

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Lockwood-Matthews Mansion Update

Other names/site number: The Elmwood

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 295 West Avenue

City or town: Norwalk State: CT County: Fairfield

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

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 ☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>4</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u>1</u>	<u>1</u>	structures
<u> </u>	<u> </u>	objects
<u>4</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: Single Dwelling, institutional Dwelling, Secondary Structure

Current Functions

(Enter categories from instructions.)

GOVERNMENT: Municipal Building

EDUCATION: Technical School

RECREATION AND CULTURE: Museum

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN: Second Empire

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STONE: Granite and Slate, WOOD: trim
boards, METAL: wrought iron

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Lockwood-Matthews Mansion was designated as a National Historic Landmark on December 30, 1970 (Reference No. 70000836) and a National Register of Historic Places nomination form was completed in 1978 (signed by the National Park Service in 1983). The purpose of this amendment is to enhance the existing scholarship related to the social history of the site and expand on the description of the house and buildings, which have been altered to suit municipal and private organizational needs. It includes revised interior descriptions for the main house and significant outbuildings as well as an updated understanding of the extant structures and landscape features. The original nomination included 5.42 acres of the surrounding landscape while this amendment expands the boundary to include significant outbuildings related to the main house totaling approximately 10 acres. The Lockwood-Matthews Mansion is an imposing Second Empire-style building constructed as a summer house for industrialist and railroad tycoon LeGrand Lockwood between 1864 and 1868 in the south end of Norwalk near the Norwalk River in Fairfield County, Connecticut (Figure 1). The house contains a total of 74 rooms on three-and-one-half stories in addition to a full basement and attic story. The design includes mansard roofed ells, towers, projections and dormers. The interior is as sumptuously detailed as the exterior with elaborate carved wood finishes, polychrome stone finishes and the modern conveniences of the day. The outbuildings and grounds were also carefully planned by architect Detlef Lineau, and their designs were based on the same European influences found in the main house. Resources within the enlarged 10.04 acre nominated property include 5 contributing buildings (counting the mansion), 1 contributing structure, and 1 non-contributing structure. The original nomination only accounted for the mansion itself.

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Narrative Description

Setting

The Lockwood Matthews Mansion is situated within Matthews Park, a municipally owned property located at 295 West Avenue in the South Norwalk area of the City of Norwalk in Fairfield County, Connecticut. The mansion and its associated outbuildings and grounds are located on the roughly 10-acre plot including portions of three separate parcels bounded on the north by Butler Street, the east by the campus of the Stepping Stones Museum, a playground and Crescent Street; the south by Pine Island Cemetery, and the offramp for Interstate-95; and the west by the Norwalk Parkway Pedestrian Trail and West Street (Figure 2). A separate parcel of land not associated with the estate is found at the northwest corner of the intersection of Butler Street and West Avenue.

The property is accessed from West Avenue via Matthews Park Drive, which is a city roadway that passes through the entrance gates northwest of the Mansion, travels past the Gate Lodge to the south, and continues north of the mansion to end at a parking lot on the grounds of the Stepping Stones Museum complex. Smaller roadways and paths extend north and south from Matthews Park Drive to provide access to parking lots found throughout the property. The surrounding area is characterized by mixed-use development including commercial and industrial buildings and apartment complexes. The curving tract of the Norwalk River is located approximately 200 feet south and east of the parcel.

The topography of the parcel is mainly flat with the Mansion set on high ground and some smaller areas of elevation to the south. The boundary was chosen to include the remaining outbuildings and landscape features and to exclude modern intrusions wherever possible.

Mansion (Contributing Building, 1864-1868)

The Lockwood-Mathews Mansion is a three-and-one-half-story Second Empire-style residence with French Renaissance influences (Photograph 1). It is a massive, asymmetrically arranged, granite structure, including 74 rooms. The plan of the house forms an irregular rectangle built around a central Greek Cross pattern.¹ It measures approximately 114 feet wide and 130 feet deep. The main block has a steeply pitched gabled roof intersected at right angles by two two-and-one-half-story, gable-roofed wings. These intersections are infilled by mansard roofed blocks. The gable ends of the north-south wings have two-story projecting curved bays (Photograph 2). Tall chimneys are decorated with a banded design, and dormer windows are placed immediately above the cornice line. The pediments capping the dormer and Porte cochere are heavily decorated. An unusual feature, which is found throughout the exterior, is a projecting cornice cutting across the gable end above the second story windows. The scrollwork of the pediment is separate from the

¹ The Greek Cross pattern with equilateral arms forms the base of the plan but it is surrounded by rooms forming an eight-point star overlaying the cross. Both the eight point star and the Greek Cross are replicated in decorative elements throughout the house.

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window forming a strong and disjointed horizontal line above the opening.

The angles between the arms are filled in with rectangular one-story ells crowned with mansard roofs. The mansion has double walls, with a four-inch air space between them. The outer wall is of hand cut granite, resting on a concrete foundation three-feet thick. Corners and angles of the mansion are marked by large granite quoins. The inner walls are constructed of brick, lath, and plaster. The roof is clad in fish scale slates and is pierced by a series of rusticated chimneys that rise from various levels. Throughout, gable and mansard roofs are crowned with ornate iron cresting and are pierced by dormers with incised pediments and hooded molds. The windows are tall, flat-arched, and framed by shouldered architraves. Bull's eye windows set in deep, hooded frames also pierce the roofline of the main block and the tower. Urn-like finials mark the most prominent gable ends.

The west elevation is focused on the massive one-story porte-cochere with a carved stone balustrade on its deck and rusticated stone piers which serves as the main entrance to the building (Photograph 3). South of this is the conservatory with a hipped roof connecting to a shorter half domed glass enclosure.

The east elevation features a projecting one-story polygonal bay at the apex of the east-west arm (Photograph 4) and a one-and-a-half story polygonal tower with a turreted and dormered roof extends from the northeast corner (Photograph 5).

The north elevation is accessible from the paved parking area and features a two-story polygonal tower at the apex of the east-west arm (Photograph 6). This is flanked by two story mansard-roofed blocks between which entrances are located.

A long one-story trellised veranda extends the length of the south elevation and curves around the tower at the southeast corner (Photograph 7). The roof of the veranda is lined by a wide projecting cornice and the frieze below it is articulated by drop pendants aligned at the center of each bay and above each of the polygonal posts that have curved brackets at the top forming an illusion of an arched opening. Each post is cushioned with a capital block set beneath a vertical panel from which the brackets spring. The second story porches are lined by wrought iron balustrades with a repeating motif of a stylized leaf.

Interior

The grandeur of the exterior is matched by the opulence and elegance of the interiors. In the principal rooms colored marbles and porphyry (granite with coarse-grained crystals) from Italy, bronze medallions, lavish wood carving, intarsia (wood inlay) decorated woodwork, inlaid floors, frescoed walls, and sumptuously enriched ceilings abound.

The main entrance is through a 10-foot by 20-foot vestibule that leads from the porte-cochere to the formal entrance hall. This connects with the centrally located rotunda. The vestibule has a patterned floor of varying marbles. The wainscot is of American black walnut, the panels of burnished English walnut, and the groined ceiling and side walls are frescoed (Photograph 8).

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The entrance hall, with four columns and four pilasters of polished, heavily mottled Florentine marble with porphyry bases and a magnificent inlaid star-patterned Italian marble floor, sets the grandiose character of the interior (Photograph 9). On the north (left) wall of the hall, a tall mantel and overmantel of American and English walnut rises almost to the ceiling. The mantel is supported by a pair of caryatids. The fireplace and the panels in the walnut wainscot are of Italian marble. The ceiling is decorated with recessed panels and there are corner niches for statuary (Photograph 10).

All rooms of the house radiate from the central octagonal rotunda, 38 by 38 feet in size and 42 feet high. Open to the roof, the rotunda is illuminated by a double skylight and served originally as a painting and sculpture gallery (Photograph 11). The woodwork of the walls is of American and English walnuts, with polished panels and hand carved molding. The low fireplace mantel is set against the south wall, which divides the Rotunda from the music room. The mantel supports a tall, recessed niche of lightly frosted glass on which is etched Greek figures and motifs. Inlaid Italian marble, carved lions' heads in walnut with boxwood inlay, a portrait bust, and painted tiles complete the decorations of this fireplace (Photograph 12). The ceiling and walls are light drab and lavender, mingled with gold and delicate rose. The north side of the Rotunda opens into the stair hall containing the grand staircase. This wide stairway runs to a landing where it divides, then continues as two stairways to the balcony. The black walnut newels are carved with lions' heads and garlands, while the balusters of the staircase and gallery are inlaid with satinwood arranged in delicate Greek key and palmette motifs repeated more than 260 times (Photograph 13).

The principal first-floor rooms are each decorated in a different style. The Dining Room measures 32 by 35 feet and opens off the east side of the Rotunda. It is designed in the French Renaissance style with an exaggeration of such picturesque elements as the pediments, columns, moldings, raised cartouches, and applied medallions (Photograph 14). The fireplace mantel and overmantel are richly carved in garlands, figures, and clusters of grapes. The wainscot and woodwork are of oak, paneled with Brazil-wood, with moldings of American black walnut. The ceiling is paneled and frescoed, as are the cornice and side walls. A double door in the southwest corner of the room leads to a fire and burglar-proof vault for silver (Photograph 15).

Two sets of servants' stairs flank the grand staircase and are accessed by doors leading from the Rotunda. These stairways are lined by a carved wood balustrade (Photograph 16). The former utilitarian rooms have been repurposed for modern uses. On the east side of the stairs are the former kitchens, which have been turned into the gift shop. In the former kitchen space, the oak moldings, stone hearths, and recessed areas where there were stoves, remain intact (Photographs 17 and 18). An ADA accessible ramp provides access to this area. A long hallway used by the museum staff leads to an elevator that is tucked in this quadrant near the northeast corner of the rotunda at the end of a hall (Photograph 19).

A small dining room at the northeast corner of this section has plaster walls, paneled wood wainscoting on three of the walls and brick wainscoting surrounding another stove (Photographs 20 and 21). Servants' hallways lead to a new kitchen which has been modernized for contemporary use (Photograph 22).

The Drawing Room measures 20 feet by 32 feet and is located in the southeast corner of the house.

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The room is designed in the Louis XVI style. The woodwork is rosewood inlaid boxwood, ebony, and cedar from Lebanon. The sliding doors are masterpieces of inlay and painted floral motifs. The moldings are hand carved, with gilding applied to high relief. The pediments over the windows and niches are ornamented with bronze medallions representing Roman gods and emperors; the pediments over the doors contain small painted portraits. On the ceiling are elegant panels and frescoes surrounding a large mural by Pierre Victor Galland, entitled, "Venus at play with her Cupids" (Photograph 23). A 9-foot by 9-foot Card Room is located in the octagonal tower at the southeast corner of the house and opens off the Drawing Room (Photograph 24). The Card Room has four Italian murals, painted on canvas and affixed to the walls, representing music, paintings, and poetry. The arched ceiling is painted and frescoed with birds and vases of flowers. The magnificent inlays are boxwood and ebony in bird's eye maple (Photograph 25).

Decorative doorways lead to the Music Room, which measures 19 by 25 feet and is in the center of the south wing. It is decorated with woodwork and a mantel adorned with musical motifs. Over the doors and mantel are rectangular ebony panels adorned with more musical instruments. The paneled ceiling is gilded and frescoed with vine and rosette motifs that are also painted on the walls. The fireplace is of Italian statuary marble upon which stands the large etched glass panel that is also visible from the Rotunda (Photograph 26). The most striking features of the Music Room, however, are the bird's eye maple doors, which are a magnificent achievement in marquetry and are comprised of tulipwood, rosewood, boxwood, and ebony (Photograph 27). The upper panels include harps and arabesques; the small, lower octagonal panels depict a boy playing a flute.

The Library measures 20 by 32 feet and is located in the southwest corner of the mansion. It is Elizabethan in style (Photograph 28). Mantel, doors, door frames, and bookcases are of hand-carved English and American walnut, embellished with polished steel cabochon and strapwork ornaments. The ceiling is coffered in black walnut panels with frescoed centers, and the embossed paper covering the walls simulates Moroccan leather. The floor parquetry consists of five different woods set in a geometric pattern. Large windows look out onto the veranda to the south, and the conservatory is attached at the southwest corner of the room (Photograph 29).

The northwest corner of the mansion is occupied by two adjoining Billiard Rooms that are 20 by 23 feet and 18 by 18 feet in size (Photograph 30). Their woodwork is oak with ash panels and black walnut moldings; the mantel is wood, carved, and molded. The ceilings are paneled and the cornices and side walls oil frescoed. Two of those frescoed areas remain intact and protected behind plexiglass coverings (Photograph 31). Their parquet floors contain five different woods. This room is now used as a gallery. A Coat Room is in the hallway between the grand staircase and the billiards rooms. Even this utilitarian space displays elaborately trimmed doors and wainscoting (Photograph 32).

Servants Quarters

The Servant's Quarters are accessed from a door leading from the Grand Staircase to two mezzanine floors above the original kitchen and pantries. They include several bedrooms, a nursery, a children's theater and an attic space. On the second floor of the Rotunda, a double hallway allowed the servants to carry out their tasks without interacting with the guests or family. According to an article published in *The Sun* (New York) in 1869, the Servant's Quarters were

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designed “to rival a five star hotel” – all have indoor plumbing and were finished to a higher degree than was typical at the time with Brussels carpet (which has been recently restored) (Photograph 33). The Matthews were less ostentatious in the decorating of the servants’ quarters, which were primarily occupied by female servants. Most of the male servants lived in outbuildings like the Carriage House. However, the bedrooms still were trimmed with wide walnut moldings and separated by heavy doors. The bedrooms were wallpapered and each had a marble-topped wash basin (Photograph 34). Some had ornate furnishings and marble fireplaces (Photograph 35). A slop sink and a ca. 1853 burglar alarm were found in the hallways and a large bathroom with a toilet and tub is located at the southern end of this half story (Photograph 36).

Second Floor

On the second floor there are nine large chambers, used as bedrooms and sitting rooms, as well as a servants' wing that continues to the third floor. The landing and second floor of the grand staircase are both as ornate as the first (Photographs 37 and 38). The gallery on the second floor follows an octagonal pattern with single and double doors set within arched surrounds leading to side hallways and suites (Photograph 39). All bedroom suites are accompanied by elaborate dressing rooms. Walls and ceilings are frescoed or paneled, and several of the fireplaces are elaborately decorated. There are 14 bathrooms featuring Italian marble counters, bronze, gilded, or silver faucets, with bowls hand-painted to match the Moorish, Italian, or Gothic motifs in the adjoining rooms.

At the northeast corner, above the Servants’ Quarters, is a more modest suite of rooms converted for use as offices and meeting space (Photograph 40). They are accessed by the servants’ stairs (Photograph 41) and a narrow hallway (Photograph 42).

Legrand Lockwood’s bedroom at the southeast corner of the second floor features an eight-point star in the ceiling above his bed (Photograph 43). This room has a large marble fireplace surround, inlaid with stones and is connected to an Oratory located in the turret room (Photograph 44). Legrand’s bathroom has an enclosed tub cabinet and a double sink (Photographs 45 and 46).

Anna Louisa Lockwood’s suite of rooms, designed by George Platt, are found on the east side of the house above the Dining Room (Photograph 47). Her rooms are spacious and have a balcony facing the Norwalk River. Of note is the two-story bathroom with a large marble-topped double sink and steps (Photograph 48) leading to a bathtub, toilet and another sink on the upper level (Photograph 49).

The Moorish Room has a rounded bay at the far southern central end of the second floor and is located above the Music Room. It was used as the family’s private sitting room (Photograph 50). The design of the room by George Platt was inspired by the Alhambra in Spain and features gilt and black stenciling.

In the area above the porte-cochere two doors set in an arched surround (Photograph 51) lead to a hallway connected to a suite of rooms that once belonged to Florence Mathews (Photograph 52). This has access to a large balcony above the port-cochere (Photograph 53). Above the Billiards Room at the northwest corner of the second floor is a space that has been dedicated to

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archival and artifact storage as well as offices set in what was once the Italian Suite (Photographs 54 and 55).

Third Floor

The third floor is accessed by the service staircase at the southwest corner of the octagonal hall that encircles the space for the skylight above. On this story the walls are slanted to accommodate the roof pitch. An ornate balustrade lines the eastern wall at the top of the stair landing (Photograph 56). Massive arched trusses are found in many of the rooms, which are now used for storage. The walls are either papered or decorated with frescoes and the trusses and woodwork are all painted. In some rooms there are wash basins attached to the walls and in other places there are marble-topped double sinks. The floors are bare unfinished floorboards (Photograph 57). In one of the eastern rooms the arched opening was filled to create a cedar storage closet which is now used to house HVAC systems (Photograph 58). There is a decorative marble fireplace surround also in the eastern set of rooms (Photograph 59), which are accessed by a set of massive walnut double doors (Photograph 60).

Another stairwell leads to the Attic via a set of paneled doors and is lined by a balustrade featuring Italianate newel posts (Photograph 61). The roof truss system is visible on this level with a combination of reinforced riveted steel and massive timber members (Photograph 62). The original wooden walled cistern for the house is also in place and covered by a mesh screen (Photograph 63).

Basement

The Basement contains rooms for the four steam furnaces, a large coal bin, a bowling alley, wine cellar, and a large bake oven – all contained within three-foot-thick foundation walls of concrete and stone. The vaulted ceiling is supported by brick piers connected by brick arches. The original interior walls consist of brick and new walls and partitions have been constructed of drywall. The floors are either flagstone or concrete, where upgrades were necessary to mechanical systems. The lecture room at the northwest corner of the basement has stone and brick walls that have been painted white and floor is covered in carpeting to dampen sound (Photograph 64). The bowling alley is arranged in an east-west direction at the center of the basement between two arched colonnades (Photograph 65). It is mostly covered to protect the wood finish. A set of paneled wooden double doors lead to the main Entrance Hall/Rotunda at the north end (Photograph 66). Other sections of the Basement have been transformed into an archive room, utilitarian spaces and public bathrooms. Some of the interior partitions are drywall. The original boiler has been left in place and set behind glass so that it remains visible to the public (Photograph 67). The area surrounding the new elevator shaft as well as the walls of the public bathrooms retain the original granite walls (Photograph 68).

Outbuildings and Landscape Features

The site has been significantly altered by the construction of Interstate 95 at the southern end of the property and the presence of contemporary buildings like Stepping Stones Museum, a playground, and water park as well as significant hardscaping for parking. Limited original

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landscape features remain, including low granite curbing topped by a wrought iron fence along West Avenue south of Matthews Park Drive. Some of the original stone walls and pathways are extant although paved with asphalt to accommodate modern transportation. The original Davies Site Plan from 1874 shows several of the pathways that remain in place today (Figure 3). The same plan shows the loss of the Blacksmith Shop, the Gardeners Cottage, a barn, a Paint House, an icehouse, and three greenhouses. Many 20th century landscaping features are found throughout the park and north of Matthews Park Drive, including an arch over the entrance to Matthews Park Drive.

Mathews Park Entrance Arch (Non-contributing Structure, by 2008)

The Mathews Park Entrance Arch is approximately 45 feet long and spans over Matthews Park Drive, which is accessed from West Avenue, to the north of the Gate Lodge. The arch is made of steel tubes. A group of straight poles set vertically on a steel plate and concrete base forms a column on each side of the arch. These are capped by pieces of metal shaped to resemble foliage. The poles are bolted to the base. The arched section is made of two curved steel tubes and has a central metal panel with green letting that reads 'Mathews Park'. On the north side of the arch, shaped metal foliage is attached to the two structural tubes and a third tube in between them.

