

Item No. 2

HISTORIC DISTRICT COMMISSION MEETING
TOWN HALL MEETING ROOM
GREENWICH, CT
JUNE 8, 2016

NOTICE

STATE OF CONNECTICUT TOWN OF GREENWICH HISTORIC DISTRICT COMMISSION Notice is hereby given that the Town of Greenwich Historic District Commission, at a specially scheduled public meeting on June 8, 2016 at 6:30PM in the MAZZA ROOM at the GREENWICH TOWN HALL, hereby invites all members of the public to comment upon the following application: RESOLVED, that 117 Dingtown Road, Greenwich, CT is hereby designated as a local historic property pursuant to the provisions of the General Statutes, Sections 7-147p through 7-147y

PHYSICAL CHARACTERISTICS

Style: Colonial
Occupancy: Single family
Story Height: 2.0
Finished Area: 3468
Attic: Unfinished
Basement: None

ROOFING
Material: Wood shingles
Type: Gable
Framing: Std for Class
Pitch: Not available

FLOORING
Sub and joists 1.0, 2.0, A

EXTERIOR COVER
Wood Siding 1.0, 2.0

INTERIOR FINISH

ACCOMMODATIONS

Finished Rooms 11
Bedrooms 5
Formal Dining Rooms 1
Fireplaces: 3

HEATING AND AIR CONDITIONING

Primary Heat: Forced hot air-gas
Lower Full Part
/Bsmt 1 Upper Upper
Air Cond 0 2124 1344 0

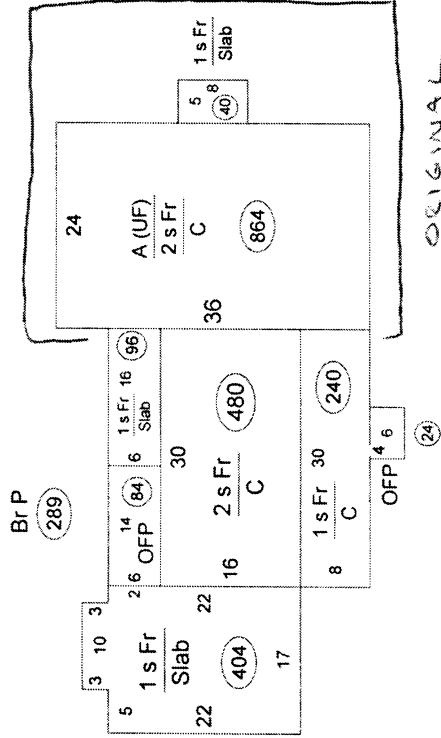
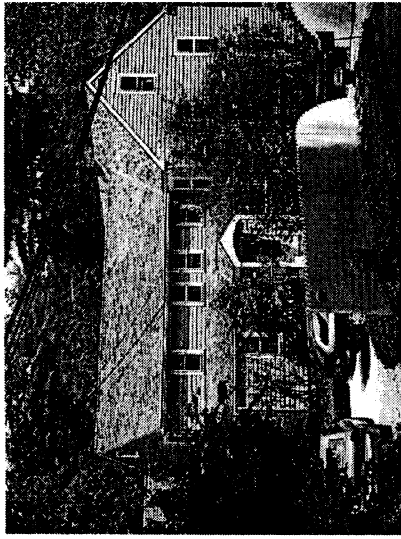
PLUMBING

4 Fixt. Baths 1 4
3 Fixt. Baths 2 6
2 Fixt. Baths 1 2
Kit Sink 1 1
TOTAL 14

REMODELING AND MODERNIZATION

Amount Date

IMPROVEMENT DATA



(LCM: 10

SPECIAL FEATURES

Description	Value
D : BASIC	7420
MAS	3930
MAS-STK	7860
MAS-STK	7860
RM-LIB	0
01 : E	0

SUMMARY OF IMPROVEMENTS

ID	Use	Stry Hgt	Const Year	Grade	Year Eff	Base Rate	Feat- ures	Adj Rate	Adj Size or Area	Computed Value	PhysObsolMarket %	Depr	Depr Adj	Comp Value
D	DWELL	0.00	1750	Gd+	1750	1750	VG	0.00	Y	4332	782500	15	0	100
01	DETGAR	1.00	1950	Gd-	1950	1950	GD	74.05	Y	18x 25	33320	27	0	100
														56
														2

Data Collector/Date: JA 04/28/2000
Appraiser/Date: MVS 10/01/2010
Neighborhood: Neigh 172110 AV
Supplemental Cards: TOTAL IMPROVEMENT VALUE 689400

DINOLEUWIN KUADUHU

Tax ID 334/040

of 1

708800

KATIE DELUCA, AICP
DIRECTOR PLANNING AND ZONING/ZONING
ENFORCEMENT COORDINATOR/TOWN PLANNER



PATRICK LAROW, AICP
Deputy Director Planning and Zoning/Assistant
Town Planner

MAREK KOZIKOWSKI, AICP, Senior Planner
CINDY TYMINSKI, AICP, Planner II
MARISA ANASTASIO, Planner II
ADAM PISARKIEWICZ, Planner I

PLANNING AND ZONING - LAND USE DEPARTMENT

CERTIFIED MAIL

October 3, 2016

Anne Young
11 Ledge Road
Old Greenwich, CT 06870

RE: Application of Anne Young, authorized agent for Margaret B. Larkin, record owner, and acting agent for the Historic Properties Study Committee, for a request for comment, PLPZ 2016 00457, on the proposed ordinance for a Local Historic Property designation, per CGS Section 7-147(q), on a property located at 117 Dingtletown Road in the RA-2 zone.

Dear Ms. Young:

At a regular meeting held on September 20, 2016 the Planning and Zoning Commission considered the above-referenced application and took the following action:

UPON A MOTION on the request for comment on the proposed ordinance for a Local Historic Property made by Ms. Alban and seconded by Mr. Fox, the following resolution was unanimously adopted 5-0; (Voting in favor on this item: Maitland, Alban, Levy, Fox, and Ramer).

WHEREAS the Commission held a public meeting on September 20, 2016 and took all the testimony required by law; and

WHEREAS the applicant has submitted a request for comment by the Planning and Zoning Commission on the proposed ordinance for 117 Dingtletown Road as a Local Historic property in accordance with Connecticut General Statutes (CGS) Section 7-147q; and

WHEREAS the Local Historic Property designation is being sought by the owner of the property, Ms. Margaret B. Larkin, for 117 Dingtowntown Road and is known as the Gershom Lockwood III house built circa 1745; and

WHEREAS motions by the Town of Greenwich Selectman on August 21, 2015 and the RTM on September 21, 2015 resulted in the Historic District Commission (HDC) being appointed to act as the Historic Properties Study Committee for this site; and

WHEREAS the Planning and Zoning Commission finds that the 2009 POCD supports the protection of Historic properties and cites Chapter 2 which states that it is a goal of the Plan of Conservation and Development (POCD) to "protect Prehistoric, Historic and Cultural Resources"; and

WHEREAS the Planning and Zoning Commission goes on further to note that Chapter 2 of the 2009 POCD also states that "Historic resources are important because they connect the community to the past and establish a sense of character" of Greenwich as a Town; and

WHEREAS the Planning and Zoning Commission has reviewed the study submitted by the Historic Properties Study Committee entitled "Gershom Lockwood III House" dated December 2015 and prepared by Nils Kerschus which details the history of this house and property explains that this house is "one of 19 extant buildings that had been constructed in the town by 1750"; and

WHEREAS the Planning and Zoning Commission concurs with the conclusion of Kerchus' report that the "Gershom Lockwood III house is historically significant as one of the oldest houses still standing in Greenwich and also for its owners who are notable within their historical contexts" and;

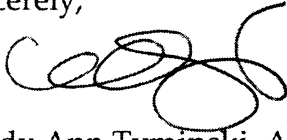
WHEREAS in accordance with CGS Section 7-147q, the State statutes which set the procedures for the establishment of historic properties, the Planning and Zoning Commission may recommend "approval, disapproval, modification, alteration or rejection of the proposed ordinance or ordinances and of the boundaries of each proposed historic property"; and

WHEREAS the applicant confirmed that the entire structure as well as the entire lot was being proposed as a Local Historic Property; and

THEREFORE, BE IT RESOLVED that application of Anne Young, authorized agent for Margaret B. Larkin, record owner, and acting agent for the Historic Properties Study Committee, for a request for comment, PLPZ 2016 00457, on the proposed ordinance for a Local Historic Property designation, per CGS Section 7-147(q), on a property located at 117 Dingtowntown Road in the RA-2 zone has been **recommended for approval**.

The contents of this letter have been reviewed by members of the Commission and reflect the decision the Commission made at its meeting on September 20, 2016. If you have any questions, please feel free to contact me at the Planning and Zoning Office.

Sincerely,

A handwritten signature in black ink, appearing to read 'Cindy Ann Tyminski', with a large, stylized loop at the end.

Cindy Ann Tyminski, AICP

cc: Jodi Couture, Zoning Enforcement Officer

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Sunday, October 30, 2016

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Appeared in: **GreenwichTime** on 06/02/2016, 06/03/2016, 06/04/2016, 06/05/2016 and 06/06/2016



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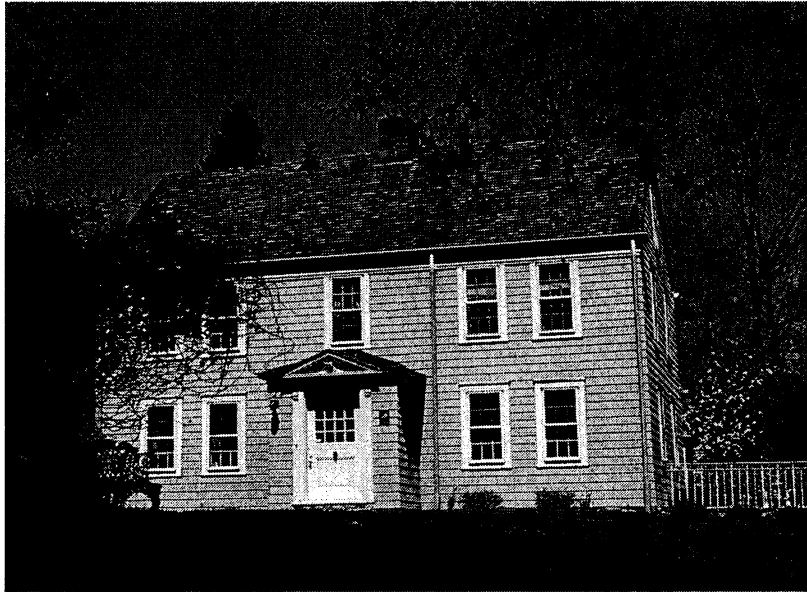
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BUILDING GREENWICH

Architecture and Design, 1640 to the Present



Rachel Carley



When the Gershom Lockwood III house at 117 Dingtletown Road (above) was built around 1750, the saltbox form was largely outdated. The center-chimney house has a full second story and an attic level above.

1800 when a flanking section was constructed on the opposite side of the chimney.

The center-chimney saltbox proliferated well into the 1700s. Writing about an earlier Samuel Ferris house (circa 1650) in 1902, a reporter for the *Greenwich Graphic* described the structure, then believed to be the oldest in town and since torn down, as a two-story saltbox with a square, stone chimney and pitched roof. "In the upper part of the house one sees the huge white washed chimney running up through the center, to the roof," related the article, "where on every side are little square bedrooms with their ceilings slanting nearly to the floor on one side. . ."

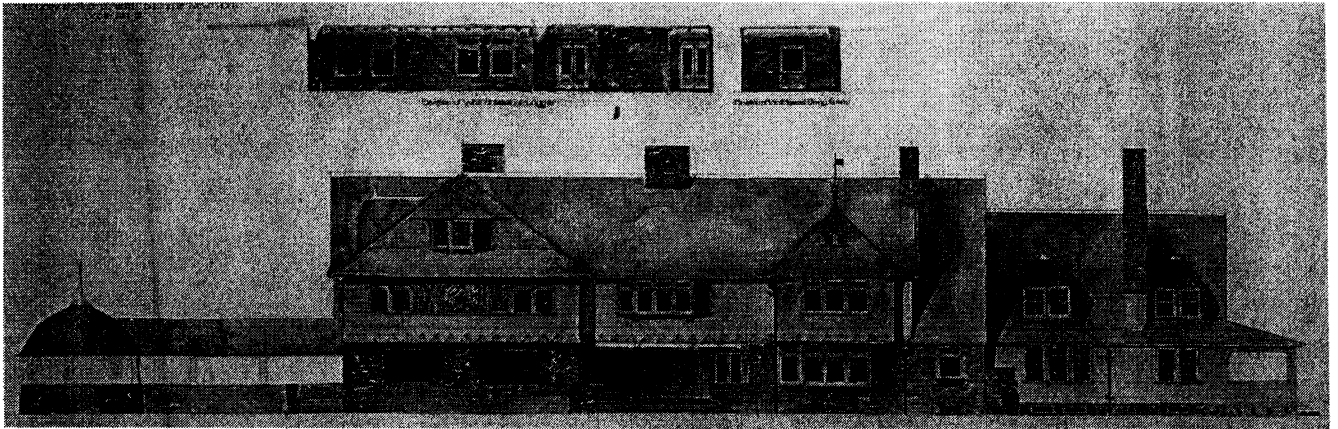
Located close to New York, with access to both the maritime trade and the Post Road, Greenwich farmers appear to have stayed relatively current with stylistic tastes. The prevalence of two-and-one-half story center-hall houses after the mid-1700s reflected a trend toward more substantial domestic architecture consistent with the late Georgian and early Federal periods.



The paneling in the circa-1790 Titus Knapp house on Quintard Avenue has a characteristic design for its time, including the molded mantel shelf and a carved overmantel ornamented with corner "ears."

By this time, the one-story lean-to was quite outdated. In its absence, an expanded floor plan could accommodate four full-size rooms on both the first and second floors. The sloping ceilings in the loft-like second-story rooms (those "little square bedrooms") of the previous generation of building were eliminated.

A familiarity with fashion and an interest in craftsmanship are demonstrated by fine woodcarving and other interior features from the late-eighteenth century, including the late-Georgian period parlor mantel design in the Titus Knapp house, which was constructed around 1790.



Late nineteenth-century practitioners of the Shingle and Colonial Revival styles relied on geometric massing and strong roof profiles to create definition on expansive facades. In their rendering for Hilltop (*above*), the firm of Peabody and Stearns incorporated long bands of windows set under the eaves. This characteristic feature of the Shingle style accentuated the horizontal lines of the house, built for Henry O. Havemeyer on Palmer Hill circa 1889. The 1892 Colonial Revival design for Rockmere on Byram Shore Road (*opposite*) conveyed the elegance of early colonial architecture with an overlay of enlarged motifs like the elliptical windows, an element borrowed from Federal-era design. The hipped roof made another reference to early American buildings.

