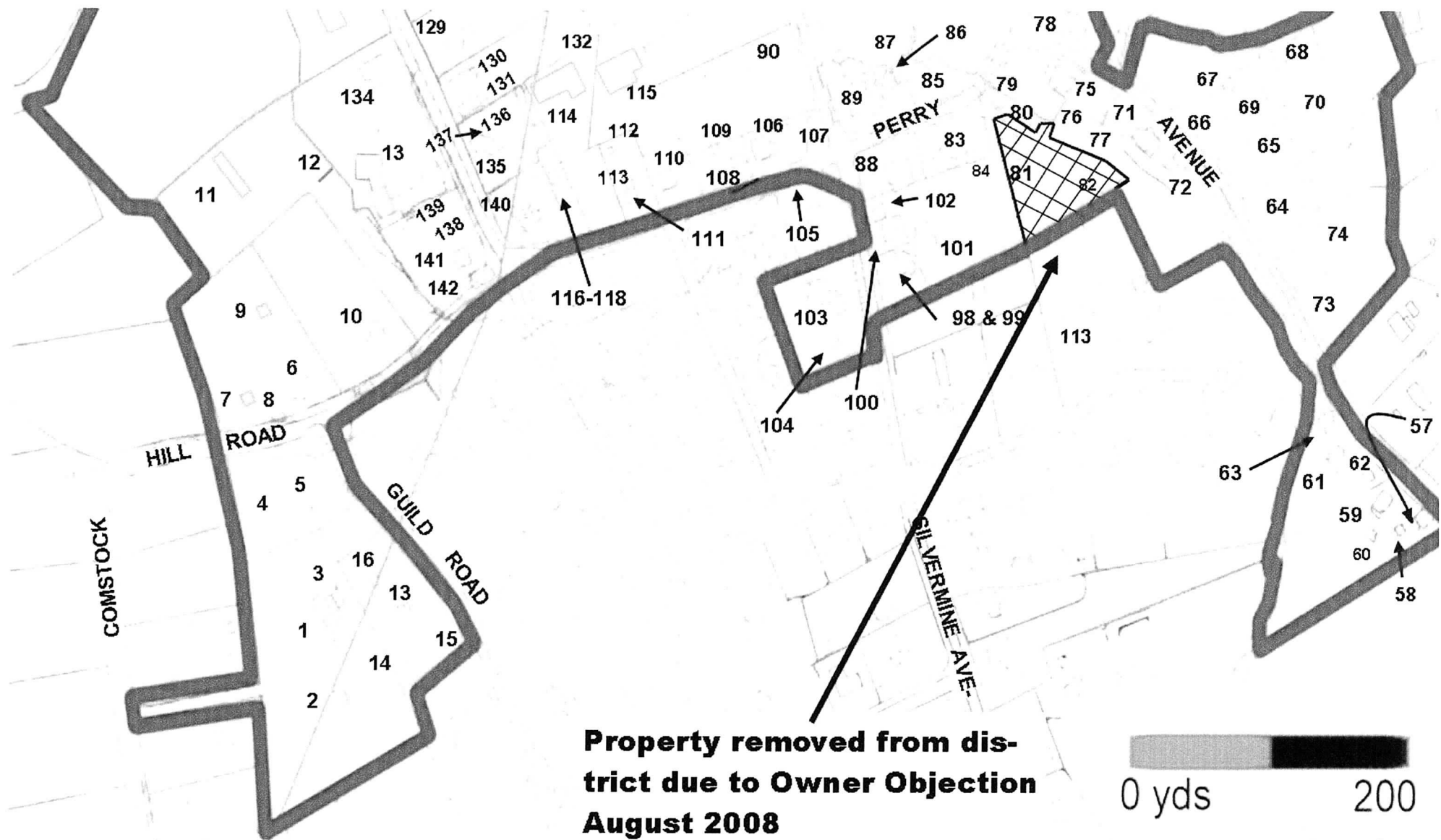
#### BOUNDARY JUSTIFICATION

The boundaries were chosen to include the largest number of contiguous contributing historic resources associated with the development of the Silvermine core area during its period of significance. The irregularity of the boundaries is a result of the exclusion of non-contributing resources, particularly residential development, on its periphery.

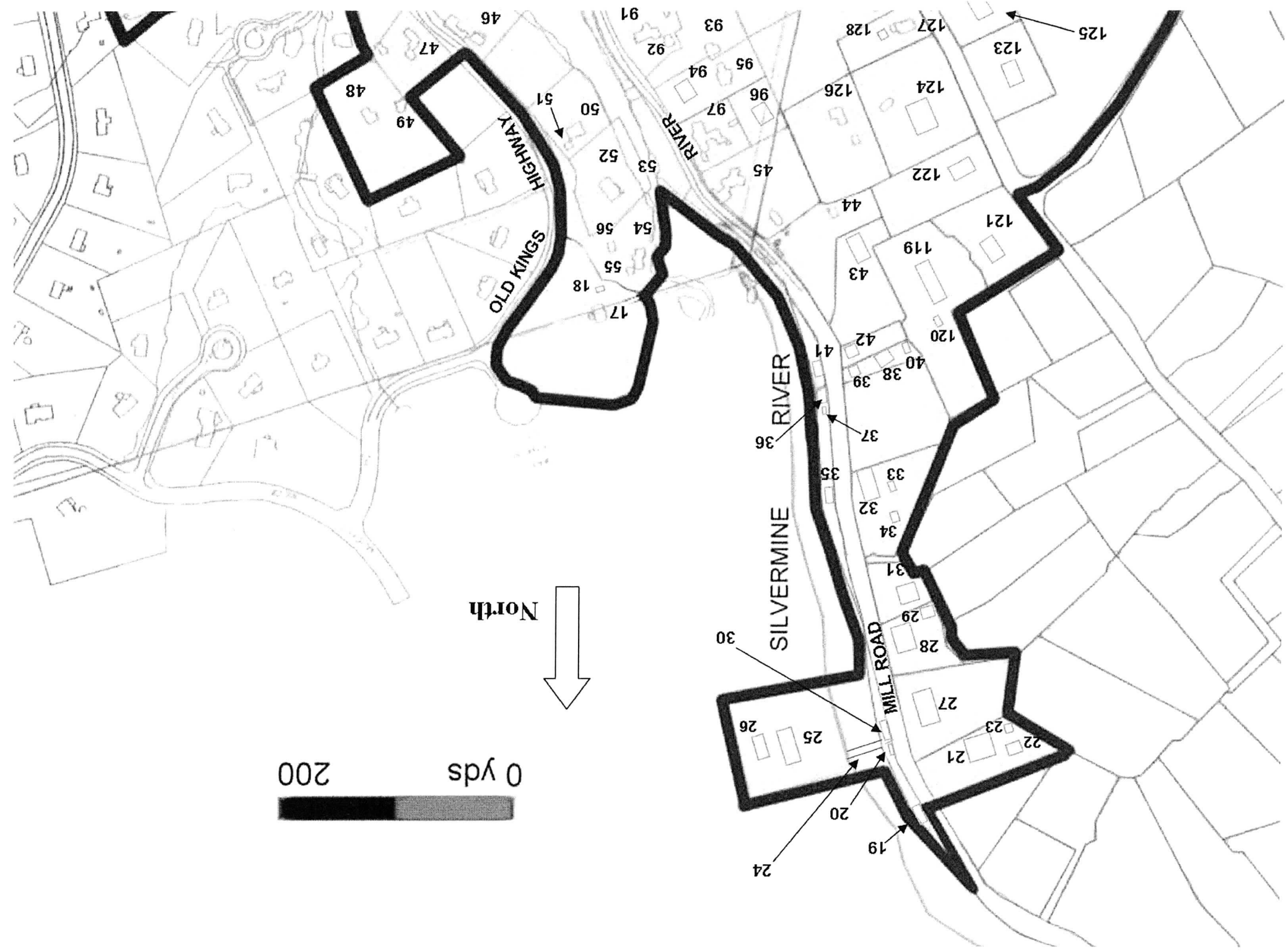


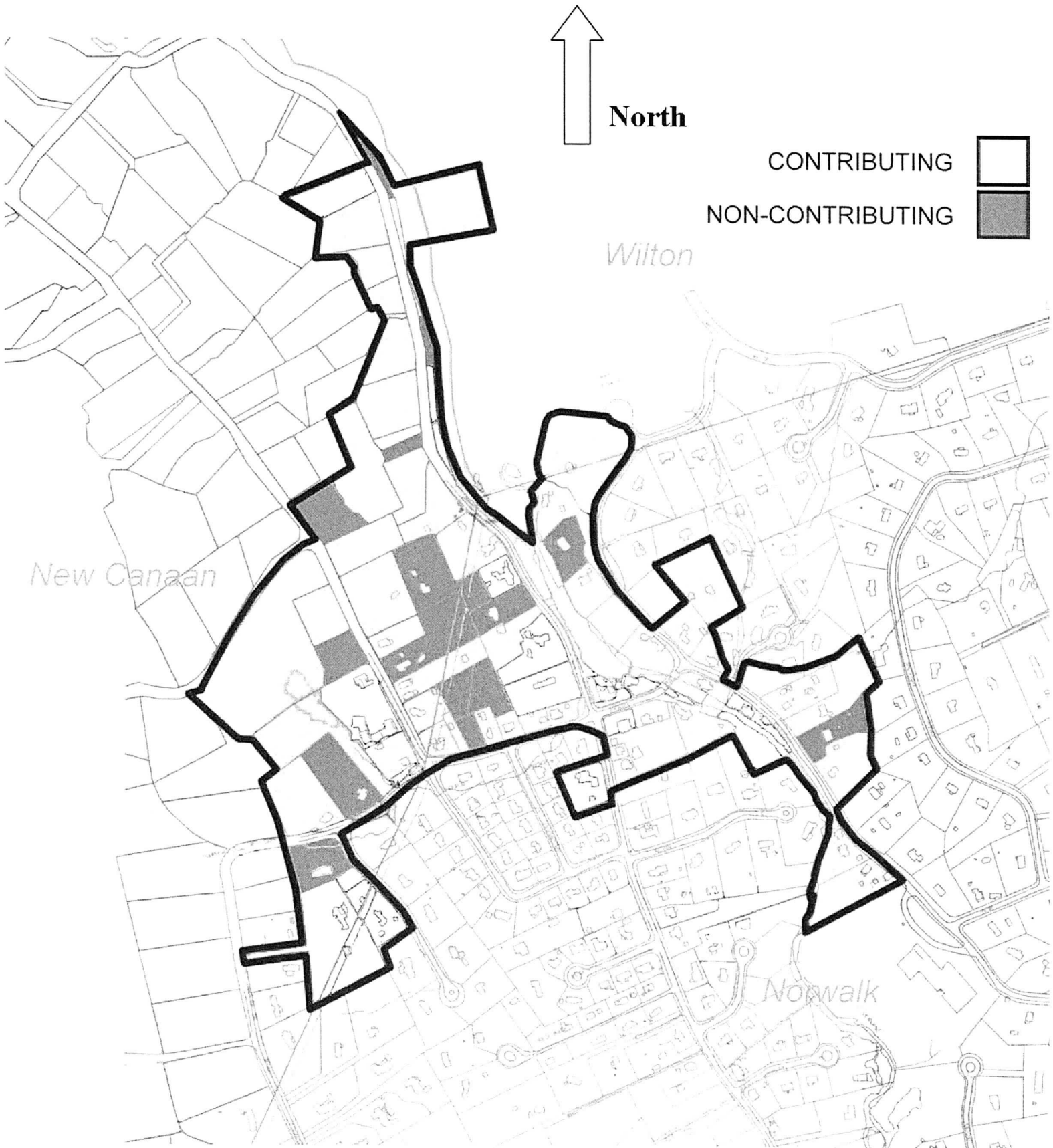
**SILVERMINE CENTER NATIONAL REGISTER HISTORIC DISTRICT**