Gate and Wall (Contributing Structure, 1865)

The remaining gate for the property provides access to a pedestrian trail known as the Norwalk River Valley Trail. It is located just south of the Gate Lodge and is composed of four, square granite pillars (Photograph 69). The two interior pillars are approximately eight feet in height and support an iron gate composed of vertical pickets set in an arched frame. The caps are flat on the top with flared, truncated scrolls extending to the north and south. The caps extend over the base and form the cornice to an entablature featuring an astragal band set above a flat entablature. A second raised band continues around the pillar at about three-quarter height and features a central diamond plaque on each face. The rest of the pillar is smooth granite, and it rests on a stepped base. These two interior pillars are flanked by slightly shorter versions of the same design without the diamond banding (Photograph 70). The shorter pillars are in their original location. The taller pillars were moved from the entrance of Mathews Park Road in November, 2020. The gate is flanked by a replica iron picket fence on a low granite curb, which runs along West Avenue, and was installed in November, 2020. The fence replaced a low granite block wall. Two other shorter pillars remain at either end of the iron fence. The section of fence north of Mathews Park Road is outside the boundary for this nomination update and terminates in similar pillars. A section of an early stone wall remains along the west wall of the Laundry before turning east to follow the far northern edge of the property for approximately 50 feet. It is constructed of large, irregularly shaped stones with raised joints and is topped by a flat concrete cap.

Gate Lodge (Contributing Building, 1865)

The seven-room Gate House, formerly known as the Porter's Lodge, was the first building on the premises to be completed. Designed by Detlef Lienau, the building was finished by November 1865 and inhabited by the Lockwood family while the mansion was under construction. The Gate

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Lodge is located directly north of the entrance to the Norwalk Parkway Pedestrian Trail along West Avenue. Built of granite ashlar, the Gate Lodge sported oiled and polished native hardwood floors, frescoed walls and ceilings, and other bespoke details created by local artisans including master carpenter Jiles Seymour and master mason Henry Seymour.

The building is one-and-one-half stories in height with a cruciform plan. There are two tall narrow brick chimneys with corbelled caps – one located centrally near the intersection of the cross gables and one (featuring a pair of chimney pots) along the ridge of the southern of the gabled ell (Photograph 71). There are wide overhangs of the roof, which is covered in asphalt shingles. The eaves and rake are lined by stepped brackets. The façade (western elevation) features a slightly offset gabled ell flanked by hipped roof porches (Photograph 72). The gable end is fitted with an arched window with granite trim and a projecting tripartite bay with tall, narrow one-over-one double-hung sash windows. To the north of the ell there is a steeply pitched gabled dormer set with a pair of narrow arched windows. These are set within wide trim and flanked by scrolled brackets. The porches are supported by slender cushioned posts with arches defining each bay (Photograph 73). To the north the arches are stepped and to the south are wide, flattened arches. A single narrow window inset in a flat granite lintel and sitting on a narrow stone sill. The southern elevation contains the gable end of the main block with a pair of windows on the bottom and upper floors. The windows on the bottom floor are rectangular with one-over-one lights set in narrow wooden frames. On the upper floor the windows are narrow with pointed arches. Beneath the porch to the west there are two additional windows on the first story. On the lower ell to the east there is another tall narrow window on the first story. The eastern elevation has a pair of stepped gables set behind a modern wooden addition constructed of vertical planks (Photograph 74). A covered portico provides shelter for the modern entrance. Accessed by a set of wooden steps flanked by a wooden railing. Entrance to the basement through a set of wooden Bilko doors is located north of the gabled ells below a narrow-inset window on the first story.

The interior of the house retains the original flooring, walls and ceilings in most of the spaces, though the frescoes have been covered with white paint and the floors with modern carpeting. The interior does retain the paneled plaster ceilings and wide molded wood trim around the interior openings (Photograph 75). The bay window is framed by a wide corbelled pointed arch set into the walls (Photograph 76). Fireplaces in the first story rooms have carved polychrome designed in marble and stone with repeating geometric designs (Photograph 77). Some rooms have elaborately carved wooden furniture surrounding the fireplaces (Photograph 78). The curving stairwell to the second story is enclosed on the bottom story and lined with wainscoting and has a turned balustrade and rail lining the edge at the second story (Photograph 79). Like those on the first story, the openings on the second story are lined with heavy trim and feature heavy paneled doors (Photograph 80).

Summer Kitchen (Contributing Building, c. 1865)

The Summer Kitchen is a single-story, compact gable-roofed stone building situated directly east of the Gate Lodge (Photograph 81). Measuring approximately 260 square feet, the summer kitchen was meant to be used during the hottest months of the year to eliminate the generation of heat within the lodge, but is now used as a pair of restrooms. The building is arranged with the ridge of the gabled roof set in a roughly north-south direction. A tall stepped and corbeled brick

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chimney is located centrally along the roof which is covered in hexagonal slate shingles. The granite walls are edged with quoining. Molded wooden trim lines the edge of the roof overhangs at the boxed eaves and rake. The west elevation has a pair of doors inset and fitted with wooden, six paneled doors (Photograph 82). The south elevation has an octagonal window trimmed in dressed granite and fitted with louvers (Photograph 83). This opening is set above a pair of pointed arched two-over-one double-hung sash windows also trimmed in dressed granite quoins with slightly projecting granite sills. The east elevation has no openings (Photograph 84). The northern elevation has the same louvered window in the gabled end and a single arched window below. A large patio constructed of modern pavers is located west of the Summer House between it and the Gate Lodge.

Carriage House (Contributing Building, 1865)

The Carriage House is composed of three hipped roof sections, a two-story central block and two single story side ells (Photograph 85). A brick chimney is located on the western roof slope of the main block. The roof has deep overhangs trimmed with wide, molded trim featuring broad dentils. This central section was once surmounted by a cupola and a belvedere and served as equipment storage and repair on the first floor and a hay loft and granary on the second. This was the only part of the building with hardwood floors and served as a residence for the coachman. The western ell is set back from the plane of the main block and was used to store carriages. The eastern ell contained stables capable of holding between eight to twelve horses and was constructed by 1869.

The façade (south elevation) of the main building is three bays wide centered around larger arched openings. On the second floor there is an extended bracketed sill containing a half door. It is fitted with a multi-light double half door. This opening is flanked by shorter windows each featuring two-over-two double hung sash with the same bracketed will design. On the first story the central entrance is topped by a multi-light transom set above a triple doorway (Photograph 86). Each door features a single panel topped with 12 fixed lights above. There is dressed granite surround around each of the openings and quoining at the corners. On the eastern wing there is a single narrow opening set close to the main block. It is fixed with a four-over-four light in the upper half. On the western ell there are three garage bays that have been filled with small square windows and a doorway on the westernmost opening. The rear of the building mirrors the façade in the symmetrical rhythm of the openings. A metal stair provides access to the central opening on the second story (Photograph 87). Openings are regularly spaced on the side elevations as well.

On the interior the space has been modernized for its current use, but on the first story of the main block there are slat wood floors and vertical board walls with tongue-and-groove ceilings (Photograph 88). The roof truss system is clearly visible on the second story, where the floors are wider plank boards that may have been original (Photograph 89). The interior has been altered by the addition of modern partitions but the brick trim around interior openings remains visible throughout (Photograph 90). The floors in the side ells are poured concrete and the ceilings are covered with tongue-and-groove boards (Photograph 91).

After acquiring the estate in 1941, the City of Norwalk used many of the buildings for municipal functions. The Carriage House served as Police Department headquarters for a time with the stables used as jail cells. Once the police relocated, the Planning Department moved into the

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building and turned the second floor into a drafting space. Since 1995, the Center for Contemporary Printmaking (CCP) has leased the Carriage House, re-purposing the interior space for administrative offices, art gallery and a state-of-the-art printmaking studio.

Laundry (Contributing Building, by 1876)

Often referred to as the “Gardener’s Cottage,” a shingled bungalow with an asphalt jerkin head roof is located northwest of the Carriage House and was the original Laundry for the estate. The roof is lined by molded trim along the eaves which have exposed rafter tails. The southern elevation features a perpendicular ell containing the entrance that is also topped by a jerkinhead roof. The central door is shielded by a gabled portico roof supported by scrolled brackets. It has a modern multi-light door centered between two six-over-six double hung sash windows. To the west of the ell is a French door flanked by six-over-six double hung sash windows. The building was in a state of disrepair by the time the Center for Contemporary Printmaking acquired a lease. As a result, it was fully renovated in 2002. Now called the Helen Frankenthaler Printmaking Cottage, the building is used by the CCP as an artist-in-residence studio complete with living accommodations. A tall stone wall lines the west and north sides of the building (Photograph 92). And much of the surrounding area is paved for parking. The interior of this space has been altered by the addition of modern partition walls, but the floor appears to be original (Photograph 93).

Landscape

The 1874 site plan prepared by William Davies shows that the original landscape was highly curated. Much of the landscape was cloaked in Elm trees – thus the given name of “Elm Park”. There were a series of curving carriage paths, including one that encircled the house, as well as several curvilinear walking paths connecting the buildings. There was a planned garden at the northeast corner of the property behind a series of greenhouses. Carefully planned specimen trees and groves of shrubs and trees were planted throughout, and along the perimeter for privacy.

Today the landscape is composed mainly of deciduous trees including Norway maples, London plane, Pin oak. Where the paths once were now is covered in grass and plantings are more in keeping with the municipal park aesthetic than that of a grand mansion.

Integrity

The original grounds have been altered significantly since the City of Norwalk purchased the property in 1941. At that time, the parcels included 30 acres of land for "park purposes" and the mansion and outbuildings were used as offices and storage spaces for records and equipment. The original greenhouses were taken down in 1946 and replaced in 1953 by a public works garage. In 1955, ten acres including the arboretum and the pond at the southern end of the property were sold to construct the Connecticut Turnpike. In 1959 a police station and jail were constructed on the east side of the park, near the mansion.

In 1961 the City of Norwalk had plans to demolish the mansion and erect a new City Hall on its

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site, but this plan was stopped by a coalition of concerned citizens who proposed another solution. In 1965 the Junior League of Stamford-Norwalk acquired a \$1-per-year lease on the mansion. The agreement was for 10 years, with a renewal up to 30 years. The Junior League agreed to restore the mansion and open it as a museum. The Lockwood-Mathews Mansion Museum of Norwalk, Inc., was formed to carry out this purpose and the house was opened to visitors in June 1966. One of the first projects undertaken by the Museum Corporation was to heat, clean, and fire-proof the mansion under the supervision of architect Mr. A. V. Rheame, of Stamford, Connecticut. Since that time, there have been subsequent projects undertaken including most recently the addition of ADA access to the second story (by the inclusion of an interior elevator core).

Little of the original landscape remains intact. Some paths have been replicated as foot paths or roadways, but the connections between the buildings have been altered by the addition of extensive hardscaping to provide visitor parking. Mechanicals have also been added throughout the mansion, which was always ahead of its time for technology. Many of the mechanicals for the mansion are now housed externally and have been housed discreetly in a fenced area located northeast of the main house (Photograph 94).

The original acreage has been whittled down to make room for additional municipal and community uses. The Gardener's Cottage, Paint House/Carpenter's House, Icehouse, Barns, Greenhouses, Southern Gate Lodge known as "Bonnybrook", Blacksmith Shop, and pond are all gone. The walls surrounding the parcel have also mostly been removed. The introduction of Interstate 95 in the early 1960s to the southern end of the property formed a new boundary and eliminated the southern entrance. Tennis courts and other municipal uses were added in the 1960s on the eastern side of the parcel. The addition of Stepping Stones Museum northeast of the mansion took place in 2000. The museum underwent an extensive renovation that expanded their grounds in 2010.

The location of the property remains unchanged even as the setting has been altered significantly by the changes described above. The design and materials of the main house, and remaining structures and outbuildings have remained relatively unchanged. The most significant changes have taken place in the former carriage house where arched openings have been enclosed and in the interior of the laundry building. Even with these changes the overall feeling and association between the mansion and the remaining outbuildings and features remains intact.

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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.)

- ☐ 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

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Areas of Significance

(Enter categories from instructions.)

Architecture

Social History

Period of Significance

1865-1941

Significant Dates

1865: Completion of Gate Lodge

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Lienau, Detlef (architect, mansion)

Herter Brothers (mansion interiors)

Hutchings, E. W. (mansion interiors)

Marcotte, Leon (mansion interiors)

Platt, George (mansion interiors)

Seymour, Giles (Gate Lodge)

Seymour, Henry (mason, Gate Lodge)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The original 5.42-acre Lockwood Matthews site was designated as a National Historic Landmark in 1970. In a National Register of Historic Places form completed in 1978 and signed in 1983, the property was recognized under Criterion C for Architecture, with a general period of significance ranging between 1800-1899. This update is a supplement to the 1970s National Register documentation and expands the period and areas of significance. The property retains national level significance under Criterion C for its high style Second-Empire design. The property also meets Criterion A at the state level in the category of social history as an expression of domestic labor on grand estates. The period of significance extends from the completion of the Gate Lodge in 1865, through 1941, when the City of Norwalk purchased the former estate and its use as a private residence ceased.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A: Social History

The district is significant under Criterion A in the category of Social History for its association with the development of opulent summer homes and country estates following a period of industrialization in American society. The Lockwood-Matthews Mansion is one of the earliest such homes to be built and pre-dated the construction of Gilded Age summer “cottages” when the gentleman farming played a role in the development of abandoned farmland throughout the northeast; city dwellers sought country homes on which to create large working agricultural properties in the late 19th century.

In many country estates of the time, the servants’ quarters were integrated into the main house and accommodated the female domestic staff. Stand-alone buildings such as the Gardener’s Cottage (not extant) and Carriage Barn housed male staff members. The spaces where the staff lived and worked within the mansion remain intact and demonstrate how the interplay between servants and family members remained strictly controlled in an efficient, yet stratified way. Even when living in what were considered “five-star accommodations,” members of staff worked long hours on tedious tasks.² These tasks were hidden from daily life, and their presence was meant to remain unnoticed whenever possible. The remaining outbuildings on the property such as the Carriage House, Gate house, Summer Kitchen and Laundry all remain to demonstrate the labor force that powered the inner workings of the estate.

² “Le Grand Lockwood’s Residence,” *New York Sun* (New York, NY), 2 Oct. 1869.

The Country Estate

Country Estates built by wealthy members of society grew in popularity beginning in the decades prior to the Civil War. They were constructed to escape the increasing chaos of city life (particularly during the heat of summer). Most families built their homes in a rural setting or along the shoreline to enjoy a pastoral existence focused on nature. Country estates were also a way to showcase the wealth and sophistication of industrialists and merchants who travelled extensively to England and Europe on Grand Tours. In addition to houses designed by the best architects of the day using the finest materials, the estates featured elaborately landscaped grounds, gardens, and separate buildings to house the various utilitarian aspects of daily life.

LeGrande Lockwood's mansion is an early example of this trend and one in which the house was built not so much as an escape but as a return to his hometown and as an expression of his wealth and exposure to the wider world. This is underscored by the fact that when the mansion was sufficiently finished and the interior furnished enough, LeGrand Lockwood not only commissioned local photographers Whitney & Beckwith to create a series of thirty-five stereoscopes of the grounds and buildings but also opened the estate to reporters.

Elm Park: The Lockwood Era, 1864-1875

LeGrand Lockwood was born in Norwalk, Connecticut on August 14, 1820, to Benjamin Lockwood and Elizabeth Kellogg. In 1838, at the age of 18, Lockwood started his career on Wall Street. After working as a clerk for Shipman, Coming & Co., he was hired by the firm T. Ketchum & Co. In 1843, he became junior partner at Genin & Lockwood before founding Lockwood & Company, one of Wall Street's leading brokerage houses. He became director of the New York Central Railroad, treasurer of the Lake Shore Railroad Company, and treasurer of the New York Stock Exchange beginning in 1863. When he died, he was still serving as director of the Pacific Mail Steamship company and was principal owner of the Danbury and Norwalk Railroad.³

In 1865, LeGrand was an extremely wealthy, successful New York businessman who was earning a salary of \$400,000 a year.⁴ In today's currency that is the equivalent of \$8,103,386.50.⁷ He wished to construct a summer estate in his native Norwalk, overlooking the harbor and the railroad bridge that carried his Danbury and Norwalk line. To do so, he began purchasing land in South Norwalk beginning in 1859. By 1864, he had amassed around 39 acres all bought from local landowners, particularly the Seymour, Mallory, and Benedict families (Figure 5).⁵ The 39

³ "LeGrand Lockwood," *The New York Times* (New York, NY), 25 Feb. 1872.

⁴ "Connecticut," *The New York Times* (New York, NY), 19 Aug. 1867.

⁵ Norwalk Land Records Book 45, pages 257-258. Most of the houses were demolished, although at least two were relocated in 1864. The first was owned by James Benedict, the first cousin once removed of Seth Williston Benedict, Ann Louisa Lockwood's father. Benedict's house was relocated further down West Avenue but is not extant. Benedict's house was situated in the exact location that the Gate Lodge now sits. It was a late 18th century home with central chimney and symmetrical façade and was most known during the mid-19th century for the two monumental trees which stood on either side of the front entrance. After the house was removed, the trees remained for some time. Pictures show that they were a landscape feature maintained by Lockwood. The second house belonged to James Seymour 2nd and was noted for its rows of mature maple trees. Charles Selleck, *Norwalk* (Norwalk, Conn: Published by the author, 1896), 214 and plate "The Past," unnumbered page following 214.

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acres included several houses, which were all demolished.

Between 1870 and the early 20th century, wealthy city-dwelling businessmen and heirs/heiresses began to build extravagant country estates to serve as summer homes. Over time, the houses became larger, more opulent, and more elaborately furnished as they became linked to a display of wealth, status, and success. Many of these summer retreats were built in seaside resort destinations, including Newport, Rhode Island - the locale chosen by the Vanderbilts (The Breakers, 1894; Marble House, 1892), the Astors (Beechwood, 1851), and the Morgans (Champ Soleil, 1929). Some, however, were constructed in more isolated locations and emulated the estates of European gentry with their large parcels of land and working farms. One example is George Vanderbilt's Biltmore (1895), in Ashville, North Carolina - the largest privately owned house in the United States.

As was the case in many of the large Gilded Age estates, most of the domestic staff hired by the Lockwood and Mathews families from 1864 through 1910 were immigrants. More than 40 million people immigrated to the United States between 1860 and 1920; South Norwalk had high numbers of immigrant residents because of the cluster of factories there. South Norwalk operated as a municipality within the Town between 1868 and 1913. In 1910, South Norwalk had a population of 8,968 of which 5,452 (60.7%) were either foreign born or first generation on at least one parent's side.⁶ While numbers specific to South Norwalk are difficult to ascertain after 1913, between 1920 and 1930 the immigrant population accounted for 55.8% and 57.8% of the overall population of Norwalk, with the majority of residents in South Norwalk being of foreign birth or parentage. A large percentage of these South Norwalk residents were employed in local manufacturing and industry, although there were some in private employment.⁷

Under LeGrand Lockwood, the domestic staff was composed entirely of women, all aged 40 to 47, with all but one originally born in Ireland. These women included Margaret Doyle (cook), Ellen Coly, Ann Murray, Mary Sulteron and Margaret Murphy. The last servant in the household was Augustia Massott who was born in France.⁸ Other estate staff included Irish gardener John Corcoran, who won numerous local fairs for his exotic flowers, nectarines, peaches, and vegetables.⁹ The only staff that seems to have been born in the United States was the coachman. Daniel "Dan" Bayman was of African-descent and born in Long Island, New York around 1815. He had served as coachman for William Wilmerding for at least a decade before coming to the Lockwoods.¹⁰

LeGrand Lockwood had the servants' quarters designed in manner that was considered lavish for the time. This could have been a way to attract quality help or it could have been an example of

⁶ *Supplement for Connecticut. Population, agriculture, manufactures, mines and quarries. 1910.*

<https://www2.census.gov/library/publications/decennial/1910/abstract/supplement-ct.pdf>

⁷ Ibid; *Fifteenth Census of the United States. Population Volume II* (Washington, DC: Government Printing Office, 1930), 83 and 117.