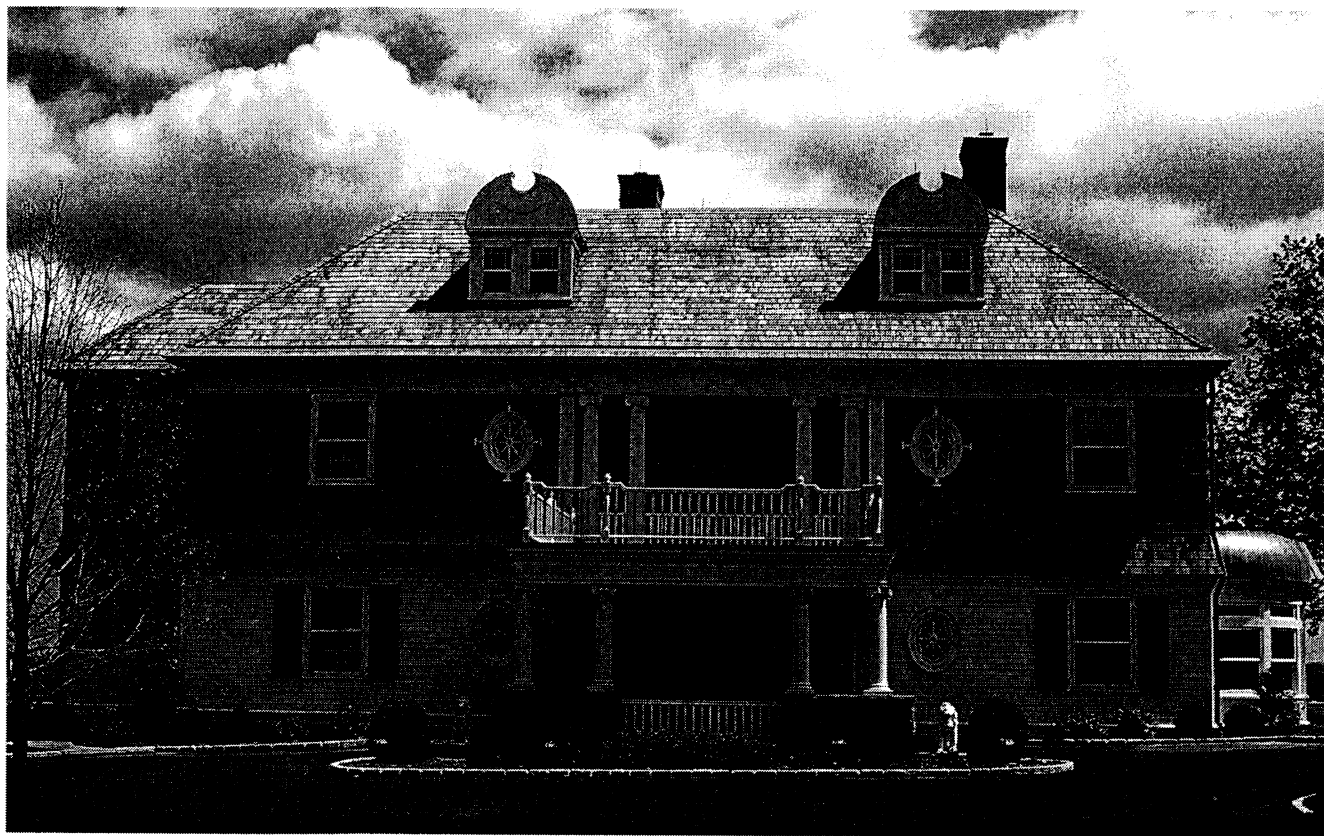
firms of Leopold Eidlitz, McKim, Mead and White and Peabody and Stearns—three offices that worked in Greenwich between the 1850s and early part of the twentieth century.

A model for an up-and-coming resort like Greenwich, Newport was the breeding ground for every important stylistic innovation of the period, but most notably in the Stick, Shingle and Colonial Revival styles.⁴ Rooted in the Picturesque movement and in a related contemporary European revival of the Alpine chalet, the best “Stick” architecture went beyond the superficial application of charming gingerbread decoration in the search for coherent compositions in which exterior surfaces responded organically to the push and pull of the interior space.

In essence, architects were playing with the idea of turning a building inside out in an effort to exploit the artistic possibilities of milled wooden building parts—board, batten, stud, bracket—to achieve an organic fusion of technology and material. The crossed gable trusses and milled “sticks” arranged on the exterior of the Rockefeller house were meant to suggest structural elements (in this case the roof trusses and balloon-frame substructure) not normally exposed.

In the decade after One Elm was built, the attempt to synthesize form and function was further explored in the Queen Anne, Shingle and the early phase of the Colonial Revival styles. Each of these closely related, complex design modes shared some of the same sources and decorative elements, often overlapped in a single composition as designers experimented with the idea of a continuous shingled surface that appeared to swell and tighten under the pressure of the exterior “skin.” Although there were many European influences, the originality of the American interpretations derived in part from a new interest in working with local materials, most notably the wood shingles and textured stone of New England farm buildings.

The Colonial Revival, which surfaced in the climate of patriotism fostered by the 1876 Centennial Exhibition in Philadelphia, was related to an interest in preserving artifacts from the recent past and was generated in large part by an 1878 tour by McKim, Mead and White of historic New England seaports. An expression of intellectual curiosity, the revival also answered a nostalgia for a past threatened by industrial progress. In 1878 the architect Robert Swain Peabody (1845–1917) of the Boston firm of Peabody and Stearns expressed this



longing clearly when he wrote in *American Architect and Building News* that "... we too want to live amid wainscoting, nestle in elliptical arched nooks, warm ourselves beneath the high mantels at blazing wood fires, and go up to bed over boxed stairs with ramped rails and twisted balusters..."⁵

Robert Peabody's articles went into print just as his firm was working on the shingled Newport estate *The Breakers*,⁶ which was followed by the Shingle-style masterpiece *Kraggsyde* (1884) in the Boston South Shore summer colony of Manchester-by-the-Sea and by their design for *Groton School* (begun in 1886) in Groton, Massachusetts. The Peabody and Stearns reputation was well-established by the time the New York sugar magnate Henry O. Havemeyer (1817–1907) hired the firm to design *Hilltop* in the late 1880s. The *Palmer Hill* estate was the first of the mid-country estates and probably the first substantial Shingle-style building in the town.

Although the design for *Hilltop* recalled *The Breakers* of a decade earlier in the powerful lines of its triangular gables, the Greenwich commission was a far more integrated composition. Three clearly defined segments balanced the height of the three-story structure by drawing the eye outward, rather than up, and the first story of heavy stone and the loggia connecting the house to a garden gazebo enhanced the horizontal effect. The bell-shaped gazebo roof at *Hilltop* paid homage to McKim, Mead and White as a near replica of the belltower roof they used on their famed pavilion of club rooms and shops known as the *Newport Casino* (1879–81)—widely known as one of the first and most masterful of all shingled works of the period. Among the McKim, Mead and White projects in Greenwich were *Chelmsford* (1907–11), a shingled residence remodeled for Mrs. Blanche Ferry Hooker at 24 *Zaccheus Mead Avenue*, and houses for William H. Brigham (1887) and George Rowland (1893).



Firms such as McKim, Mead and White and Peabody and Stearns were the logical recipients of commissions like the new Greenwich country homes being built in the late 1800s. These professionals traveled in the same social circles as their clients and built careers at a time when architecture was gaining ground as a respectable livelihood as opposed to mere trade.

Their success also rested on an understanding of the requirement of the buildings they created to project an image of stability and taste and make a visual connection to New England "roots," real or imagined. As such, a house like Hilltop, covered in ivy and surrounded by comfortably old-fashioned gazebos and porches, was the definition of good breeding: impressive, yet eminently well-behaved.

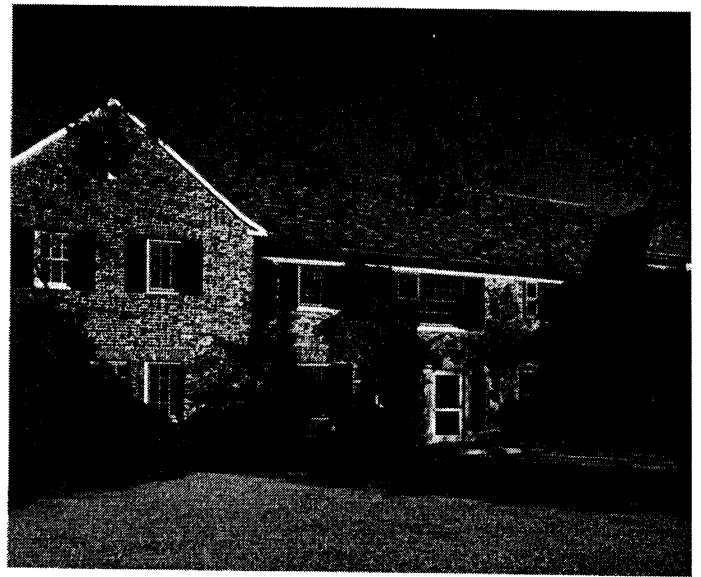
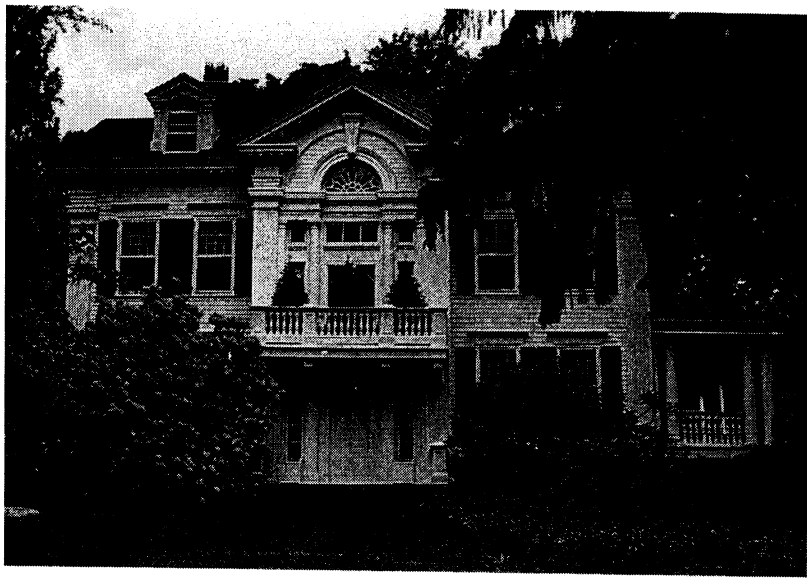
Deftly handled designs avoided an ostentatious air by drawing on the informal gentility of familiar forms like the gambrel rooflines and silo-like towers associated with the New England barn. At the more classically inspired 1892 Rockmere (75 Byram Shore Road), the Colonial Revival design drew respectability from the building's simplified geometry and modest ornament, edited down to a minimum (classical swags and a single Ionic entrance portico).

Classicism and the Revivals

At the height of the Country Life movement, a New York art critic named George Sheldon published the two-volume *Artistic Country-Seats* (1886–87), a selection of new buildings from resorts and sophisticated suburbs in the East and Midwest. Praising the design developments inspired by the Centennial Exposition, Sheldon presented his illustrated portfolio as proof of the "Renaissance of American art" demonstrated by such recent triumphs as McKim, Mead and White's Newport Casino and the designs for *The Breakers* and *Kraggsyde* by Peabody and Stearns.

Sheldon also featured two houses in Greenwich: the Henry R. Mallory residence and the Jeremiah Milbank house on Putnam Avenue. Both were designed by Lamb and Rich, another leading society firm. The first of the two houses, the circa-1885 Henry R. Mallory house (175 Byram Shore Road), was one of three Mallory residences that occupied a twenty-three-acre tract called Clifton on the Byram Shore, purchased in 1884 by Charles Henry Mallory (1818–1890) for a series of family homes in an area of western Greenwich that was beginning to attract New Yorkers. The Lamb and Rich house was designed for Charles Mallory's son Henry R. Mallory (1848–1919), who maintained his primary residence in Brooklyn, New York. By then, Henry was president of C. H. Mallory & Company, the steamship line and commission house established by his father.

In *Artistic Country-Seats* George Sheldon described the shingled Henry R. Mallory house as an example of "a pure spirit in architecture," alluding to the directness of the geometric forms expressed in the heavy triangular gables and arched porch openings, and in the clearly defined arrangement of rooms around a manorial "great hall." While Sheldon commented on American originality, the great hall was actually a direct quotation from the British architect Richard Norman Shaw (1831–1912), the influential innovator of the Queen Anne style, which had generated excitement a decade earlier at the



The revival of early American architecture was a dominating influence in country-house design in the first decades of the twentieth century, producing handsome residences like the 1905 Rocklawn, at 101 Brookside Drive (*above left*), and the elegant 1930 Three Oaks (*above right*), designed for candy magnate Robert P. Noble by Phelps Barnum. The Palladian-style pavilion front of Rocklawn recalls the sculptural forms of Georgian-era architecture, while the brick facade of Three Oaks in Round Hill (along with the Adamesque woodwork distinguishing the interior) was inspired by the more refined designs of the Federal period.

Boom Times

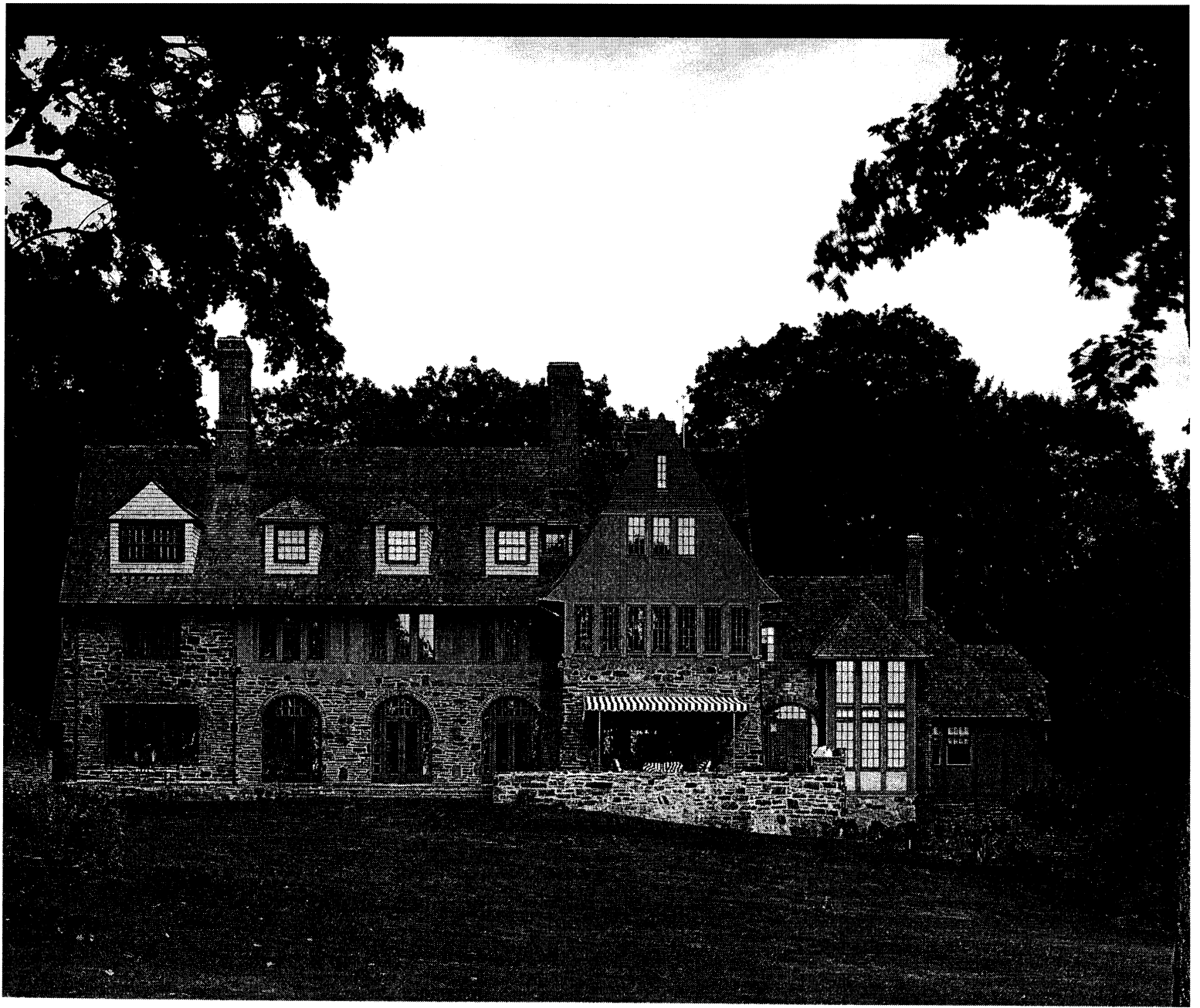
Between 1920 and 1930, property values in Fairfield County increased over the previous decade by almost ninety percent to a total value of \$966 million. In a town covering over 31,600 acres, land values averaged \$687 per acre, whereas the average value in Connecticut was \$46 per acre.