**FIGURE 1: SILVERMINE CENTER HISTORIC DISTRICT—INVENTORY**

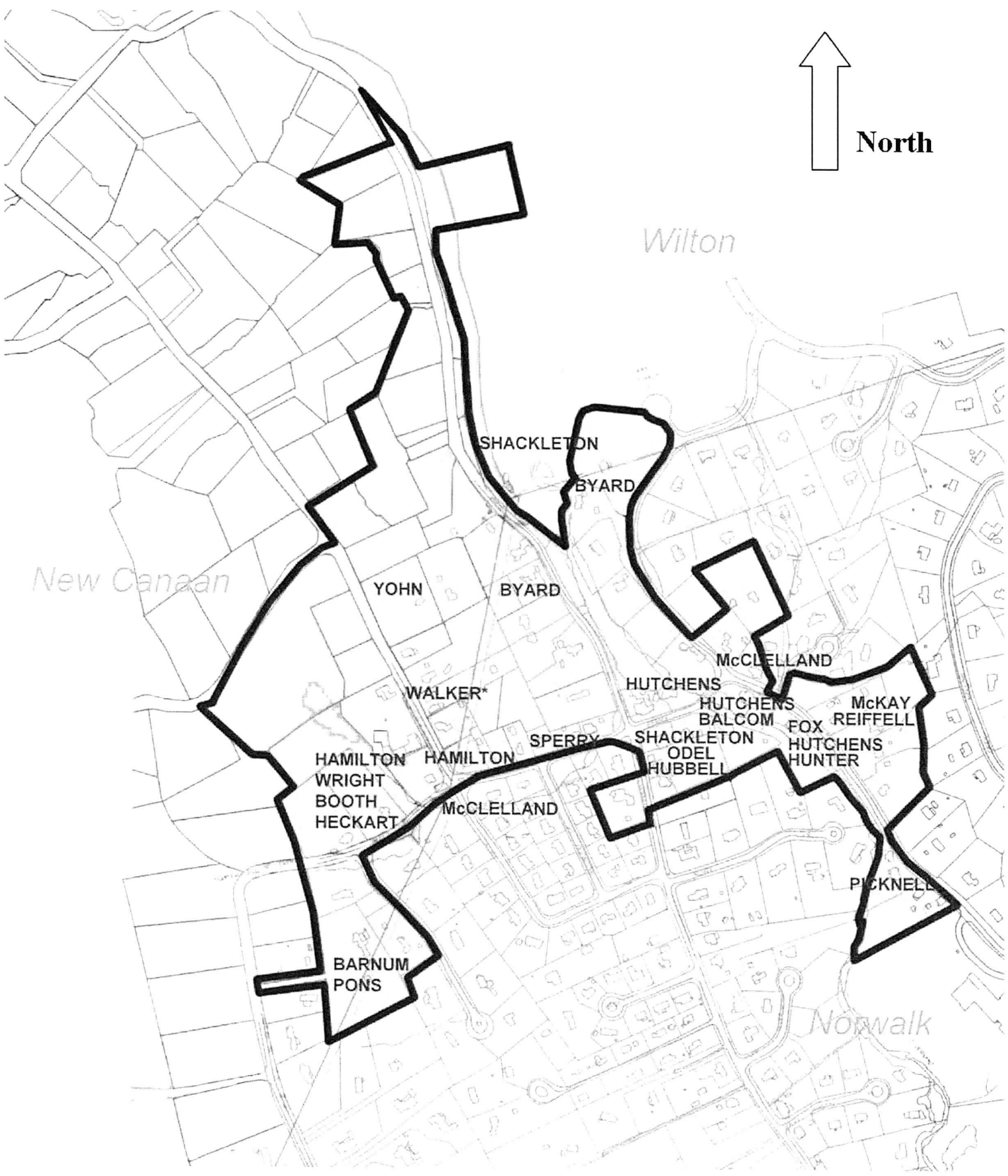




**FIGURE 2: SILVERMINE CENTER HISTORIC DISTRICT—RESOURCES**

NAME	DATES	ORIGIN OF BIRTH	MOVED TO SILVERMINE	KNOCKERS ?	PRES. OF GUILD?	DATES	LEFT SILVERMINE?	LIVED IN DISTRICT?
EDMUND MARION ASHE	1867-1941	NEW YORK, NEW YORK		YES				YES
GEORGE ALFRED AVISON	1885-1970	NORWALK, CONNECTICUT	(P/T) 1906	YES			NO	
LOWELL LEROY BALCOM	1887-1938	WESTPORT LANDING, MISSOURI	N/A					YES
JAY HYDE BARNUM	1888-1962	CONNECTICUT	1925					YES
ALON BEMENT	1876-1954	ASHFIELD, MASSACHUSETTS	1920s?		VP	1937-1938	YES	
SOLON HANNIBAL BORGLUM	1868-1922	OGDEN, UTAH	1930s	YES		**	NO	
MAURICE BRAUN	1877-1941	NAGY BITTSE, HUNGARY	1906					
DANIEL PUTNAM BRINLEY	1879-1963	NEWPORT, RHODE ISLAND			YES	1923	**	
CHRIS BROWNE	1952-	SOUTH ORANGE, NEW JERSEY	ca. 1910 (P/T)				YES	
DIK BROWNE	1918-1989	NEW YORK, NEW YORK						
ROBERT 'CHANCE' BROWNE	1948-	NEW YORK, NEW YORK						
DOROTHY RANDOLPH BYARD	1885-1974	GERMANTOWN, PA		YES				YES
AUGUSTUS SMITH-DAGGY	1858-1942	PARIS, ILLINOIS					NO	
RICHARD SMITH-DAGGY	1892-1973	CHATHAM, NEW JERSEY	1913			1938-1940		
EDWIN FOX	?							YES
JOHNNY GRUELLE	1880-1938	ARCOLA, ILLINOIS					YES	
JUSTIN C. GRUELLE	1889-19??	ARCOLA, ILLINOIS	ca. 1915					
RICHARD BUCKNER GRUELLE	1851-1914	CYNTHANIA, KENTUCKY					NO	
GERMAIN GREEN GLIDDEN	1913-1999	BINGHAMPTON, NEW YORK	1910				NO	
BERNHARD GUTMANN	1869-1936	HAMBURG, GERMANY	1913	YES	YES	1925	NO	
CHARLES HAAG	1867-1933	NORRKOPING, SWEDEN	1910s					YES
SOFIA OLOFSDOTTER HAAG	1878-1969	STAFSINGE, SWEDEN	1910s					YES
HAMILTON HAMILTON	1847-1928	OXFORD, ENGLAND	1913	YES			NO	YES
HELEN HAMILTON	1889-1970		ca. 1895					YES
HOWARD LOGAN HILDEBRANDT	1872-1958	ALLEGHENY, PENNSYLVANIA		YES		1924	NO	
HELEN HOKINSON	1893-1949	MENDOTA, ILLINOIS	1908					
HENRY SALEM HUBBELL	1870-1949	PAOLA, KANSAS	ca. 1925 (P/T)				YES	
FRANK TOWNSEND HUTCHENS	1869-1937	CANANDAIGUA, NEW YORK	ca. 1923 (P/T)				NO	YES
JOHN McCLELLAND	1919-	GEORGIA	1911					YES
EDWIN MURRAY McKAY	1869-1926	MICHIGAN		YES				
ADDISON T. MILLAR	1860-1913	WARREN, OHIO	1910s	YES				
CLIFTON MEEK			1907	YES			NO	
VAN DEARING PERRINE	1869-1955	GARNETT, KANSAS					NO	YES
GEORGE PICKNELL	1864-1943	NORTH SPRINGFIELD, VERMONT	1912	YES			NO	YES
CHARLES REIFFEL	1862-1942	INDIANAPOLIS, INDIANA	1912	YES	YES	1922	YES	
CARL SCHMITT	1889-1989	WARREN, OHIO	1912	YES			NO	
CHARLES SHACKLETON	1856-1920	MINERAL POINT, WISCONSIN	ca. 1909	YES			NO	YES
ARMSTRONG WELLS SPERRY	1897-1976	NEW HAVEN, CONNECTICUT	1908					YES
HENRY GRINNELL THOMSON	1850-1937	NEW YORK, NEW YORK		YES			NO	
HARRY EVERETT TOWNSEND	1879-	WYOMING, ILLINOIS	1885			1927		YES
JOHN VASSOS	1898-1985	CONSTANTINOPLE (ISTANBUL)			YES	1936-1938	NO	
BRIAN WALKER	1952-		1930s					* STUDIO
GREG WALKER								* STUDIO
MORT WALKER	1923-	EL DORADO, KANSAS						* STUDIO
PAUL WEBB	1902-1985	TOWANDA, PENNSYLVANIA	1950s					
FREDERICK COFFAY YOHN	1875-1933	CONNECTICUT					NO	YES

**FIGURE 3: SILVERMINE ARTIST REFERENCE LIST**



**FIGURE 4: LOCATION OF RESIDENT ARTISTS  
WITHIN SILVERMINE CENTER HISTORIC DISTRICT**

United States Department of the Interior  
National Park Service

# National Register of Historic Places

## Continuation Sheet – SILVERMINE CENTER HISTORIC DISTRICT, NORWALK, NEW CANAAN & WILTON, COUNTY OF FAIRFIELD, CONNECTICUT

Section number \_\_\_\_\_

Page 1 of 1

### LIST OF PHOTOGRAPHS

Photographs listed below were taken by Phillip S. Esser between March and November, 2006. The images are of the Silvermine Center Historic District, encompassing portions of Silvermine Road, Silvermine Avenue, Perry Avenue, Mill Road, River Road, Comstock Hill Road and Old Kings Highway in Norwalk, New Canaan and Wilton, Connecticut.

- 1) Context – Silvermine River, from Silvermine Tavern; view to southeast
- 2) Context – Silvermine River from Perry Avenue Bridge; view to northwest
- 3) Perry Avenue bridge from riverbank at 187 Perry Avenue; view to north
- 4) 187 Perry Avenue from Perry Avenue Bridge; view to southwest
- 5) Context – Silvermine River from 179 Perry Avenue; view to northwest
- 6) Context - Intersection of Perry Ave., Mill Rd., Silvermine Rd. and Silvermine Ave.; view to west.
- 7) Silvermine Tavern; view to northeast
- 8) Silvermine Tavern complex; view to east
- 9) Silvermine Tavern Country Store (193 Perry Avenue); view to south
- 10) 280 Silvermine Avenue; view to south
- 11) 1057 Silvermine Road; view to west
- 12) 1053 Silvermine Road; view to southwest
- 13) Silvermine Arts Guild; view to south
- 14) 1038 Silvermine Road; view to northeast
- 15) 990 Silvermine Road; view to southeast
- 16) 297 Silvermine Avenue; view to northwest
- 17) 278 Silvermine Avenue; view to northwest
- 18) 276 Silvermine Avenue; view to northwest
- 19) 1028 Silvermine Avenue; view to northeast
- 20) 54 Comstock Hill Road; view to southeast
- 21) 1 River Road; view to southwest
- 22) 5 River Road; view to northwest
- 23) 11 River Road; view to northwest
- 24) 274 Mill Road; view to north
- 25) 247 Mill Road; view to southwest
- 26) 247 Mill Road; view to west
- 27) 207 Mill Road – BATTERY MILL remnant; view to southwest
- 28) 198 Mill Road; view to northeast
- 29) Context – Mill Road; view to southeast
- 30) 1 Old King's Highway; view to northwest
- 31) 2 Old King's Highway; view to northeast
- 32) 5 Mail Coach Drive; view to southwest
- 33) 174 Perry Avenue; view to northeast



**PHOTO LOCATOR LIST  
SILVERMINE CENTER HISTORIC DISTRICT**



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# 2 of 33



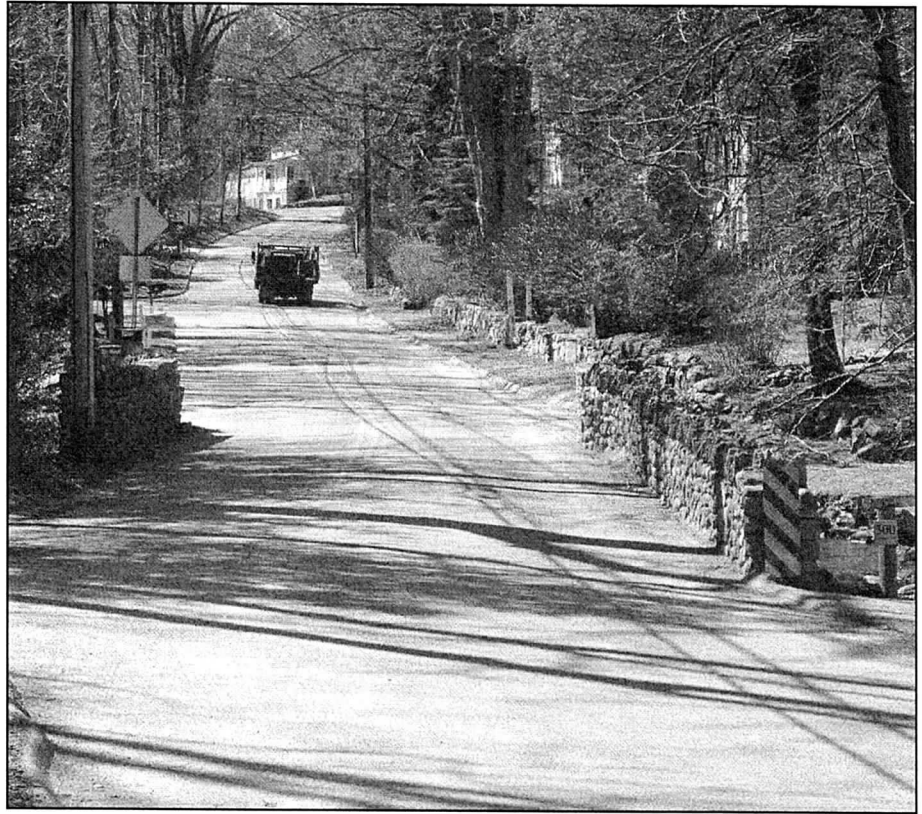


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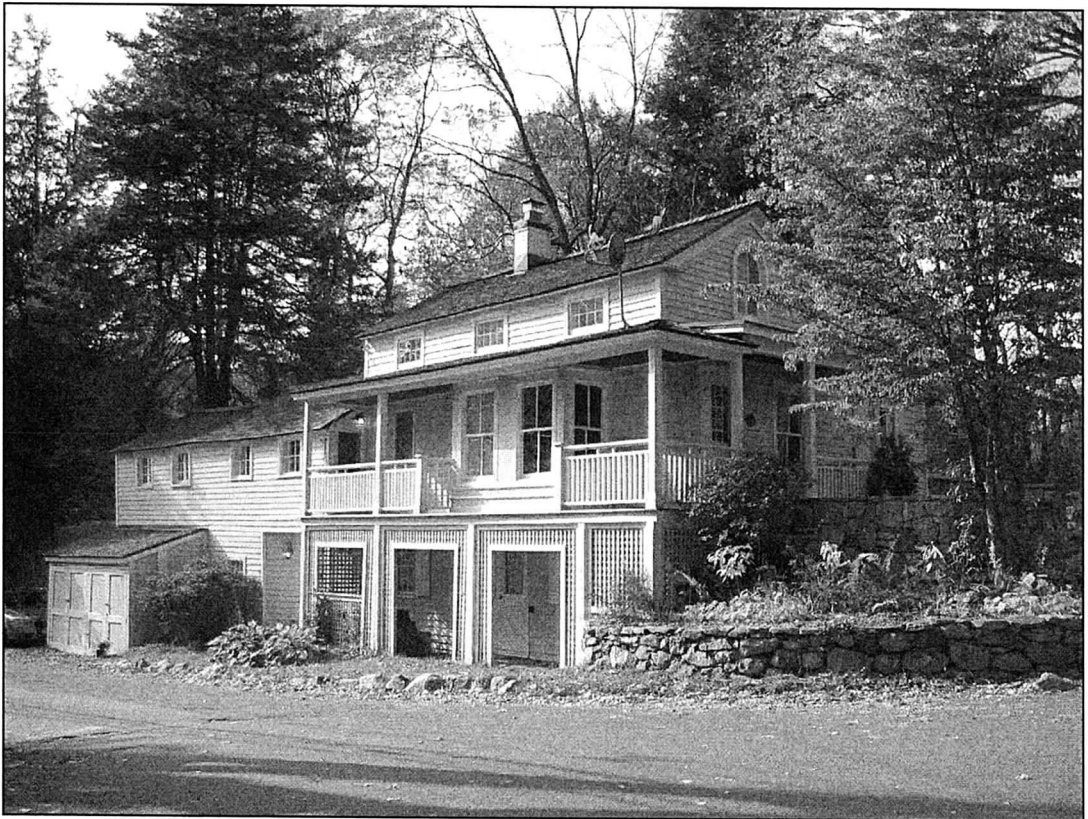
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# 22 of 33



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# 24 of 33



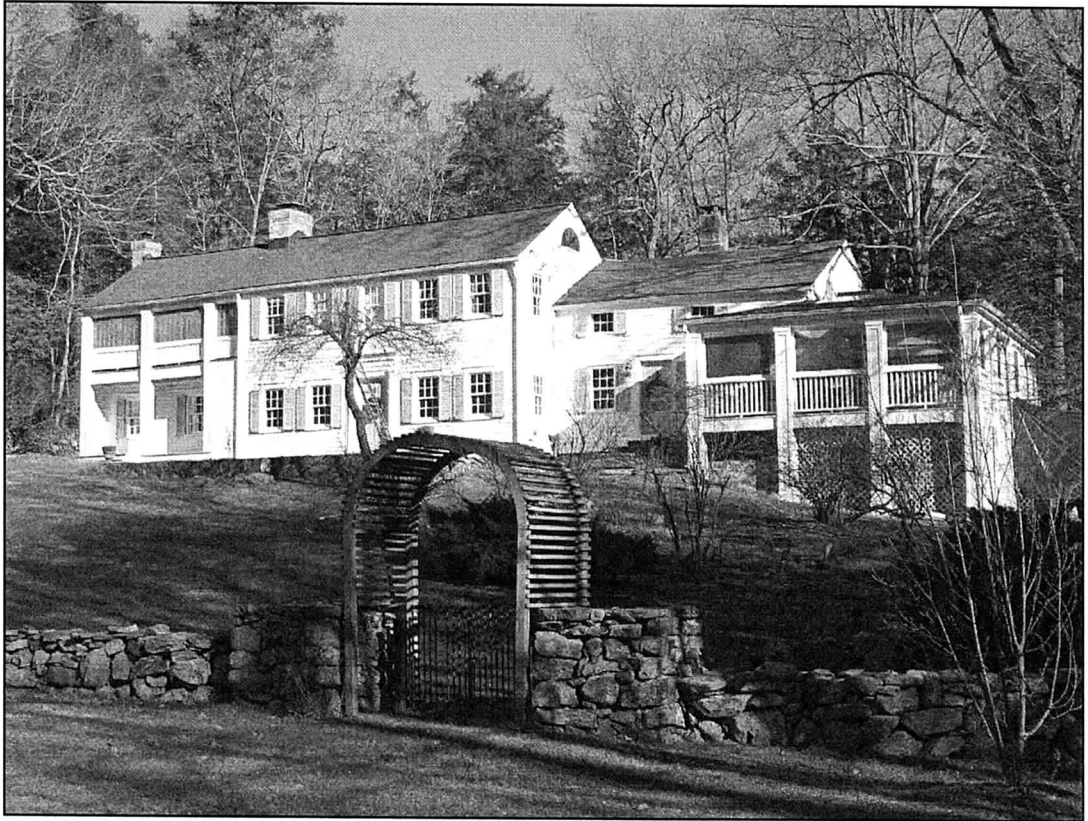
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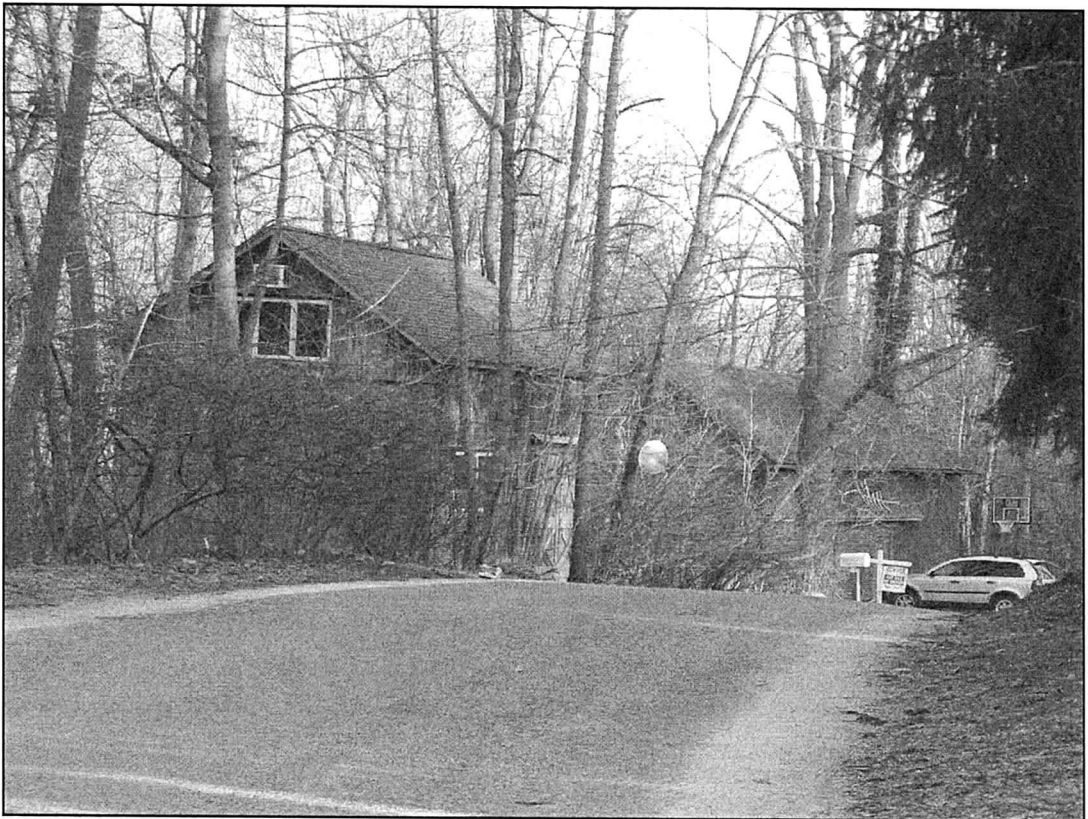
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# 27 of 33