⁸ 1870 Federal Census Record.

⁹ "Floriculture," *Norwalk Gazette* (Norwalk, CT), 2 Oct. 1866; J. P. McNamee was also a gardener and served under LeGrand Lockwood as chief of greenhouses and grounds. See "A Village Improvement," *Norwalk Gazette* (Norwalk, CT), 29 Aug. 1865.

¹⁰ 1850, 1860 and 1870 Federal Census Records; 1855 New York State Census Record.

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how he wanted to treat people in his own home. He was considered a generous benefactor in his hometown and invested in numerous municipal improvement projects before his death. Despite the quality of the materials used in the servants' quarters, their spaciousness and the amenities provided to the staff, it is important to note the strict division of the public, family and staff spaces within the house. This division and the strict rules of etiquette that defined life in the time was repeated in the larger world outside of the mansion. The female domestic staff were housed within the main block of the house while male staff members were housed in outbuildings such as the sleeping room above the carriage house and the Porter's Cottage. In the main house their rooms were on a mezzanine story accessed by their own stairways and a double hall. The kitchen wing was separated from the house as well and included the servant's dining area. The stairs and halls lead directly into the areas where servants would need to work such as the kitchen and dining wings while the family and guests would pass through the house using the grand staircase and stair hall overlooking the rotunda. An "annunciator" at the kitchen door linked its 23 bells to principal rooms in the house. This physical arrangement allowed the staff to go about their duties without encountering guests or family members. The result is a household that operated seamlessly and seemingly without effort.

After railroad magnates Jay Gould and James Fisk, along with financier and President Grant's brother-in-law Abel Corbin, cornered the gold market, the price of gold plummeted and the market failed on September 24, 1869, a day termed 'Black Friday'. Along with many others, LeGrand lost a considerable fortune.¹¹ His firm, Lockwood & Co, which was reportedly "one of the wealthiest and most reputable banking houses in New York City,"¹² failed.¹³ Consequently, he began selling items, mortgaging both his businesses¹⁴ and dismissing workmen who were continuing to finish his \$2 million Norwalk estate¹⁵ to stay financially solvent. Likewise, he mortgaged Elm Park for \$400,000 to Lake Shore and Michigan Railroad, of which he was treasurer.¹⁶ However, Lockwood does not appear to ever have fully recovered from the financial losses of Black Friday and eventually sold his shares in Lake Shore and Michigan Southern Railway to his long-time rival, Cornelius Vanderbilt, for \$10 million dollars. Vanderbilt, as a result, assumed control of the company.¹⁷

After LeGrand Lockwood died of pneumonia at his home on Fifth Avenue in New York City on February 24, 1872, his widow Ann Louisa continued to make mortgage payments on Elm Park. In

¹¹ The Grant administration began to use gold for a debt payback plan which resulted in the government controlling most of the gold market, along with its price. Speculators made money by learning when the government was about to sell. Among these speculators were railroad magnates James Fisk and Jay Gould who obtained insider information from financier Abel Corbin, Grant's brother-in-law. With insider knowledge, Fisk and Gould cornered the market after buying massive amounts of gold. Grant eventually realized what was happening and sold \$4 million in gold, catalyzing a panic. The price of gold plummeted and many people (including Corbin himself) and several large brokerage houses went bankrupt. Kenneth D. Ackerman, *The Gold Ring: Jim Fisk, Jay Gould, and Black Friday, 1869* (New York, NY: Carroll & Graf Publishers, 2005), 55-58.

¹² "Failure of Lockwood & Co.," *Norwalk Gazette* (Norwalk, Conn.), 5 Oct. 1869.

¹³ "Lockwood & Co.," *Norwalk Gazette* (Norwalk, Conn.), 26 Oct. 1869; "Commercial Integrity," *Norwalk Gazette* (Norwalk, Conn.), 26 Oct. 1869.

¹⁴ Norwalk Land Records Book 46, page 360.

¹⁵ "Failure of Lockwood & Co.," *Norwalk Gazette* (Norwalk, Conn.), 5 Oct. 1869; "Untitled," *Norwalk Gazette* (Norwalk, Conn.), 18 May 1869.

¹⁶ HABS 1960, pg. 12.

¹⁷ Ackerman, *The Gold Ring*, 241.

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order to make these payments, she resorted to dissolving some of her holdings, including the auction of the large and impressive collection of art and furnishings Lockwood had commissioned and/or purchased for the interior of their mansion.¹⁸ However, in 1875, she was unable to meet the final mortgage payment of \$90,000 and the house was foreclosed by Vanderbilt's Lake Shore & Michigan Southern Railroad Company.¹⁹

The Matthews Era, 1876-1941

The mansion was listed for sale in 1873, before it was foreclosed, without much success. After almost two years on the market, it remained unused and empty. Advertisements were published far and wide; in 1874, an ad in the *Norfolk Virginian* stated that the entire estate could be bought for \$35,000.²⁰ By 1875, the State of Connecticut and the City of Norwalk began entertaining alternative uses for the property. One private buyer was going to buy Elm Park to establish an insane asylum. Little other information could be found about this possibility, but local newspapers were quick to appeal to the state to consider purchasing the mansion for use as an institution for Connecticut's blind citizenry.²¹ Even after the property sold to Charles Drelincourt Mathews in 1876 for \$100,000,²² various people tried to gain control of the estate for public uses. B. W. Maples, the owner of the *Norwalk Hour* for instance, offered to buy the mansion 1886 with the intention of giving it to Fairfield County for free. He did this to try to get the City of Bridgeport to pay the \$180,000 to keep the county courthouse there. Obviously, he did not purchase the mansion and the county courthouse remained in Bridgeport.²³

Charles Drelincourt Mathews (1821-1879) was born in New York City in 1821 and made his fortune as a provisions dealer. In 1859, he successfully secured the charter of the United States Warehouse Company and served as its President for 11 consecutive years. A member of the Corn Exchange, he became one of the leading stockholders of the New York Commercial Association which was also responsible for building the Produce Exchange. In addition, Mathews was a director of both the Park Bank and the Firemen's Insurance Company. Although he retired in 1867, Mathews and his family remained New York City residents until 1876.²⁴ Some references indicate he purchased the Lockwood estate as a summer retreat,²⁵ but his obituary suggests he moved and used that property as his year round residence.²⁶

¹⁸ *Executrix' Sale. The Entire Collection of Important Modern Paintings, Statuary, Bronze, Articles of Vertu, Etc., belonging to the late Mr. Le Grand Lockwood, April 18-19* (New York, NY: Geo. A. Leavitt & Co., Auctioneers, 1872).

¹⁹ Norwalk Land Records Book 704, page 270. See also Lavalette Perrin, "A Week of Art," *Norwalk Gazette* (Norwalk, Conn.), 2 May 1871; "Sale of the Lockwood Collection," *Norwalk Gazette* (Norwalk, Conn.), 23 Apr. 1872.

²⁰ "Untitled," *The Norfolk Virginian* (Norfolk, VA), 18 Apr 1874.

²¹ Connecticut at the time was sending its blind residents to Massachusetts. "Untitled," *Norwalk Gazette* (Norwalk, Conn.), 6 Jul. 1875.

²² "Untitled." *The Meriden Daily Republican* (Meriden, Conn), 26 Apr. 1876.

²³ "The Court House," *Norwalk Hour* (Norwalk, CT), 20 Feb 1886.

²⁴ "Charles Drelincourt "Chas" Mathews." *Find-A-Grave.com*. Available August 7, 2026
<https://www.findagrave.com/memorial/107787231/charles-drelincourt-mathews>

²⁵ "Mathews Family." *Lockwood-Matthews Mansion Museum*. Available August 7, 2026
<https://lockwoodmathewsmansion.com/history/mathews-family/>

²⁶ "Charles Drelincourt," *Find-A-Grave.com*.

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Mathews did little to the Lockwood-era buildings themselves, but during his family's proprietorship, the southern gate lodge, and possibly also the laundry building, were either built or altered.²⁷ These buildings are never described in any of the advertisements for the sale of the building,²⁸ but appear on the site plan drawn by Davies in 1876 (Figure 3). There is only one known picture of the southern gate lodge, which dates to the early 1900s and shows it was a Shingle Style residence (Figure 6).²⁹ Between 1912 and 1922, the Mathews family constructed a third greenhouse, which further served as a place of growing, although growing of what has not yet been identified.³⁰ There is no known photograph of this building.³¹

The Mathews family were regular inhabitants of the property and responsible for turning it from a grand showcase into a true summer home. The family regularly resided in the house from May until September of each year and that required a staff large enough to handle the workings of the household, gardens, and grounds. When the mansion transferred ownership to the Mathews family, their domestic staff seems to have been entirely composed of immigrants from Great Britain. According to the 1880 census, all but one domestic servant was from Ireland: Catherine Gorman, aged 40 was a widow who served as the family's nurse; Ann Murry, 26, was the cook; Catherine Barry, 39, was a seamstress; Catherine Connell, 26, was a laundress; and Hannah Leocyhlan, 27, was a chamber maid. Other staff included Scottish-born Jason Dallas, 23, who served as butler, and Irish coachman Thomas H. Galligan, 32. Unfortunately, the 1880 census was the only one that recorded the family in Norwalk. However, the 1900 census which places the Mathews family at their 57th Street home in New York City, indicates that even there, the employees were completely foreign born: John Carter, the butler, was born in England, while Anne Lofton, May Maginn, and Anne Laughton – the maid, cook and laundress, respectively – were born in Ireland.

The location of the house perhaps served to attract and maintain domestic help. The parklike setting gave the place an undoubtedly rural feel when compared with New York City, yet it was in the growing city of Norwalk where many people of Irish descent had settled to work in the growing factories. The property's proximity to a Catholic church perhaps further aided with staff retention. Florence Matthews wrote in her memoir that, "So many large country places were isolated and lonely that it greatly increased the domestic problem. Servants simply would not stay. But Norwalk had a catholic church nearby and a village only a mile away on either side of us and yet it was truly rural..."³²

²⁷ Newspapers provide little detail on Mathews' improvements. The only information found states that the Mathews family was preparing to move into the estate on June 1, 1876, but that Charles was in town on Thursday, April 27, 1876, and had "a gang of men at work improving the grounds. The price is supposed to be \$300,000." "Untitled," *Stamford Advocate* (Stamford, Conn), 28 Apr. 1876.

²⁸ "For Sale or To Let. Mr. Legrand Lockwood's Mansion at Norwalk, Connecticut," *The Evening Post* (New York, NY), 22 Mar 1873.

²⁹ The Shingle Style is generally attributed to H. H. Richardson who is credited with the design of the earliest example, the Williams Watts House in Newport, Rhode Island, built in 1875. If the southern gate lodge was built in 1876, it was a very early example of Shingle Style.

³⁰ Sanborn Fire Insurance Maps, 1912-1922.

³¹ The Lockwood-era hothouses were demolished between 1941 and 1950, while the Mathews-era building was torn down between 1950 and 1958. Sanborn Fire Insurance Maps, 1912-1960; Connecticut Aerial Photographs 1934-1970.

³² "History, *The Lockwood-Matthews Mansion Museum*, Accessed July 2, 2025.

<https://lockwoodmatthewsmansion.com/history/>

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The 39-acre estate remained intact, until around 1909. The Southern Gate Lodge and an associated 11 acres, which was separated from the rest of the estate by a small brook, was parceled off around this time.³³ It was given to Charles Mathews' granddaughter, Edith Chauncey Martin (the daughter of Lillie Mathews and her husband William M. Martin); it may have been a wedding present as on February 17 of that year, Edith married Howard Hill Mossman.³⁴ The Southern Gate Lodge, which began to be referenced as Bonniebrook, became the Mossman's summer residence.³⁵ One of the most prominent gate lodges constructed in this time period was designed by Henry Hobson Richardson at the Ames estate in Easton, Massachusetts. These gate lodges set the tone for members of the public who may never enter the grounds themselves. As these estates lost their relevance often extended family members would take up residence in the gate lodges as summer or weekend retreats. Situated at the corner of West Avenue and Crescent Street, Bonniebrook was accessed by a circular driveway and had a small outbuilding – possibly a garage or shed. It seems the Mossmans routinely allowed friends to live in the house during the winter. For instance, in the winter of 1912, G. H. Howard lived there until the Mossmans returned from New York.³⁶ The Mossmans retained ownership until 1939.³⁷

In 1939, following the death of Charles T. Mathews in 1934 and his sister Florence Mathews in 1938, Florence Martin and Edith Mossman each inherited half of the estate.³⁸ That year, the women leased the estate to the city, including Bonniebrook itself. Two years later they sold the property to the City for \$140,000.³⁹ The city used the mansion for municipal offices, the Carriage Barn as Police Headquarters with a Jail, and maintained the greenhouses, and Porter's Lodge. The Southern Gate Lodge was leased to a private tenant for approximately \$950 a year. But, by 1944, the city began rethinking its plan. The building was used as the headquarters for the Welfare and Health Departments in 1947 and later, as a school for children with IQs of less than 75. It was demolished in the 1950s to make way for the on ramp to Interstate-95. The gardener's cottage was demolished between 1950 and 1958 (Figures 7 and 8), the Blacksmith's shop (Figure 9) and Carpenter's shop by 1960 (Figure 10), and the hothouses progressively between 1941 and 1958 (Figure 11).⁴⁰

Criterion C: Architecture

Long recognized as an exemplar of the Second Empire style, the Lockwood-Matthews Mansion has remained relatively unaltered since it was originally listed in 1978. The following information is a supplement to the history provided in the 1978 nomination.

In 1865, LeGrand hired architect Detlef Lienau (1818-1887) to design a mansion and gate lodge for the property, and landscape gardener William Trubee (1813-1881) to oversee the design of the grounds. Construction began on LeGrand Lockwood's Elm Park five years before the Gilded Age

³³ Norwalk Land Records Book 292, Page 367.

³⁴ New York Marriage License, February 13, 1909.

³⁵ *Social Register, New York* (New York, NY: The Social Register Association, 1913), 213.

³⁶ *Ibid.*

³⁷ Norwalk Land Records Book 271, page 75-79.

³⁸ *Ibid.*

³⁹ Norwalk Land Records Book 292, page 364 and 367.

⁴⁰ Sanborn Fire Insurance Maps 1950 and 1958; Aerial Photographs 1934, 1951 and 1970.

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officially began. The house was equipped with the most advanced technology of the day including a burglar alarm system, central heating, hot and cold running water, and flushing toilets.⁴¹ The quality of the materials used throughout were chosen with care and intent and the style was taken from various references in Europe, most notably France and Italy.

As wealthy industrialists, merchants and society's elite embarked on obligatory Grand Tours of Europe. They often returned seeking architects and artisans who were able to emulate the French Chateaus and Italian Palazzos seen on their travels abroad. An example built prior to Lockwood's mansion, is the Gothic Revival-style Lyndhurst in Tarrytown, New York, designed in 1838 by Alexander Jackson Davis for William S. Paulding, Jr. Like Lockwood, Paulding returned to build his country house in his hometown. The mansion was doubled in size, again by Davis, in 1864-1867 for new owner George Merritt and was further embellished by railroad tycoon Jay Gould.⁴² Other national examples include the Morse-Libbey House in Portland, Maine which predated this one having been built in 1860 by architect Henry Austin for Ruggles Sylvester Morse⁴³; the Second Empire Marshall Field House in Chicago designed by Richard Morris Hunt in 1873 (demolished 1955); the Romanesque Revival-style Bates-McGowan House designed by William LeBaron Jenney in Indianapolis, Indiana in 1876 (demolished in 1936); and the Peabody and Stearns-designed Second Empire style Ames-Webster mansion built for Stephen Von Rensselaer in Boston in 1872.⁴⁴ In Connecticut, P. T. Barnum's Moorish-inspired Iranistan designed by Leopold Elditz (1848, destroyed by fire in 1857) set the standard for elaborate piles based on intricate architectural styles.

The Lockwood-Matthews mansion is an early example of a "Gilded Age" mansion, most of which were constructed between 1870 and 1910. Predating by more than 20 years the famous Vanderbilt houses in Newport and New York City, it helped to establish – both in its sumptuous scale and the rich materials utilized in its granite construction and interior finish of previously unparalleled display – a new standard of opulence for the Gilded Age. Erected at an estimated cost of over \$1,000,000 at the time, the Lockwood-Matthews Mansion may also have been the costliest American residence of the period.

Firms like Carrere & Hastings, Flagg & Chambers, Hunt & Hunt, and McKim, Mead & White followed in designing summer homes of wealthy clients in an eclectic mix of the Beaux-Arts, Neoclassical and French Renaissance styles. Most of these homes were constructed along Connecticut's shoreline and were centered around Fairfield County. Interiors were elaborately decorated with Baroque and Neoclassical details, frescoed walls and intricately carved molding. Elements were completed by the shop of Louis Comfort Tiffany and furnishings were imported from some of the leading European makers of the day. Of those, many have been lost to fire or were demolished to make way for new buildings.

⁴¹ HABS 1960, 5-6, 11. See also Mimi Findlay, "The Lockwoods' Opulent Elm Park," *Connecticut Explored*, Fall 2021; "LeGrand Lockwood's Bedroom," *The Lockwood-Matthews Mansion Museum*, Accessed May 1, 2024, <https://www.lockwoodmatthewsmansion.com/mr-lockwoods-bedroom/>

⁴² "Lyndhurst's History," *Lyndhurst Mansion*, Accessed May 2, 2025, <https://lyndhurst.org/history/>

⁴³ "About Us," *Victoria Mansion*, Accessed May 2, 2025, <https://victoriamansion.org/about-us/>

⁴⁴ "Ames-Webster Mansion: History & Restoration of a Gilded Age Boston Landmark" *ICAA*, Accessed May 15, 2026, <https://www.classicist.org/articles/ames-webster-mansion-history-restoration-of-a-gilded-age-boston-landmark/>

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The *New York Sun* published an extensive description of LeGrand Lockwood's house in October 1869 which described the Porter's Lodge, Stables and Conservatories, Grounds and Mansion. Descriptions of several rooms including the entrance, Moorish Room, Mr. Lockwood's chamber and dressing room, oratory, Ladies' Boudoir, Guests' Rooms, and Family Chambers were included, but there was also a discussion of the servant's quarters.

Household staff were housed in eight bedrooms notable for their finishes and amenities. The painted and wallpapered wall had openings trimmed with Mahogany moldings and fireplaces had marble mantels. The spacious staff chamber rooms were described as:

"more modest than the rest, and yet they equal the chambers of a first-class hotel" and had furnishings that included Brussels carpets, black walnut bureaus, beds and chairs, walnut washstands with white marble tops, plate glass, and French mattresses.⁴⁵ Many of the bedrooms had a view toward the Norwalk River and the shared bathroom had flush toilets and hot and cold running water in the sinks. Even the service stairs featured oak risers and a sawed scrollwork balustrade with a black walnut railing and were lined with oak wainscoting."⁴⁶

The careful concealment of the staff within the house through the use of dedicated stairways, halls and passages all spoke to the functionality of a house that needed to be run by a staff that often outnumbered the family.