In 1927 the population of Greenwich had reached 26,000, and the Chamber of Commerce reported there were 7,500 homes in the town—and precisely as many cars. By the next year the population had grown by another 3,000 people. More people meant more automobiles, quickly becoming the preferred mode of transportation for local travel as well as for pleasure excursions. Car “news” was so popular that it inspired a weekly column in the *Greenwich Press* called “Auto Gossip,” which generated advertising sales from local service stations and dealers selling Pierce Arrows and Stutz speedsters.

In 1926, the same year Greenwich first regulated zoning, new-house construction was progressing apace in seven large-scale property divisions in diverse areas of town: the E. C. Benedict estate at Indian Harbor (ninety acres); Deer Park, former Rockefeller land; Fox Run Lane; Khakum Wood in Round Hill; Milbrook in Central Greenwich; Pecksland; Perryridge on Rockefeller land off Lake Avenue (thirty-five acres); the Shoemaker estate in Riverside (thirty-five acres) and Zaccheus Mead Lane (seventy-seven acres).

Throughout this period, the prevailing residential design motif reflected the two most enduring period revivals of the era: the Colonial Revival and the Tudor styles. As a metropolitan area of growing sophistication, Greenwich was particularly receptive to the Tudor Revival, a style associated with cosmopolitan suburban design since the 1909 development of Forest Hills, New York, a garden city designed with a unifying Tudor theme. By the early 1920s the style was the defining influence on suburban development throughout





Designed by Donn Barber, the architect of Conyers Manor (page 126), the circa-1916 Lorenzo Armstrong estate on Indian Head Road incorporated such Tudor Revival-style features as leaded casement windows and steep gables. Walls were stuccoed with plaster over metal lathe to imitate the half-timbering that distinguished the English prototypes. The recent renovation is by McKee Patterson.

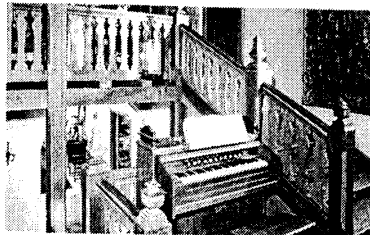
the country, and was already reshaping the profile of suburban streets locally in such New York communities as Bronxville in Westchester and Tuxedo Park in Orange County.

Like the Colonial Revival, the Tudor Revival owed its popularity to its capacity to project a certain sense of well-being and ancestral pedigree. As a statement of deep-rooted architectural heritage, a well-designed

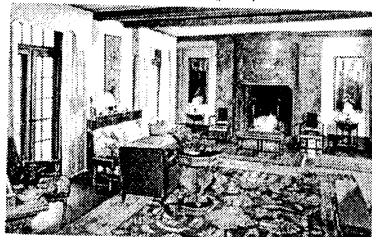
building in the Tudor style demanded solid, expensive materials—brick, stone, slate tile—and skillful workmanship that was evident in every detail, from stained-glass and leaded window panes to copper gutters. The satisfying patina of hand-wrought hardware and polished oak paneling also evoked an appreciation for history and craftsmanship that linked the style to the English Arts and Crafts movement of the late 1800s and



Exterior Side of Residence



Stairway and Organ Loft



Living Room

Year-Round Waterfront Estate

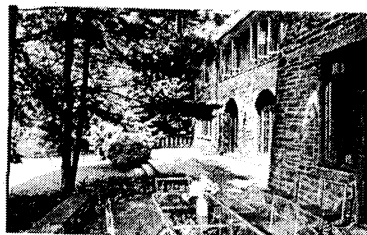
This desirable year-round waterfront property (including a small private island), offering a 17-room English-style residence overlooking the waters of Cos Cob Harbor, is located in one of the best areas of Riverside, Connecticut—a fine residential town with the Riverside Yacht Club 1 1/2 miles away, plus many other easily accessible clubs. Though only 1 1/2 miles from the railway station and 2 1/2 miles from the shopping center, this property is completely secluded from the other fine homes in the district, combining the privacy of a country estate with the amenities of a well-appointed city residence, 40 miles and 1 hour by train to New York City.

GROUNDS: Approximately 4 1/2 acres, including a small island of about 1-10-acre. The waterfront property offers frontage on Cos Cob Harbor; the owner has riparian rights. The island, which is about 50 yards from the shore,

is abundantly wooded with cedar trees. There are good bathing facilities, and a small boat may be landed except at extreme low tide; the construction of a dock and bridge would make it possible at any time to reach water for the use of small boats. Surrounded by dry, excellently landscaped and maintained land which slopes down to the water, the residence is built on an attractive low knoll on the southwest corner of the property—the house terrace is about 25 feet above the mean high water mark.

RESIDENCE: This large quarter-century-old residence was designed by Don Barber. Although the building is constructed mostly of solid stone, some of the upper portions are of masonry on metal lath. All building details are first class, and the stone roof is of the finest quality.

OTHER BUILDINGS: Small portable frame Garage. A Studio or shop building. Small Greenhouse.



Terrace Side of Residence



Dining Room



Library



Cos Cob Harbor from Property

No. 42297
9/48

OWNER: Estate of Lorenzo D. Armstrong, c/o John C. Armstrong, Indian Head Road, Riverside Conn. Bus. N.Y.C. Tel. EN 2-8700, Res. Tel. Old Greenwich 7-0113.
PROPERTY: Indian Head Road, Riverside, Connecticut.
INSTRUCTIONS: Telephone the owner for an appointment.

CUT ON THIS LINE

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An early sales brochure for the Lorenzo Armstrong house (above) includes a picture of the staircase, distinguished by oak balusters in a Jacobean design. The landing originally included an organ loft (long since removed), redesigned (right) to incorporate a cushioned seat.

early 1900s and had a similar resonance in a time of rapid change.

The long life of Tudor architecture in Greenwich can be attributed directly to the quality of material and handcraft, which was so consistently high that more Tudor Revival residences in the town may survive from the 1920s and 1930s than those of any other style. The Tudor style also made its mark on the business district, owing mainly to the influence of the Pickwick Arms, a 120-room hotel complete with half-timbered gables and battlements that replaced the Lenox House on Putnam Avenue.

Catering primarily to motorists on excursions from



New York, the inn opened in November 1920 by hosting about fifty overnight guests after the Yale-Harvard football game in New Haven. The ensuing "Tudorization" of Putnam Avenue near the hotel inspired the remodeling of existing commercial buildings, including the Isaac Mead Building at the top of Greenwich Avenue (see page 93). The 1926 Greenwich Lodge, a six-story apartment building (47 Lafayette Place), the first of six apartment complexes built before World War II, was also designed in the Tudor Revival style.

Artistic Surroundings

Greenwich's first significant neighborhood planned for commuters in the 1920s was Milbrook, created on part of the former Elizabeth Milbank Anderson estate and purchased in 1923 by a syndicate. Mrs. Anderson's Putnam Avenue estate, known as Milbank (see page 120), encompassed most of the tract stretching south from the Post Road to the train tracks, west to Milbank Avenue and east to Indian Field Road. The forested eastern portion had been untouched for years and remained in a natural state.

Touted as the finest development within 100 miles of New York, Milbrook-in-Greenwich was the first planned residential park in the town to integrate the amenities of a full-fledged, private country club (opened in 1926) as part of the aesthetic whole. The carefully landscaped district, created from 273 acres of woods and rock ledge, called for a nine-hole golf course as the centerpiece of a shady suburban neighborhood in which the primarily Tudor Revival-style houses were set amid "artistic surroundings."

Unlike earlier planned residential parks, Milbrook responded consciously to the demands of the automobile culture. The brochure advertised three miles of paved roads, fully lit with electric streetlights, and was careful to show a brand-new car parked in the driveway of every house, each incorporating a lower-level garage as part of the design.

Overlooking the fairways, the new clubhouse stood between two lakes stocked with game fish. A waterfall

from the upper lake fed an adjoining swimming pool. The managers kept the clubhouse open throughout the year to ensure that winter sports, such as skating on the lakes and tobogganing and skiing on the hills of the golf course, might also be enjoyed.

Building a number of the houses on speculation, the Milbrook holding company offered residences at prices starting at \$25,000. Undeveloped plots sold for \$5,000. Nestled comfortably into their wooded sites, the new houses contributed to a cohesive look that displayed a remarkable sensitivity to the landscape. The irregular floor plans and shifting levels characteristic of Tudor-style architecture helped each building adapt to the idiosyncrasies of the terrain to take advantage of the backdrop of woods and stone-layered inclines.

Around the same time, Khakum Wood—the other most significant planned community in Greenwich of the period—was in the early stages of development on some 175 acres of the I. N. Phelps Stokes estate on Round Hill, with a desirable location near the Round Hill Country Club and Golf Course, opened in 1924. As in Milbrook, the single most important design factor in Khakum Wood was the landscape, distinguished by a blend of meadow, woodland, brooks and orchards. By September 1926, construction had also begun on a lake and two ponds.

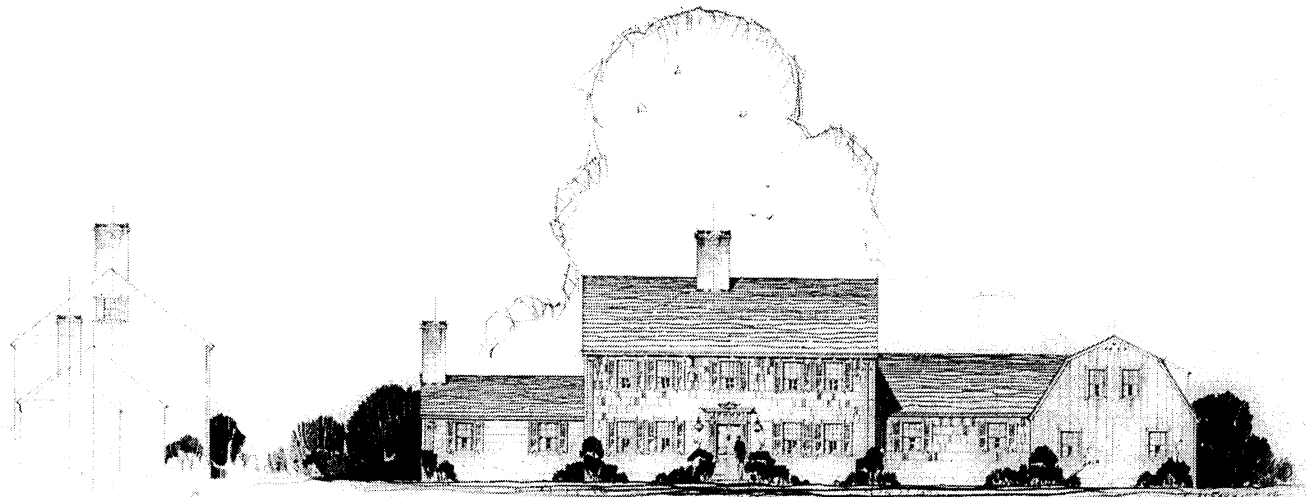
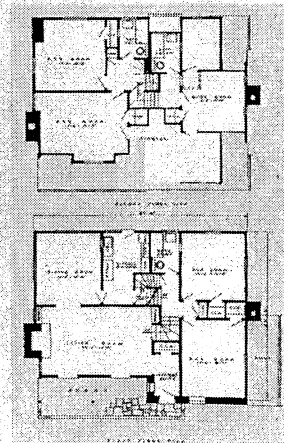
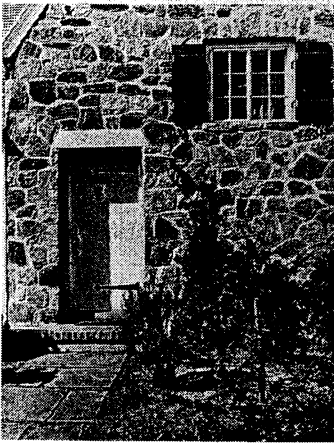
The comprehensive plan for the area, bounded on the north by Clapboard Ridge Road, demonstrated the talents of the Olmsted Brothers, landscape architects from Brookline, Massachusetts. The firm designed roadways to curve through the most densely wooded areas to the north and east, and added new lanes to run into the orchards and grounds adjacent to the Stokes residence, called High-Low House. One section of this structure was authentic Tudor: a sixteenth-century English manor house dismantled and moved timber-by-timber to Greenwich by Stokes and rebuilt in 1910.

The Olmsted plan broke the Khakum Wood property into irregularly shaped parcels, most ranging in size from less than an acre (not buildable) to more than four. Twenty-two acres of gardens and woods were

Post-War Modernism

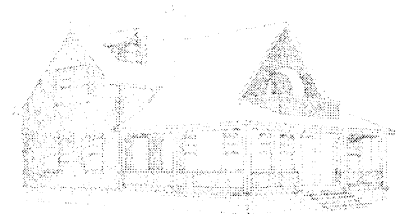
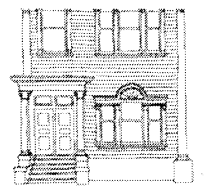
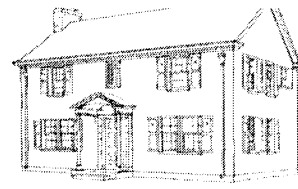
Without question, Greenwich's most distinctive architecture of the early postwar years was influenced by the Modernist movement, which had been centered in New England since the eve of World War II, when the German architect Walter Gropius (1883–1969) was invited to head the Graduate School of Design at Harvard. In the late 1930s Harvard was the only American university to embrace the Modern revolution. A leading Modernist theoretician, Gropius had fomented the European movement at the Bauhaus in Germany before the forward-thinking design school was closed down by the Nazi regime in 1933. John Johansen (b. 1921), a 1939

The July 1930 issue of *The American Architect* featured a new subdivision of small houses, where the developer advocated the "Colonial style" for houses such as the stone example at 5 Stanwich Lane (left), because the simple lines limited costs. This 1956 rendering for a Lake Avenue house (below) by Greenwich architect H. Lawrence Coggins (1898–1992) was one of numerous designs in the Colonial Revival style by the Greenwich historian and preservationist. Setting the standard for comfortable living, a Coggins house was the conservative counterpoint to the Modernist designs emerging after World War II.