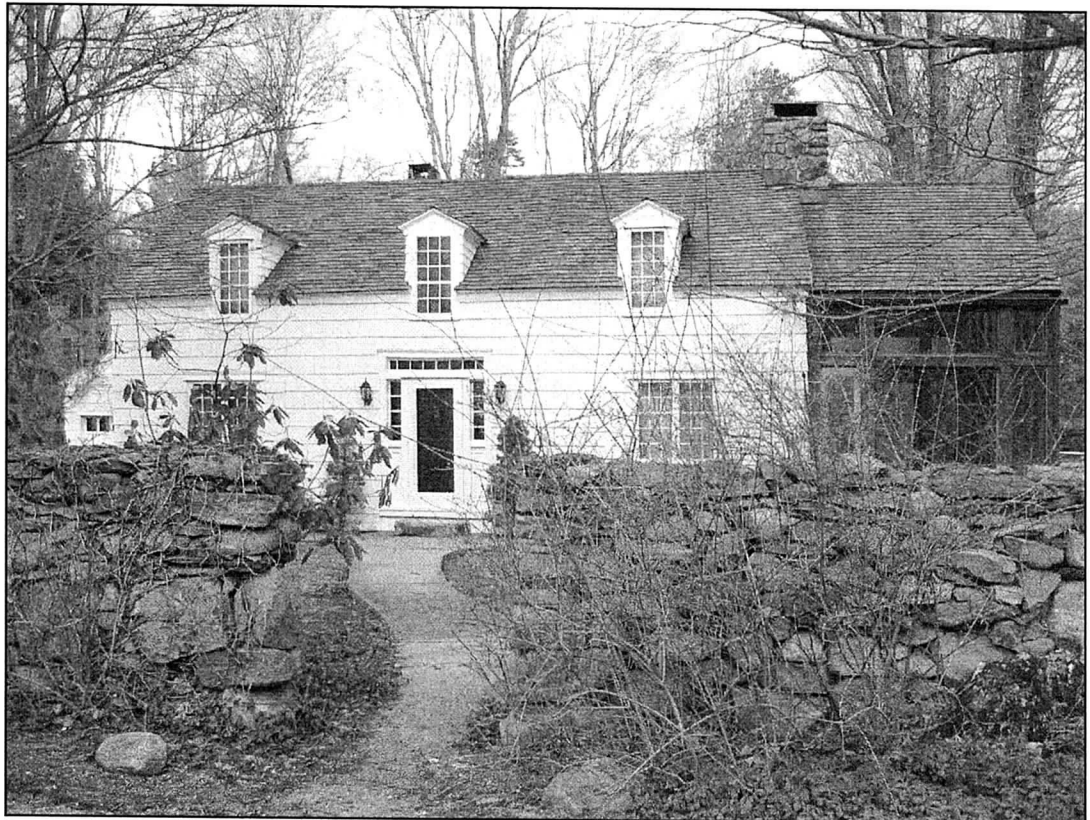
# 28 of 33



# 29 of 33



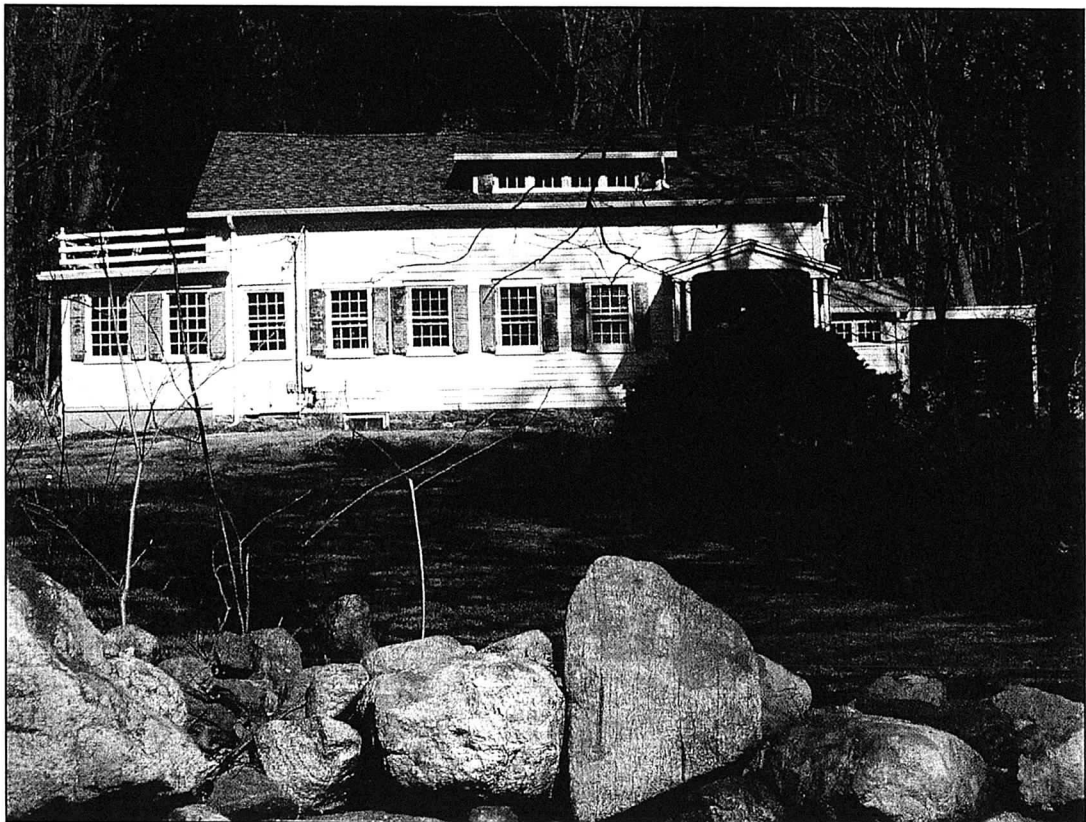
# 30 of 33



# 31 of 33

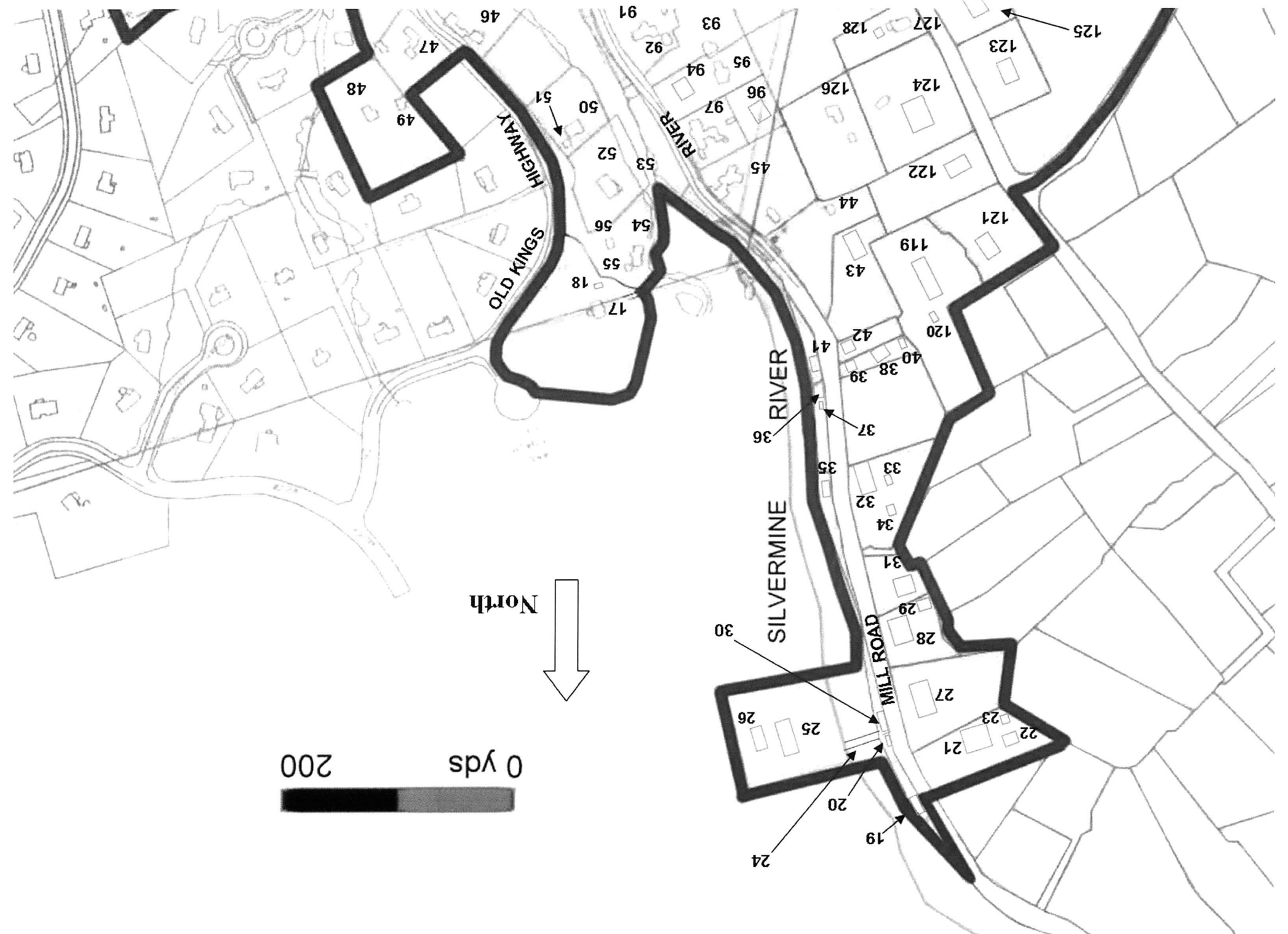


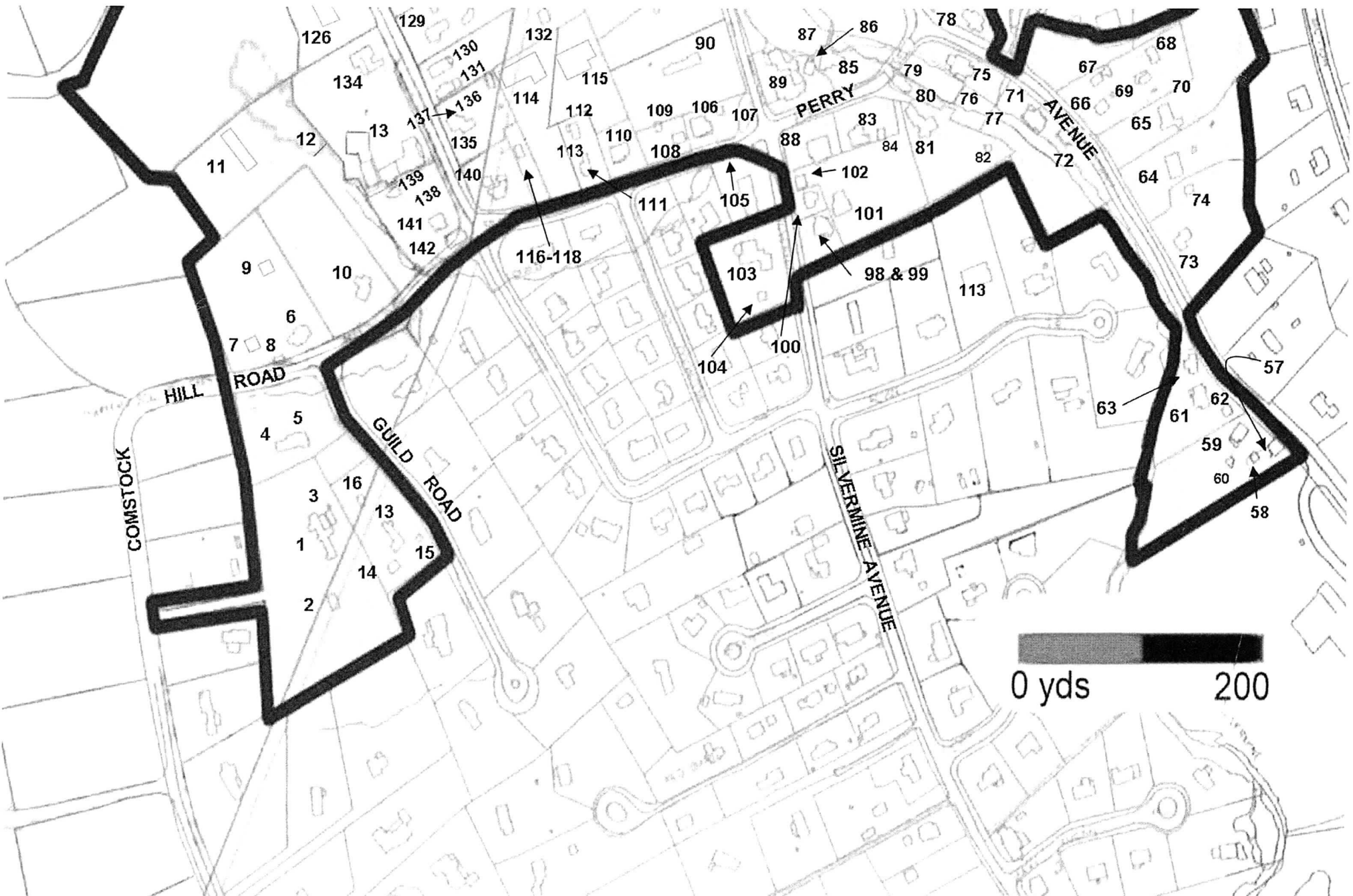
# 32 of 33



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**FIGURE 1: SILVERMINE CENTER HISTORIC DISTRICT—INVENTORY**



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# 31 of 33

**10. Geographical Data**

**Acreage of Property** Approximately 100 acres

**UTM References**

(Place additional UTM References on a continuation sheet.)

1	18N Zone	6 29 800 Easting	45 55 600 Northing	3	18N Zone	6 30 825 Easting	45 57 259 Northing
2	18N Zone	6 29 800 Easting	45 57 259 Northing	4	18N Zone	6 30 825 Easting	45 55 600 Northing

**Verbal Boundary Description**

(Describe the boundaries of the property.) SEE CONTINUATION SHEET

**Boundary Justification**

(Explain why the boundaries were selected.) SEE CONTINUATION SHEET

**11. Form Prepared By**

name/title Paul Graziano & Phillip S. Esser (Edited by Leigh Grant)

organization Associated Cultural Resource Consultants date July 25, 2008

street & number 54 Danbury Road, Suite 227 telephone 203.313.3427

city or town Ridgefield state CT zip code 06877

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**Maps**

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

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative **black and white photographs** of the property.

**Additional items**

(Check with the SHPO or FPO for any additional items.)