Architect

Lienau was born in Uetersen, Germany in 1818. He began a three-year apprenticeship with master carpenters in Berlin and, later, Hamburg, where he learned carpentry and cabinetmaking.⁴⁷ He studied architecture and engineering at the Royal Architectural School in Munich before moving to Paris in 1842 to study architecture under Henri Labrousse at the Ecole des Beaux-Arts. In 1847, he worked as a designer and draftsman for the Chemin de Fer de Paris a Lyon under A. Cendrier. In 1848 he emigrated to the United States and settled in New York City, where his brother Michael was already established, and entered into a partnership with Leon Marcotte.⁴⁸ He designed his first building in America – a house for his brother in Jersey City, New Jersey – in 1849 and the following year a New York City townhouse, which changed the New York skyline (Shiff Mansion at 32 Fifth Avenue) with the introduction of the French Mansard roof. The Lienau and Marcotte partnership dissolved in 1852, and Lienau worked solely until he was joined by his son, J. August Lienau, in 1873.⁴⁹

Detlef designed a wide variety of buildings including commercial, industrial, ecclesiastical, institutional, and residential buildings for clients in New York, New Jersey, Connecticut, Rhode

⁴⁵ "Le Grand Lockwood's Residence," *New York Sun* (New York, NY), 2 Oct. 1869.

⁴⁶ HABS 1960, 4-5.

⁴⁷ "The Architect." *Marist Archives*. June 10, 2004. <https://archives.marist.edu/MHP/bechfamily/architect.html>; Ellen Weill Kramer, *The Domestic Architecture of Detlef Lienau, A Conservative Victorian* (New York, NY: Infinity, 2006).

⁴⁸ "Lienau, Detlef." *Biographical Dictionary of Architects in Canada 1800-1950*. March 30, 2024. <http://dictionaryofarchitectsincanada.org/node/2685>; Ellen W. Kramer, "Detlef Lienau, an Architect of the Brown Decades," *Journal of the Society of Architectural Historians* 14, no. 1, March 1955, 18.

⁴⁹ "The Architect." *Marist Archives*. June 10, 2004. <https://archives.marist.edu/MHP/bechfamily/architect.html>

Island, and Georgia. He was adept at using French and Italianate styles for residential work.⁵⁰ He was a founding member of the American Institute of Architects in 1857 and was later nominated as a Fellow of the Institute. He died in New York on August 29, 1887, following a partial recovery from an attack of typhoid fever.⁵¹

Second Empire Style

The Second Empire style in America was directly influenced by what was known in France as the Napoleon III style, which emerged in France during the middle of the 19th century during the reign of Emperor Napoleon III. The style quickly became popular on the continent before spreading to England and the United States where it became most popular from ca. 1860 to 1880. In the United States, the Second Empire style was adopted for its highly decorative and imposing appearance, making it a common choice for large public and commercial buildings as well as to display the extreme wealth and worldliness of owners who chose this style for their residences. The style drew on elements of the French Renaissance, Baroque and Palladian styles and featured polychrome stone and elaborate finishes.

The most significant character defining feature is the mansard roof, which has a steep double pitch, typically with arched or gabled dormers projecting from the roof slope. Facades are typically symmetrical, but many American examples have sprawling plans with towers, belvederes, porches, and projecting bays such as those found at the Lockwood Matthews Mansion. Elaborate trim surrounds openings and is found along the roofline. Elaborate detailing including quoining, iron cresting along the roofline and finials and towers are common features.

Lienau produced a series of floor plans and elevations for the mansion in addition to elevations for the Gate Lodge (Figures 12-16).⁵² The Gate Lodge was altered from these initial drawings, although the general aesthetic was maintained. Interestingly, he does not appear to have designed the other buildings on the grounds, including the Carriage House. Some accounts suggest Lambert & Bunnell⁵³ were the architects for the Carriage House, but this has not been substantiated by newspaper accounts or any other documentation found.

Work on the mansion began in 1865 and by August of that year, work on the estate had progressed substantially. The *Norwalk Gazette* reported that the new estate commanded a “beautiful view of the Harbor and Sound, while being essentially *in town*.”⁵⁴ The granite coping along West Avenue was about to receive an iron fence and was preceded by a gravel sidewalk. The grounds had an artificial lake, while the trees and landscape curated by French landscape gardener, Peter L. Guige,⁵⁵ William Trubee,⁵⁶ by contrast, was overseeing the construction of the buildings on the

⁵⁰ “Lienau, Detlef,” *Biographical Dictionary of Architects in Canada 1800-1950*. March 30, 2024.

<http://dictionaryofarchitectsincanada.org/node/2685>; Ellen Weill Kramer, *The Domestic Architecture of Detlef Lienau, A Conservative Victorian* (New York, NY: Infinity, 2006).

⁵¹ Ibid.

⁵² Avery Library, Columbia University.

⁵³ “History.” *Lockwood Mathews Mansion*. March 30, 2024. <https://www.lockwoodmathewsmansion.com/history/>

⁵⁴ “A Village Improvement,” *Norwalk Gazette* (Norwalk, CT), 29 Aug. 1865.

⁵⁵ Ibid.

⁵⁶ William Trubee managed many projects before becoming the construction supervisor for Lockwood’s Elm Park in 1866. In the 1840s, he built the Congregational Church in New Canaan and several large estates in Bridgeport and

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estate, of which the Porter's Lodge (aka Gate Lodge) at the entrance gate and Carriage House were well underway and the Conservatory and Grapery on the grounds already planted with indigenous and tropical fruits which grew under the care of J. P. McNamee.⁵⁷

The Gate Lodge was going to be finished before the mansion and LeGrand Lockwood intended for the family to live there while construction was finished. Interestingly, both the master carpenter and master mason responsible for the building, were part of the Seymour family and had grown up either across the road from what became Elm Park or nearby. Giles Seymour, the master carpenter responsible for the interior woodworking, was born and raised in a house that lay across the street from Lockwood's mansion.⁵⁸ Giles was hired as the master carpenter in charge of the Gate Lodge and was responsible for the interior woodworking. The exterior of the Gate Lodge was also entrusted to Seymour hands. Henry Seymour, Giles' 30-year-old nephew, was hired as the master mason for the Gate Lodge (Figures 17 and 18).⁵⁹ The interior of the Gate Lodge was finished by November 1865 and furnishings were projected to be installed quickly enough that the Lockwood family would be able to move in and occupy the building during the winter (Figure 19).⁶⁰ The perimeter of the property was finished with the installation of an iron fence by the turn of the year (Figures 20-22).⁶¹

Newspapers watched as Lockwood's mansion continued to rise. By September 1866, the *Norwalk Gazette* had stated that the mansion looks as though it was nearing completion, and many artisans were continuously at work trying to finish both the construction and landscape.⁶² It is interesting to note that the stone masons responsible for the exterior of the mansion had been brought from Italy along with rare woods and Florentine marbles; they lived on site in tents for the duration of the project. The stone masons were paid \$1 a day and the woodworkers \$0.50; the majority returned to Italy once the house was complete.⁶³ The actual exterior construction of the mansion was not complete until 1867, although interior finishes were still underway in 1869 (Figure 23).⁶⁴ The interiors were designed by prominent New York designers Leon Marcotte and the Herter Brothers,

Southport. After supervising the construction of the New York and New Haven Railroad and Vermont Valley Railroad between 1847-1851, Trubee became financial and construction supervisor to P.T. Barnum. Although local lore states Trubee was responsible for the construction of Barnum's mansion, *Iranistan*, this is untrue. He was involved in the construction of a water tower and oversaw grounds improvements primarily. In 1857, Trubee left Barnum's employ to build summer residences along the Hudson River before finding himself in charge of Elm Park. lore states Trubee was responsible for the construction of Barnum's mansion, *Iranistan*, this is untrue. He was involved in the construction of a water tower and oversaw grounds improvements primarily. In 1857, Trubee left Barnum's employ to build summer residences along the Hudson River before finding himself in charge of Elm Park. Once Elm Park was completed, Trubee superintended the horse railroad in Norwalk until his retirement in 1874. Trubee seems to have been very popular with LeGrand's other employees and workers. Nine of LeGrand's carpenters adopted his name for their baseball team – the Golden Trubee-dores. "Untitled," *Norwalk Gazette* (Norwalk, Conn.), 28 Jul. 1868.

⁵⁷ "A Village Improvement," *Norwalk Gazette* (Norwalk, CT), 29 Aug. 1865.

⁵⁸ Federal census records, 1830-1860. He is buried in Pine Island Cemetery, which abuts Elm Park to the southeast.

⁵⁹ "A Village Improvement," *Norwalk Gazette* (Norwalk, Conn.), 29 Aug. 1865.

⁶⁰ "Untitled," *Norwalk Gazette* (Norwalk, Conn.), 28 Nov. 1865.

⁶¹ "Untitled," *Norwalk Gazette* (Norwalk, Conn.), 2 Jan. 1866.

⁶² "Untitled," *Norwalk Gazette* (Norwalk, Conn.), 18 Sept. 1866.

⁶³ Wayne Craven, *Gilded Mansions: Grand Architecture and High Society* (New York, NY: W. W. Norton & Company, 2009), 61.

⁶⁴ "Untitled," *Norwalk Gazette* (Norwalk, Conn.), 18 May 1869; "What Others Think," *Norwalk Gazette* (Norwalk, Conn.), 14 Sept. 1869.

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George Platt, and E. W. Hutchings.⁶⁵

Over the course of the two years, Lockwood carefully patronized artists and commissioned works to decorate his mansion. Among these were Albert Bierstadt's *Domes of Yosemite*, which Lockwood lent to a museum for an exhibition in Boston,⁶⁶ and many others he lent to the Yale Art Gallery while the interior was underway.⁶⁷ Likewise, he hosted Larkin G. Mead, a noted sculptor of the period, from whom Lockwood commissioned numerous pieces.⁶⁸ Sculptures were also purchased to adorn the lawns of the property (Figure 24).

Descriptions of the estate offered in the New York and Norwalk newspapers describe the property and its buildings in 1873; the mansion was discussed in detail, and the grounds included foot paths and carriage-roads (Figures 25-27), a pond, and every variety of deciduous and evergreen tree along with flowering beds along the perimeter. In addition, there were gardens for vegetables, fruit, and flowers, all of which were fed by a water system. Aside from the mansion, the estate had a Porter's Lodge,⁶⁹ Gardener's House,⁷⁰ Stables with stalls for 12 horses, a Carriage House with room for 20 carriages with cellars made of walnut and ash, sheds, a barn, another two-story granite building which functioned as a blacksmith's shop⁷¹ and forcing houses.⁷² Later documents, including a site plan drawing in 1876 by William E. Davies, show additional buildings on the property (Figure 3).⁷³ Among these were a southern gate lodge, an icehouse,⁷⁴ a carpenter's shop, a paint shop, and a tool shed. There was also a laundry building. All buildings were supplied with water. The house, specifically, was fed by the pond which stored 20,000 gallons of water via a three-inch cast-iron pipe.⁷⁵

⁶⁵ Platt also lived in Norwalk on Flax Hill Road for a time and was responsible for designing palace cars for Lockwood's railway. See "Untitled," *Norwalk Gazette* (Norwalk, Conn.), 1 Oct. 1867.

⁶⁶ "Untitled," *Norwalk Gazette* (Norwalk, Conn.), 20 Aug. 1867.

⁶⁷ "Untitled," *Norwalk Gazette* (Norwalk, Conn.), 19 Nov. 1867.

⁶⁸ "Personal," *Norwalk Gazette* (Norwalk, Conn.), 6 Oct. 1868.

⁶⁹ Based on photographs, the Porter's Lodge had removable decorative metal working for the porches. See Figures 22 and 28.

⁷⁰ The Gardener's Cottage covered approximately 1,920 square feet and overlaid an open space which was used as a cow house. It was demolished between 1950 and 1958. HABS 1960, 6; Sanborn Fire Insurance Maps 1950-1958.

⁷¹ Half of the building rested below grade and the roof had a cupola. The blacksmith's shop was 24' x 30' in dimension and was demolished in 1960. HABS 1960, 6.

⁷² "For Sale or To Let. Mr. Legrand Lockwood's Mansion at Norwalk, Connecticut," *The Evening Post* (New York, NY), 22 Mar. 1873. LeGrand Lockwood originally built two greenhouses on his estate. Unfortunately, we have no photographs of the second. Described in various ways over the course of their lifetime, they were used as a grapery, and vegetable house and/or forcing house, with special sections for potting and sprouting. HABS, 59 The icehouse was a wooden building, approximately 30' x 45' in dimension and was demolished in 1955. There is no known photograph of this building. HABS, 6.

⁷³ Olmsted Firm records include Job No. 12517 for Charles D. Mathews, Norwalk in 1876. However, no drawings were prepared and it appears the firm did not take on any landscape work for Mathews at the estate.

⁷⁴ The carpenter's shop may have served a multitude of functions in addition to being a wood-working shop. It seems to have also been used as a paint house and a tool shed for a time. It was still in use in 1922, but by 1950 was listed as vacant on Sanborn Fire Insurance Maps (1922, 1950), and remained vacant through 1958. It was subsequently demolished c. 1960. See Sanborn Fire Insurance Maps, 1922, 1950, 1958 and Connecticut Aerial Photographs 1934-1971.

⁷⁵ HABS 1960, 6. This document recalls a reservoir on the site, but the only standing water is in the pond, which is described by absent on the 1876 Davies site plan.

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Previous documentation on file (NPS):

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

Primary location of additional data:

- ☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 10.04

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-------------------------|-----------------------|
| 1. Latitude: 41.062604N | Longitude: 73.250018W |
| 2. Latitude: 41.063407N | Longitude: 73.260542W |
| 3. Latitude: 41.063606N | Longitude: 73.250407W |
| 4. Latitude: 41.063444N | Longitude: 73.243762W |
| 5. Latitude: 41.063752N | Longitude: 73.245892W |
| 6. Latitude: 41.063549N | Longitude: 73.245851W |
| 7. Latitude: 41.063435N | Longitude: 73.245782W |

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Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The boundary of the property nominated in this update encompasses a 10.04 portion of the original Lockwood-Matthews estate, which sits between Butler Street, Crescent Street, the State Route 7/Interstate 95 interchange, and West Avenue. The updated boundary includes a portion of the parcel known as 299-303 West Avenue (Parcel ID 1-9-4-0); 295 West Avenue (Parcel ID 2-17-2-0); and all of a currently unnumbered, 0.66-acre square parcel at the southeast corner of West Avenue and Mathews Park Road. The boundaries are shown on Figure 2.

Boundary Justification (Explain why the boundaries were selected.)

The boundary encompasses the most intact portion of the original estate, while excluding contemporary development and intrusions. Some segments of the historic stone wall around the original estate are extant; those segments excluded from the boundary remain on land that is otherwise altered or separated from the contributing resources on the property.

11. Form Prepared By

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date: April 28, 2026

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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County and State

GRAPHICS

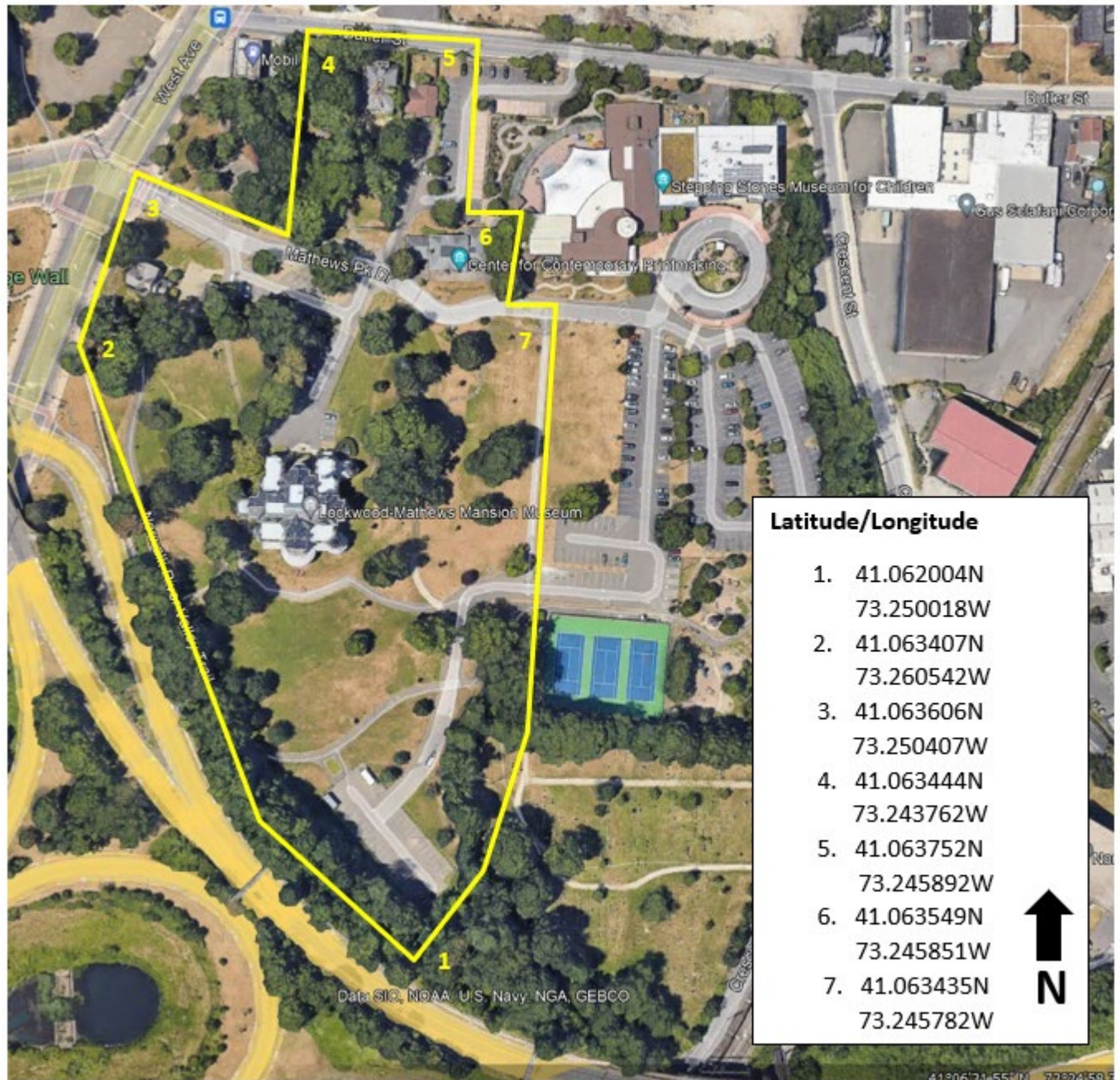


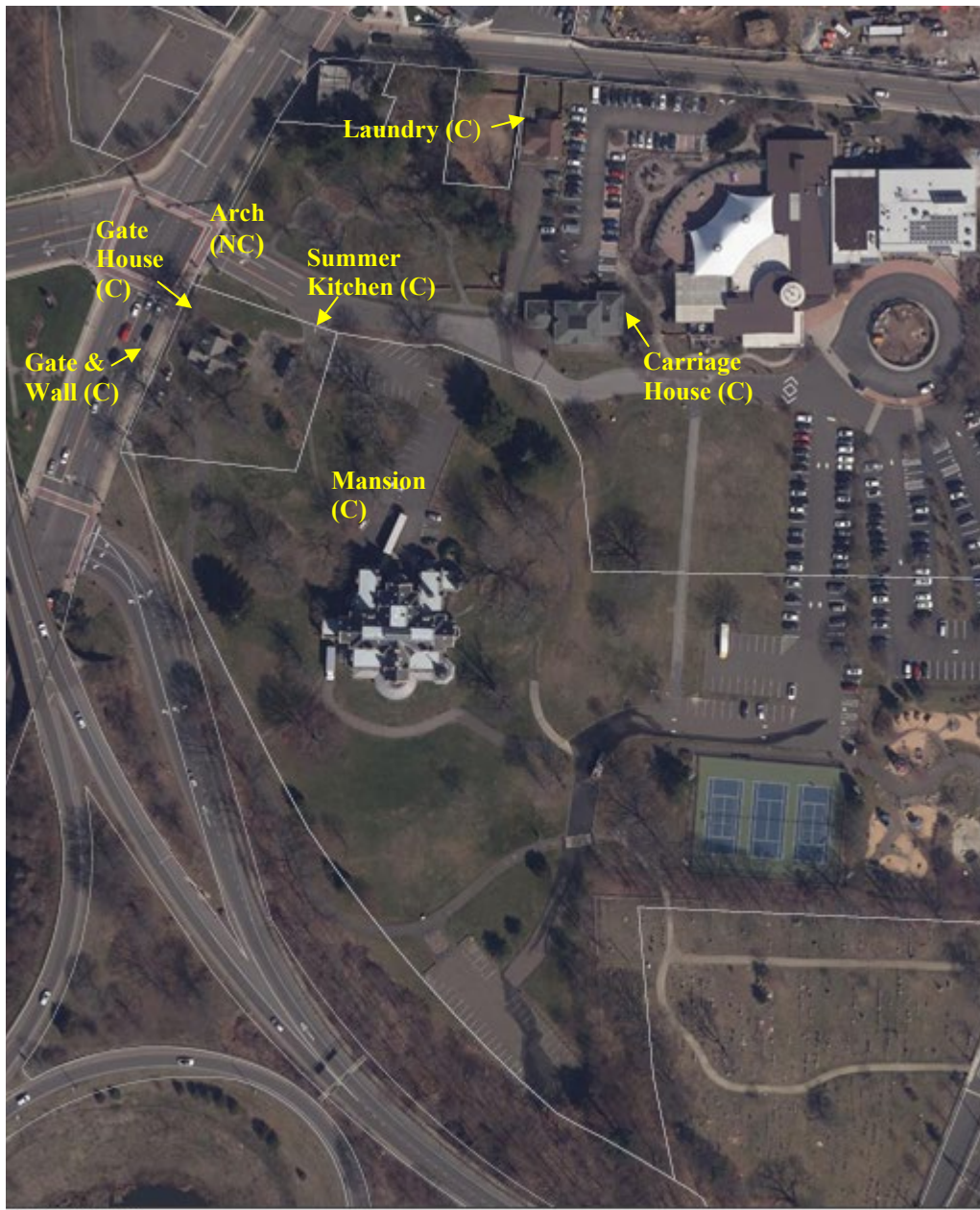
Figure 1. Location Map

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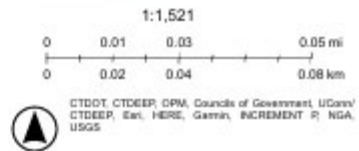


Figure 2. Site Plan (Base Map: CT ECO, Aerial Imagery Viewer, 2023 Color Spring, accessed August 19, 2026 from <https://geodata.ct.gov/pages/cteco>).