MODERN GREENWICH

A Field

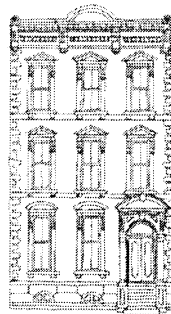
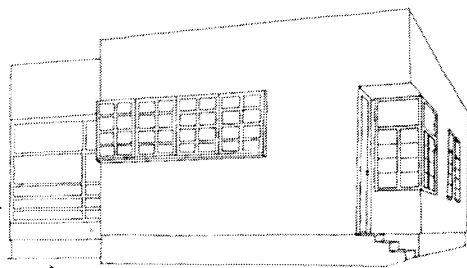


Guide to American Houses



The best-selling classic by Virginia and Lee McAlester now revised and expanded to include homes built after 1940 and a new section on how to "read" a neighborhood

The Definitive Guide to Identifying
and Understanding America's
Domestic Architecture



Virginia Savage McAlester

windows with double-hung sashes, usually with multi-pane glazing in one or both sashes

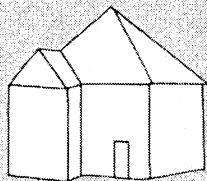
accentuated front door, normally with decorative crown supported by pilasters or extended forward and supported by slender columns to form entry porch; fanlights or sidelights may be present



windows frequently in adjacent pairs

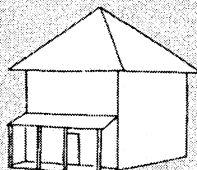
facade normally with symmetrically balanced windows and center door (less commonly with door off-center)

ASYMMETRICAL



pages 414-15

HIPPED ROOF WITH FULL-WIDTH PORCH



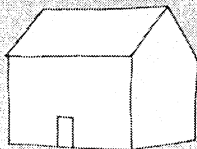
pages 416-17

HIPPED ROOF WITHOUT FULL-WIDTH PORCH



pages 418-19

SIDE-GABLED ROOF



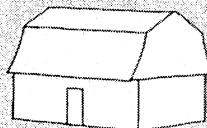
pages 420-21

CENTERED GABLE



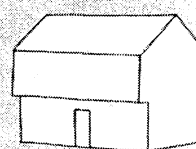
pages 422-23

GAMBREL ROOF



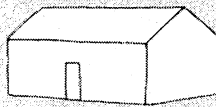
pages 424-25

SECOND-STORY OVERHANG



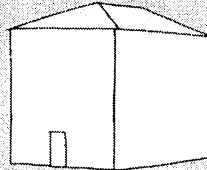
page 426

ONE-STORY



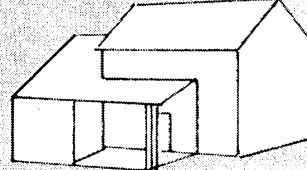
page 427

THREE-STORY



pages 428-29

BUILT-IN GARAGE



pages 430-31

PRINCIPAL SUBTYPES

Colonial Revival

1880-1955

Identifying Features

Accentuated front door, normally with decorative crown (pediment) supported by pilasters, or extended forward and supported by slender columns to form entry porch; doors commonly have overhead fanlights or sidelights; facade normally shows symmetrically balanced windows and center door (less commonly with door off-center); windows with double-hung sashes, usually with multi-pane glazing in one or both sashes; windows frequently in adjacent pairs.

Principal Subtypes

Nine principal subtypes can be distinguished. Some examples may be almost identical to their colonial (particularly Georgian and Federal) prototypes. Clues for distinguishing Revival copies from early originals are given below under Variants and Details.

ASYMMETRICAL—About 10 percent of Colonial Revival houses have asymmetrical facades, a feature rarely seen on their colonial prototypes. These asymmetrical examples range from rambling, free-form houses resembling the free classic Queen Anne style (see pages 358-63) to simple boxes with asymmetrical window or porch arrangements. Prior to 1900 this subtype accounted for about one-third of all Colonial Revival houses. After 1910 few examples were constructed until the 1930s, when irregular facades reappeared with less elaborate detailing. These were, in part, inspired by the desire for attached garages, which were difficult to incorporate within a balanced facade.

HIPPED ROOF WITH FULL-WIDTH PORCH—About one-third of Colonial Revival houses built before about 1915 are of this subtype, which is sometimes called the Classic Box. These have a one-story, full-width porch with classical columns, which is added to a symmetrical, two-story house of square or rectangular plan. Sometimes these are American Four-Square in form, while others strongly resemble the four-square but have an added central hall. Two-story pilasters are common at the corners; dormers, hipped or gabled, are usually present. Doors may be centered or placed to the side. These houses

have both Neoclassical and Colonial Revival influences, but lack the full-height porches of typical Neoclassical houses.

HIPPED ROOF WITHOUT FULL-WIDTH PORCH—About 20 percent of Colonial Revival houses are simple two-story rectangular blocks with hipped roofs; porches are usually absent or, if present, are merely small entry porches covering less than the full facade width. This subtype, built throughout the Colonial Revival era, predominates before about 1915. On early examples, the colonial detailing tended to be highly exaggerated and of awkward proportions; fanciful, pedimented dormers were particularly favored. Eaves often have a broad overhang, and front-facade windows were grouped together. After about 1920 detailing became more “correct” by closely following Georgian or Federal precedents.

SIDE-GABLED ROOF—About 30 percent of Colonial Revival houses are simple, two-story rectangular blocks with side-gabled roofs. As in the type just described, the details tend to be exaggerated prior to 1910 and more “correct” afterward. This subtype was built throughout the Colonial Revival era but predominates after about 1915 and was widely built after 1930.

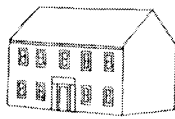
CENTERED GABLE—Less than 5 percent of Colonial Revival houses have a centered front gable added to either a hipped or side-gabled roof. These uncommon Revival houses mimic high-style Georgian or Federal prototypes. Scattered examples were built throughout the Colonial Revival era.

GAMBREL ROOF—About 10 percent of Colonial Revival houses have gambrel roofs. Most are one story with steeply pitched gambrels containing almost a full second story of floor space; these have either separate dormer windows or a continuous shed dormer with several windows. A full-width porch may be included under the main roof line or added with a separate roof. This subtype is known as Dutch Colonial, but very few examples closely follow early Dutch precedent. From about 1895 to 1915 the most common form has a front-facing gambrel roof, occasionally with a cross gambrel at the rear. These are influenced by the typical gambrels of the earlier Shingle style (see pages 382–83), but their narrower, front gambrel form fit onto narrow streetcar suburb lots. Side gambrels, usually with long shed dormers, became the predominant form in the 1920s and 1930s.

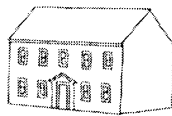
SECOND-STORY OVERHANG—This subtype is loosely based on Postmedieval English prototypes (see page 161), commonly built with the second story extended slightly outward to overhang the wall below. The subtype was relatively rare until the 1930s, when stylized, side-gabled examples (called Garrison Colonial houses) became very popular. These persisted into the 1950s. Unlike their early prototypes, these typically have masonry-veneered first stories with wooden wall claddings above. Georgian- or Federal-inspired doorways are commonly mixed with decorative pendants or other Postmedieval details.

ONE-STORY—The preceding subtypes are all based on familiar two-story prototypes, but one-story Colonial Revival houses are also common. These are generally Cape Cod

ORIGINAL EXAMPLES



Georgian



Federal

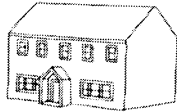


Dutch

REVIVAL EXAMPLES

paired, triple, or
bay windows

never found
in originals



prominent entry porch on
original Georgian house is
probably an addition



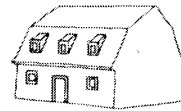
front-facing
gambrel roof
with cross gambrel

never found
in originals



steeply pitched
gambrel containing
a nearly full
second story

originals with
moderate- to
low-pitched roofs



one-story side
wings, either
open or
enclosed, usually
with flat roof

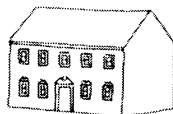
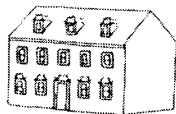
if found
on original
probably an
addition



broken
pediments

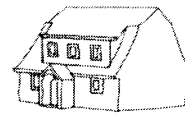
segmental,
triangular,
or ogee

only ogees
found on
originals and
even these
not common



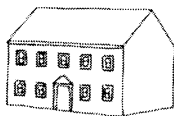
continuous dormer
across front
and/or Federal
or Georgian entry
detail

dormer never
in originals



brick houses
with Georgian
doorways

originals primarily
in Virginia,
Maryland, or
landmark examples



Be certain to check range map, page 17,
for Dutch Colonial houses. Originals
occur *only* within the range shown on this map

**DISTINGUISHING THE COLONIAL REVIVAL HOUSE
FROM GEORGIAN, FEDERAL, & DUTCH ORIGINALS**

cottages, loosely patterned after early wooden folk houses of eastern Massachusetts, usually with the addition of Georgian- or Federal-inspired doorways. These were built throughout the Colonial Revival era but were particularly common in the 1940s. Cape Cods with added Colonial Revival detailing appear in this chapter. Very modest Cape Cod-shaped houses with little added architectural detail (popular during the 1940s) are treated as side-gabled Minimal Traditionals (see pages 592–93).

THREE-STORY—A small percentage of Colonial Revival houses are three stories high. These include both narrow urban houses and more typical forms modeled after three-story Federal prototypes, common in parts of New England (see page 228). These typically have low-pitched, hipped roofs which appear almost flat; Federal fanlights are usual over entrances. In the early decades of this century, narrow urban houses were becoming less common in all but the largest cities. In those populous cities where urban houses persisted, Colonial Revival detailing remained popular through the 1920s.

BUILT-IN GARAGE—In 1940, an FHA bulletin illustrated two ways to integrate a garage into the main block of a side-gabled Colonial Revival house. Variations of this appeared in house pattern books until ca. 1980, with the house size growing over the decades.¹

Variants and Details

As in their Georgian and Federal prototypes, the principal areas of elaboration in Colonial Revival houses are entrances, cornices, and windows.

ENTRANCES—The illustrations of Georgian and Federal entrances on pages 203 and 219 include most variants found on colonial prototypes; some common additional variations favored on Colonial Revival houses are illustrated here. Broken pediments, rare on colonial originals, were particularly favored by the Revivalists. Entrance details on careful Colonial Revival copies can be distinguished from originals only by their regular, machine-made finish, which contrasts with the slightly irregular hand finishes of early examples. On less precise Colonial Revival copies, door surrounds are typically flatter than the originals; that is, less wood and fewer and shallower moldings are used to gain a similar frontal effect but less depth and relief are apparent when viewed from the side.

CORNICES—In original Georgian and Federal houses the cornice is an important identifying feature. It is almost always part of a boxed roof-wall junction with little overhang, and is frequently decorated with dentils or modillions (see pages 219 and 222–23). These are also typical of many Colonial Revival examples. Some, however, have open eaves and rake, or even exposed rafters, features never found on original colonial houses.

WINDOWS—As in the originals, most Colonial Revival windows are rectangular in shape with double-hung sashes. In the more accurate copies, windows stand alone as single units (i.e., they are not paired or grouped) and each sash has six, eight, nine, or twelve panes. Equally common are multi-pane upper sashes hung above lower sashes

COLC

ASYM

HIPPI
FULLSIDE-
WITEwith e
with r
and/o
verna
Hippi
gables

ONE-

GAM
COLC

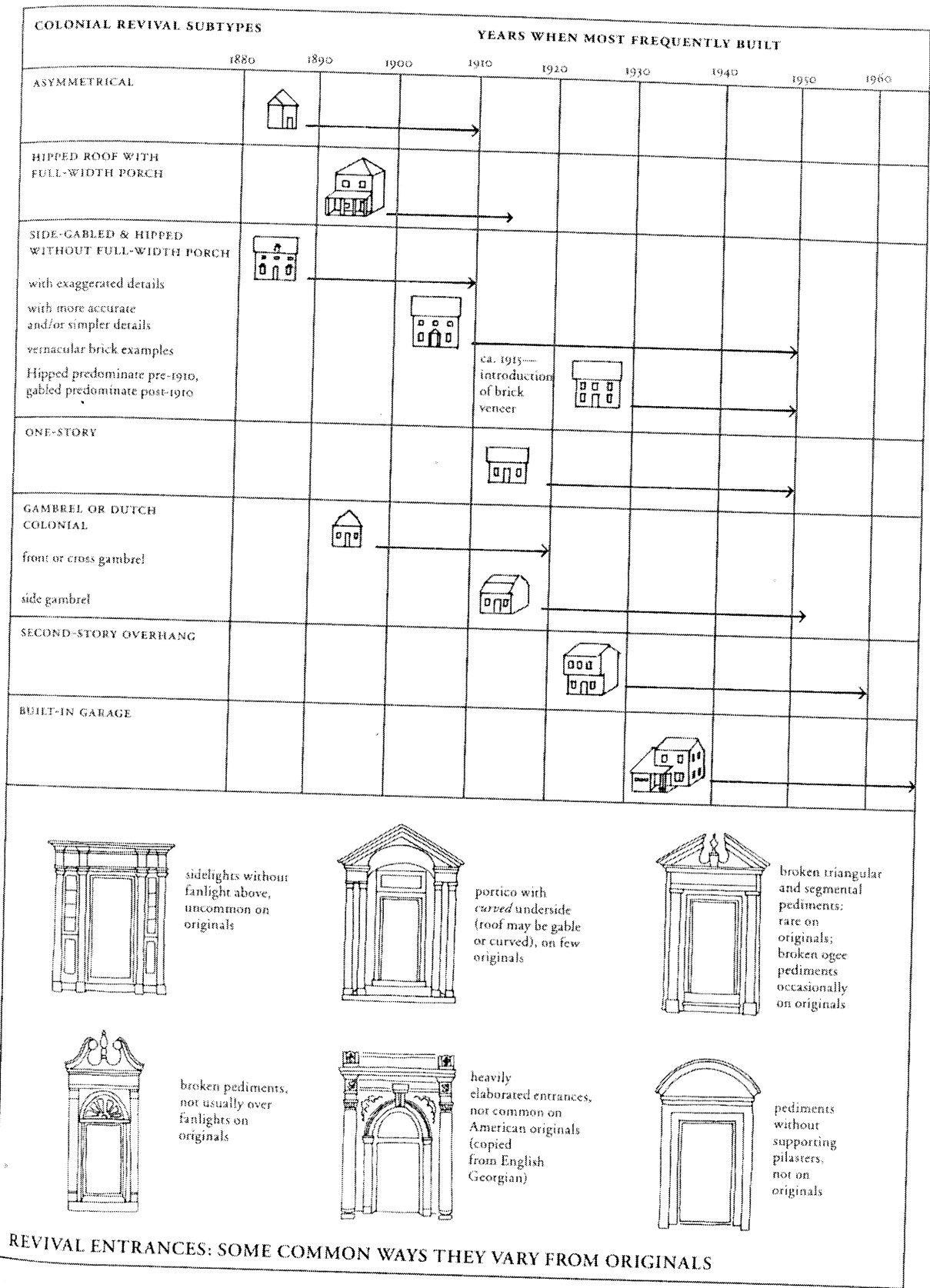
front

side g

SECO

BUIL

REV



that have only a single large pane, a pattern never seen on colonial originals. Where bay, paired, grouped, or triple windows (except the Federal Palladian type) are present, they clearly signify a Colonial Revival house rather than an original.

OTHER DETAILS—All common wall materials were used, but masonry predominates in high-style examples. Brick is typically red—the color most commonly used for Georgian and Federal originals. Vernacular examples were generally of wood before about 1920, with masonry progressively more common as veneering techniques became widespread in the 1920s. High-style elaborations of Georgian and Federal originals may also occur on landmark Colonial Revival copies.