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

name Multiple

street & number \_\_\_\_\_ telephone \_\_\_\_\_

city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

United States Department of the Interior  
National Park Service

JUN 05 1989

National Register of Historic Places  
Registration Form

NATIONAL  
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name American Thermos Bottle Company Laurel Hill Plant  
other names/site number N/A

2. Location

street & number 11 Thermos Avenue N/A not for publication  
city, town Norwich N/A vicinity  
state Connecticut code CT county New London code 011 zip code 06360

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>13</u>	<u>        </u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>        </u>	<u>        </u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>2</u>	<u>1</u> structures
	<input type="checkbox"/> object	<u>        </u>	<u>        </u> objects
		<u>15</u>	<u>1</u> Total

Name of related multiple property listing: N/A

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.

[Signature] 6/2/89  
Signature of certifying official Date

State or Federal agency and bureau \_\_\_\_\_

In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.

\_\_\_\_\_  
Signature of commenting or other official Date

State or Federal agency and bureau \_\_\_\_\_

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.  
 See continuation sheet.

determined eligible for the National Register.  See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain:) \_\_\_\_\_

[Signature] 7-17-89  
Signature of the Keeper Date of Action

## 6. Function or Use

Historic Functions (enter categories from instructions)

DOMESTIC/single dwelling  
INDUSTRY/manufacturing facility

Current Functions (enter categories from instructions)

WORK IN PROGRESS

## 7. Description

Architectural Classification

(enter categories from instructions)

ITALIANATE; Other: Pilastered  
Brick Industrial Building

Materials (enter categories from instructions)

foundation Concrete

walls Brick

roof Other: tar and felt

other

### Describe present and historic physical appearance.

The American Thermos Bottle Company Laurel Hill Plant is an industrial complex on the east side of the Thames River in Norwich, Connecticut (Photograph 1). To the west, between it and the river, is the Providence & Worcester Railroad. Thermos Avenue is to the east. The plant consists of interconnected buildings on a north-south axis paralleling the river, together with related outbuildings and structures (Plan 1). Used for manufacturing vacuum-insulated bottles under the trade name Thermos, the complex has 13 buildings and three structures. Thirteen buildings and two structures contribute to its significance. Major components include the brick factory buildings, the earliest build from 1912-1913, and the 1939 Glass House. Additions were made as production expanded and as manufacturing processes were automated.

### Original Plant

Company offices were in Building 85, a 2-story brick Italianate house build in 1861 (Photograph 2). The hip roof has projecting eaves with large scroll-cut brackets underneath. Attic windows are set between brackets. Original first and second-floor window openings are indicated by blind brick arches. A service wing in the rear has matching details. A 2-story 1929 addition to the wing connects it to Building 2, built the same year. A 2-story front addition was made in 1942. An addition to the west side of the house was made about 1950. The cupola, brick chimneys, front entry, and veranda were removed in the course of these alterations. A center staircase with newel post, turned balusters, and applied scroll-cut ornament survives inside (Photograph 3). Some interior door surrounds and baseboard moldings remain (Photograph 4).

Building 3, the largest component of the plant, was constructed from 1912 to 1913 (Photograph 5). Three stories high on the river side and two stories on the east, pilasters divide it into 31 bays with stair and elevator towers at each end. Towers face the river and have brickwork once covered with metal panels in the shape of a Thermos bottle (Photograph 6). A frame monitor roof is metal clad. Segmentally-arched window openings have granite sills. A few original wooden casement sash and transoms survive. Most windows have steel industrial sash. Wooden sash in the monitor are covered by the metal cladding. The interior is divided into lengthwise bays by 9"-square timber posts attached by cast-iron flanges to paired timber beams (Photograph 7). The first floor has three bays, the second and third floors, five (Photograph 8). A 3-bay attic story, partly open to below, is created by the monitor (Photograph 9). A 1-story extension at the south end contained the original Glass House. This survives as a sub-basement, a full-height extension having been built over this later. Only the octagonal brick base of a detached chimney is evident.

United States Department of the Interior  
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Buildings 86 and 87 were constructed about 1912 for the MacKay Copper Process Company. Foreclosed in 1920, the property was acquired in 1923 by American Thermos. Building 86 was the Enamelling Department (Photograph 10). A 1-story hipped-roof stucco frame building, it has a corner entrance flanked by Chicago-style windows, with wooden casement sash elsewhere. This was converted to an Employee Services Center in 1948. Building 87, Engineering, later Research and Development, is a 2-story frame building with a low-pitched gable roof (Photograph 11). Plywood and asbestos sidings are used. The first and second floor windows have 6/6 and 2/1 double-hung sash, respectively. A series of additions were made to the east and north sides. A 1-story frame building constructed in 1978 connects the two.

The remaining original structure is a 50,000-gallon covered water tank set on the hillside above the plant (Photograph 12). The octagonal roof has a cupola. An adjacent 150,000-gallon covered reservoir was probably added in the 1940s or 1950s. Both supply water to the sprinkler system.

Later Buildings

Building 2 is a 3-story brick building with a low-pitch gable roof built from 1928 to 1929 at the north end of Building 3 (Photograph 13). Similar in construction to Building 3, it has 17 external bays with steel industrial sash in rectangular window openings with concrete sills. An external conveyor system is attached to the west side. Timber posts divide the interior into four lengthwise bays. Steel flanges join posts to doubled timber beams on the first and second floors. The roof beams are single. The north end has a stair and lavatory tower with toilets. At the south end, the stair and elevator tower of Building 3 serves both buildings.

Building 1, erected in 1943, is a 1-story, steel frame building with a low-pitch gable roof and brick exterior (Photograph 14). This connects to Building 2 and, by a covered passageway, to Building 87. Windows have steel industrial sash and concrete sills.

At the entrance to the plant is Building 61, a 1-story frame, hip-roofed gatehouse probably built in the 1920s. Building 62, the Carpenter Shop, is a 2-story frame, gable-roofed building, built in 1926 (Photograph 15). Buildings 27, 28, and 29 consist of a 1-story flat-roofed concrete block Boiler House with an attached 2-story concrete block building and a 1-story frame storage shed (Photograph 16).

Glass Houses and Ancillary Buildings

The two Glass Houses and ancillary structures are located at the south end of the compound. Building 5, Glass House 1, was built in 1939 and incorporates former Building 19, a 1930 warehouse (Photograph 17). A 1-story structure with a partial mezzanine, it has brick exterior walls and a steel frame. Part of the building has a gable roof. The portion over the glass furnace has a patented monitor roof. Inside is a regenerative continuous tank glass furnace last rebuilt about 1978 (Photograph 18).

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The tank is built of refractory ceramic blocks supported by a steel framework. Attached to the Glass House is a concrete silo and a fan house.

South of the Glass House are Buildings 7 and 9, the Glass House cullet and mixhouse and the Glass House compression and auxiliary generator house (Photograph 19). Of cinder block construction, these were built in 1959 and 1948, respectively. A metal-paneled electrostatic precipitator was built in 1977 (Photograph 20).

Building 32, Glass House 2, is a 1-story concrete-block building with partial mezzanine built in 1951 (Photograph 21). Except for construction materials, it is similar in most respects to Glass House 1. A conveyor connects to Building 3. Inside, a small glass tank built in 1951 has been stripped of external elements (Photograph 22).

#### Manufacturing Process (Figure 1)

Raw materials were carefully weighed and mixed in the batch mixing process (Photograph 23). Batches were charged in the melting end of the glass tank, where temperatures reached 2700 degrees F. (Photograph 24). Molten glass passed through a restricting throat to the semicircular refining end where the temperature was 2200 degrees F. (Photograph 25). This temperature was lowered to 1800 degrees F. as the glass passed through feeders (Photograph 26) to individual section machines. Gobs of the correct weight were cut off by shears. Each gob was fed into a cast-iron model where it was formed into a blank or parison. The blank was transferred by a mechanical arm to a second mold, where it was blown into final form. This method is called "blank and blow."

The molds produced inner and outer "pistons" from which the fillers or liners of Thermos bottles were made (Figure 2). The neck of the inner piston was "cracked off" and returned as cullet. Pistons were annealed in lehrs -- ovens which relieved stresses by slow cooling.

From the glasshouse, pistons were transferred by conveyor to the first floor of Building 3. After inspection, inner pistons had asbestos pads glued on in the Padding Department. The neck flanges of the outer pistons were cracked off and the pistons tubulated, by welding a glass tube onto the bottom. Inner and outer pistons were mated, the asbestos pads leaving a space between the two. In the Neck Seal Department on the third floor, mated pistons were flame-welded together at the necks. Annealing was done in lehrs on the fourth floor. Returning to the third floor, the fillers were silvered by the introduction of a solution through the glass tube at the bottom. After drying, remaining moisture and air were removed in the Exhaust Department. The glass tube was then cut off and sealed. The fillers were then tested for heat retention. After testing, the remaining tip was protected by attaching a cap in the Tip Cap Department. Elements of the extensive conveyor system survive (Photograph 27).



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Building 2 housed equipment for manufacturing the outer metal shells of the Thermos bottle prior to removal of metalworking operations to Taftville in 1946. Semi-finished cans, rolls of sheet aluminum, and other raw stock were received on the second floor of Building 2. Stamping of cups and breasts took place on the first floor. The Buffing Department was also on the first floor. Specialty items such as brass shells for coffee pitchers were bought ready-made, stamped with the Thermos logo, and electroplated on the third floor. Finished metal products were assembled with fillers and cork-filled stoppers on the third floor. The outside conveyor system was used to transfer material from floor to floor. The assembled product was sent to the second floor of Building 3 for warehousing and shipping by truck and rail. Earlier, a gravity-fed conveyor moved outgoing shipments to docks on the other side of the railroad tracks.

INVENTORY

<u>Buildings</u> <u>Number</u>	<u>Name/Function</u>	<u>Date</u>	<u>Approximate Dimensions</u>	<u>Contributing/ Non-Contributing</u>
1	Machine Shop	1943	76'x122'	C
2	Metal Products	1928-9	84'x168'	C
3	Manufacturing Building	1912-13	102'x350'	C
5	Glass House 1	1939	62'x240'	C
7	Cullet and Mix House	1959	29'x42 1/2', 34'x25'	C
9	Compressor and Auxiliary Generator House	1948	20'x38', 22'x46', 21'x28'	C
27-8	Boiler House	1953	35'x40', 23'x45', 13'x60'	C
32	Glass House 2	1951	40'x282'	C
61	Gate House	1920s	20'x18'	C
62	Carpenter Shop	1926	68'25', 100'x27'	C
85	Office	1861	45'x50'	C
86	Enamelling Building	1913	47 1/2'x57 1/2'	C
87	Engineering Building	1913	59'x73'	C

Structures

---	50,000-Gallon Reservoir	1913	30' diameter	C
---	150,000-Gallon Reservoir	c. 1950	45'x45'	C
9A	Electrostatic Precipitator	1977	---	NC

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions)

Architecture  
Engineering  
Industry

Period of Significance

1861  
1912 - 1959

Significant Dates

1861  
1912, 1929, 1940  
1951, 1959

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Unknown

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

(Criterion A) The American Thermos Bottle Company Laurel Hill Plant was constructed from 1912-1913 as the primary factory for the production of Thermos bottles. The plant operated from 1913 to 1984, manufacturing finished products from raw materials. During this period, the manufacturing process advanced from hand-blowing of glass fillers to automated production. The existing plant represents within its confines the development of a new industry from its infancy to a mature industrial corporation. Its product, Thermos bottles, was the result of the application of basic scientific principles to create household objects of great utility. The plant also represents a community effort to diversify the local industrial base. Norwich citizens organized in 1912 to raise the needed capital to purchase the site and erect the factory. The plant possesses exceptional significance in the decades of the 1940s and 1950s. In this period, researchers working at the plant developed and implemented improved means of production. As a result, the company achieved its peak production and dominated the world market. (Criterion C) Architecturally, the complex is a good example of late 19th- and early 20th-century textile mill design applied to a new industry. The design, construction methods, and materials are typical of those found in Eastern Connecticut.

The vacuum bottle was invented by English scientist Sir James Dewar in 1892. Dewar was experimenting with liquified gases at extremely low temperatures. To maintain such temperatures, transfer of heat from the surroundings had to be minimized. Dewar's invention reduced heat transfer from conduction, convection, and radiation, the three mechanisms by which it takes place. He used two glass cylinders with air removed from the space between to form a vacuum. The surfaces of the evacuated space were silvered. Conduction, the transfer of heat through material substances, and convection, heat transfer by currents in liquids or gases, were virtually eliminated by the vacuum. The third means of heat transfer, radiation, which can operate in a vacuum, was reduced by the silvered reflective surfaces. Glass was the most suitable material. Easily formed, it would maintain a vacuum by virtue of its nonporosity to gaseous diffusion. Glass is also a very poor conductor of heat. Its major disadvantage was its relative fragility.

See continuation sheet

**9. Major Bibliographical References**

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- Andruskiewicz, Stanley, Superintendent of Plant Maintenance, Interview, January 28, 1988.
- Arters, Gene, Glass House Technician, Interview, January 25, 1988.
- Chandler and Palmer, Engineers, "Plan of Property of Norwich Industrial Improvement Corporation 1912," Map Book 2, page 36, in Office of Town and City Clerk, Norwich City Hall, Union Square, Norwich, CT.
- Levasseur, Emile, Process Engineering Manager, Interview, February 11, 1988.

See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: \_\_\_\_\_

**10. Geographical Data**

Acreage of property 8.7

UTM References

A 18 743810 4599310  
 Zone Easting Northing

C \_\_\_\_\_

B \_\_\_\_\_  
 Zone Easting Northing

D \_\_\_\_\_

See continuation sheet

Verbal Boundary Description

Beginning at the north corner of Building 61, the gatehouse, proceeding north along a wire fence approximately 37 1/2 feet. Thence N 39 degrees E along the wire fence approximately 120 feet to a point near the south side of Crown Street. Thence 135 feet

See continuation sheet

Boundary Justification

The boundary of The American Thermos Bottle Company Laurel Hill Plant is well-defined by the tracks of the Providence & Worcester Railroad and the fence around the plant compound. The boundary also includes a triangular piece of land between the compound and Thermos Avenue. This contains the two reservoirs. The 8.7 acres incorporate the original boundaries of the plant with later expansion in the 1920s.

See continuation sheet

**11. Form Prepared By**

name/title Dale S. Plummer  
 organization Homegrown Enterprise date \_\_\_\_\_  
 street & number 85 Church Street telephone (203) 889-0325  
 city or town Norwich state Connecticut zip code 06360

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The vacuum bottle could prevent heat transfer in either direction, maintaining hot or cold temperatures inside. In 1903, a German firm patented a domestic vacuum bottle or flask with a protective metal casing. Commercial production of these containers of hot or cold beverages under the trade name Thermos began in 1904. William Walker, an American entrepreneur, visited Germany in 1906 and was impressed with the sales potential of the new product. He negotiated the purchase of rights to manufacture and market Thermos bottles in America. Manufacturing began in rented quarters in Brooklyn in 1907. By 1910, the company moved to larger quarters in Manhattan. Increasing demand and the high costs of manufacturing in New York City led Walker to search for a new site. In 1912, it was decided to move to Norwich. Access to water transportation, rail transport, availability of labor, inexpensive public utilities, and proximity to the urban markets of the northeast were factors in the decision.