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Figure 3. William Davies Site Plan and Topographical Map, 1876 (*Lockwood Mathews Archives*).

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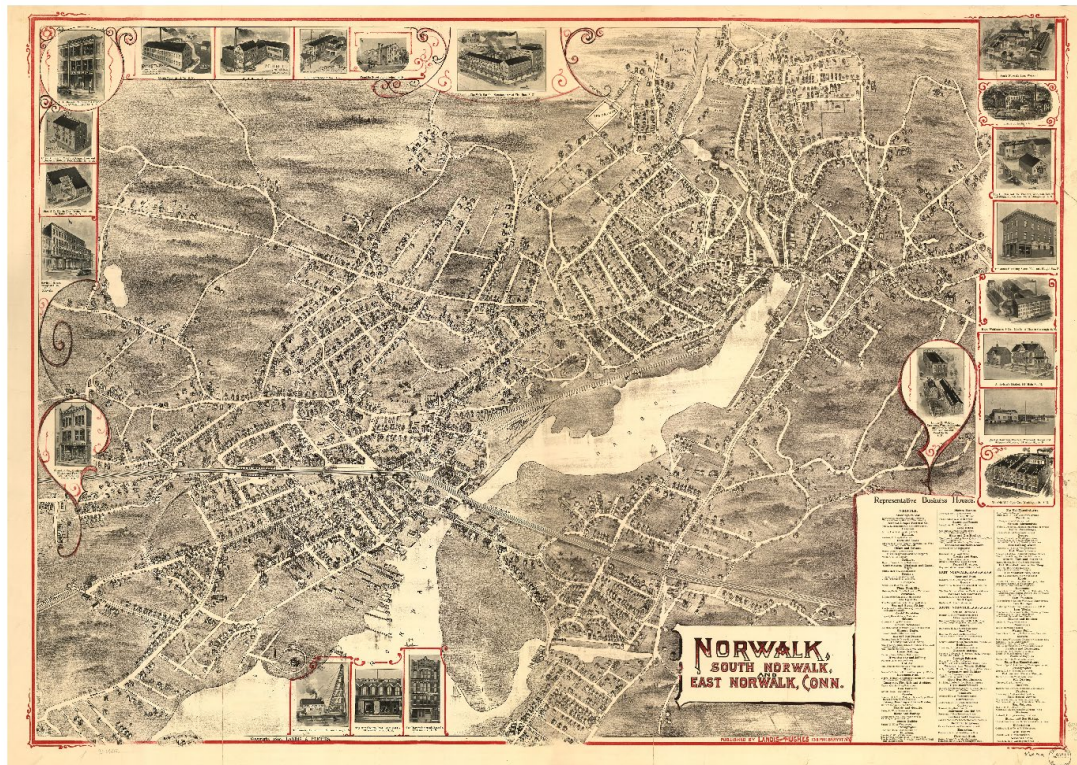


Figure 4. 1899 Landis and Hughes Map.

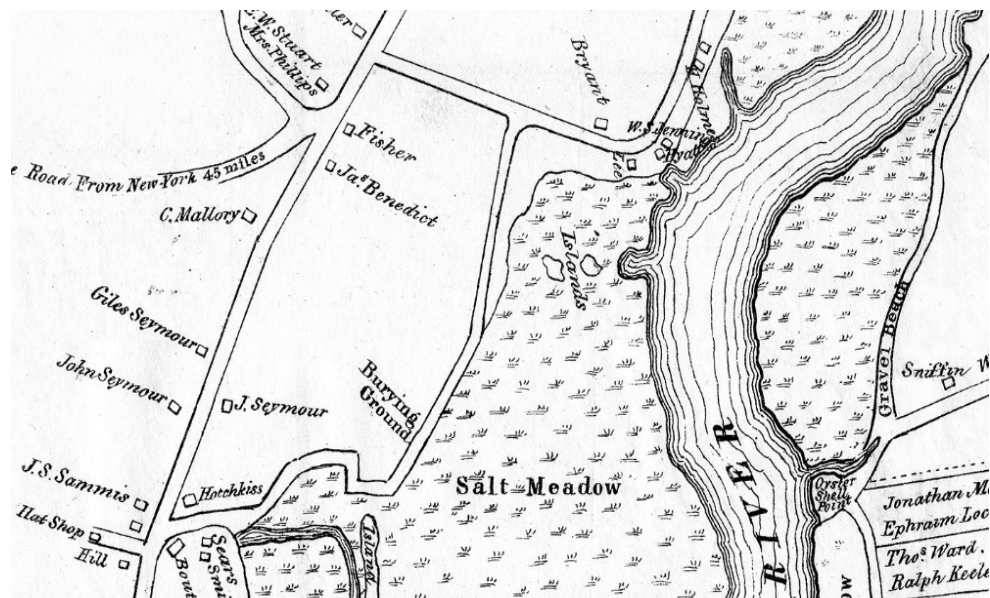


Figure 5. 1847 map drawn by Edwin Hall showing the area that would become Elm Park.

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Figure 6. The Southern Gate Lodge, aka. Bonniebrook, early-20th century (*Norwalk Library History Room*).



Figure 7. Gardener's Cottage and cow house, eastern elevation, c. 1950 (*Norwalk History Room, Norwalk Library*).

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Figure 8. Gardener's Cottage and cow house, southern elevation, c. 1950 (*Norwalk History Room, Norwalk Library*).



Figure 9. Blacksmith's Shop, c. 1930 (*Norwalk History Room, Norwalk Library*).

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Figure 10. Carpenter's Shop with Shed or Carriage Port (right) with Blacksmith Shop (left), c. 1930 (*Norwalk History Room, Norwalk Library*).

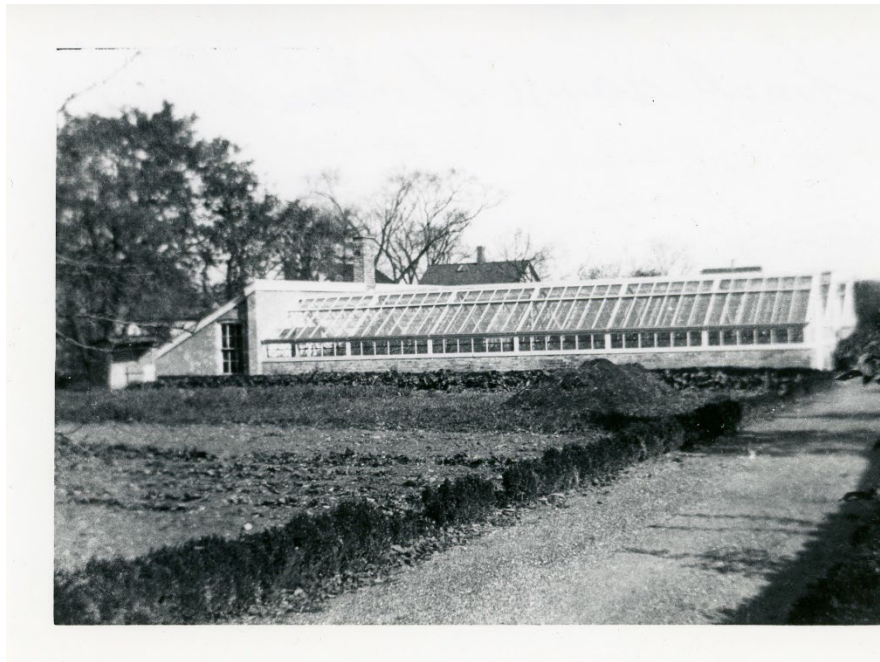


Figure 11. One of the Greenhouses, c. 1930 (*Norwalk History Room, Norwalk Library*).

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Figure 12. Original Lineau elevation (west) of the Mansion (*Avery Library, Columbia University Library*).

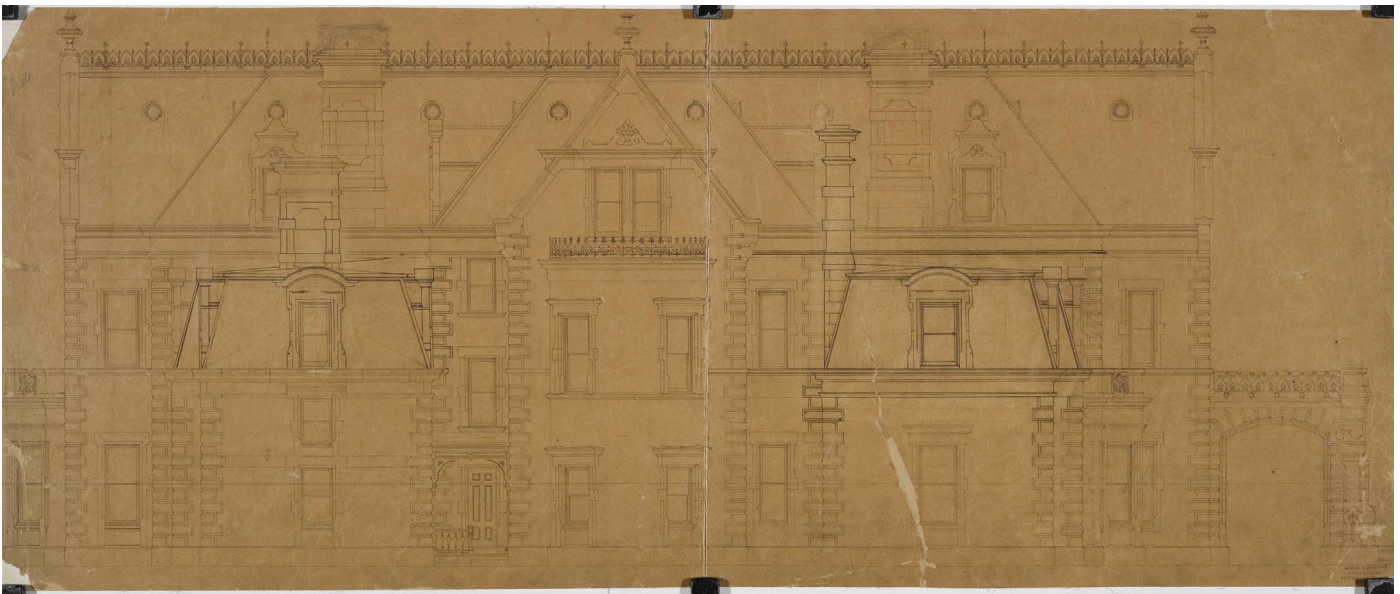


Figure 13. Original Lineau elevation (north) of the Mansion (*Avery Library, Columbia University Library*).

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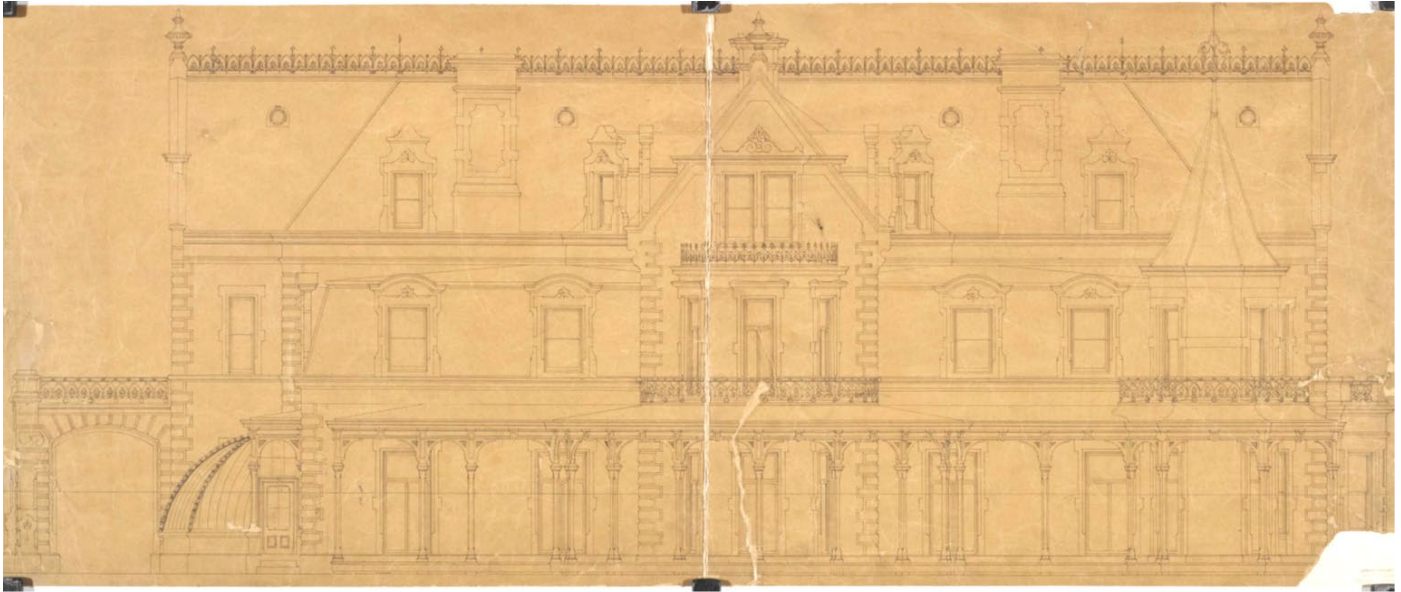


Figure 14. Original Lineau elevation (south) of the Mansion (*Avery Library, Columbia University Library*).

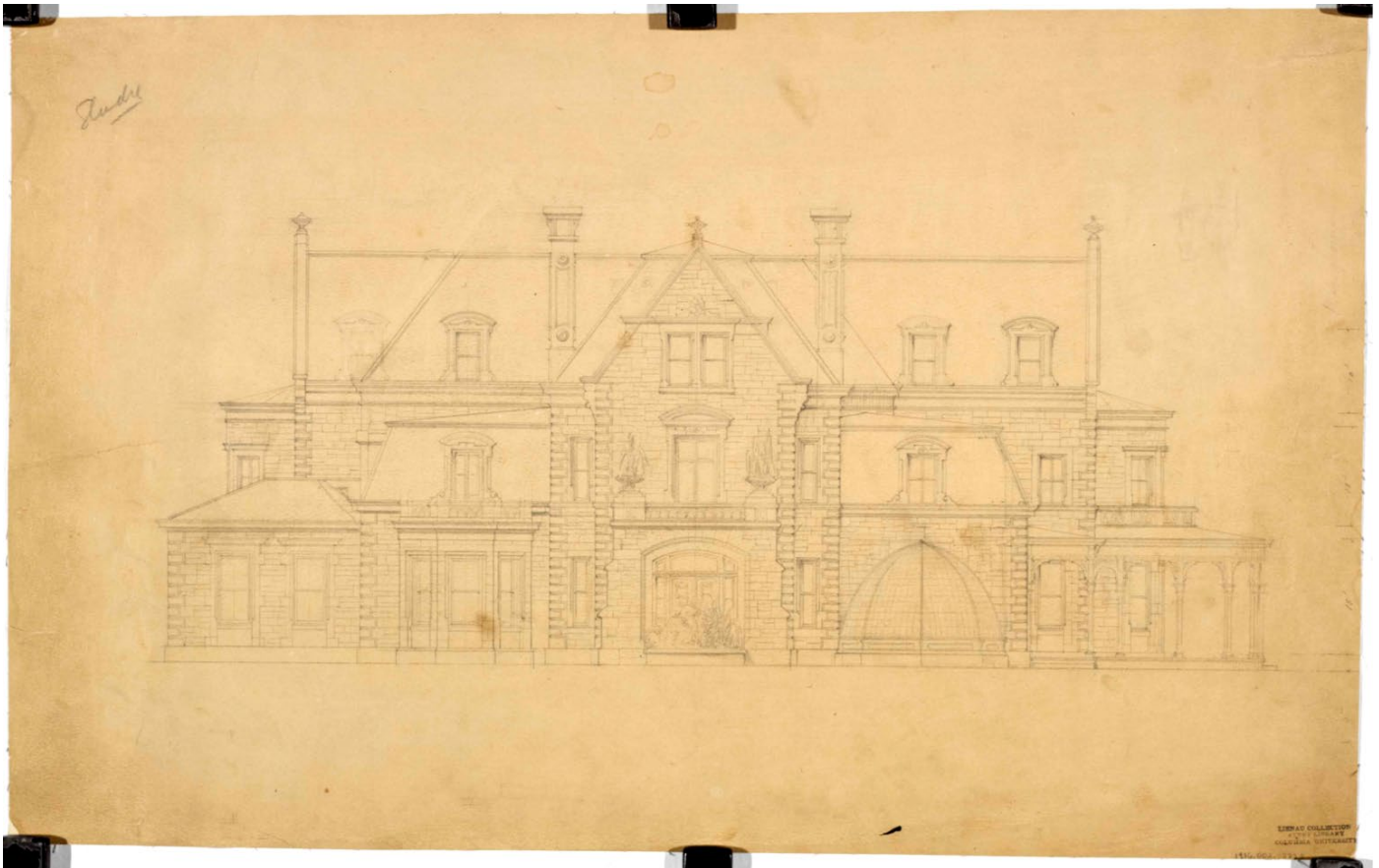


Figure 15. Original Lineau alternative west elevation of the Mansion (*Avery Library, Columbia University Library*).