Occurrence

This was *the* dominant style for domestic building throughout the country during the first half of the twentieth century. It was built in relatively small numbers from 1880 until about 1910, years when the Queen Anne was more dominant. During the next two decades (1910–1930) about 40 percent of the houses built were in the Colonial Revival style.² Unlike most other Eclectic styles, the Colonial Revival was not completely eclipsed by World War II, but continued to be built, albeit in far less elaborate forms, into the 1950s and early 1960s. The different subtypes were not, however, equally common throughout this long period, but shifted with changing fashion (see each subtype above and chart on page 413). Today the Colonial Revival style is used for many New Traditional houses.

Comments

The term “Colonial Revival,” as used here, refers to the entire rebirth of interest in the early English and Dutch houses of the Atlantic seaboard. The Georgian and Federal styles form the backbone of the Revival, with secondary influences from Postmedieval English and Dutch Colonial prototypes. Details from two or more of these precedents are freely combined in many examples so that pure copies of colonial houses are far less common than are eclectic mixtures.



4



5



2

In the years between 1880 and 1900 the Colonial Revival movement also influenced two other architectural styles: Queen Anne and Shingle. In the Queen Anne this produced the free classic subtype, which grades into the closely related asymmetrical Colonial Revival house. In the Shingle style, the shingled walls and rambling forms were thought to evoke early New England shingled houses with shed and lean-to additions. Moreover, colonial details such as Palladian windows were used in many examples.

The Philadelphia Centennial of 1876 is credited with first awakening an interest in our colonial architectural heritage.³ In 1877 the fashionable architects McKim, Mead, White, and Bigelow took a widely publicized tour through New England to study original Georgian and Federal buildings at first hand. By 1886 they had executed two landmark houses in the style—the Appleton House (1883–1884) in Lennox, Massachusetts, and the Taylor House (1885–1886) in Newport, Rhode Island. These important examples typify the two subtypes that were most common before 1910: the asymmetrical form with superimposed colonial details and the more authentic symmetrical hipped roof shape; details in both tended to have exaggerated proportions.

These early examples of Colonial Revival were rarely historically correct copies but were instead free interpretations with details inspired by colonial precedents. During the first decade of this century, Colonial Revival fashion began to shift toward carefully researched copies with more correct proportions and details. This was encouraged by new methods of printing that permitted wide dissemination of photographs in books and periodicals. In 1898 *The American Architect and Building News* began an extensive series called “The Georgian Period: Being photographs and measured drawings of Colonial Work with text.” This was joined in 1915 by the *White Pine Series of Architectural Monographs*, which was dominated by photographs of colonial buildings. These and similar ventures led to a wide understanding of the prototypes on which the Revival was based. Colonial Revival houses built in the years between 1915 and 1935 often reflect these influences by more closely resembling early prototypes than did those built earlier or later—with those constructed between 1920 and 1930 often having the most accurate details. The restoration of historic Williamsburg and the writings of Royal Barry Wills helped maintain an interest in building Colonial Revival houses from the 1930s into the 1950s. However, the economic depression of the 1930s, World War II, and changing postwar fashions led to a simplification of the style in the 1940s and 1950s. These later examples are most often of the side-gabled type, with simple stylized door surrounds, cornices, or other details that merely suggest their colonial precedents rather than closely mirroring them. In addition, Colonial Revival Ranch houses were built from the 1940s through the 1960s, many of them inspired by Wills’s books and well-publicized designs.⁴ Since the Colonial Revival began in the 1880s there has seldom been a time when some version of it was not being built somewhere in the United States. Although new Colonial Revival houses slowed to a trickle in the late 1950s, their production never completely disappeared. The Built-in Garage subtype appeared in pattern books until about 1980, when New Traditional versions of the Colonial Revival were already beginning to appear.

April 12, 2016

Stephen Bishop
Chair, Historic District Commission
265 Taconic Road
Greenwich, CT 06830

Re: Proposed Gershom Lockwood III House, 117 Dingtletown Road, Greenwich, CT.

Dear Mr. Bishop:

I am pleased to inform you that at its April 6, 2016 meeting, the Historic Preservation Council voted unanimously to recommend approval of the Greenwich Historic District Commission's study report for the proposed Gershom Lockwood III House, 117 Dingtletown Road. The Council had the following comments:

In addition to the significance of the house as one of the few remaining intact examples of 18th century houses in Greenwich, there is also significance in the changes made over time beginning in the early 20th century. Therefore, we recommend that the architectural history section of the report include a series of floor plans or footprints that would help the reader understand the chronology of the building and include more information about the introduction of Colonial Revival style in Greenwich. It is also important for the Greenwich Historic District Commission to have information in the report that more clearly and specifically delineates the changes made over time to the house (and therefore have accrued their own significance), so that the Commission can make informed decisions regarding appropriate exterior alterations.

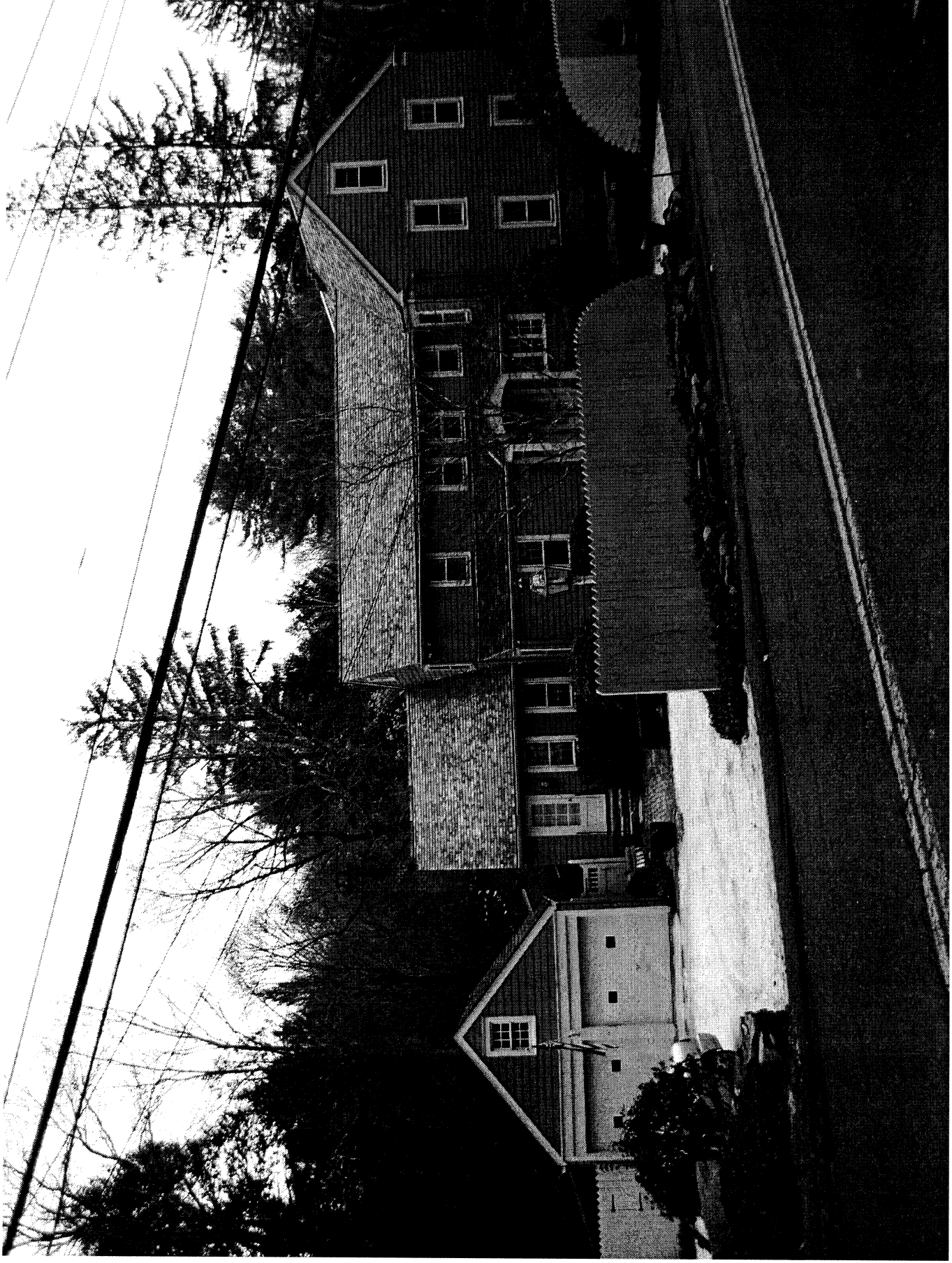
The council fully supports and encourages the tremendous efforts of the Greenwich Historic District Commission to protect and preserve the town's irreplaceable historic and architectural heritage. Please keep me informed of the progress of this designation. In the meantime if you have any questions regarding this notification, please feel free to contact me at (860) 256-2756.

Sincerely,



Mary Dunne
Deputy State Historic Preservation Officer

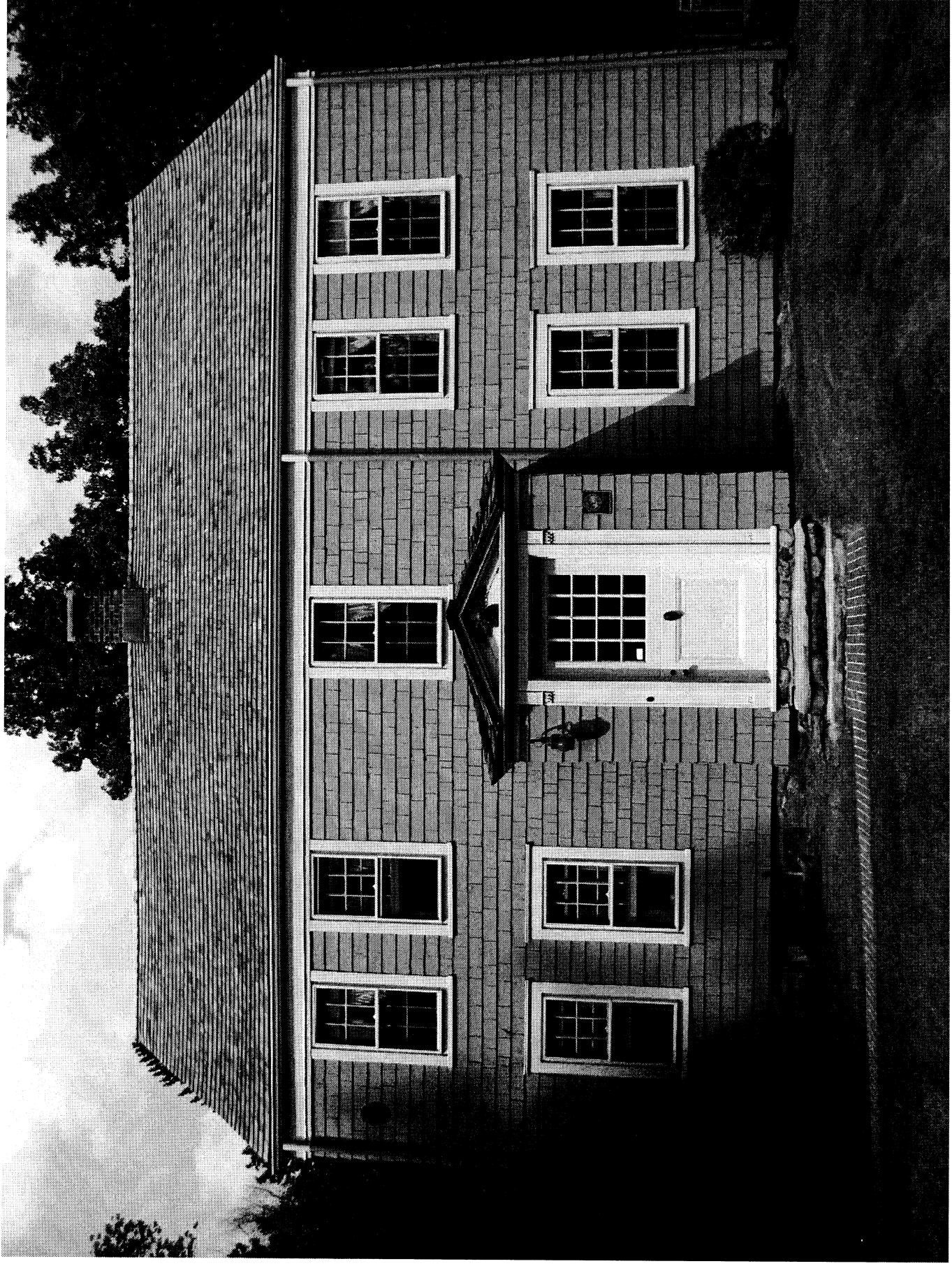
Cc: Anne Young



WEST FACING FACADE



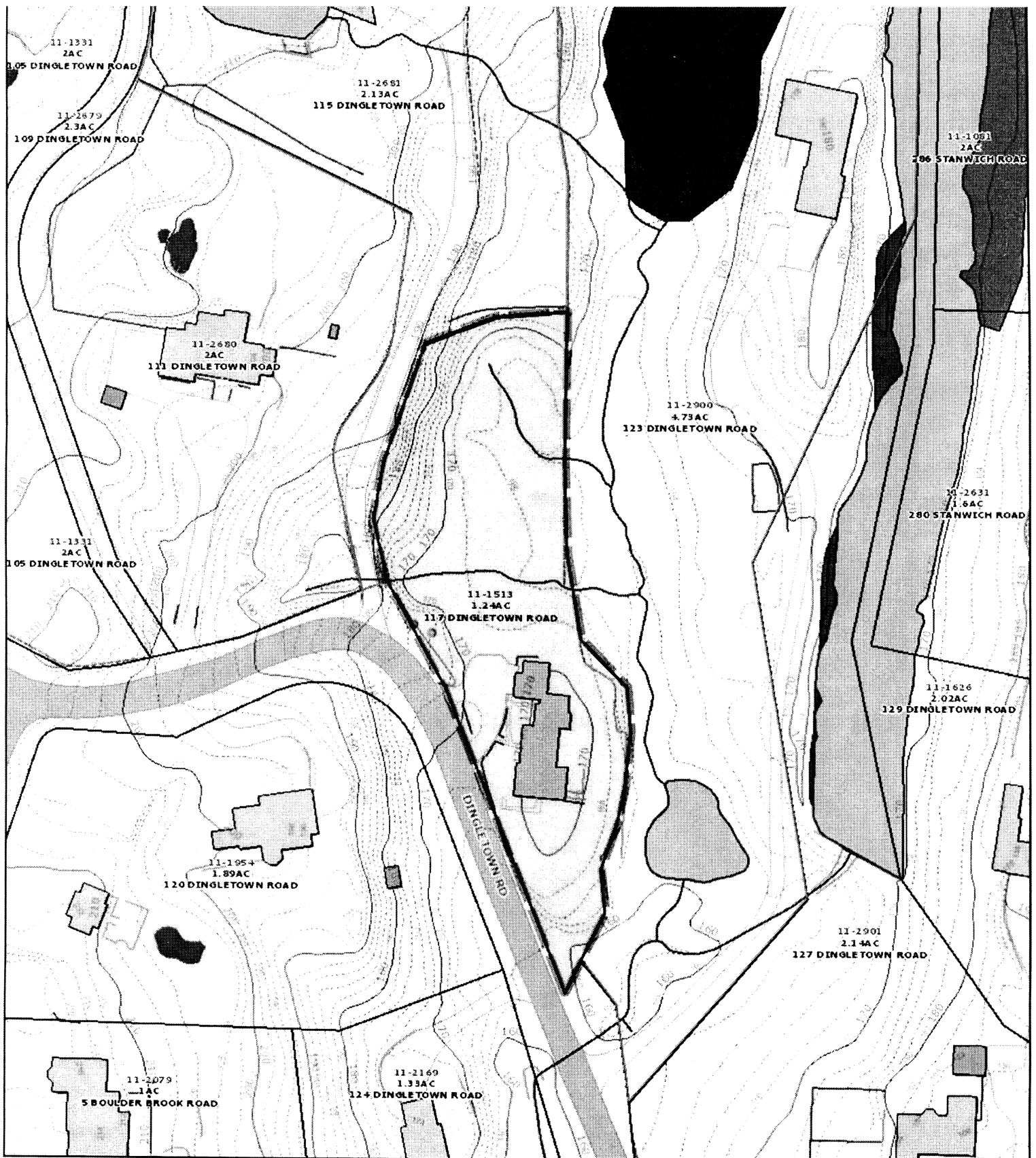
SOUTH FACING FACADE



SOUTH FACING FACADE



EAST FACING FACADE



This map was produced from the Town of Greenwich GIS. The Town expressly disclaims any liability that may result from the use of this map. Basemap: 4/2/08. Parcels: 10/1/12. Copyright 2005 Town of Greenwich



1:1200
1"=100'

8/11/2016 1:45:07 PM

11-1513
LARKIN MARGARET B
117 DINGLETOWN RD
GREENWICH, CT 06830

11-2900
NICHOLS ROBERT GRANT &
123 DINGLETOWN RD
GREENWICH, CT 06830

11-2681
MARKS ELAINE TR
115 DINGLETOWN ROAD
GREENWICH, CT 06830



Pursuant to the foregoing notice a regular Representative Town Meeting of the Town of Greenwich was held in the Moderator's Hall on Monday September 21, 2015 at 8:00 P.M.