Norwich by the late 19th century was a center of cotton and woolen textile manufacture. Other local industries included iron founding, industrial belt manufacture, firearms, woodworking machinery, stove production, and paper making. Efforts to expand and diversify the local industrial base had begun as early as the 1880s with the creation of the Norwich Board of Trade. The announcement by the American Thermos Bottle Company that it would relocate in Norwich if the site and factory were provided elicited a quick response. The Norwich Industrial Improvement Corporation was incorporated

to encourage, stimulate and establish manufacturing and industrial enterprises in the Town and City of Norwich; to provide factory sites, factories and equipment, docks, sidings, and transportation facilities and workmen's dwellings, to acquire, hold, manage, sell, rent, improve, and develop real estate as may be requisite for carrying out the foregoing purposes...(1)

One hundred thousand dollars in capital stock was authorized. The initial capital was \$1,000. Shares of stock were sold for \$25 each. One hundred prominent community leaders, the "Norwich Boomers," promoted subscriptions. The 27-acre tract selected, the former "Riverside" estate, was divided into a 7-acre parcel on which the plant would be built and a 20-acre parcel which was subdivided into building lots. Individuals who subscribed \$750 were deeded a building lot. The goal of \$75,000 was raised by February 7, 1912.(2)

The agreement between The Norwich Industrial Improvement Corporation and The American Thermos Bottle Company, signed February 14, 1912, stipulated that the factory would remain the property of The Norwich Industrial Improvement Corporation until the company had spent \$375,000 in advertising which also promoted the City of Norwich and another \$375,000 in local wages, excluding salaries of officers and directors. The tract and factory building would then be deeded over to the American Thermos Bottle Company. If, within a ten-year period following completion of the building, the factory was unoccupied for six or more consecutive months, or bankruptcy occurred, the property would revert to The Norwich Industrial Improvement Corporation. The company agreed to

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pay taxes and utilities, insure the property, and properly maintain the factory. A fire sprinkler system and steam heat were to be installed and kept operational.(2)

The American Thermos Bottle Company fulfilled its promise and was deeded the factory on September 11, 1917.(3) The company succeeded in capturing a new, untapped market. Careful testing of Thermos bottles before shipment assured a high-quality, reliable product. Sales were promoted by effective marketing techniques. Movie stars and explorers to both polar and tropical regions were provided with Thermos bottles. Their endorsements were highlighted in company advertising. The plant itself served as an advertisement. Giant relief models of Thermos bottles were attached to the towers at either end of the plant. One illustration shows a huge model set atop the cupola of the office building.

The company expanded internationally by acquiring the Thermos Bottle Co., Ltd., of Canada, building a plant in Japan in 1919, and acquiring Thermos Limited of London, England, in 1920. A merger with the Icy-Hot Bottle Company of Cincinnati, Ohio, in 1925 retained the Thermos identity and consolidated control of domestic markets. The identification of the trade name Thermos with the vacuum bottle became so pervasive that the word thermos is now a generic term for an insulated container holding hot or cold beverages.

The manufacturing process for Thermos bottles involved a transfer of technology from Germany to America. German workmen and imported glass-working machinery were relocated from Manhattan to Norwich. Local workers were trained in the specialized production techniques. Manufacture of Thermos bottles remained largely a hand operation until 1933, when automation began. Glass production had been centered at Huntington, West Virginia, since the early 1920s. In the late 1920s, the company began to concentrate on improving production techniques. A research department was established at Laurel Hill. Pyrex glass, a borosilicate glass, was introduced. Automation was probably a factor in the reintegration of glass production with manufacturing at the Laurel Hill plant in 1939. Hand-blowing of glass continued for larger specialty items such as ice tubs into the 1940s and 1950s.

Individual section machines, or I.S. machines, for automatic blowing of glass containers were invented by the Hartford-Empire Corporation of Hartford, Connecticut, about 1927. This advance enabled rapid and continuous production of glass pistons. Other machinery was developed by the American Thermos Bottle Company in the 1930s and 1940s. These included equipment for neck sealing (joining the inner and outer pistons at the necks), crack-off (removing excess material), and tubulating (welding a glass tube to the bottom of the outer piston). These proprietary machines were either built in the machine shop at the plant or contracted out to Standard Tool of New Jersey. On the plant's closing in 1984, this equipment was either scrapped or sent to foreign plants.

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Also essential to the automation of production was the use of the regenerative continuous tank furnace. First developed in the late 19th century, these furnaces produced high-quality molten glass at the correct temperature and viscosity for use in I.S. machines and other automated equipment. Regenerative brick checkerwork towers with alternating flow heated incoming air and increased the efficiency of the furnace. A special formulation of borosilicate glass, known as "strong glass," was prepared. This had excellent resistance to thermal shock and was resistant to chemical attack. Borosilicate glass required higher melting and working temperatures than conventional soda-lime glass. The furnace was specifically designed for production of this glass. Construction was by Henry F. Teichman, Inc., of New Jersey.

The furnace was in continuous operation during its life. If shut down, it would have to be completely rebuilt. To protect the furnace from accidental shut-down due to power outage, the plant had its own emergency generator capacity. Due to the extremely corrosive nature of molten glass, the life expectancy of the furnace was 3 to 5 years. The 20" thick refractory ceramic bricks lining it would be reduced by as much as 16" in this period. The present furnace was built in 1978 and operated continuously until 1984. Its greater longevity was due to decreased production, the plant operating at about 50% capacity. The steel framework of the furnace is older. The basic design is very conservative: the furnace itself was never completely automated and newer features such as molybdenum electrodes were retrofitted. The 1951 regenerative continuous tank furnace in Glass House 2 survives only because it was abandoned in place about 1955 and was never rebuilt.

Shortly after the Second World War, Thermos purchased a second plant in the Taftville Section of Norwich. Metal manufacturing operations were relocated to this plant, allowing additional glass production at Laurel Hill. The Taftville plant was built in 1898-1899 for the J.B. Martin Company, Ltd. It specialized in the weaving of velvets until damage by the 1938 hurricane forced its closure. During the Second World War, it was occupied by the Hamilton Standard Propeller Division of the United Aircraft Corporation.(4)

Automation of production was virtually complete by the 1950s. New techniques and machinery required the rearrangement of space within the factory compound and the redesign of products for more efficient manufacture. Automation reduced the relative cost of Thermos bottles and made increased production possible. Wartime demand in World War II was met despite material and manpower shortages. In the post-war era, rapid population growth -- the "baby boom" -- resulted in greater demand. School lunch kits joined worker's lunch kits as a major product line.(5)

The company also diversified. In 1952, Thermos acquire the Plastene Corporation of Crawfordsville, Indiana. This was followed by the purchase of Hemp and Company of Macomb, Illinois in 1955. A merger with the King-Seeley Corporation in 1960 formed the King-Seeley Thermos Company. Headquarters were located at the Laurel Hill plant, where Thermos headquarters had been since 1931. Thermos bottles are still the mainstay of

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the company, although a variety of outdoor equipment was now manufactured under the Thermos trademark. From Laurel Hill, Thermos directed an international operation with domestic facilities in Illinois and California, and plants in Canada, England, Ireland, and Australia. The Thermos trademark was registered in over 100 countries, and Thermos products sold at hundreds of thousands of retail outlets.(6)

Production peaked during the late 1950s and early 1960s at about 15 million containers a year. Although satellite manufacturing facilities were located elsewhere, the Laurel Hill Plant was the largest production facility in the world for vacuum bottles. Peak employment was about 1,200. This was comparable to the Ponemah mills, the largest textile company in Norwich. As textiles declined, Thermos became Norwich's largest employer. About 10% of the city's work force was employed by Thermos. Annual employee outings attracted from 2,000 to 3,000 people. A family day in 1953 brought 6,000 to the two Norwich plants. By 1981, the Quarter Century Club had over 320 members with an aggregate of 10,700 employment years with the company.(7)

The 1960s brought changes which were to affect the company's position. In 1962, a federal judge ruled that while the logo Thermos was protected by trademark legislation, thermos had become a generic term and had entered the public domain as a synonym for "vacuum insulated" and as an "adjectival noun meaning a vacuum insulated container."(8) Domestic and foreign competition strengthened. Introduction of automatic coffeemakers and vending machines in the work place reduced demand. Breakage-resistant stainless steel bottles also cut into demand. By the end of the 1960s, and during the 1970s, Thermos lost substantial ground. The last substantial improvement to the plant occurred in 1959, when the company was virtually unchallenged and dominated the marketplace for its product.

The design of the factory was strongly influenced by local tradition in mill construction. The Norwich Industrial Improvement Corporation was responsible for building the factory and specified that local contractors would be used. The contract signed in 1912 between the Industrial Improvement Company and the Thermos Company provided that the plant might revert to ownership by the Norwich Industrial Improvement Corporation if unused for more than six months. The design was probably intended to provide for flexibility of use if needed.

The linear layout of the factory with its multiple floors and long uninterrupted bays is indicative of the influence of overhead line-shafting on textile mill design in the 19th century. Stair lavatories and elevators are set apart. The low-pitch gable roofs, use of pilastered brick walls, and the internal system of timber support posts and beams are all characteristic of Eastern Connecticut textile mills of the late 19th and early 20th centuries. Interior window openings have rounded edges, another feature commonly found. The location of the plant on the east bank of the Thames River, although chosen for practical reasons, is dramatic. Paralleling the Thames River for a considerable distance, the factory complex is a major visual element in the landscape of the Thames River, dominating the view of the river as seen from downtown Norwich.

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- (1) Norwich Joint Stock Corporations, Volume 7, Norwich Records, page 274, February 8, 1912. Manuscript in Office of the Town and City Clerk, Norwich City Hall, Union Square, Norwich, Connecticut.
- (2) Acton, Marilyn C., Fifty Golden Years, Norwich, Connecticut: The American Thermos Products Co., 1957, no pagination.
- (3) Norwich Land Records, Volume 152, page 150, manuscript in Office of the City and Town Clerk, Norwich City Hall, Union Square, Norwich, Connecticut.
- (4) The Taftville plant may be eligible for the National Register independently as a significant textile manufactory.
- (5) Acton, Marilyn C, op. cit., no pagination.
- (6) "Thermos Company History," files, Thermos Division of King-Seeley Thermos Company, Jewett City Road, Taftville, Norwich, CT; "Thermos World Famous," Norwich Bulletin, January 30, 1968.
- (7) "Thermos Reacts to Competition," New York Times, October 22, 1984; Norwich Bulletin, articles March 21, 1951; October 4, 1953; January 30, 1969; June 2, 1980; in files of Norwich Bulletin, 66 Franklin Street, Norwich, Connecticut.
- (8) "Thermos, Aladdin Both Warned by Judge," Norwich Bulletin, January 1, 1964.



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along the wire fence on the S and W side of Crown Street in an arc with a radius of approximately 172 1/2 feet. Thence N 62 degrees W along the fence approximately 67 1/2 feet. The fence then describes a short radius and continues S 28 degrees W along a line roughly paralleling the railroad tracks. Thence the boundary continues along the fence at S 82 1/2 degrees W about 11 feet. At this point, it turns to run about 16 feet N 63 degrees W across a railroad spur line. Then the boundary line follows the wire fence S 36 degrees W approximately 440 feet, in a line paralleling the Thames River and the railroad tracks. The fence and the boundary then proceed S 28 degrees W approximately 300 feet to a point where both turn to a direction N 78 degrees W. Proceeding about 11 feet in this direction, the boundary then turns along the fence and runs S 23 degrees W approximately 150 feet. Turning to run S 18 1/2 degrees W, the boundary continues another 60 feet to a point where it turns to run N 82 degrees W about 16 feet. Then turning to S 27 degrees W, the boundary continues along the fence approximately 82 feet to a point where it changes direction to S 14 1/2 degrees W. Proceeding in this direction about 75 feet, it then turns to follow the fence at S 24 degrees W for approximately 30 feet. The fence then turns to run S 10 degrees W for about 124 feet. It then turns to N 85 degrees E for 50 feet. The boundary and fence then turn to a direction of S 4 degrees E for a distance of approximately 98 feet. The boundary continues along the fence about 48 feet at S 54 degrees E. Turning again, the boundary follows the fence in the direction of N 39 degrees E for a distance of approximately 435 feet. At this corner, the boundary leaves the fence line and continues S 86 degrees E 270 feet to the west side of Thermos Avenue. Continuing 660 feet in a northerly direction along the west side of Thermos Avenue, the boundary then turns back along the wire fence N 10 degrees E a distance of 26 feet to the entrance of the plant. It then continues across the entrance to the east side of the gatehouse, which it follows to the north corner, the place of beginning.

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Photographic Documentation Information

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The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 12/87  
Photograph 1  
Plant from West Side of River  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, Ct  
Karen Bussolini, 12/87  
Photograph 2  
Office Building (Riverside)  
Negative on file at Interdesign  
Old Lyme, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 12/87  
Photograph 3  
Interior Detail, Office Building Staircase  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 12/87  
Photograph 4  
Interior Detail, Moldings, Office Building  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 12/87  
Photograph 5  
West Side, Building 3  
Negative on file at Connecticut Historical Commission  
Hartford, CT

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Photographic Documentation Information \_\_\_\_\_

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
Karen Bussolini, 12/87  
Photograph 6  
Detail of Tower, Building 3  
Negative on file at Interdesign  
Old Lyme, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 7  
Interior Detail, Post-and-Beam Construction, Second Floor,  
Building 3  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 8  
Interior, Second Floor, Building 3  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 9  
Interior, Attic Story, Building 3  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 10  
Enamelling Building (Personnel)  
Negative on file at Connecticut Historical Commission  
Hartford, CT

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The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 11  
Enamelling Building (Research & Development)  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 12/87  
Photograph 12  
50,000-Gallon Reservoir  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 13  
East Side, Building 2  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 14  
East Side, Building 1  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 15  
Rear, Carpenter Shop  
Negative on file at Connecticut Historical Commission  
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The American Thermos Bottle Company Laurel Hill Plant  
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D.S. Plummer, 2/88  
Photograph 16  
Boiler House  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 12/87  
Photograph 17  
Glass House 1  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 18  
Regenerative Continuous Tank Furnace, Glass House 1  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 12/87  
Photograph 19  
Cullet and Mix House, Compression and Auxiliary  
Generator House  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
Karen Bussolini, 12/87  
Photograph 20  
Electrostatic Precipitator  
Negative on file at Interdesign  
Old Lyme, CT

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D.S. Plummer, 2/88  
Photograph 21  
Glass House 2  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 22  
Regenerative Continuous Tank Furnace, Glass House 2  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 12/87  
Photograph 23  
Interior, Cullet and Mix House  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 24  
Detail, Charging Opening, Regenerative Continuous  
Tank Furnace  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 12/87  
Photograph 25  
Refining End, Regenerative Continuous Glass Tank  
Negative on file at Connecticut Historical Commission  
Hartford, CT

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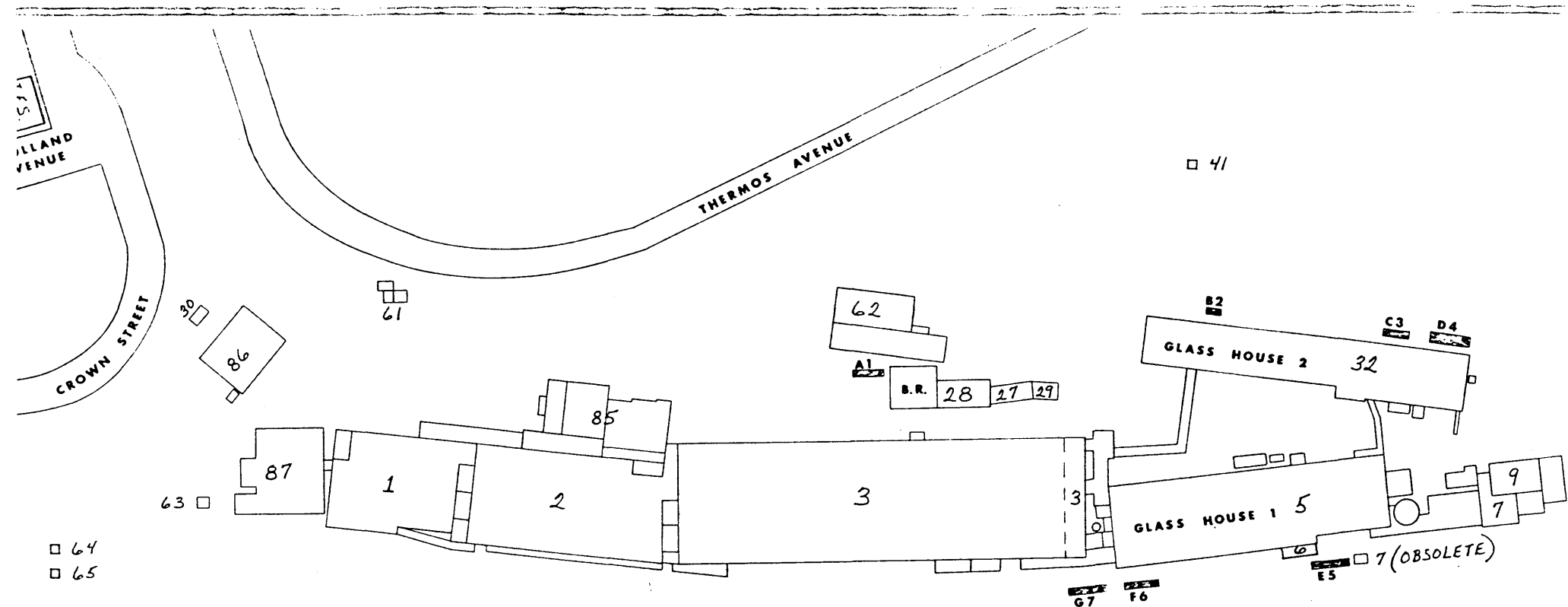
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Photographic Documentation Information