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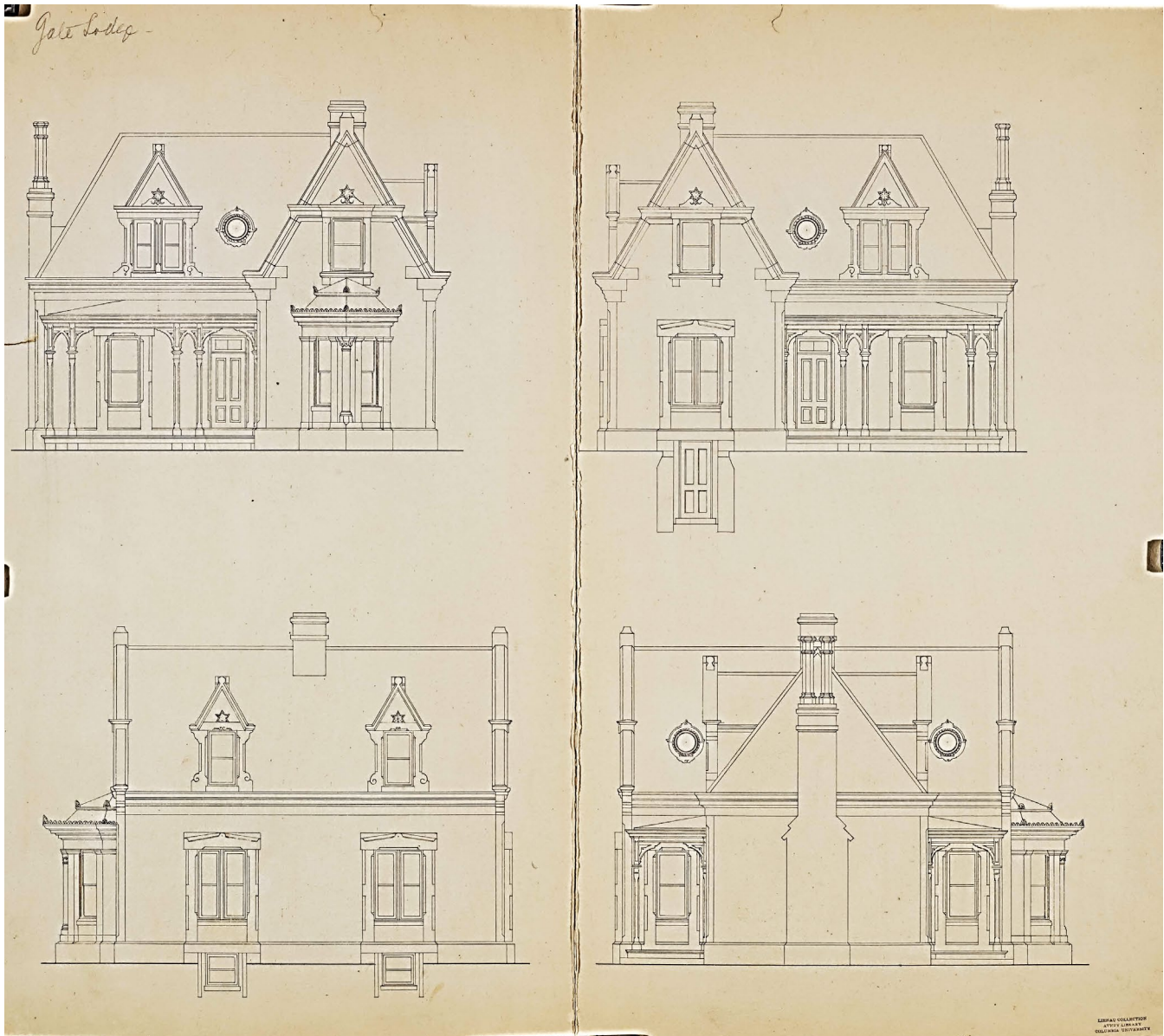


Figure 16. Original Lineau alternative west elevation of the Mansion (*Avery Library, Columbia University Library*).

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Figure 17. Interior wood working by Giles Seymour (*Historic New England*).



Figure 18. Interior woodworking by Giles Seymour (*Historic New England*).

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Figure 19. 1865 Stereoview of the Gate Lodge and West Avenue entrance gates prior to the iron fence being installed (*Getty Images*).



Figure 20. Stone gates and iron fence, c. 1866 (*Lockwood Mathews Mansion Archives*).

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Figure 21. Edwin Lockwood in horse carriage by the front gate (*Lockwood Mathews Mansion Archive*).



Figure 22. LeGrand and Ann Louisa Lockwood (center) with two unnamed men, c. 1868.

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Figure 23. Construction of the mansion, c. 1865-1866 (*Lockwood Mathews Mansion Archives*).



Figure 24. Statues on the grounds near the porte cochere, 1867 (*Lockwood Mathews Mansion Archives*).

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Figure 25. Stereoview, LMMM, c. 1868 (*Lockwood Mathews Mansion Archives*).



Figure 26. Carriage House, c. 1865 (*Getty Images*).

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Figure 27. Former Carriage entrance with a view of the curated landscape (*Norwalk History Room, Norwalk Library*).

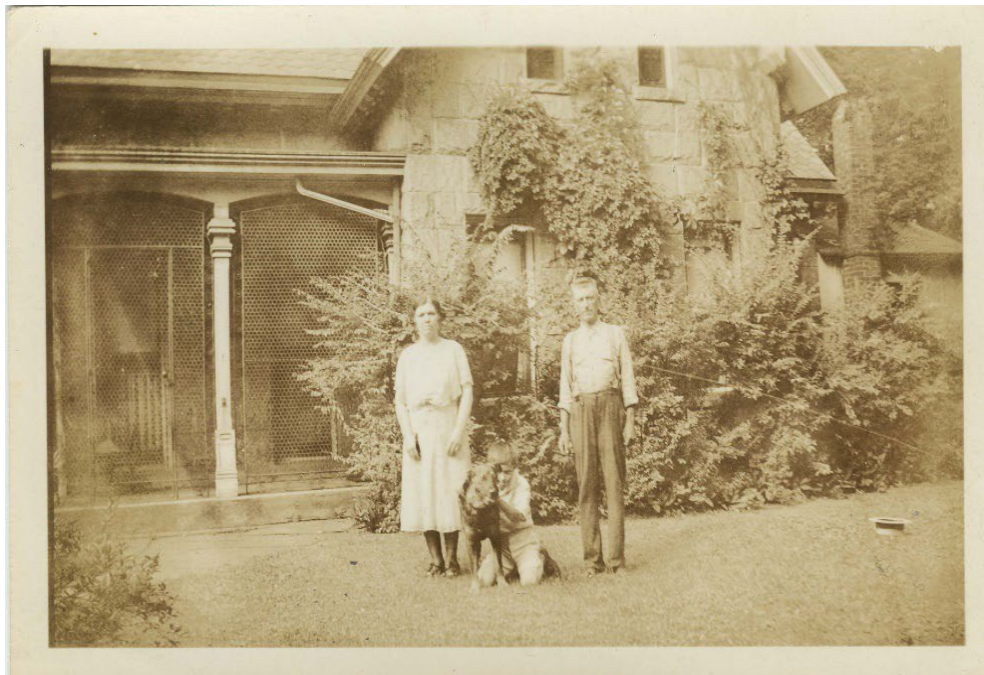


Figure 28. James Goggins, head Gardener with his wife at the Gate House, 1931-1938 (time he served as gardener) (*Lockwood Mathews Mansion Archive*).

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Photo Key 1. Exteriors (Source Google Earth 2026).

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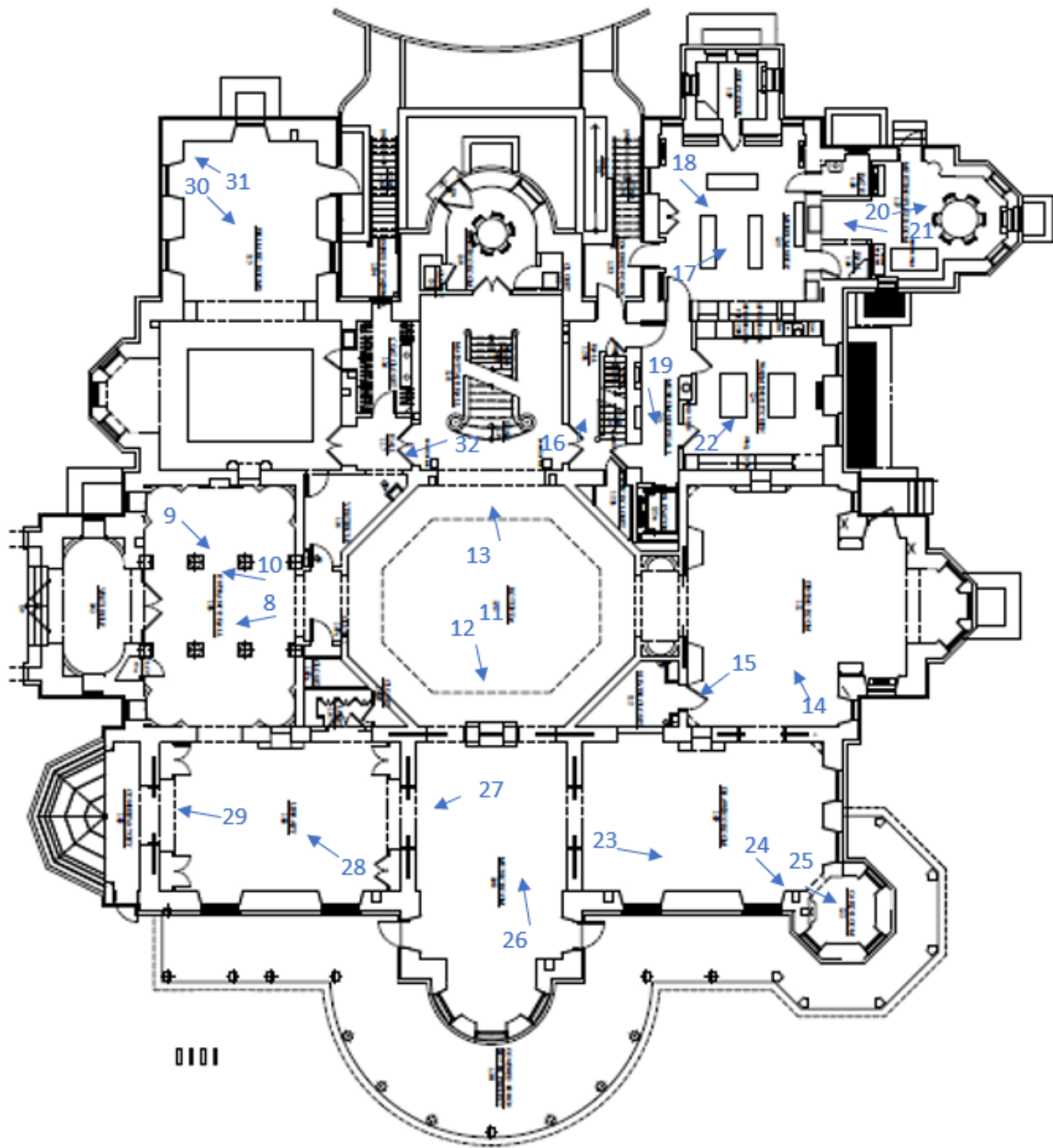


Photo Key 2. First Floor, Mansion

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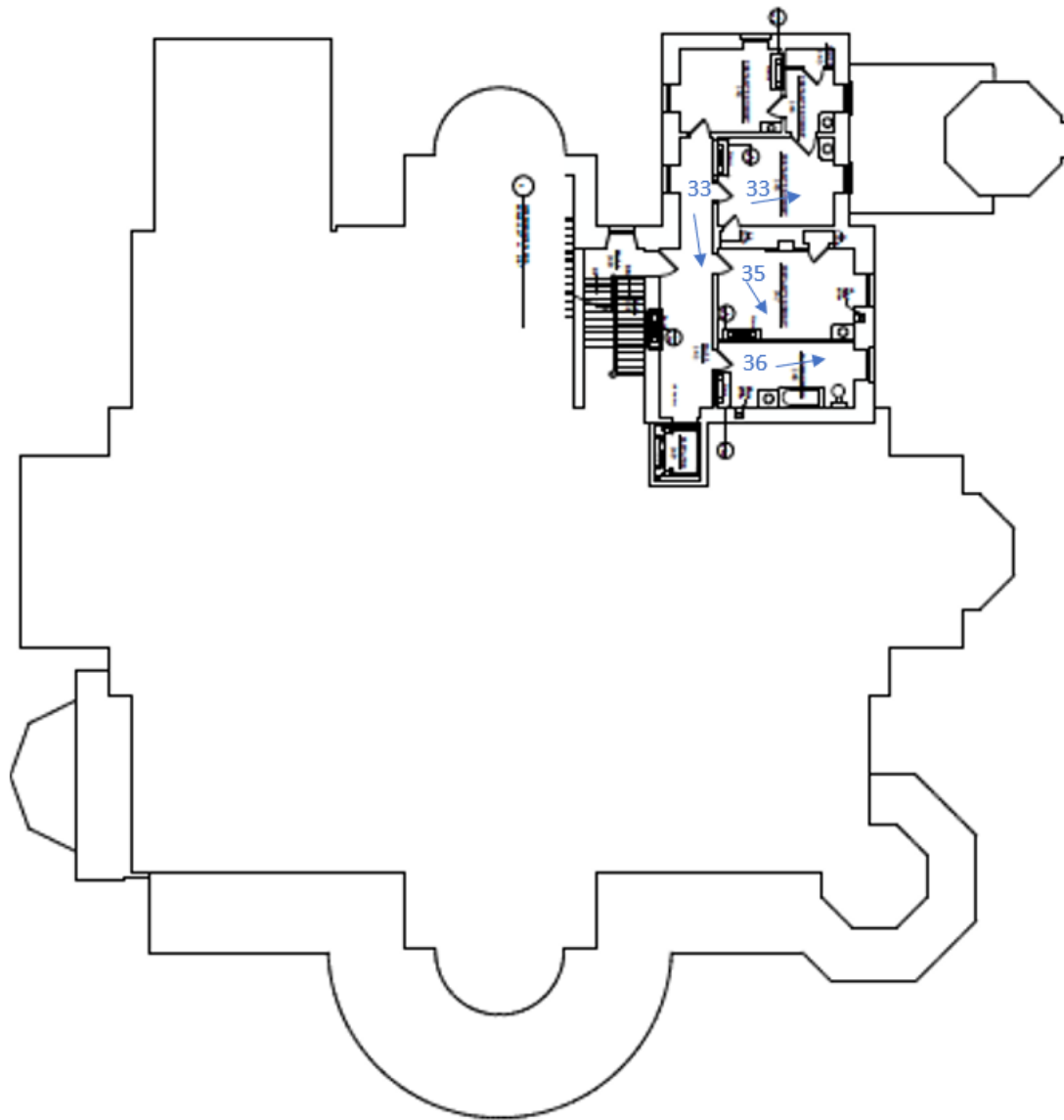


Photo Key 3. Servant's Floor (Intermediate Floor), Mansion

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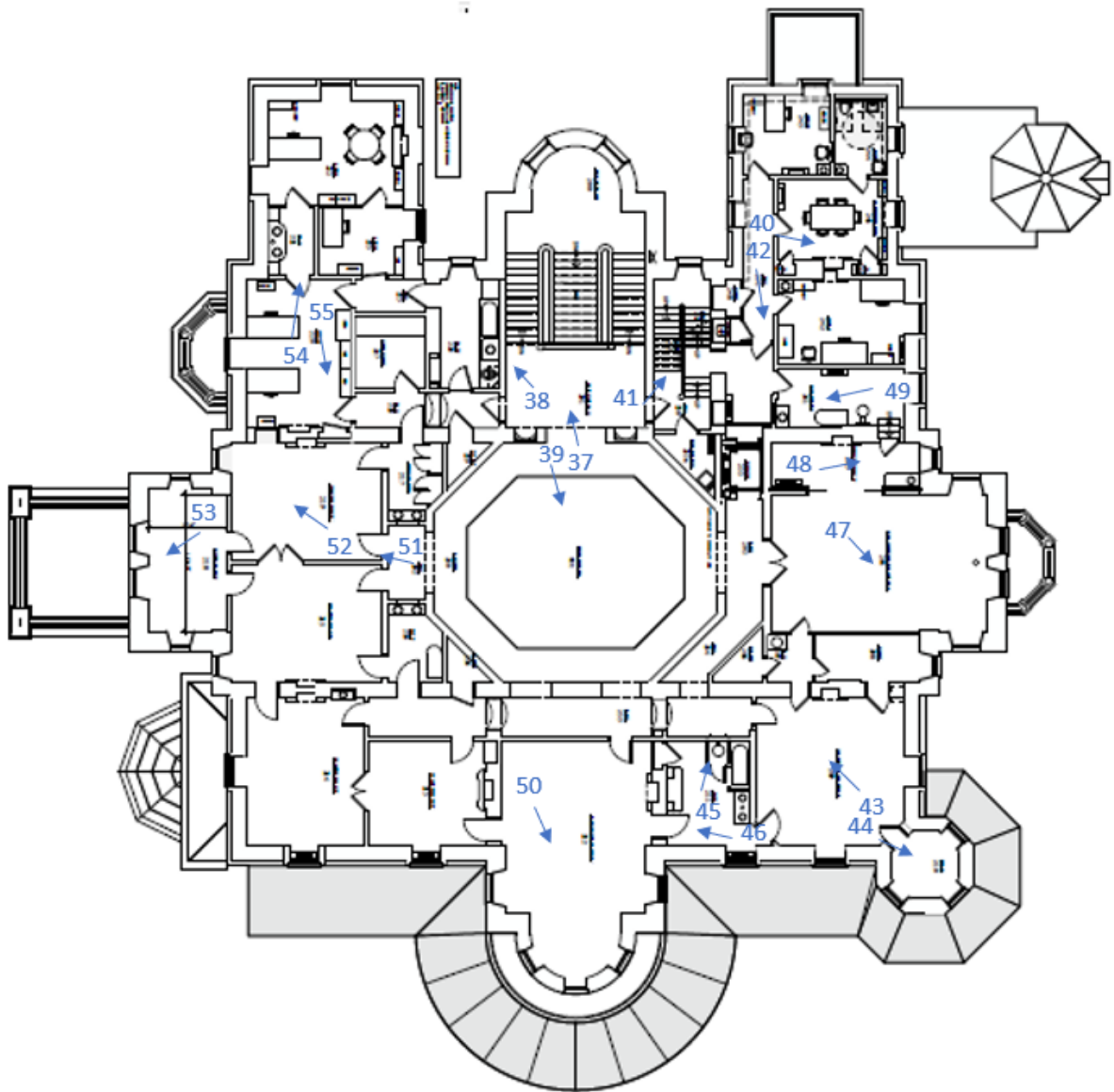