The meeting was called to order by the Moderator Thomas J. Byrne.

The members pledged allegiance to the flag, led by members of the Boys and Girls State Delegation.

Assistant Town Clerk, Kimberley Jordan, swore in Katherine N. LoBalbo, new member in District 2.

The Moderator recognized Erford E. Porter, II and Livvy Floren, who introduced the delegates to the Boys and Girls State program, a week long "learn by doing program" in civics and government held in Hartford. The delegates were selected by the American Legion and the co-chairmen for Greenwich were Mr. Porter and Livvy Floren, State Representative for the 149th District. The delegates are all from Greenwich High School unless otherwise noted – William Anderson, Elias Boyer, George Crist (Fairfield Prep) Alexander Dunn, Claire Eschricht, Spencer Faragasso, James MacFarlane (Brunswick), Joseph Peters, Pietro Picco, James Plewniak, Matthew Rogers, Valerie Shaw, Victor Simonte, Alexis Tatore, Nathaniel Ung.

The Moderator announced that as all members had received a copy of the call for the meeting, the reading of the call would be omitted.

Attendance cards were presented showing 163 present, 64 absent and 3 vacancies. Those absent in District 1 – John A. Duge, Jr., Daniel B. More; District 2 – Duncan G. Burke, Nancy B. Burke, Paul C. Settelmeyer, Eileen J. Toretta, Andrew R. Weiner; District 3- Kathy Derene; District 4- Juliette N. Menga, Maria M. Popp, Diane M. Roth, John J. Thompson, J. Robert Tuthill, Donald R. Vitti; District 5- Elizabeth C. Campbell, Timothy D. Oberweger, Danyal Ozizmir, Thomas G. Petersen, Jr., Jeffrey B. Sahrbeck, Theresa C. Stanton; District 6- Robert A. Cenci, Joel H. Kagan, George A. Sorenson; District 7 – Rebecca S. Breed, Ellen M. Brennan-Galvin, Karen Dewahl, Margaret B. G. Freiberg, John P. Ryan; District 8- Jason Auerbach, Dennis E. Arrouet, Benjamin Bianco, Jennifer L. Freitag, Steven A. Gordon, Frank A. Posluszny, John A. Shulman, Steven K. Steinberg; District 9- Jane W. Arnone, Robert L. Beerman, Barbara T. Darula, Susan L. O'Hara, Jayson Podber, David S. Rabin, Lauren Rabin, Stephen A. Warzoha, Jared L. Zuckerman; District 10 – Robert M. Byrnes, Joan E. Caldwell, Gina Marie Furano, Nancy E. Gray, Bertram M. Metter, Alan A. Small, Louisa H. Stone; District 11 – Marcus Abrams, A. Bruce Dixon, Joseph Fahys, Ralph E. Penny, Michael Spilo, Warren R. Stern, Richard Wellington, Jr.; District 12- Timothy E. Conroy, Janet Lynn DeLuca, Natalie R. Queen, Holly E. D. Young, Ernest A. Zahn, III.

The Moderator announced that as all members had received a copy of the minutes of the June 8, 2015 meeting, the reading of the minutes would be omitted. He asked if there were any corrections or comments. William Clark of District 4 noted corrections

on page 5 to Item No. 14 which were to add "&" after "Wetlands" and remove "." After "Item No. 14". The minutes, as amended, were adopted by unanimous consent.

Dean Goss, Chairman of District 1 offered the resolution in memory of Joan Pankosky.

The passing of Joan Pankosky this past August leaves a gap in our delegation. She was in our minds a very special person.

Joan was truly a daughter of Greenwich, born and reared here. School educated here. She graduated from Greenwich High School in 1956, then on to University of Connecticut where she graduated in 1960. She then spent many years in elementary class room. She graced class rooms in Wilton, St. Mary's here in Greenwich and was founding teacher at the Mead School.

Away from the classroom there were few idle hours. She was a life long member of Sokol USA. She was an active member of the Mianus River Yacht & Boat Club and as programs were developing at the Senior Center, she was a very active president of it's User Group and all the while teaching quilting classes, a craft form dear to her heart. We will miss her. In some way we are all the better for her having passed our way. She is gone, we wish her a Bon Voyage.

This resolution was passed by unanimous consent with the members standing for a moment of silence in her memory.

Robert May, Chairman of District 12, offered the following resolution in memory of Bernard Schneider.

During the RTM summer break, on the second of July, the members of District 12 were deeply saddened to learn of the sudden, and untimely passing of our fellow member and friend, Bernard Schneider.

Bernard was born in Brooklyn, New York. He studied economics at Brooklyn College and earned a Master's Degree from Princeton University.

During his life, Bernard pursued three different career paths. As an economist/statistician he taught at Princeton and later worked for the Federal Reserve Bank of New York.

In 1977 he earned a law degree from New York University and began a career as a corporate attorney. He worked at Linden and Deutsch, and was a partner at Leavy Rosensweig and Hyman, and later at Robinson Brog. He represented a wide variety of clients, including such Broadway shows as Phantom and Les Miserables.

In 2005 Bernard began his third career by earning a Master's Degree in education. He taught mathematics at Briggs High School in Norwalk and worked as a substitute, and permanent substitute teacher in Greenwich and Stamford.

Bernard also had a lengthy commitment to service in his community. While living in Dobbs Ferry, NY, he was a member of, and served as Chairman of the Board of Education. During his tenure, the district engaged in two major school construction projects, where he negotiated the architect's and general contractor's agreements.

After moving to Greenwich, Bernard continued to be active in many community organizations. A highly respected member of the Retired Men's Association, he served as Publicity Chair. There, he was responsible for obtaining weekly guest speakers and advertising their appearance. He was also tasked with publicizing the many volunteer accomplishments of the RMA throughout the community.

Bernard joined the Democratic Town Committee where he served on the Executive Board and was Chair of the DTC District 12 delegation. He became a member of RTM District 12 in 2010 and served as alternate on the Land Use committee. When Bernard spoke before this body, he would always preface his remarks with "I know I'm the new kid on the block" but his statements were always carefully thought out and well-articulated. He also served as a member of the Institutional Review Board at Greenwich Hospital, as an ESL Tutor for Literacy Volunteers of America in Stamford, and most recently as Vice President of the Board of Trustees for the Academic Leadership Charter School in the Bronx, NY.

Bernard was an avid Bridge player. It was said that he was a great chess player in college, but found that few women played the game, and switched to Bridge. He was a member of the Board of Directors of the Connecticut Unit of the American Contract Bridge League and delegate from Connecticut to the New England Bridge Conference. He also wrote a quarterly column for two Contract Bridge publications.

I think that Retired Men's Association member, Mr. Horst Tebbe, expressed it best in an email to the Greenwich Time. "He was a true, modern Renaissance man. From Talmudic studies, to the law, to literature, to art, to math, to computer technology, he not only was aware but could and did contribute...." His friendship and wise counsel will be missed.

District 12 asks that the members of this body join with them in recognizing his service to the town, and the many other contributions made by Bernard Schneider for the betterment of the Greenwich community. In his honor, we ask that these comments be included in the minutes of the meeting.

This resolution was passed by unanimous consent with the members standing for a moment of silence in his memory.

At the April 2015 meeting Item No. 14 (as follows)

RESOLVED, that the 2015 Open Space Plan, as approved by the Conservation Commission at its March 9, 2015 meeting be adopted as an addendum to the 2009 Plan of Conservation and Development.

was postponed until the September 2015 meeting. Prior to the submission date for the September meeting the item was withdrawn by the proponent, the Director of Conservation.

Pursuant to the RTM rules, the Moderator designated that the following items be placed on the consent calendar – 1.

The items on the consent calendar are as follows:

1. RESOLVED, that the following named person, nominated by the Board of Selectmen, be reappointed a regular member of the Commission on Aging for a term expiring 3/31/18.

PATRICIA RAND BURNS

The vote was now on the consent items.

In Favor	-	158
Against	-	0
Abstentions	-	0

Items Carried

The Moderator suggested a motion, which was moved and seconded, to suspend the rules and place items 3, 5, 9, & 10 on the combined items calendar and consider separately items 2, 4, 6, 7, 8, 11, & 12.

Motion Carried

The Moderator announced that the combined items calendar Item No. 3 was now before the meeting.

John F. Toner, Selectman, offered the following resolution, which was duly moved and seconded regarding Item No. 3.

3. RESOLVED, that the following named person, nominated by the Board of Selectmen, be appointed a regular member of the Commission on Aging for a term expiring 3/31/16.

CAROL A. BURNS

The Moderator announced that the combined items calendar Item No. 5 was now before the meeting.

John F. Toner, Selectman, offered the following resolution, which was duly moved and seconded regarding Item No. 5.

5. RESOLVED, that the following named person, nominated by the Board of Selectmen, be appointed a regular member of the Nathaniel Witherell Board of Directors for a term expiring 3/31/18.

FRANCIS A. ENNIS, JR.

The Moderator announced that the combined items calendar Item No. 9 was now before the meeting.

Candace V. Garthwaite, Chairman of Appointments Committee, offered the following resolution regarding Item No. 9.

9. RESOLVED, that the following named person, nominated by the Appointments Committee, be appointed Ex-Officio Member of the Harbor Management Commission for the term expiring 12/31/15.

HORST TEBBE

The Moderator announced that the combined items calendar Item No. 10 was now before the meeting.

John F. Toner, Selectman, offered the following resolution, which was duly moved and seconded regarding Item No. 10.

10. RESOLVED, that the Historic District Commission be named the official StudyCommittee to perform an investigation regarding 117 Dingtletown Road to determine its appropriateness for designation as a “Local Historic Property.”

The vote was now on the combined items.

In Favor	-	158
Against	-	0
Abstentions	-	0

Items Carried

The Moderator announced that Item No. 2 was now before the meeting.

Peter J. Tesei, First Selectman, offered the following substitute resolution, which was duly moved and seconded regarding Item No. 2.

2. RESOLVED, that the following named person, nominated by the Board of Selectmen, be appointed an alternate member of the Inland Wetlands & Watercourses Agency for a term expiring 3/31/16.

STEVEN A. FONG

Candace V. Garthwaite, Chairman of the Appointments Committee, made a motion to postpone Item No. 2 to October 26, 2015 meeting, which was duly moved and seconded.

Motion Carried

The Moderator announced that Item No. 4 was now before the meeting.

Peter J. Tesei, First Selectman, offered the following resolution, which was duly moved and seconded regarding Item No. 4.

4. RESOLVED, that the following named person, nominated by the Board of Selectmen, be appointed as a regular member of the New Lebanon Elementary School Building Committee.

JAKE ALLEN

The vote was now on Item No. 4.

In Favor	-	153
Against	-	2
Abstentions	-	0

Item Carried

The Moderator announced that Item No. 6 was now before the meeting.

Peter J. Tesei, First Selectman, offered the following resolution, which was duly moved and seconded regarding Item No. 6.

6. RESOLVED, that the following named person, nominated by the Board of Selectmen, be appointed a regular member of the Planning and Zoning Commission for a term expiring 3/31/17.

H. ANDREW FOX

The vote was now on Item No. 6.

In Favor	-	127
Against	-	26
Abstentions	-	6

Item Carried

The Moderator announced that Item No. 7 was now before the meeting.

Alfred Cava, Director of Labor Relations, offered the following substitute resolution, which was duly moved and seconded regarding Item No. 7.

7. RESOLVED, that the Representative Town Meeting, in exercising its authority pursuant to Connecticut General Statutes, Section 7-474(b) hereby approves the funds necessary to implement the terms of the Town-United Public Service Employees Union collective bargaining agreement covering the periods FY 15/16 and FY 16/17; said funds having previously been appropriated in the adopted FY 15/16 budget. In addition thereto the Representative Town Meeting approves the funds necessary to implement the terms of the Town-United Public Service Employees Union collective bargaining agreement covering the period FY 16/17 subject to the budgetary process as prescribed in the Town Charter.

BE IT FURTHER RESOLVED that the Representative Town Meeting approves any terms of such agreement, which may be in conflict with the Town Charter, special act, ordinance, rule or regulation adopted by the municipal employer or its agents of the Town.

The vote was now on Item No. 7.

In Favor	-	151
Against	-	0
Abstentions	-	4

Item Carried

The Moderator announced that Item No. 8 was now before the meeting.

Candace V. Garthwaite, Chairman of Appointments Committee, offered the following resolution regarding Item No. 8.

8. RESOLVED, that the following named person, nominated by the Appointments Committee, be appointed Alternate Member of the Flood and Erosion Control Board for the term expiring 03/31/19.

ROBERT A. CENCI

The vote was now on Item No. 8.

In Favor	-	144
Against	-	6
Abstentions	-	1

Item Carried

The Moderator announced that Item No. 11 was now before the meeting.

Peter J. Tesei, First Selectman, offered the following resolution, which was duly moved and seconded regarding Item No. 11.

11. RESOLVED, that the following named person, nominated by the Board of Selectmen, be reappointed a regular member of the Nathaniel Witherell Board of Directors for a term expiring 3/31/18.

LLOYD BANKSON

The vote was now on Item No. 11.

In Favor	-	135
Against	-	12
Abstentions	-	0

Item Carried

The Moderator, Thomas J. Byrne, excused himself from his duties and, upon unanimous consent, called upon Douglas J. Wells to act as Moderator Pro-Tempore due to Joan E. Caldwell being absent from the meeting.

Douglas J. Wells announced that Item No. 12 was now before the meeting.

Benjamin Branyan, Town Administrator, offered the following resolution, which was duly moved and seconded regarding Item No. 12.