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The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 26  
Feeder, Regenerative Continuous Tank Furnace  
Negative on file at Connecticut Historical Commission  
Hartford, CT

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT  
D.S. Plummer, 2/88  
Photograph 27  
Detail, Conveyor System, Third Floor, Building 3  
Negative on file at Connecticut Historical Commission  
Hartford, CT





PLAN 1

American Thermos Bottle Company  
 Laurel Hill Plant  
 October 25, 1984

LATITUDE  
 LONGITUDE

- |        |  |        |                              |
|--------|--|--------|------------------------------|
| No. 1  | Storage Building                       | No. 30 | Human Resources Storage Shed |
| No. 2  | Storage Building                       | No. 32 | Storage- Glass House No. 2   |
| No. 3  | Manufacturing Building                 | No. 41 | Fire Pump House              |
| No. 3  | Extension - Manufacturing Building     | No. 61 | Gate House                   |
| No. 4  | Conveyor Housing                       | No. 62 | Carpenter Shop               |
| No. 5  | Manufacturing Glass House No. 1        | No. 63 | Propane Shed                 |
| No. 6  | Glass House Fan House                  | No. 64 | Propane Shed                 |
| No. 7  | Glass House Cullet & Mix House         | No. 65 | Propane Shed                 |
| No. 9  | Glass House Compressor & Aux Gen House | No. 85 | Main Office Building         |
| No. 27 | Water Treatment House                  | No. 86 | Human Resources Building     |
| No. 28 | Boiler House                           | No. 87 | Research and Development     |
| No. 29 | Storage Shed                           |        |                              |

FIGURE 1

FLOW CHART OF VACUUM BOTTLE PRODUCTION

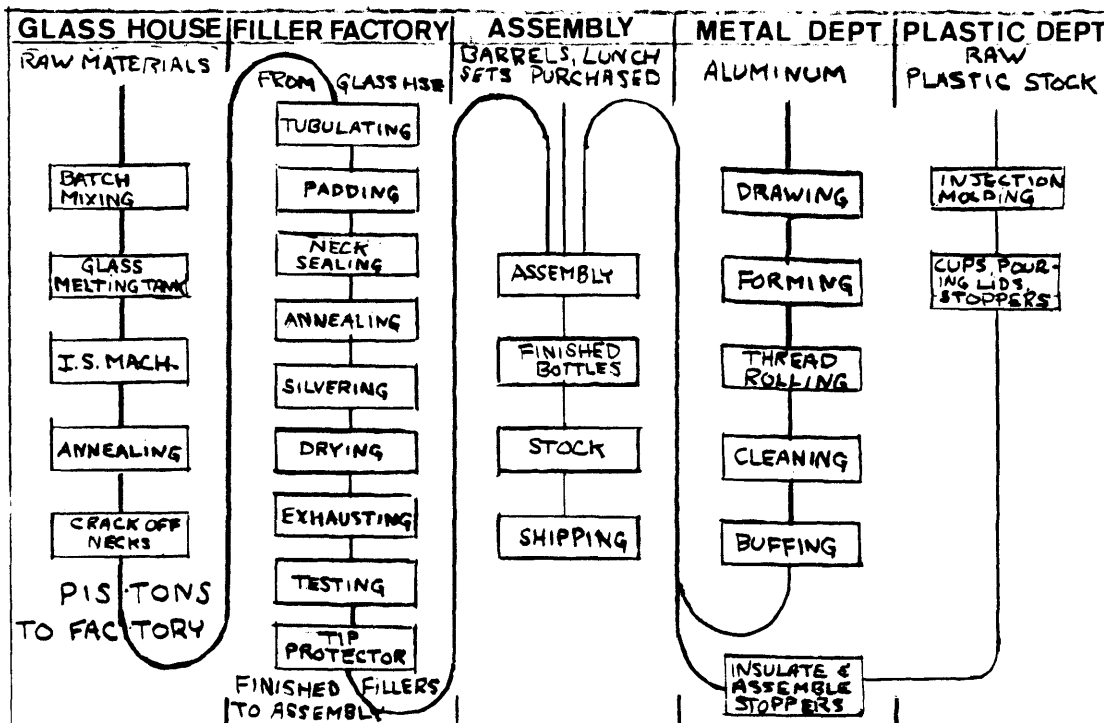
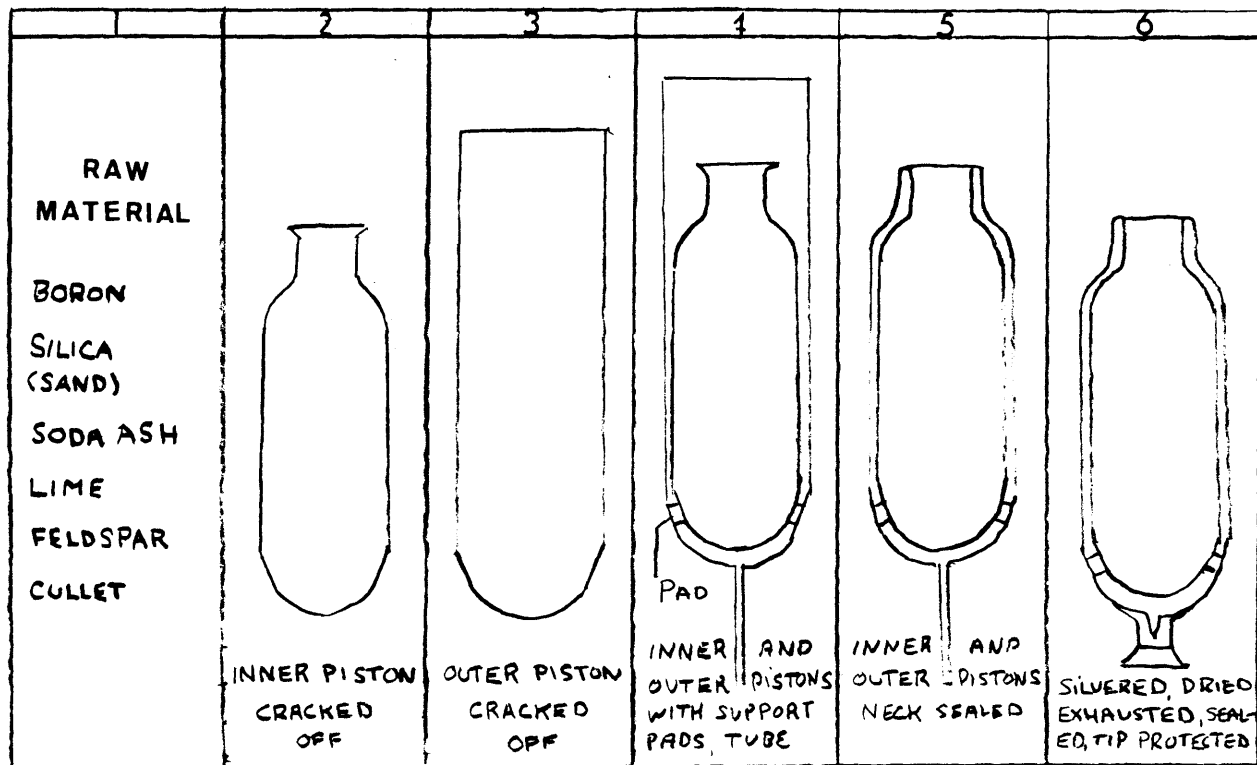


FIGURE 2

STEPS IN FILLER PRODUCTION





The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

D.S. Plummer, 12/87

Photograph 1

Plant from West Side of River

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Karen Bussalini, 12/57

Photograph 2

Office Building (Riverside)

Negative on file at Interdesign

Old Lyme, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

Dale S. Plummer, 12/87

Photograph 3

Interior Detail, Office Building Staircase

Negative on file at CT Historical Commission

Hartford, CT





American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

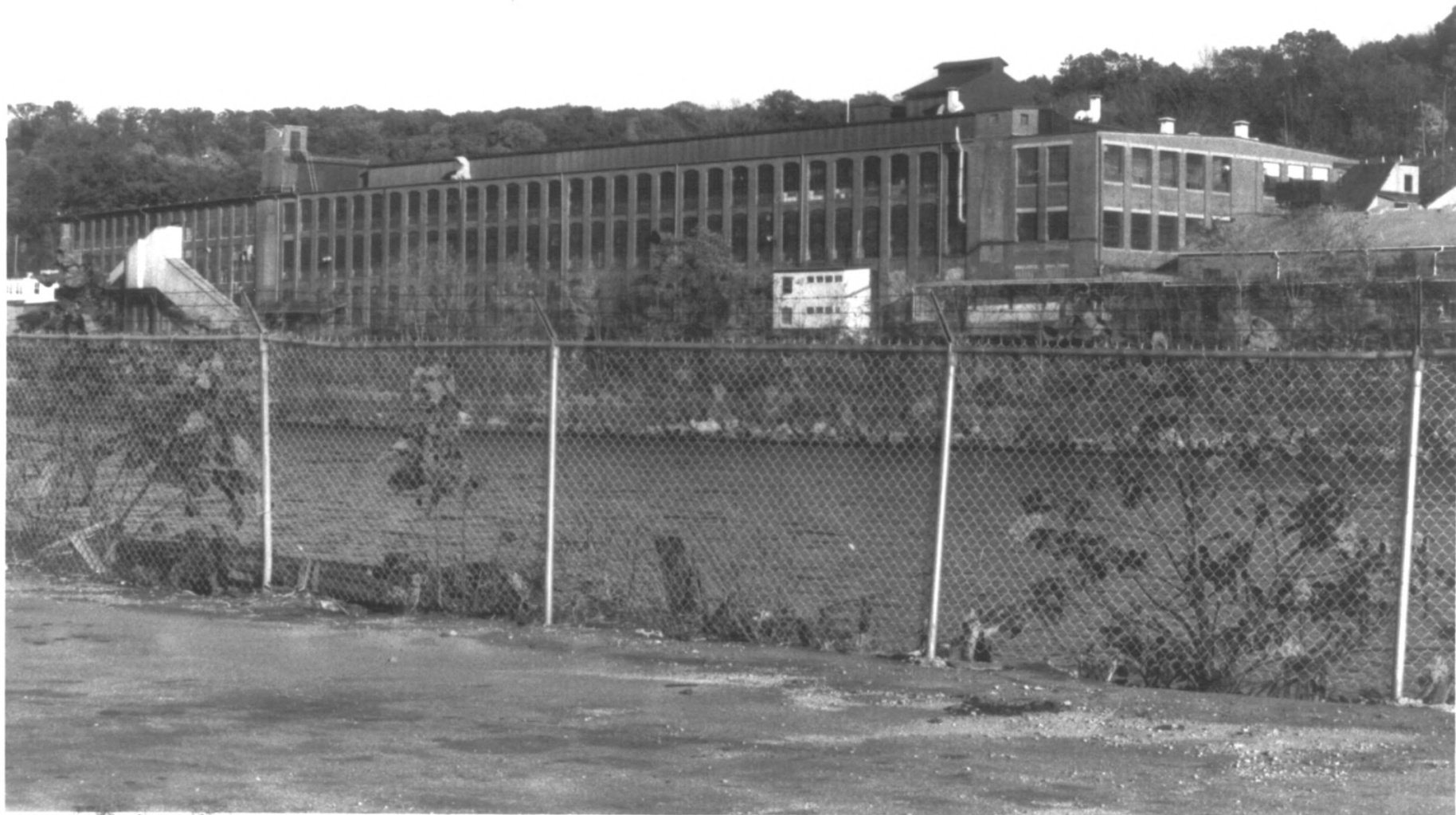
D. S. Plummer, 12/87

Photograph 4

Interior Detail, Moldings, Office Building

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

D. S. Plummer, 12/87

Photograph 5

West Side, Building 3

Negative on file at CT Historical Commission

Hartford, CT



POSITIVELY NO SMOKING  
OPEN FLAMES ALLOWED

The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT

Karen Bussolini, 12/87

Photograph 6

Detail of Tower; Building 3

Negative on file at Interdesign  
Old Lyme, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

Dale S. Plummer, 12/87

Photograph 7

Interior Detail, Post-and-Beam Construction, Second Floor, Building 3

Negative on file at CT Historical Commission

Hartford, CT





The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT

Dale S. Plummer, 2/88

Photograph 8

Interior, Second Floor, Building 3

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

D.S. Plummer, 12/87

Photograph 9

Interior, Attic Story, Building 3

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

D. S. Plummer, 2/88

Photograph 10

Enamelling Building (Personnel)

Negative on file at Connecticut Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

D. S. Plummer, 2/88

Photograph 11

Engineering Building (Research & Development)