Photo Key 4. Second Floor, Mansion

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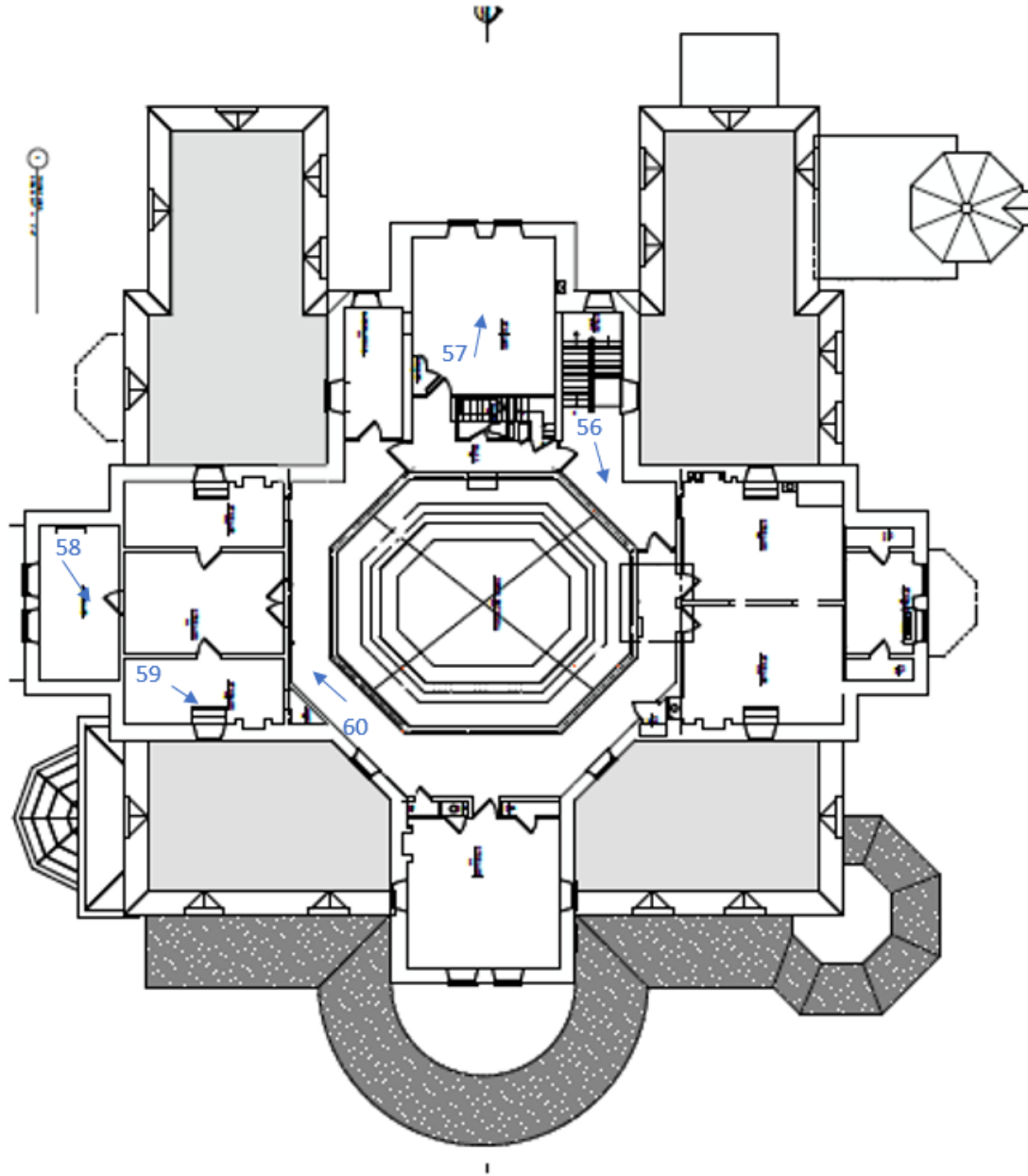


Photo Key 5. Third Floor, Mansion

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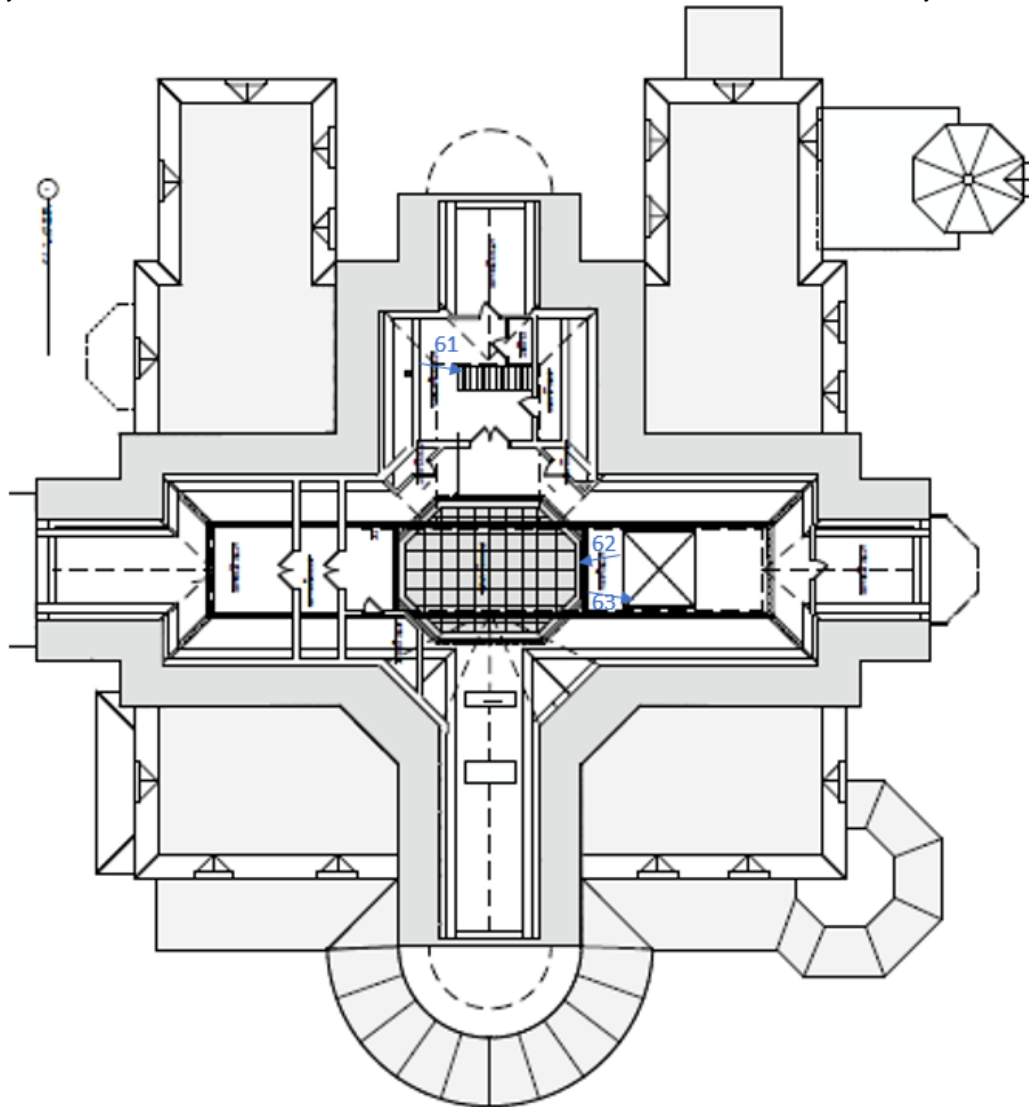
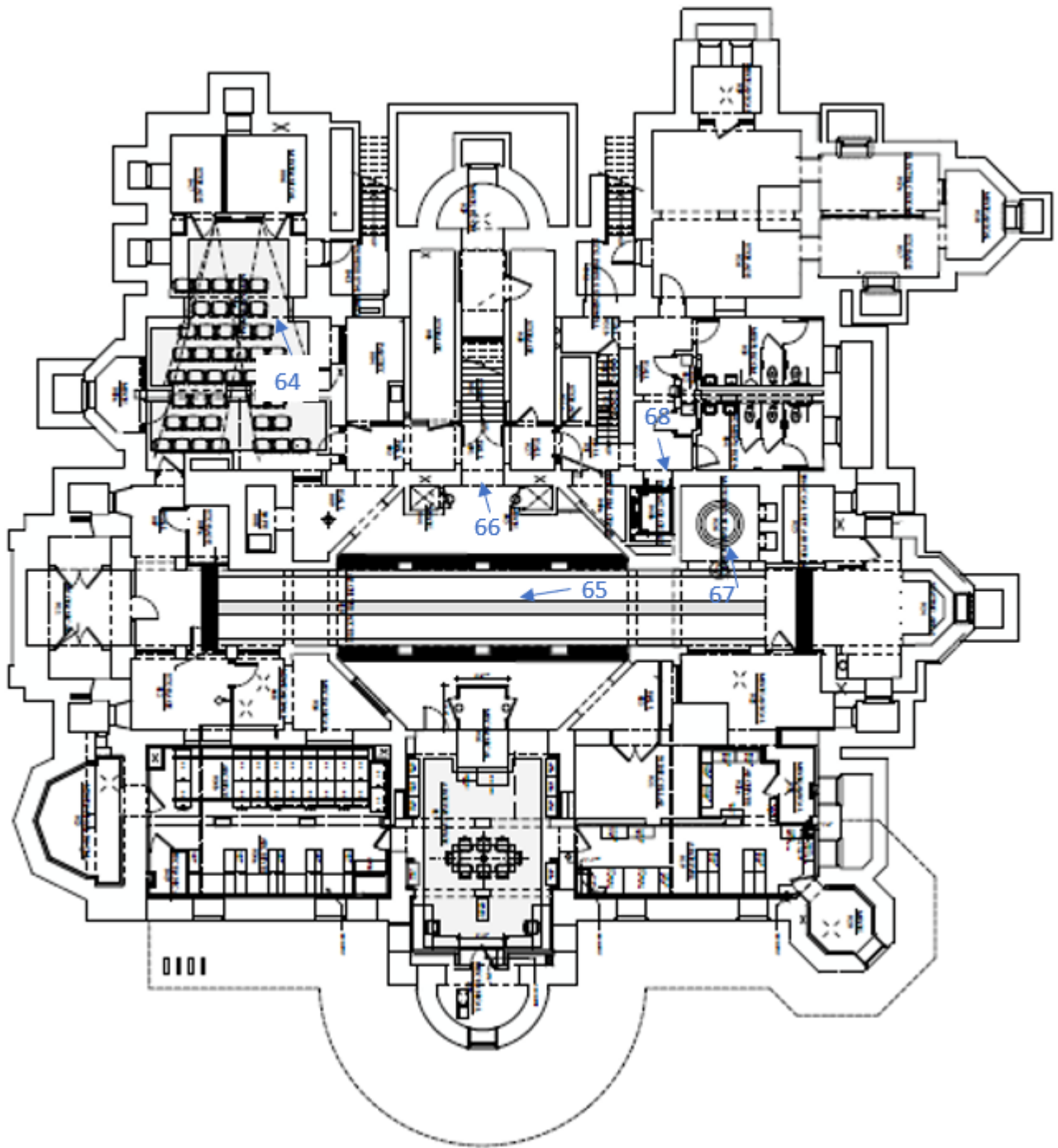


Photo Key 6. Attic, Mansion

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Photograph Key 7. Basement, Mansion

Lockwood-Matthews Mansion Update

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Lockwood Mathews Mansion and Outbuildings

City or Vicinity: Norwalk

County: Fairfield

State: CT

Photographer: Daryn Reyman-Lock, Ph.D.

Date Photographed: April 2026

Description of Photograph(s) and number, including description of view indicating direction of camera:

- Photograph 1. Lockwood Mathews Mansion, exterior, view north.
- Photograph 2. Porte-cochere and conservatory, view northeast.
- Photograph 3. Western elevation, view east.
- Photograph 4. Exterior, view west.
- Photograph 5. Exterior, view northwest.
- Photograph 6. Northern elevation, view south.
- Photograph 7. Southern elevation, view north.
- Photograph 8. Entrance Hall, looking into vestibule, view west.
- Photograph 9. Entrance Hall, looking towards Library, view southeast.
- Photograph 10. Entrance Hall, columns and niches, view northwest.
- Photograph 11. Rotunda, view looking straight up toward gallery and skylight.
- Photograph 12. Rotunda looking toward Music Room, view south.
- Photograph 13. The Grand Staircase, from the Rotunda, view north.
- Photograph 14. Dining Room, view northwest.
- Photograph 15. Silver vault in Dining Room, view southwest.
- Photograph 16. Servants' staircase, flanking Grand Staircase, view northeast.
- Photograph 17. Former kitchen area, now gift shop, view northeast.
- Photograph 18. Former kitchen area, view southeast.
- Photograph 19. Looking down the hall in servant's area toward elevator, view south.
- Photograph 20. Servants' dining area, view east.
- Photograph 21. Stove in Servants' dining area, view west.
- Photograph 22. Modern kitchen, view northeast.
- Photograph 23. Drawing Room, view east.
- Photograph 24. Card room off Drawing Room, view southeast.
- Photograph 25. Car Room, view southeast.

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- Photograph 26. Music Room, view north.
- Photograph 27. Doors in Music Room, view west.
- Photograph 28. Library, view northwest.
- Photograph 29. Conservatory off Library, view west.
- Photograph 30. Billiards Room, view southeast.
- Photograph 31. Detail of original frescoes in Billiards Room, view northwest.
- Photograph 32. Coat room between Grand Staircase and Billiards Room, view west.
- Photograph 33. Main hallway in Servants' Quarters, view south.
- Photograph 34. Bedroom on Servants' Floor, view east.
- Photograph 35. Bedroom on Servants' Floor, view southeast.
- Photograph 36. Bathroom on Servants' Floor, view east.
- Photograph 37. Grand Staircase from second story, view north.
- Photograph 38. Grand Staircase detail, view northwest.
- Photograph 39. Second story Gallery encircling Rotunda, view south.
- Photograph 40. Servants' Quarters on second story, view.
- Photograph 41. Servants' staircase on second story, view.
- Photograph 42. Hallway on second story of Servants' Quarters, view south.
- Photograph 43. LeGrand Lockwood's Bedroom, view northwest.
- Photograph 44. Oratory off of LeGrand Lockwood's Bedroom, view southeast.
- Photograph 45. LeGrand Lockwood's Bathroom, view northwest.
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- Photograph 47. Anna Louisa Lockwood's Bedroom, view southeast.
- Photograph 48. Anna Louisa Lockwood's Bathroom, view east.
- Photograph 49. Anna Louisa Lockwood's Bedroom, view west.
- Photograph 50. Moorish Room, view southeast.
- Photograph 51. Doors leading to west hall, view west.
- Photograph 52. Florence Mathews' Suite, view northwest.
- Photograph 53. Florence Mathews' Suite, view southwest.
- Photograph 54. Italian Suite, view south.
- Photograph 55. Bathroom in Italian Suite, view north.
- Photograph 56. Top of Servants' Stairs leading to third floor, view south.
- Photograph 57. Room on third floor, view northeast.
- Photograph 58. Enclosed storage area on third floor, view southeast.
- Photograph 59. Fireplace in third floor bedroom, view southeast.
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- Photograph 62. Structural members in attic and skylight support, view west.
- Photograph 63. Cistern in attic, view east.
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- Photograph 66. Stairs leading to the Entrance Hall/Rotunda, view north.
- Photograph 67. Original boiler set behind glass, view north.
- Photograph 68. Granite walls surrounding elevator shaft, view south.
- Photograph 69. Gate and Gatehouse off West Avenue, view northeast.
- Photograph 70. Gate leading from West Avenue, view east.
- Photograph 71. Gate Lodge, southern elevation, view north.
- Photograph 72. Gate Lodge, western elevation, view east.
- Photograph 73. Gate Lodge, northern elevation, view south.

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- Photograph 74. Gate Lodge, eastern elevation, view west.
- Photograph 75. Gate Lodge interior, view southwest.
- Photograph 76. Gate Lodge interior, view northwest.
- Photograph 77. Gate Lodge fireplace detail, view southeast.
- Photograph 78. Gate Lodge, mantel and fireplace detail, view southeast.
- Photograph 79. Stairwell in Gate Lodge, view southeast.
- Photograph 80. Second floor, Gate Lodge, view northeast.
- Photograph 81. Summer Kitchen, view south.
- Photograph 82. Summer Kitchen, view east.
- Photograph 83. Summer Kitchen, view north.
- Photograph 84. Summer Kitchen, view west.
- Photograph 85. Facade of Carriage House, view north.
- Photograph 86. Detail of door on Carriage House, view north.
- Photograph 87. Rear elevation of Carriage House, view southeast.
- Photograph 88. Carriage House interior, first floor, view southwest.
- Photograph 89. Carriage House interior, second floor, view north.
- Photograph 90. Carriage House interior, side rooms north.
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Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.