12. RESOLVED, that the RTM approves the lease renewal with the Greenwich Adult Day Care, Inc. ("GADC") for property located at 125 River Road Extension, Cos Cob. The lease renewal will be for a period of ten (10) years with a term ending February 9, 2025.

The Moderator resumed the chair of the meeting.

Douglas J. Wells, Chairman of Legislative & Rules Committee, on behalf of the committee, made a motion, to amend the lease of Item No. 12 as follows:

On page 2 in the last Whereas clause, change "period" to "periods".

On page 5 in the last line of Section 5, we deleted the words "the commencement date", and inserted in its place, "February 9, 2005" i.e., the commencement date of the original lease.

The amendments were adopted by unanimous consent.

The vote was now on Item No. 12 as amended.

In Favor	-	141
Against	-	0
Abstentions	-	1

Item Carried

There being no further business, the Moderator adjourned the meeting, upon unanimous consent at 9:44 P.M.

ATTEST:
CARMELLA C. BUDKINS
TOWN CLERK

HISTORIC DISTRICT COMMISSION MEETING
MAZZA ROOM
TOWN HALL
GREENWICH, CT
JANUARY 13, 2016

ACTION AGENDA

ATTENDEES PRESENT

COMMISSIONERS: STEPHEN BISHOP – CHAIRMAN, LLOYD HULL, ARIS CRIST,
NOBLE WELCH, FI FI SHERIDAN, KATHRIN BROWN, DARIUS TORABY

ALTERNATES: MARIE WILLIAMS, JENNIFER KOSSLER

Mr. Bishop called meeting to order at 7:11pm.

* * *

1. 299 GREENWICH AVENUE
GREENWICH, CT

PRESENTED BY: ALAN MONELLI
OWNER: TOWN OF GREENWICH

CERTIFICATE OF APPROPRIATENESS REQUESTED

Review proposed handicap ramp

[Continuation from previous meeting held on December 9, 2015]

A motion to conceptually approve a design of having a ramp on 299 Greenwich Avenue so that applicant (being represented by Alan Monelli) may proceed with obtaining the appropriate variances but the Historic District Commission must approve the final design

Moved by Mr. Bishop and seconded by Mr. Welch

Unanimous vote

Voting in favor: Mr. Bishop, Mr. Hull, Mr. Welch, Ms. Sheridan, Mr. Crist, Ms. Williams, Ms. Kossler, Ms. Brown, Mr. Toraby

OTHER BUSINESS:

117 DINGLETOWN ROAD (GERSHOM LOCKWOOD III HOUSE)

OWNER: MARGARET LARKIN

Review Study Report produced by Nils Kerschus and vote on approval as local historic property

Motion to accept the study report and approve the property (117 Dingleton road) to be preserved as a local historic property

Moved by Mr. Welch and seconded by Mr. Toraby

Unanimous vote

Voting in favor: Mr. Bishop, Mr. Hull, Mr. Welch, Ms. Sheridan, Mr. Crist, Ms. Williams, Ms. Kossler, Ms. Brown, Mr. Toraby

EASTERN CIVIC CENTER

Discuss upcoming January 21, 2016 public meeting on capital expenses, including a proposed redesign of Eastern Civic Center and possible support for placement on the Connecticut State and National Registers of Historic Places

Motion to submit a letter to BET to advocate for an additional \$10,000 to be spent to prepare an application to place Eastern Civic Center on the Connecticut State Register of Historic Places and National Register of Historic Places

Moved by Mr. Hull and seconded by Mr. Toraby

Unanimous vote

Voting in favor: Mr. Bishop, Mr. Hull, Mr. Welch, Ms. Sheridan, Mr. Crist, Ms. Williams, Ms. Kossler, Ms. Brown, Mr. Toraby

Mr. Bishop moved to have the meeting adjourned at 9:03p.m.

Town of Greenwich

Board of Selectmen Meeting

August 21, 2015

10:00 a.m.

Town Hall Meeting Room

MINUTES

1. **The meeting opened at 10:31 a.m. with the Pledge of Allegiance.**
 - a. Attendance:
 - i. First Selectman Peter J. Tesei – Present
 - ii. Selectman John F. Toner – Present
 - iii. Selectman Drew Marzullo – Present
2. **Approval of Minutes**
 - a. Minutes of Regular Board of Selectmen meeting held on 8-6-2015 were reviewed and approved as presented without objection.
3. **First Selectman's Update**
 - a. On August 11, there was a public hearing regarding the Community Development Block Grant program year 2016. The First Selectman heard the proposed recommendations from the Community Development Advisory Committee, and considered public input as well.
 - b. There was a Fire Department swearing-in ceremony on August 17, at which there were two promotions to lieutenant and two new hires to fill vacancies that occurred due to retirements.
 - c. The Western Connecticut Council of Governments (WestCOG) met on August 20 in New Canaan. The discussion focused on aging population, the challenge of providing affordable housing for those entering the workforce, where the administrative offices of WestCOG will be located, and a presentation on updates to the region's GIS.
 - d. On August 7, Town staff met to discuss the Eversource Energy substation project proposal in preparation for the September 1 public hearing. In attendance were Amy Siebert, Bruce Spaman, Denise Savageau, John Wetmore, Joseph Roberto, Joseph Siciliano, Katie DeLuca, and Pat Sesto. The public hearing will be hosted by the CT Siting Council, and will be located at the Cole Auditorium of Greenwich Library.
 - e. On August 12, the First Selectman met with residents of the North Mianus / Riverside area to look at improved access to the Mianus River for kayaks and canoes.
 - f. August 27 is back to school for Greenwich teachers. The Convocation will take place at Greenwich High School.
 - g. On August 30, there will be a dedication of the Mianus River Bridge over Route 1 as the Honorable David N. Theis Memorial Bridge. The ceremony will begin at 11:00 a.m.
 - h. On August 20, there was an evening meeting discussing later school start times. It was attended by representatives from across the political spectrum, educators, school administration, and medical services.
 - i. A first draft of the Harbor Management Plan has been submitted for consideration by the BOS before it will move on to the RTM.

4. Old Business

There were no items of Old Business before the Board of Selectmen.

5. New Business

- a. Greenwich Adult Day Care, Inc. Lease Renewal
 - i. The River House, formerly known as Greenwich Adult Day Care, has held a lease with the Town since 2005. The River House provides care for adults in their senior years 6 days a week. The River House is now seeking a ten year lease renewal.
 - ii. Peg Drenckhahn, Director of Program Services at the River House, provided a background and overview of their services for the aged.
 - iii. Ms. Drenckhahn also shared that a consultant, commenting in a statement on the River House's strategic plan, called it the "gold standard amongst statewide adult day cares."
 - iv. As per the Selectmen's policy on lease renewals, this topic will be revisited at the next regularly scheduled Board of Selectmen meeting.
- b. Application by the Historic District Commission to be appointed the "study committee" to investigate the property at 117 Dingletown Road to determine if it is an appropriate property to be named an historic property
 - i. Steve Bishop, Chairman of the Historic District Commission (HDC), spoke on this topic. Anne Young was also present.
 - ii. The owner of 117 Dingletown Road, Margaret Larkin, approached the HDC about designating her house as an historic property. According to Mr. Bishop, it is not often that someone does this.
 - iii. The first step in the process to achieve historic designation is to appoint a study committee to investigate the property, to make sure it is historic and what the property's history is. The HDC would like to be appointed as this study committee.
 - iv. This is the fourth Greenwich property to seek historic designation.
 - v. John Toner motioned to appoint the HDC to be the study committee to investigate the property at 117 Dingletown Road to determine if it is an appropriate property to be named an historic property. Drew Marzullo seconded. The motion passed unanimously at 11:07 a.m.

6. Appointments and Nominations

Peter Tesei placed the nomination of Lloyd Bankson for reappointment as a regular member of the Nathaniel Witherell Board of Directors for a term expiring March 31, 2018. John Toner seconded. The motion passed unanimously at 11:09 a.m.

7. Executive Session

John Toner motioned to enter into executive session to discuss a pending claim against the Town. Drew Marzullo seconded. The motion passed unanimously at 11:10 a.m.

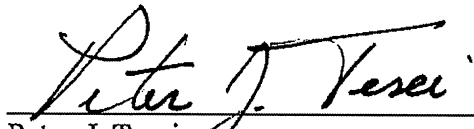
Present in Executive Session were: J. Wayne Fox (Town Attorney), Ben Branyan (Town Administrator), and Michael Rosen (Executive Assistant to the First Selectman).

John Toner motioned to enter into public session at 11:18 a.m. Drew Marzullo seconded. The motion passed unanimously.

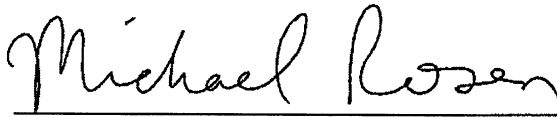
On advice of counsel, John Toner motioned to grant authority to the Town Attorney to settle the case of *Casuto, et als. v. Town of Greenwich and Town of Greenwich Board of Education* for \$4,999. Drew Marzullo seconded. The motion passed unanimously at 11:19 a.m.

John Toner motioned to adjourn at 11:19 a.m. Drew Marzullo seconded. The motion passed unanimously.

The next regular meeting of the Board of Selectmen will be on Thursday, September 10, 2015 at 10:00 a.m. in the Town Hall Meeting Room.



Peter J. Tesei
First Selectman



Prepared by Michael Rosen
Executive Assistant to the First Selectman

Secs. 7-147n and 7-147o. Reserved for future use.

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PART II*

HISTORIC PROPERTIES

*Cited. 196 C. 596.

Sec. 7-147p. Historic property ordinances authorized. Definitions. (a) As used in this part: “Historic property” means any individual building, structure, object or site that is significant in the history, architecture, archaeology and culture of the state, its political subdivisions or the nation and the real property used in connection therewith; “altered” means changed, modified, rebuilt, removed, demolished, restored, razed, moved or reconstructed; “erected” means constructed, built, installed or enlarged; “exterior architectural features” means such portion of the exterior of a structure or building as is open to view from a public street, way or place; “building” means a combination of materials forming a shelter for persons, animals or property; “structure” means any combination of materials, other than a building, which is affixed to the land, and shall include, but not be limited to, signs, fences and walls; “municipality” means any town, city, borough, consolidated town and city or consolidated town and borough.

(b) Any municipality may, by ordinance and in conformance with the standards and criteria formulated by the Department of Economic and Community Development, designate within its confines an historic property or properties to promote the educational, cultural, economic and general welfare of the public through the preservation and protection of the distinctive characteristics of individual buildings and places associated with the history of or indicative of a period or style of architecture of the municipality, of the state or of the nation.

(c) The legislative body of any municipality may make appropriations for the purpose of carrying out the provisions of this part.

(P.A. 84-286, S. 1; June 30 Sp. Sess. P.A. 03-6, S. 210(e); P.A. 04-20, S. 3; 04-205, S. 5; May Sp. Sess. P.A. 04-2, S. 30; P.A. 11-48, S. 145.)

History: June 30 Sp. Sess. P.A. 03-6 and P.A. 04-20 replaced the Connecticut Historical Commission with the Connecticut Commission on Arts, Tourism, Culture, History and Film, effective August 20, 2003; P.A. 04-205, effective June 3, 2004, and May Sp. Sess. P.A. 04-2, effective May 12, 2004, both replaced Connecticut Commission on Arts, Tourism, Culture, History and Film with Connecticut Commission on Culture and Tourism; P.A. 11-48 amended Subsec. (b) to replace “Connecticut Commission on Culture and Tourism” with “Department of Economic and Community Development”, effective July 1, 2011.

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Sec. 7-147q. Procedures for establishment of historic properties. Prior to the designation of an historic property or properties, the following steps shall be taken:

(a) The legislative body shall appoint or authorize the chief elected official of the municipality to appoint an historic properties study committee for the purpose of making an investigation of one or more proposed historic properties. The legislative body of a municipality which proposes to establish more than one historic property may establish more than one committee. An already existing historic properties commission or an historic district commission established in the municipality pursuant to part I of this chapter may be appointed to make this investigation. Each committee established under the provisions of this section shall consist of five regular and three alternate members who shall be electors of the municipality holding no salaried municipal office. Such alternate members shall, when seated as provided in this section, have all powers and duties of a member of the committee. If a regular member of such committee is absent or has a conflict of interest, the chairman of the committee shall designate an alternate to so act, choosing alternates in rotation so that they shall act as nearly equal a number of times as possible. If any alternate is not available in accordance with such rotation, such fact shall be recorded in the minutes of the meeting.

(b) The historic properties study committee shall investigate and submit a report which shall include the following: (1) An analysis of the historic significance and architectural merit of the buildings, structures, objects or sites proposed as historic properties; (2) a map showing the exact boundaries of the area to be designated as the historic property or properties; (3) a proposed ordinance or proposed ordinances designed to designate and provide for the protection of an historic property or properties in accordance with the provisions of this part; and (4) such other matters as the committee may deem necessary or advisable.

(c) The historic properties study committee shall transmit copies of its report to the Department of Economic and Community Development, the planning commission and zoning commission, or the combined planning and zoning commission, of the municipality, if any, and, in the absence of such a planning commission, zoning commission or combined planning and zoning commission, to the chief elected official of the municipality for their comments and recommendations. In addition to such other comments and recommendations as it may make, the Department of Economic and Community Development may recommend either approval, disapproval, modification, alteration or rejection of the proposed ordinance or ordinances and of the boundaries of each proposed historic property. Each such commission, board or individual shall deliver such comments and recommendations to the committee within sixty-five days of the date of transmission of such report. Failure to deliver such comments and recommendations shall be taken as approval of the report of the committee.

(d) The historic properties study committee shall hold a public hearing on the designation of each proposed historic property not less than sixty-five nor more than one hundred thirty days after the transmission of the report to each party as provided in subsection (c) of this section, except that, if all such parties have delivered their comments and recommendations to the committee, such hearing may be held less than sixty-five days after the transmittal of the report. The comments and recommendations received pursuant to subsection (c) of this section shall be read in full at the public hearing.

(e) Notice of the time and place of such hearing shall be given as follows: (1) Written notice of the time, place and purpose of such hearing, postage prepaid, shall be mailed by certified mail to the owner or owners of record of the real property to be included in each proposed historic property, as they appear on the last-completed grand list, at the addresses shown thereon, at least fifteen days before the time set for such hearing, together with a copy of the report of the historic properties study committee or a fair and accurate synopsis of such report. A complete copy of the report, a copy of all recommendations made under subsection (c) of this section, a map showing the boundaries of the real property to be included in each proposed historic property and a copy of the proposed ordinance shall be available at no charge from the town clerk during business hours or shall be mailed, upon request, to any owner of record of real property in the proposed historic

property or properties with the notice of the hearing; and (2) by publication of such notice in the form of a legal advertisement appearing in a newspaper having a substantial circulation in the municipality at least twice, at intervals of not less than two days, the first not more than fifteen days nor less than ten days and the last not less than two days before such hearing.

(f) The historic properties study committee shall submit its report with any changes made following the public hearing, along with any comments or recommendations received pursuant to subsection (c) of this section, and such other materials as the committee may deem necessary or advisable to the legislative body of the municipality within sixty-five days after the public hearing.