Negative on file at CT Historical Commission

Hartford, CT





The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

D. S. Plummer, 12/87

Photograph 12

50,000 Gallon Reservoir

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

D. S. Plummer, 2/88

Photograph 13

East Side, Building 2

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

D. S. Plummer, 2/88

Photograph 14

East Side, Building 1

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

D. S. Plummer, 2/88

Photograph 15

Rear, Carpenter Shop

Negative on file at CT Historical Commission

Hartford, CT





The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

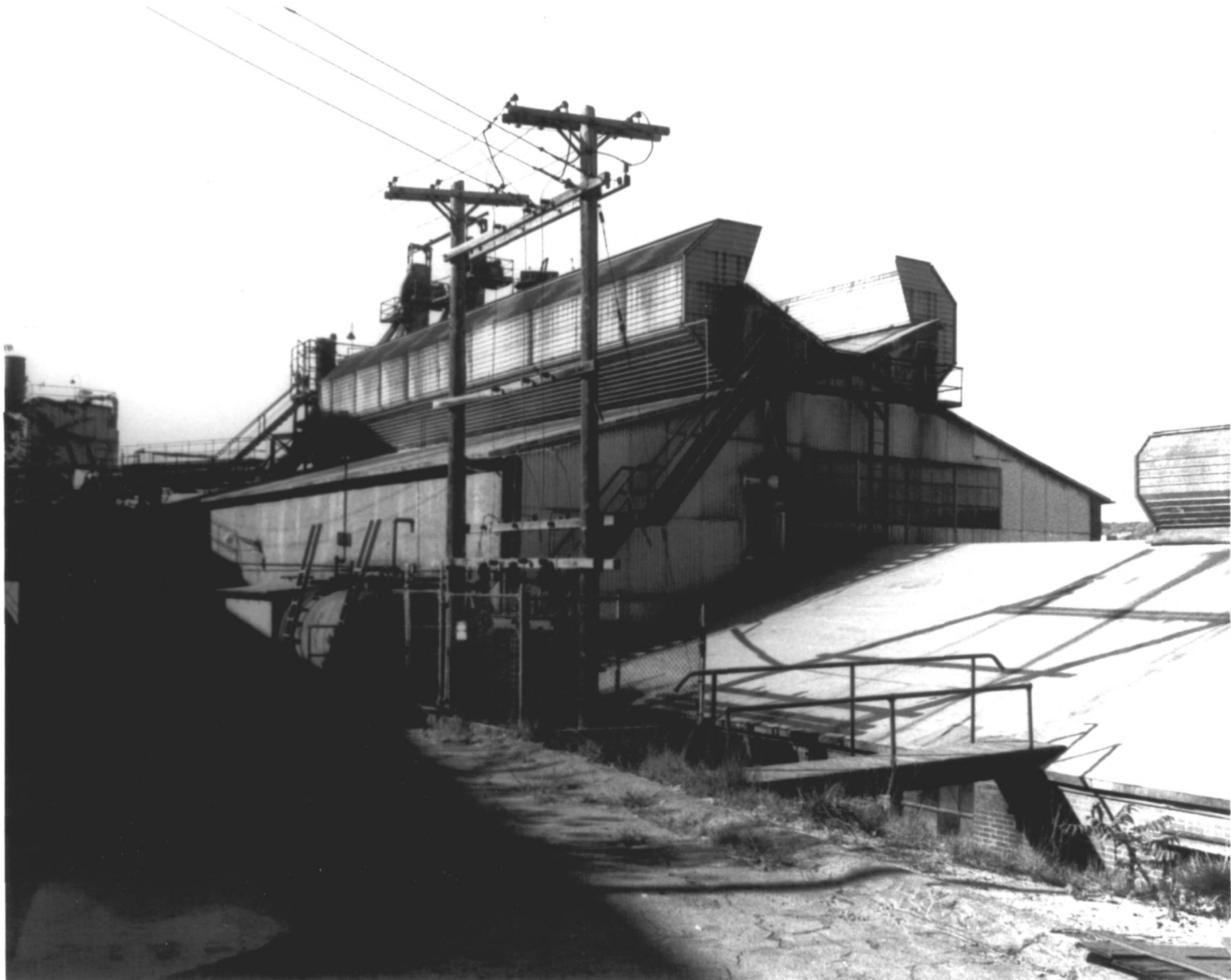
D.S. Plummer, 2/88

Photograph 16

Boiler House

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

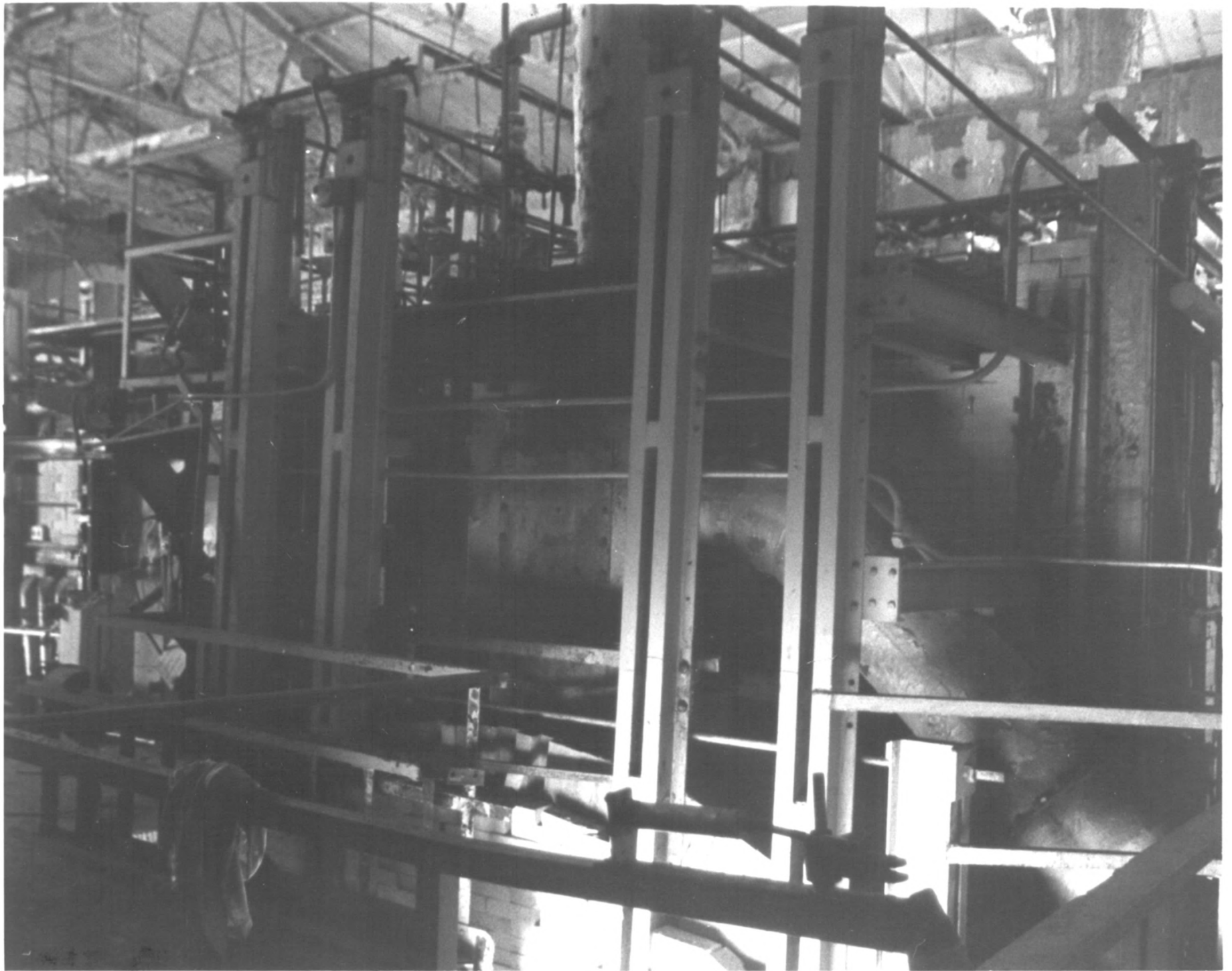
D. S. Plummer, 12/87

Photograph 17

Glass House 1

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

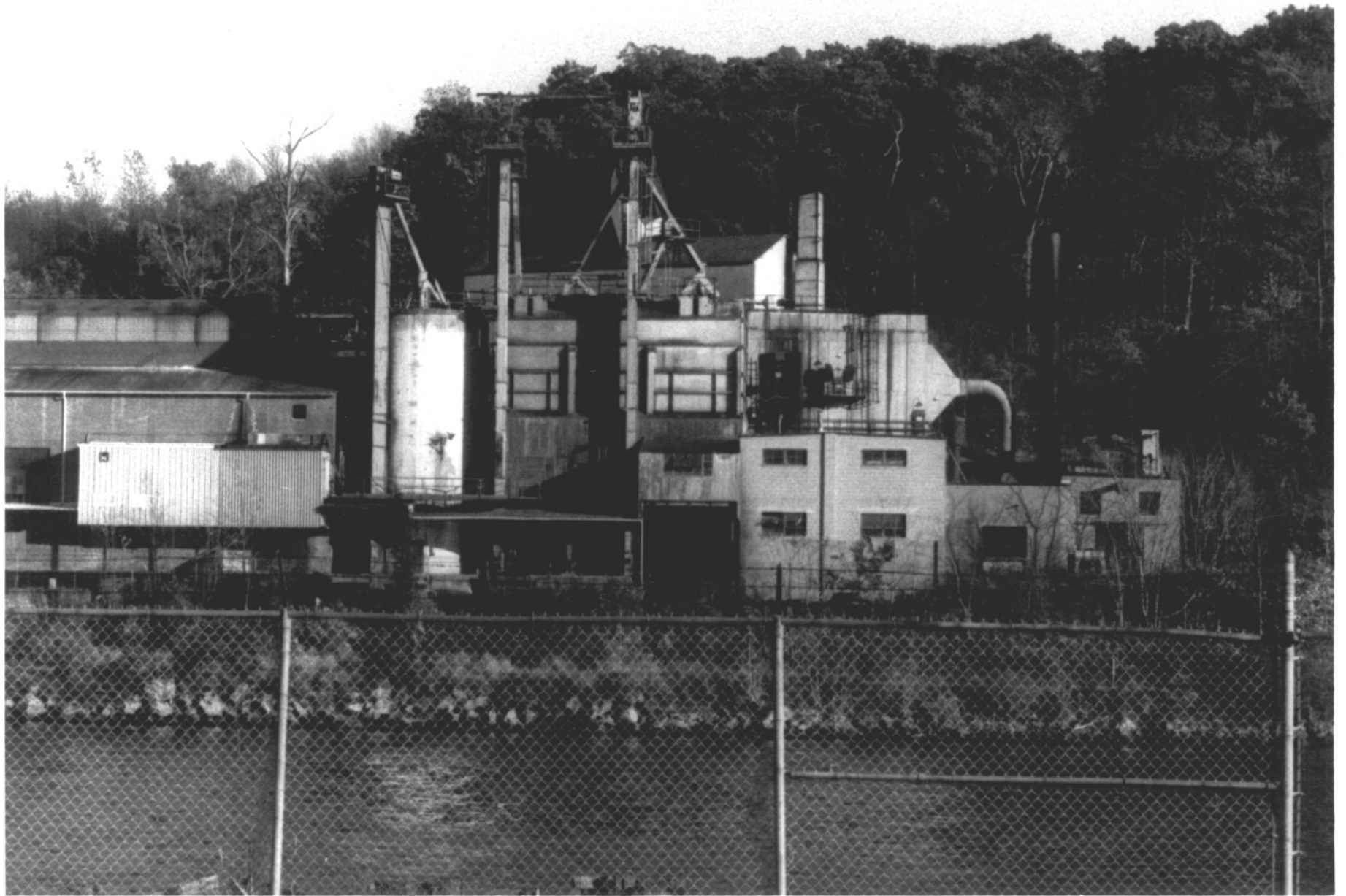
D.S. Plummer, 2/88

Photograph 18

Regenerative Continuous Tank Furnace, Glass House 1

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

D.S. Plummer, 12/87

Photograph 19

Cullet and Mix House, Compression and Auxilliary Generator House

Negative on file at Connecticut Historical Commission

Hartford, CT





 MikroPul  
DRY ELECTROSTATIC  
PRECIPITATOR

The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

Karen Bussoline, 12/87

Photograph 20

Electrostatic Precipitator

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

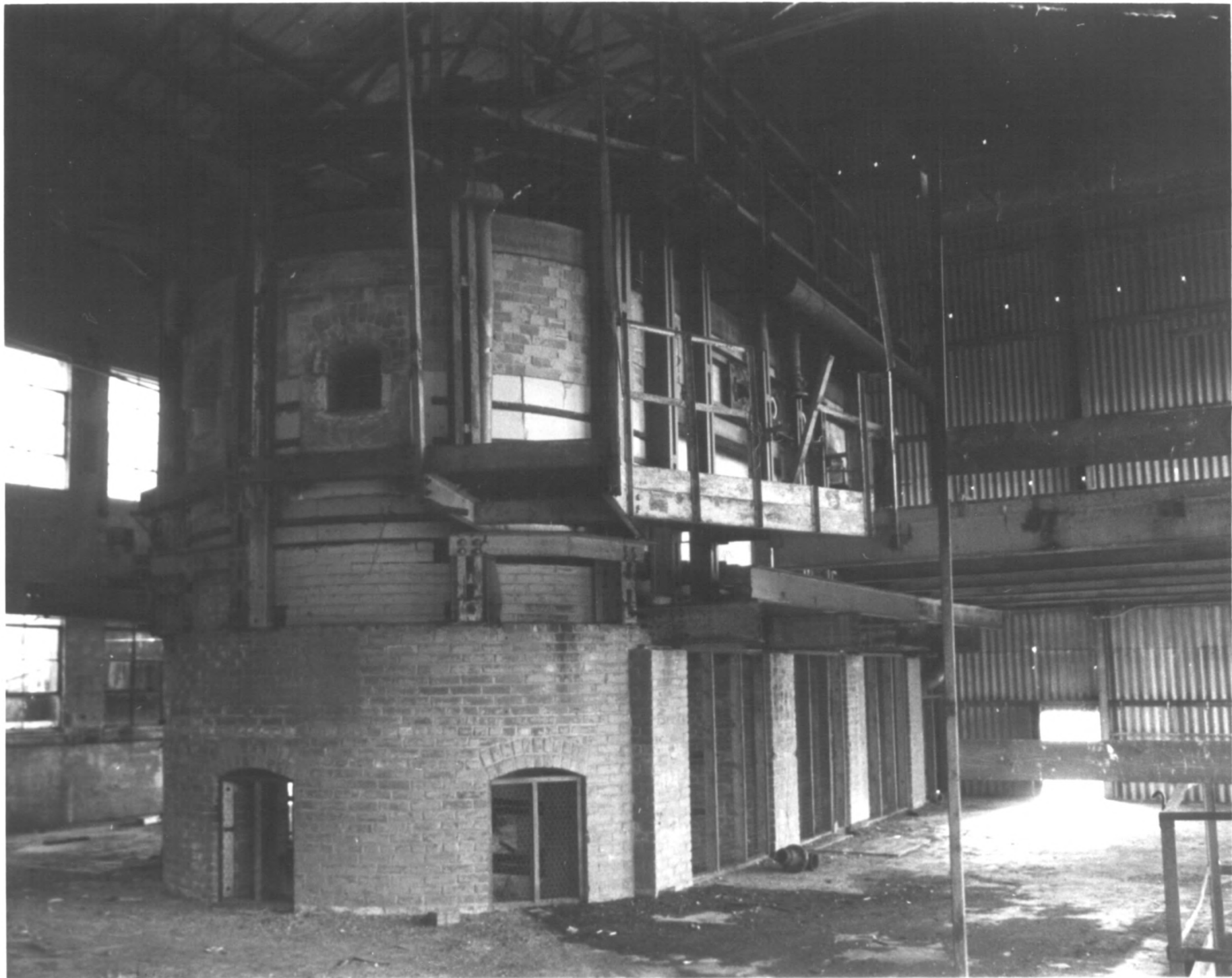
D. S. Plummer, 2/88

Photograph 21

Glass House 2

Negative on file at CT Historical Commission

Hartford, CT



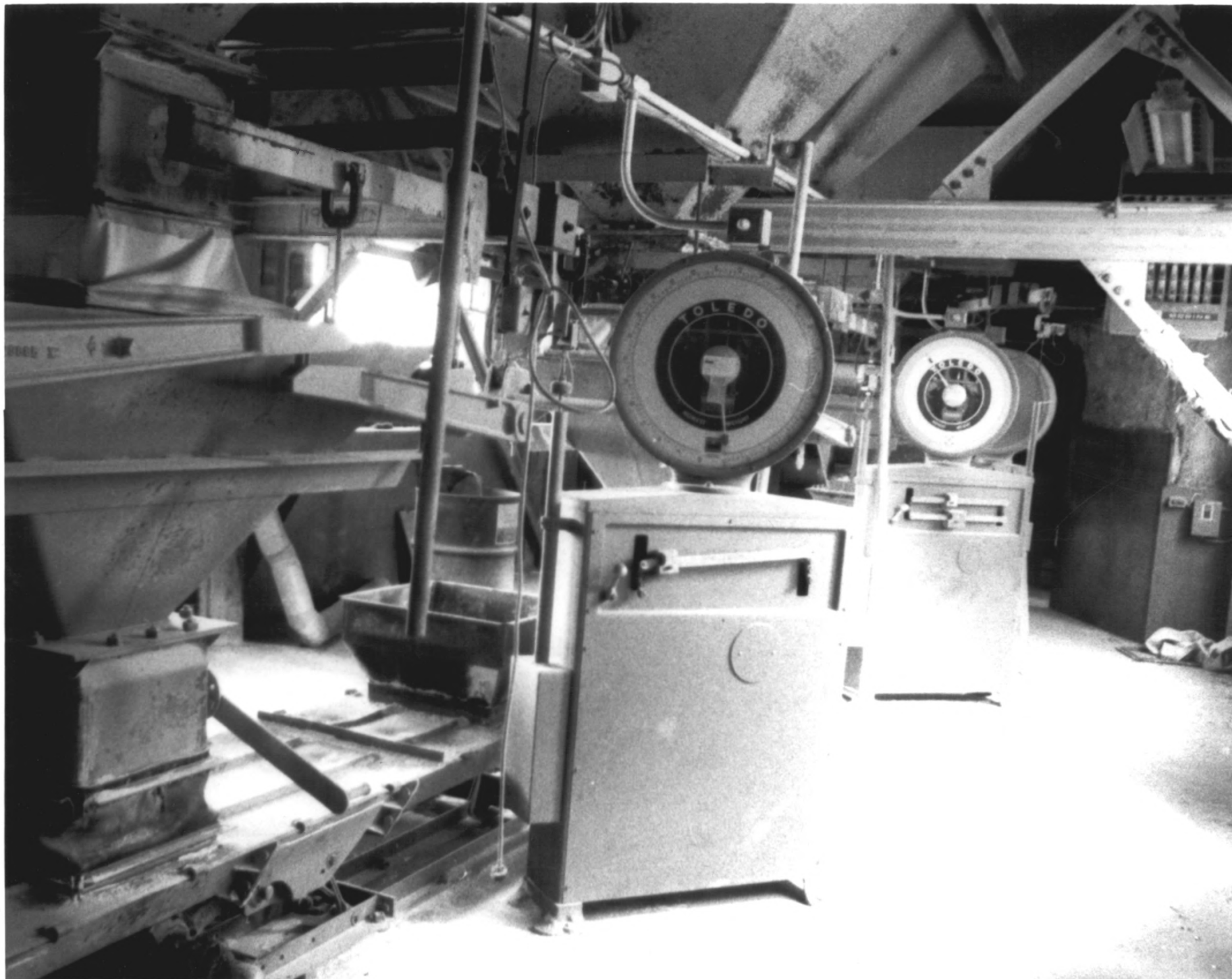
The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT

D. S. Plummer, 2/88

Photograph 22

Regenerative Continuous Tank Furnace, Glass House 2  
Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT

D. S. Plummer, 12/87

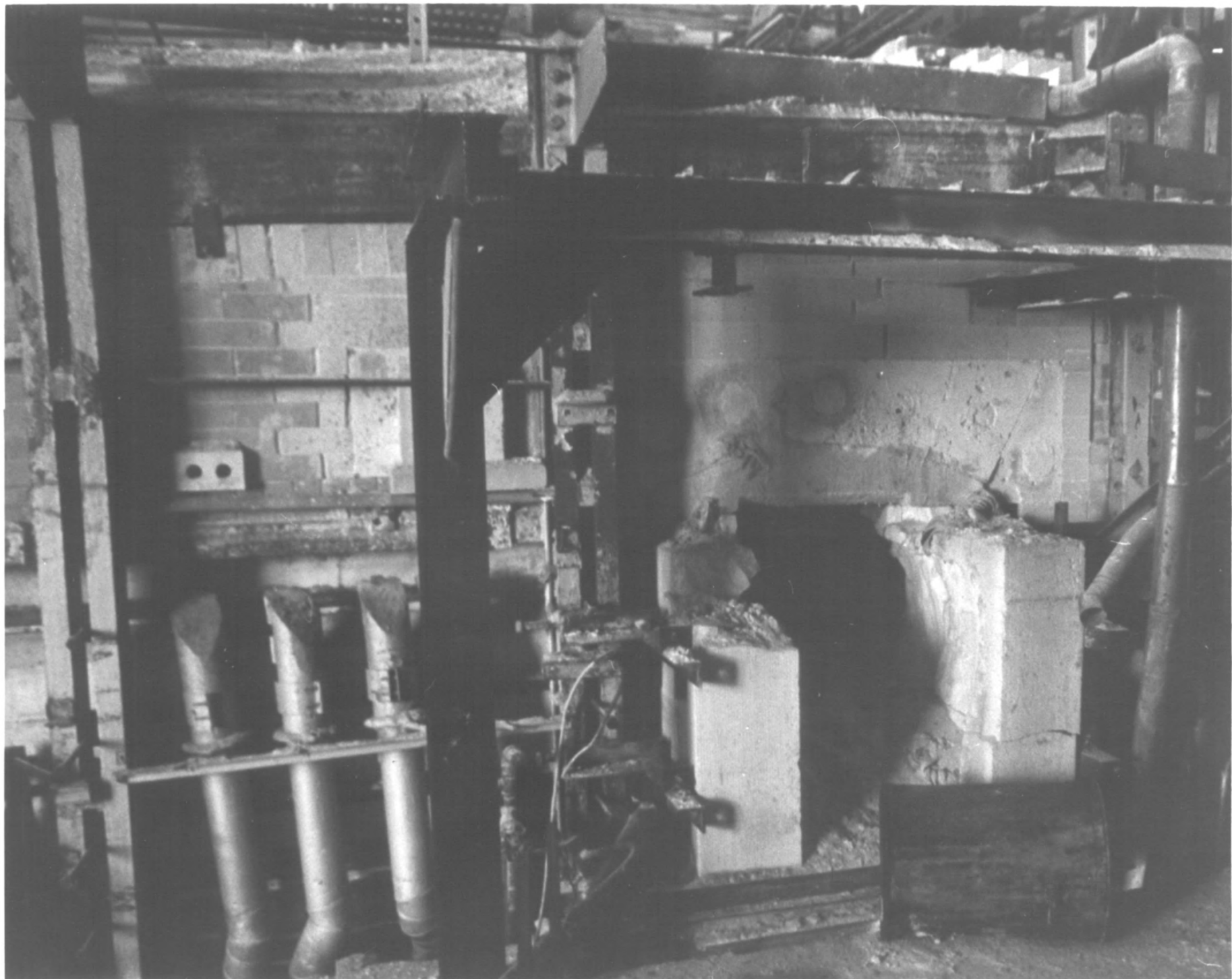
Photograph 23

Interior, Cullet and Mix House

Negative on file at CT Historical Commission

Hartford, CT





The American Thermos Bottle Company Laurel Hill Plant

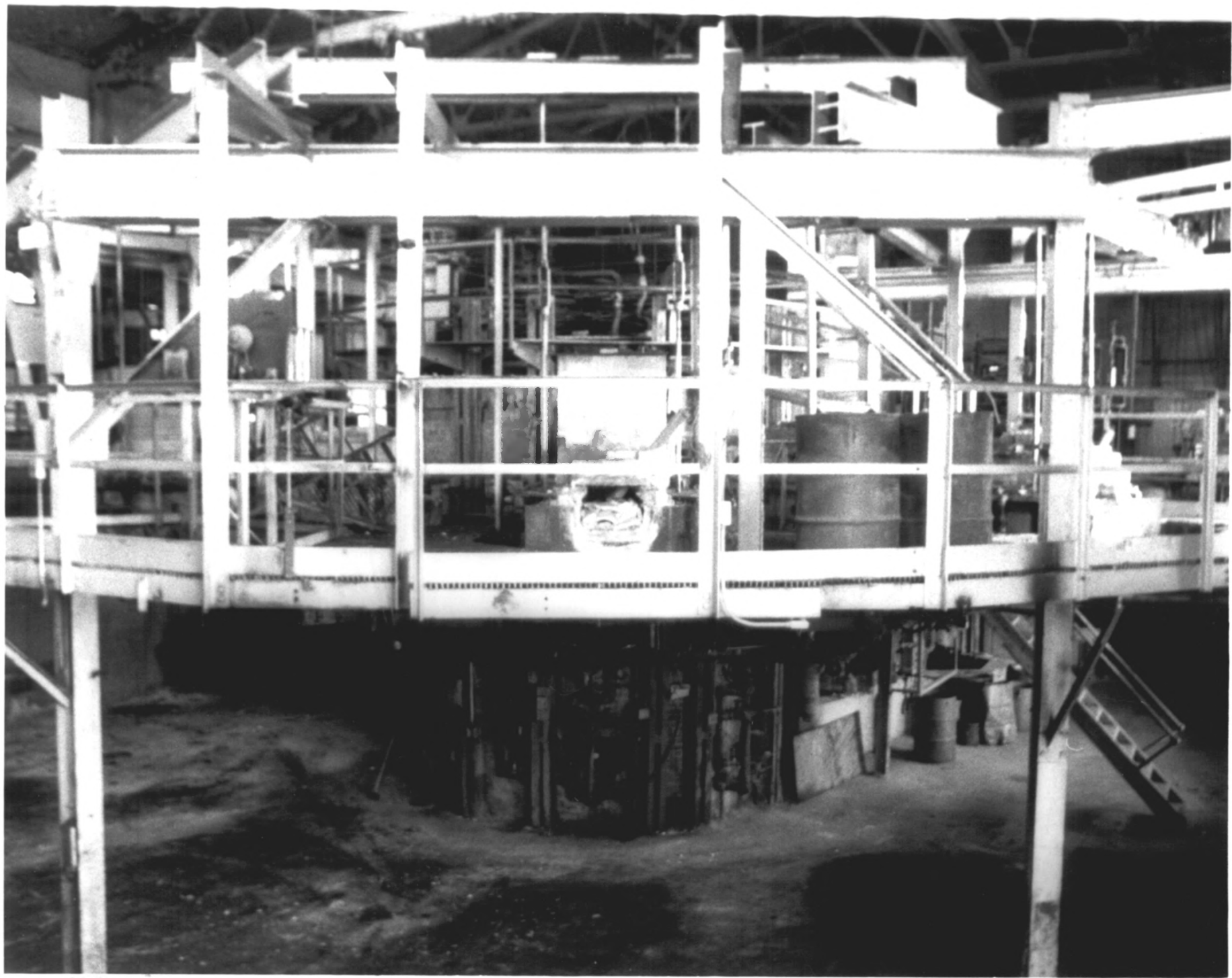
Norwich, CT

Dale S. Plummer, 2/88

Photograph 24

Detail, Charging Opening, Regenerative Continuous  
Tank Furnace

Negative on file at CT Historical Commission  
Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

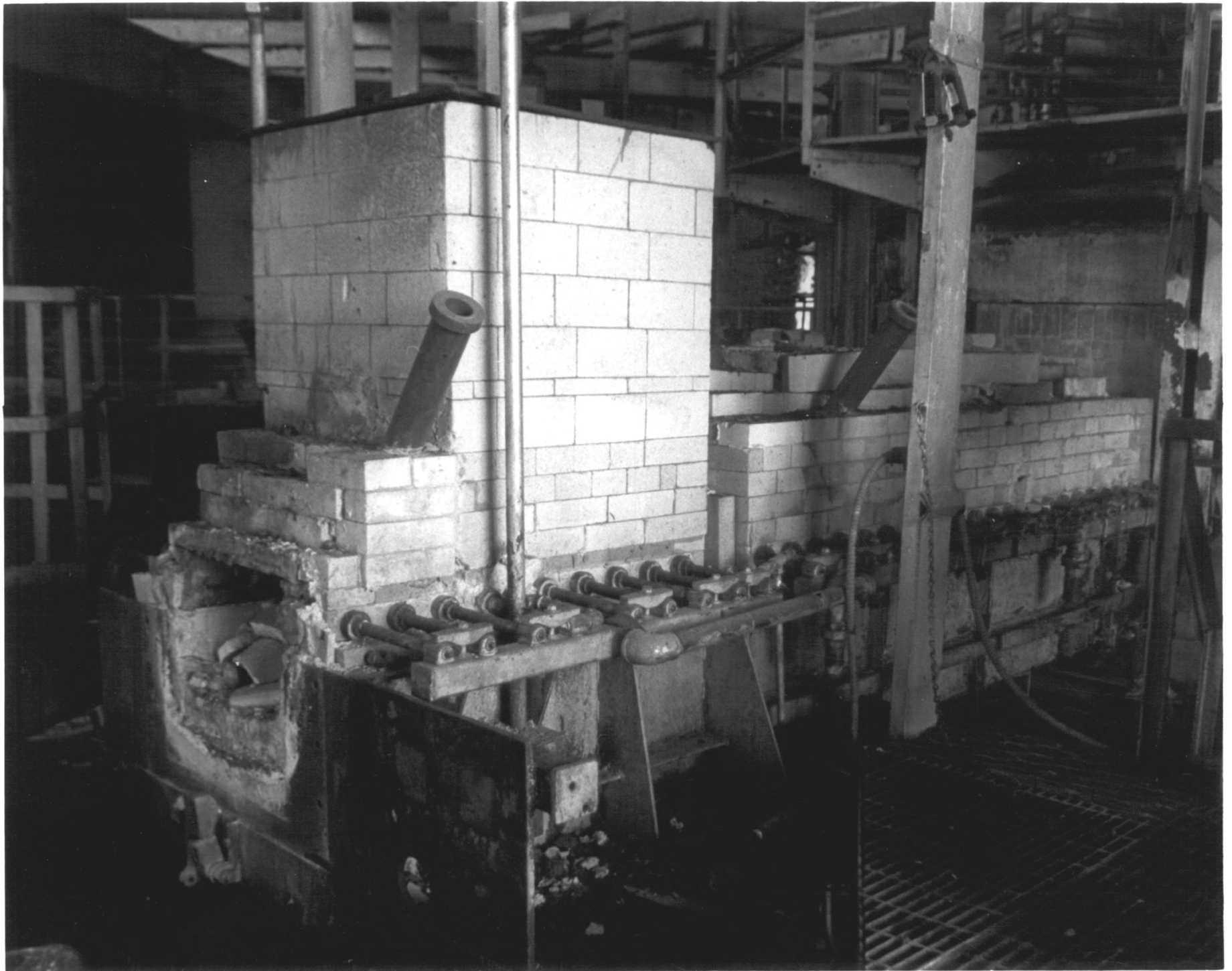
D. S. Plummer, 12/87

Photograph 25

Refining End, Regenerative Continuous Glass Tank

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant

Norwich, CT

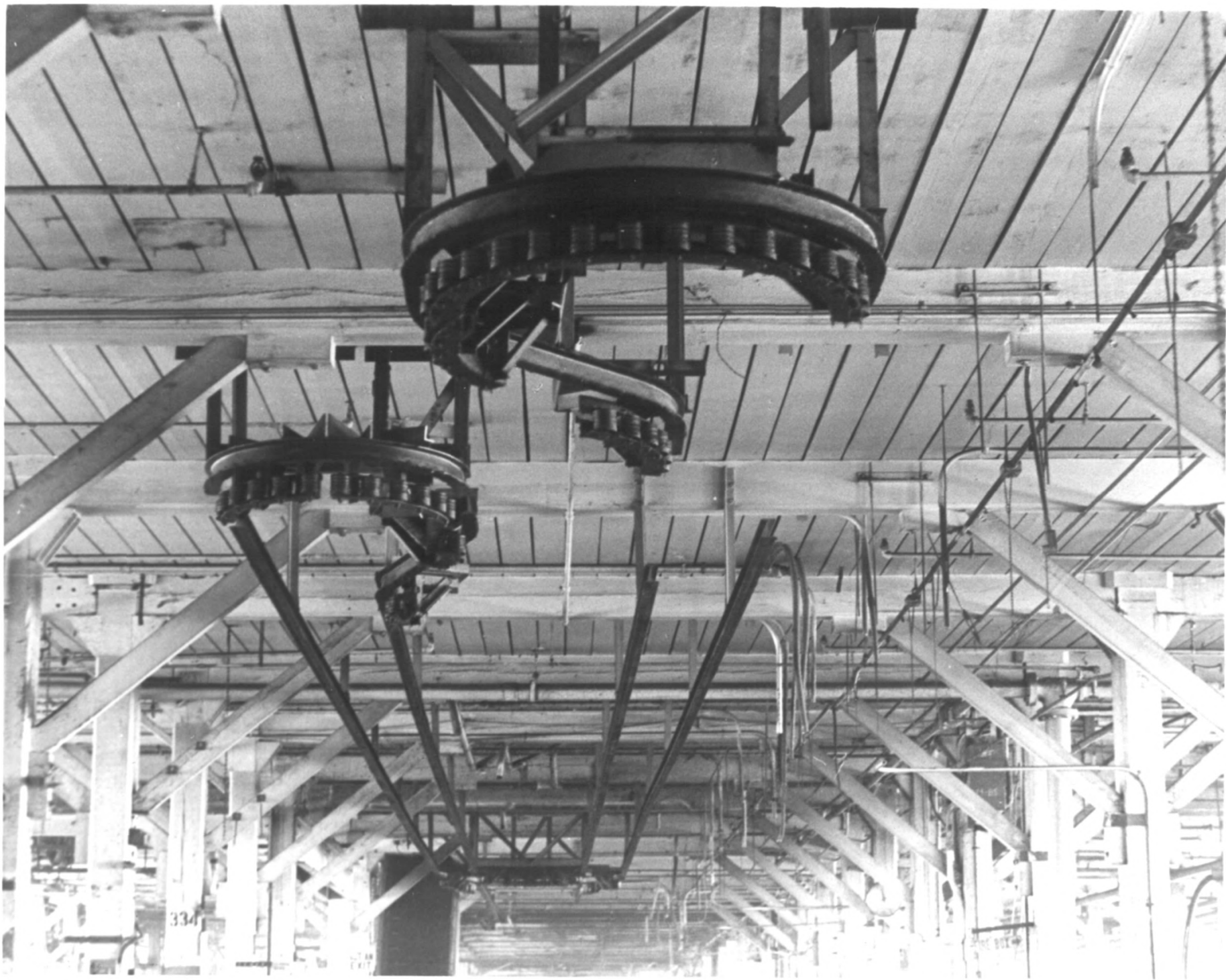
D.S. Plummer, 2/88

Photograph 26

Feeder, Regenerative Continuous Tank Furnace

Negative on file at CT Historical Commission

Hartford, CT



The American Thermos Bottle Company Laurel Hill Plant  
Norwich, CT

D.S. Plummer, 2/88

Photograph 27

Detail, Conveyor System, Third Floor, Building 3

Negative on file at CT Historical Commission  
Hartford, CT