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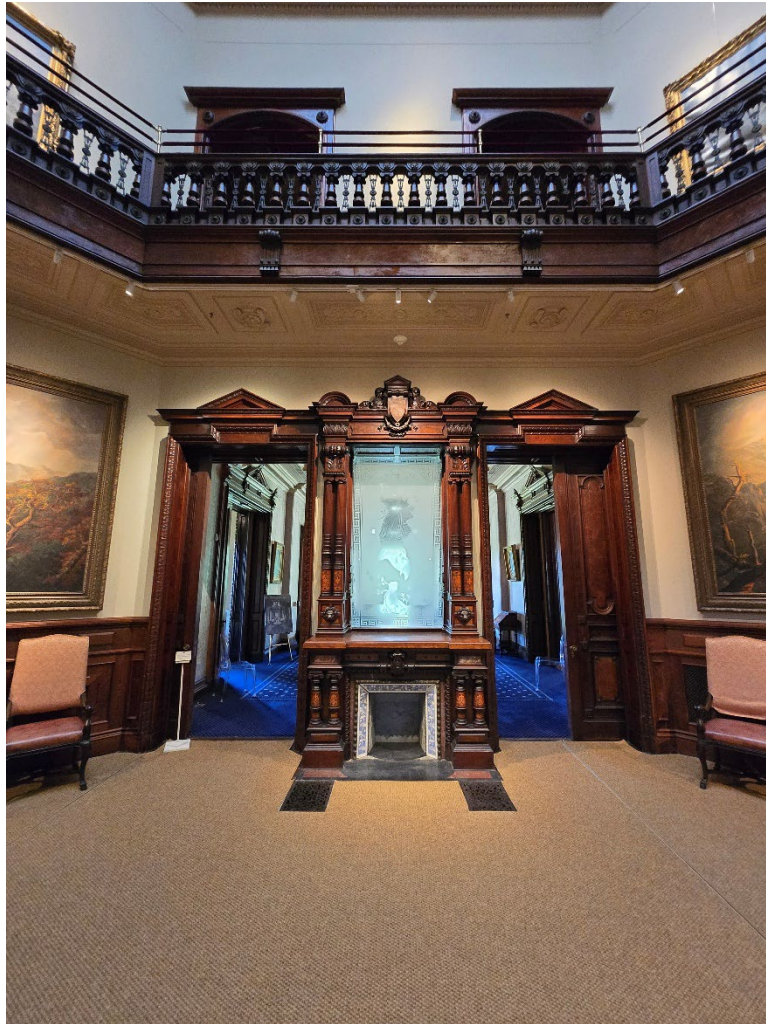
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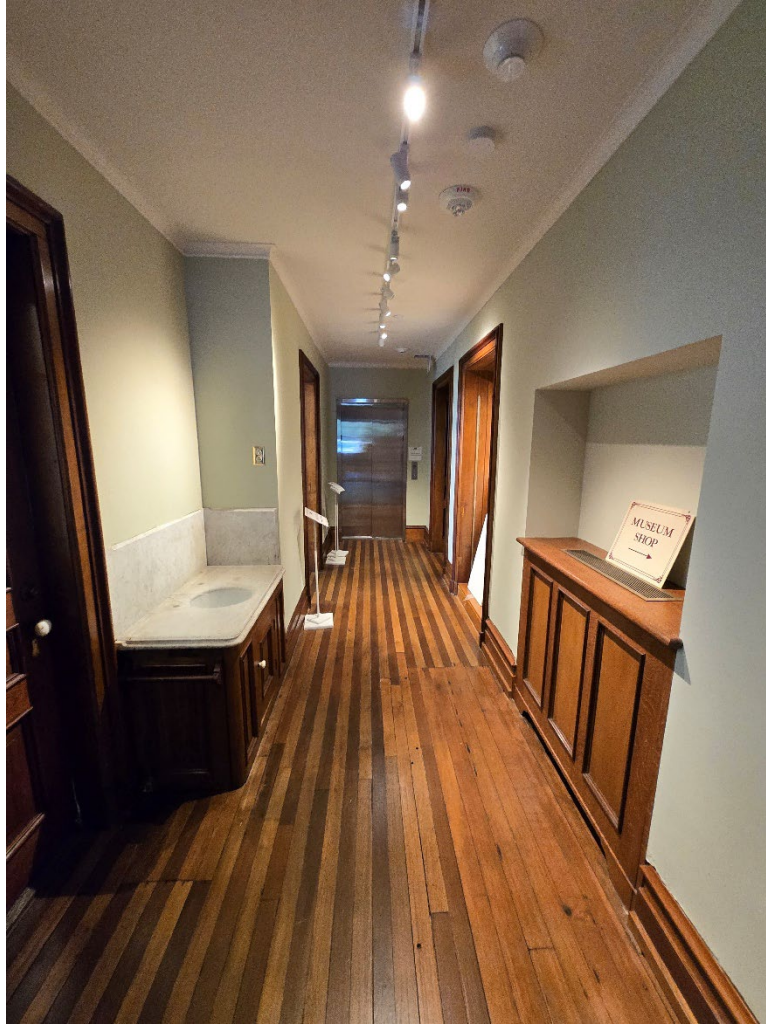
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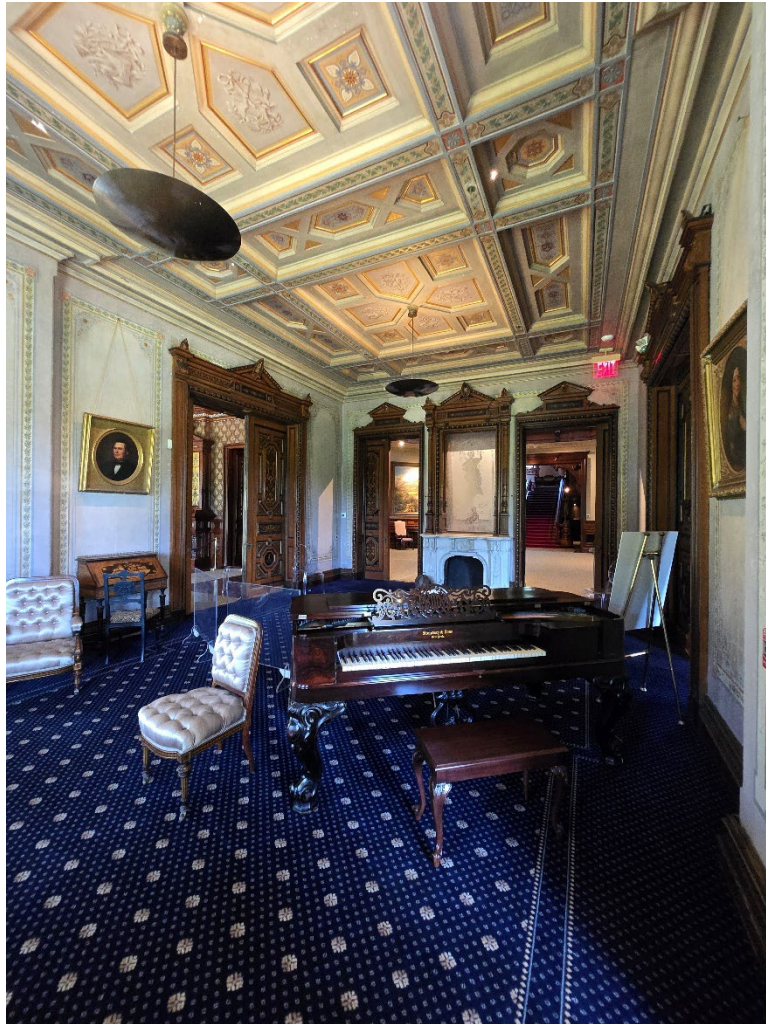
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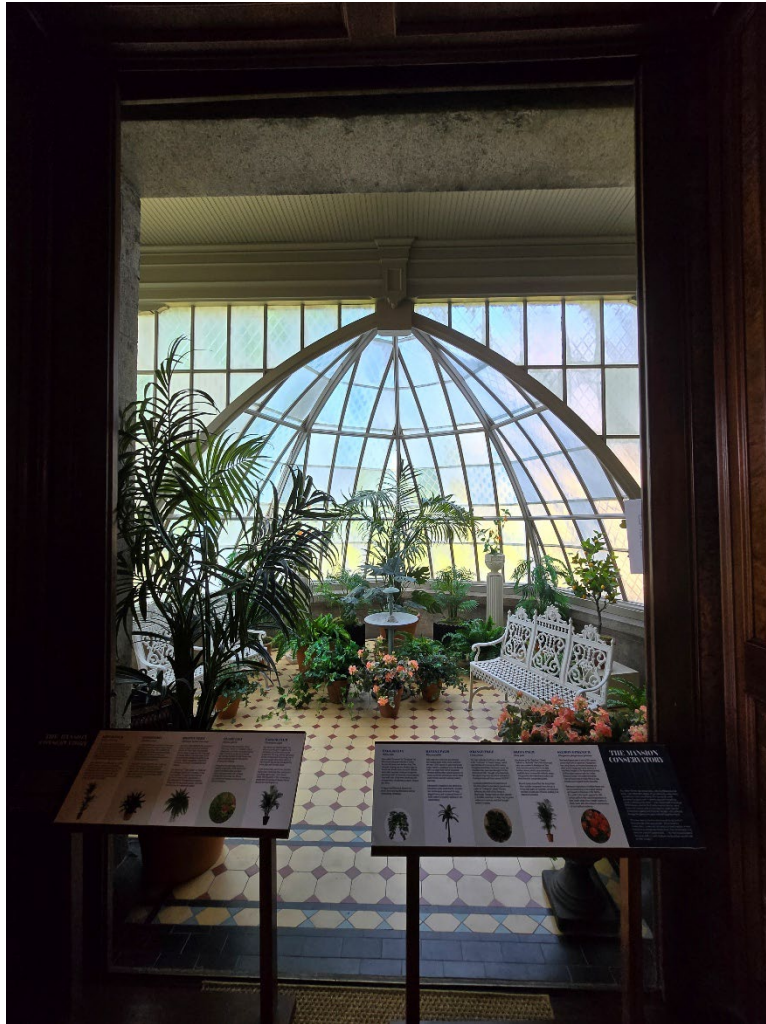
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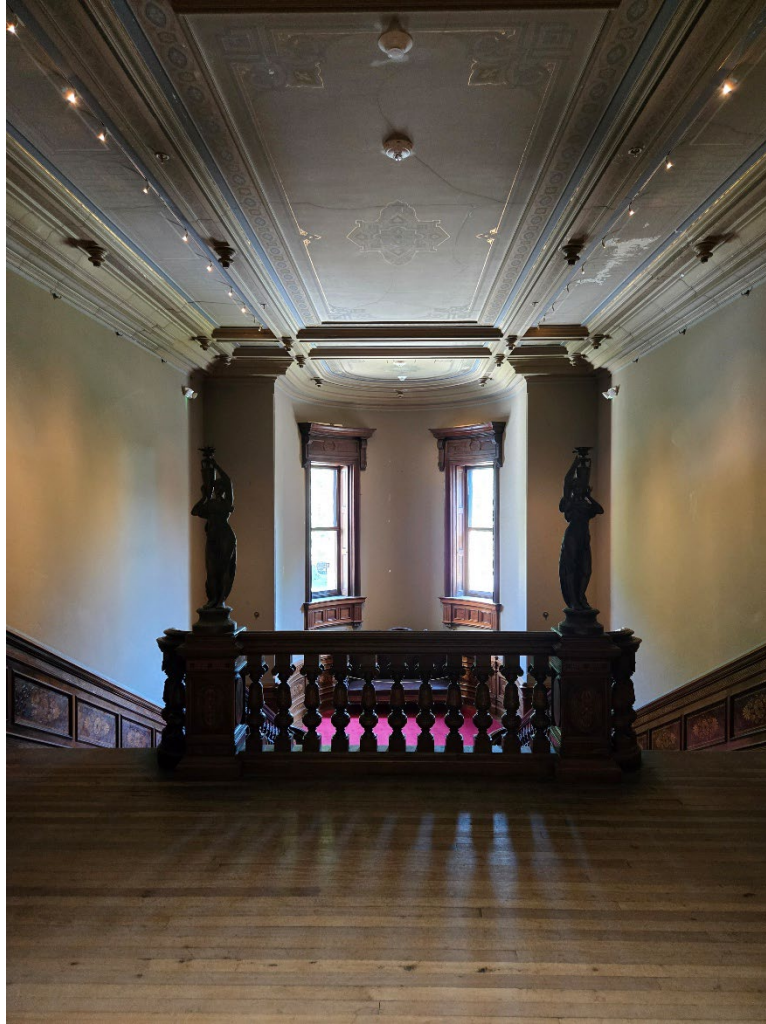
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Photograph 35. Bedroom on Servants' Floor, view southeast.



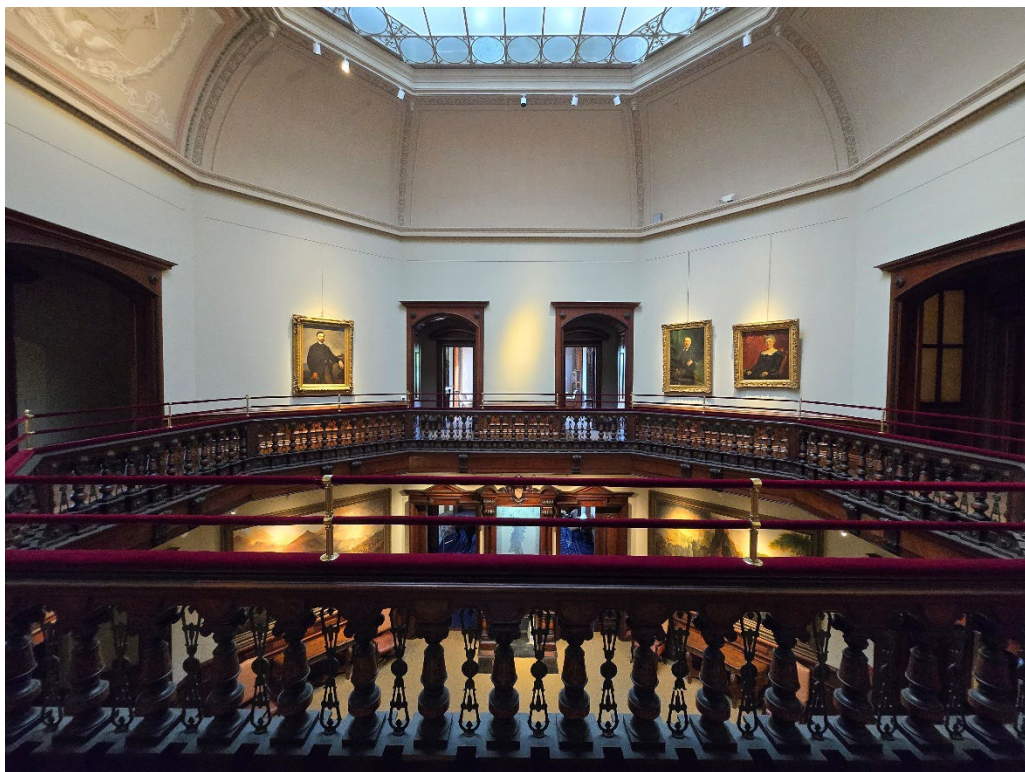
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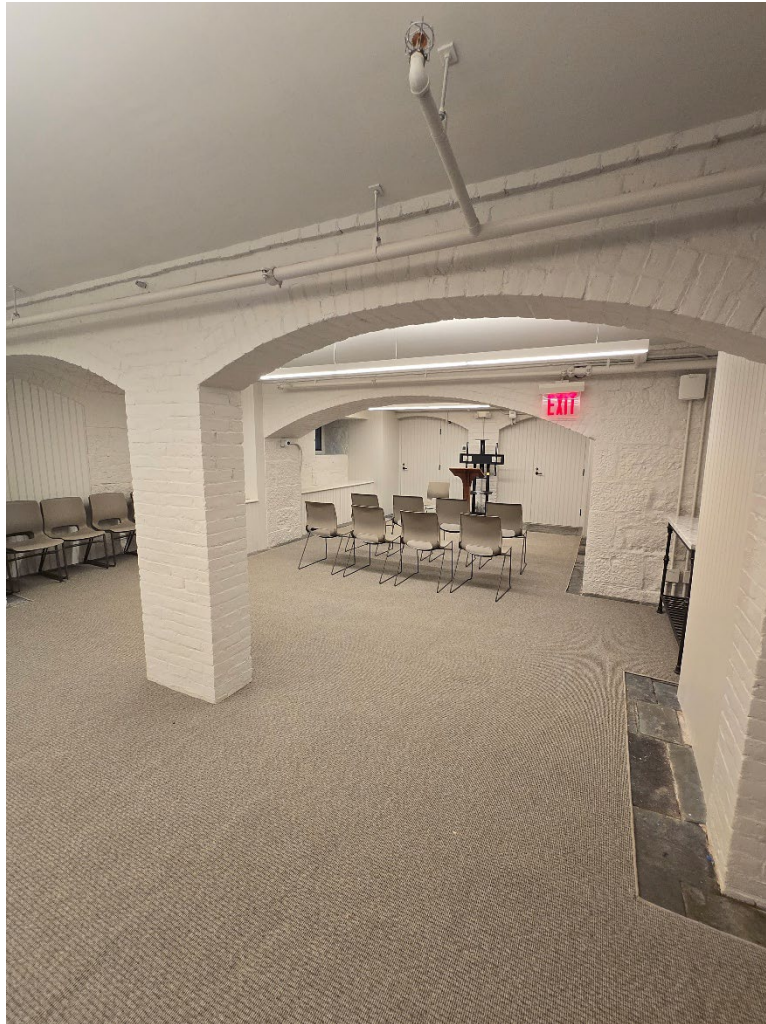
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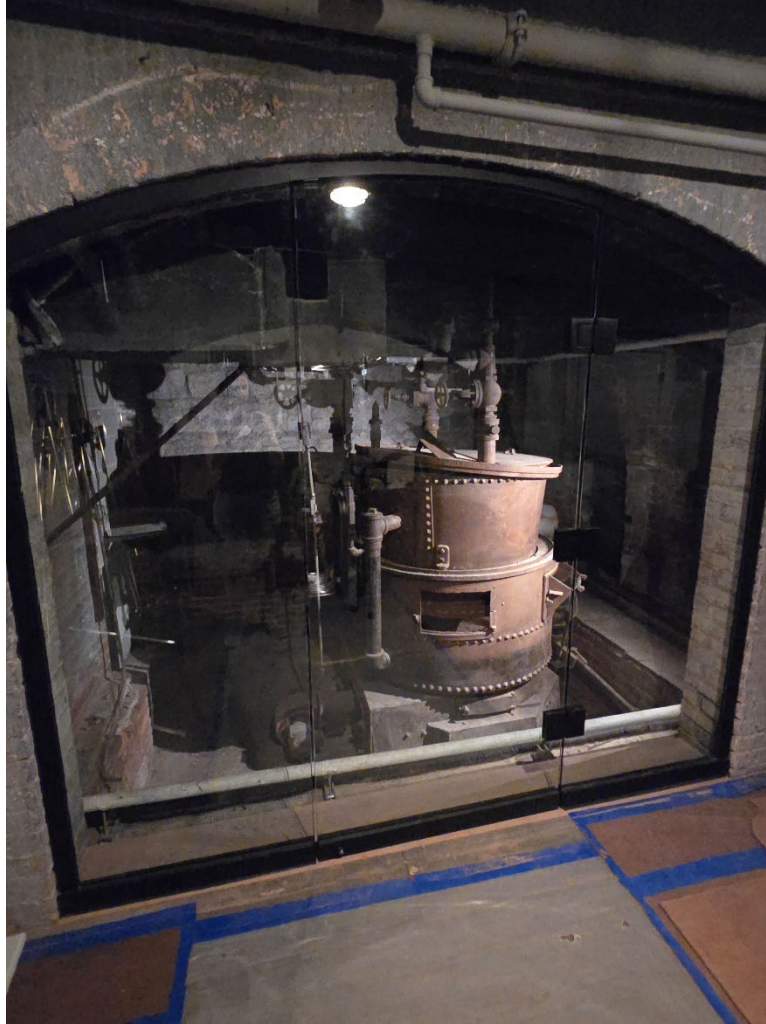
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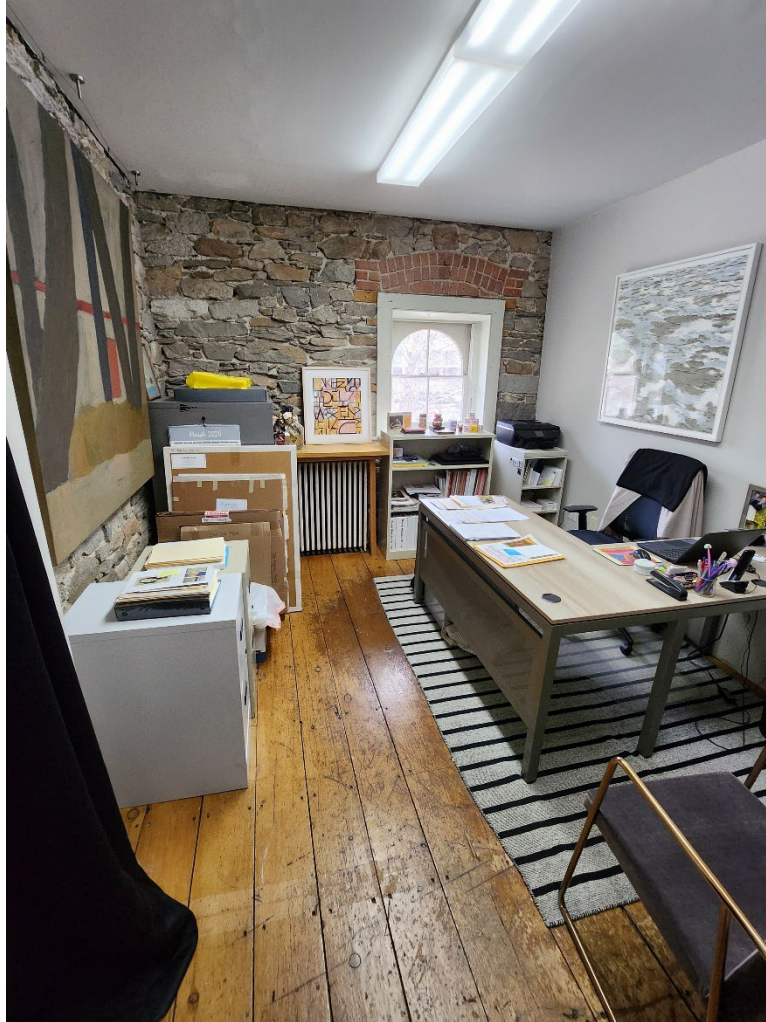
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