(g) The owner or owners of record of a proposed historic property may object to the proposed designation by submitting to the historic properties study committee or to the legislative body of the municipality a notarized statement certifying that the person filing such objection is the entire or partial owner of the property and objects to the designation. Unless persons holding fifty per cent or more of the ownership interest in a proposed historic property object to the proposed designation within thirty days following the public hearing held pursuant to subsection (d) of this section, the legislative body of the municipality shall, by majority vote, take one of the following steps: (1) Accept the report of the committee as to the proposed historic property and enact an ordinance to designate the historic property and provide for its regulation in accordance with the provisions of this part; (2) reject the report of the committee, stating its reasons for such rejection; or (3) return the report to the historic properties study committee, with such amendments and revisions as it may deem advisable, for consideration by the committee. The committee shall, within sixty-five days of such return, submit an amended report to the legislative body and mail by certified mail a copy of the amended report to the owner or owners of record of each proposed historic property covered by the report. The committee need not hold a public hearing other than the one provided for in subsection (d) of this section. Unless persons holding fifty per cent or more of the ownership interest in a proposed historic property object to the proposed designation within thirty days of receipt of the amended report by written submission in the manner set forth in this subsection, the legislative body of the municipality may accept or reject the amended report as provided in this subsection.

(h) Any ordinance, or amendment thereof, enacted pursuant to this part, which designates or alters historic property boundaries, shall contain a legal description of the area to be included within each historic property. The legislative body, when it passes such an ordinance, or amendment thereof, shall transmit to the municipal clerk a copy of the ordinance or amendment thereof. Such ordinance, or amendment thereof, shall be recorded in the land records of the municipality in which such real property is located and indexed by the municipal clerk in the grantor index under the names of the owners of record of such property.

(P.A. 84-286, S. 2; June 30 Sp. Sess. P.A. 03-6, S. 210(e); P.A. 04-20, S. 3; 04-205, S. 5; May Sp. Sess. P.A. 04-2, S. 30; P.A. 11-48, S. 146.)

History: June 30 Sp. Sess. P.A. 03-6 and P.A. 04-20 replaced the Connecticut Historical Commission with the Connecticut Commission on Arts, Tourism, Culture, History and Film, effective August 20, 2003; P.A. 04-205, effective June 3, 2004, and May Sp. Sess. P.A. 04-2, effective May 12, 2004, both replaced Connecticut Commission on Arts, Tourism, Culture, History and Film with Connecticut Commission on Culture and Tourism; P.A. 11-48 amended Subdiv. (c) by replacing "Connecticut Commission on Culture and Tourism" with "Department of Economic and Community Development", effective July 1, 2011.

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Sec. 7-147r. Historic properties commission. (a) The first ordinance enacted by a municipality to designate any historic properties shall provide for the creation of an historic properties commission and for the termination of the historic properties study committee or committees. The historic properties commission shall administer the provisions of this part relative to all historic properties then or thereafter designated by the municipality and, relative to such historic properties, the commission shall have all of the powers and duties that historic district commissions have over historic districts pursuant to part I of this chapter except as is otherwise provided in this part. A municipality may designate an historic properties commission to administer historic districts in accordance with part I of this chapter in the event that no historic district commission exists when the historic properties commission is created. A municipality may designate an existing historic district commission to administer historic properties in accordance with this part.

(b) The historic properties commission may from time to time, in accordance with section 7-147q, initiate the designation of additional historic properties or the enlargement of the boundaries of an existing historic property.

(P.A. 84-286, S. 3.)

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Sec. 7-147s. Certificate of appropriateness. (a) No building or structure located within the boundaries of an historic property shall be erected or altered until after an application for a certificate of appropriateness as to exterior architectural features has been submitted to the historic properties commission and approved by such commission. No earthworks or site of recognized historic or archaeological importance within the boundaries of an historic property shall be altered until after an application for a certificate of appropriateness has been submitted to the historic properties commission and approved by said commission.

(b) No building permit for erection of a building or structure or for alteration of an exterior architectural feature within the boundaries of an historic property and no demolition permit for demolition or removal of a building or structure within the boundaries of an historic property shall be issued by a municipality or any department, agency or official thereof until a certificate of appropriateness has been issued. A certificate of appropriateness shall be required whether or not a building permit is required.

(c) The historic properties commission may request such plans, elevations, specifications, material and other information, including in the case of demolition or removal, a statement of the proposed condition and appearance of property after such demolition or removal, as may be reasonably deemed necessary by the commission to enable it to make a determination on the application. The style, material, size and location of outdoor advertising signs and bill posters within the boundaries of an historic property shall also be under the control of such commission. The provisions of this section shall not be construed to extend to the color of paint used on the exterior of any building or structure.

(d) No area within the boundaries of an historic property shall be used for industrial, commercial, business, home industry or occupational parking, whether or not such area is zoned for such use, until after an application for a certificate of appropriateness as to parking has been submitted to the commission and approved by said commission.

(P.A. 84-286, S. 4.)

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Sec. 7-147t. Procedure for application for certificate. In reviewing and acting upon applications for certificates of appropriateness, the historic properties commission shall follow the procedures set forth in section 7-147e for use by historic district commissions in reviewing applications for certificates of appropriateness affecting historic districts.

(P.A. 84-286, S. 5.)

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Sec. 7-147u. Considerations in determining appropriateness. Except as otherwise provided in this part, in reviewing and acting upon applications for certificates of appropriateness, the historic properties commission shall apply the same standards and take into account the same considerations as set forth in section 7-147f for use by historic district commissions in reviewing applications for certificates of appropriateness affecting historic districts. In passing upon the appropriateness of alterations to earthworks or sites of historic or archaeological importance, the commission shall consider, in addition to any other pertinent factors, their value and significance, size, design, arrangement, texture and materials. In its deliberations, the historic properties commission shall act only for the purpose of controlling the erection or alteration of buildings, structures, objects, sites or parking that are incongruous with the historic or architectural aspects of the historic property.

(P.A. 84-286, S. 6.)

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Sec. 7-147v. Variations, permissible when. Where, by reason of topographical conditions or location or because of other unusual circumstances, the strict application of any provision of this part would result in exceptional practical difficulty or undue hardship upon the owner of the historic property, the commission in passing upon applications shall have power to vary or modify strict adherence to the provisions of this part, provided such variance or modification shall remain in harmony with the general purpose and intent of this part so that the historic and architectural aspects of the historic property shall be conserved. In granting variances or modifications, the commission may impose such reasonable stipulations and conditions as will, in its judgment, better fulfill the purposes of this part. The commission shall, for each variance or modification granted, place upon its records and in the notice to the applicant the reasons for its determinations.

(P.A. 84-286, S. 7.)

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Sec. 7-147w. Action by commission to prevent illegal acts. If any provision of this part, or any action taken or ruling made by the historic properties commission pursuant to the provisions of this part or any regulation

or ordinance adopted pursuant to this part, has been violated, the historic properties commission shall have, in addition to other remedies, those remedies available to historic district commissions as provided in section 7-147h.

(P.A. 84-286, S. 8.)

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Sec. 7-147x. Appeals. Any person or persons severally or jointly aggrieved by any decision of the historic properties commission or of any officer thereof may appeal such decision in the same manner and according to the same procedure as set forth in section 7-147i for appeals from the decisions of the historic district commissions.

(P.A. 84-286, S. 9.)

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Sec. 7-147y. Exempted acts. Delay of demolition. (a) Nothing in this part shall be construed to prevent the ordinary maintenance or repair of any exterior architectural feature within the boundaries of an historic property which does not involve a change in the appearance or design thereof; nor to prevent the erection or alteration of any such feature which the building inspector or a similar agent certifies is required by the public safety because of a condition which is unsafe or dangerous due to deterioration; nor to prevent the erection or alteration of any such feature under a permit issued by a building inspector or similar agent prior to designation of such historic property.

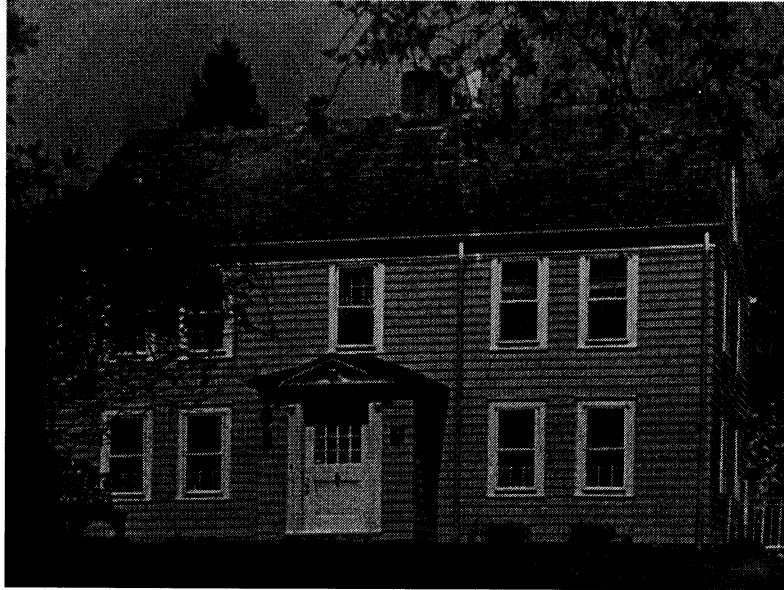
(b) If a building within the boundaries of an historic property is to be demolished, no demolition shall occur for ninety days from issuance of a demolition permit if during such time the historic properties commission or the Department of Economic and Community Development is attempting to find a purchaser who will retain or remove such building or who will present some other reasonable alternative to demolition. During such ninety-day period the municipality may abate all real property taxes. At the conclusion of such ninety-day period, the demolition permit shall become effective and the demolition may occur. Nothing in this section shall be construed to mandate that the owner of such property is under any obligation to sell such property or building.

(P.A. 84-286, S. 10; June 30 Sp. Sess. P.A. 03-6, S. 210(e); P.A. 04-20, S. 3; 04-205, S. 5; May Sp. Sess. P.A. 04-2, S. 30; P.A. 11-48, S. 147.)

History: June 30 Sp. Sess. P.A. 03-6 and P.A. 04-20 replaced the Connecticut Historical Commission with the Connecticut Commission on Arts, Tourism, Culture, History and Film, effective August 20, 2003; P.A. 04-205, effective June 3, 2004, and May Sp. Sess. P.A. 04-2, effective May 12, 2004, both replaced Connecticut Commission on Arts, Tourism, Culture, History and Film with Connecticut Commission on Culture and Tourism; P.A. 11-48 amended Subsec. (b) by replacing “Connecticut Commission on Culture and Tourism” with “Department of Economic and Community Development”, effective July 1, 2011.

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Gershom Lockwood III House

117 Dingtletown Road, Greenwich, CT

Nils Kerschus

Study Report Requested by Town of Greenwich
Historic District Commission

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Gershom Lockwood III House

117 Dingtletown Road, Greenwich, CT

DESCRIPTION

Situated in a wooded valley on the north side of Dingtletown Road, the Gershom Lockwood III House is a rambling, multi-winged, wood-shingled dwelling sheltered by gabled, wood-shingled roofs and fenestrated with six-over-six windows. From south to north, the house consists of the original 2½ story, side-gabled Colonial dwelling; a slightly lower, transverse-gabled middle wing facing west, a 1½ story, side-gabled rear wing; and a 1½ story, front-gabled, two-car garage, connected to the rear wing by a wooden gate.

Built circa 1745, the original house faces south and presents a five-bay façade that is 36 feet long and fenestrated primarily with single windows arranged symmetrically in pairs, exhibiting a greater distance from the central window than between the windows of each pair (Photograph 2). The façade focuses on the centrally placed main entrance, located in an enclosed projecting foyer constructed circa 1925 and sheltered by a low-pitched, hipped roof. The front door is Dutch in design, composed of multi-paned sash at the upper half and a single paneled lower half. The door is flanked by paneled pilasters surmounted by elongated fluted entablatures accented by drip marks as well as alternate long and short guttae-like pendants suspended from the overhanging architraves. Crowning the doorframe is a projecting, low-pitched pediment enclosing a carved eagle motif. Descending from the front door are several stone steps composed of fieldstone risers and single-stone granite treads. As in the remainder of the house, the façade's windows show six-over-six sash surrounded by simple frames except at the second story where the sash of each window is surmounted by a continuous, narrow frieze board including a very narrow architrave which replaces the top segment of each window frame. The frieze board is overhung by a projecting, molded, boxed cornice. Rising through the mid-point of the roof's ridge is the top of the central chimney, at this point constructed of brick.

The original house's gabled, two-bay, east elevation is 25 feet wide and fenestrated symmetrically except for the attic window which is slightly off center. The gable's eaves are distinguished by a raking cornice that terminates at incomplete cornice returns at either end, including the termination of the façade's frieze and architrave. The west elevation is superficially identical to the east elevation although the windows of the right bay are closer to the center than those of the left bay. This elevation also reveals the uppermost courses of the original foundation, here composed of roughly cut granite blocks. The rear or north elevation shows one bay of windows to the far left, also symmetrically arranged, and one window at the second floor, to the far right, the remainder of the elevation obscured by the junction of the middle wing.

Extending 30 feet north of the original house is the 2½ story middle wing. Most of its first story was constructed in 1922, while the second story, attic and the east elevation's shed-roofed ell and recessed porch were all built in 1967. Also part of this remodeling was the enclosure of the west elevation's recessed porch which now contains the house's kitchen or service entrance, sheltered by a gabled entry porch incorporating a segmental arch over the entry. Continuing northerly from the middle wing is the 1½ story, side-gabled rear wing, also built in 1967. Its east elevation is dominated by a large, projecting, multi-paned bay window, while its gabled, rear (north) elevation is bisected by a tall, off-side brick chimney. Obscuring the first story is a shed-roofed storage ell sided with vertical boards and pierced by a segmental-arched entryway. At the northern end of the west elevation a rather elaborate entry gate, incorporating a turned balustrade, connects the rear wing to the front-gabled, two-car garage, constructed in 1934. Attached to its north elevation is a wood-shingled ell, its low-pitched shed or cat-slide roof continuing the garage roof's northern slope.

Situated at an elevation of 170' at the bottom of a valley drained by Greenwich Creek (historically East Brothers Brook), the house is located in a neighborhood of houses constructed primarily during the past 50 years on wooded lots of one to five acres. Its narrow, wedge-shaped lot covers 1.24 acres, tapering to a point at its southern end and bounded by Dingtowntown Road to the southwest and the wooded borders of adjacent lots to the west, north and east. Most of the property is relatively level, dominated by broad lawns to the north and south, the north lawn crossed by several intermittent brooks. The premises are enhanced by prominent specimen trees, including red maple, shagbark hickory, white pine, Norway spruce and white ash. Providing evidence of the house's early, agricultural

history are fieldstone boundary walls and a circular, fieldstone wellhead, the latter located just west of the original house.

The interior of the original house is entered via the enclosed foyer built c1925 and incorporating the narrow Colonial “porch” of the original house to form a more spacious entry hall. Its paneled wainscot and the vertical paneling of the front staircase’s closed string, surmounted by a simple balustrade, were installed by H. Lawrence Coggins in 1958. The winding front staircase is itself original to the house, consisting of one regular step, three winders, three lateral steps, three more winders and one step to the upstairs hall. To the right of the entry hall is the original parlor which was combined with the original northeast “chamber” to form the present living room extending the full width of the house. The walls are distinguished by molded baseboards and chair rails, and surmounted with a continuous entablature, all installed as part of the 1958 remodeling. Likewise included with these alterations is the summer beam, with its beaded corners, and the beaded casing of the corner posts. On the left (west) wall is the fireplace, its opening measuring 34” wide, 32” high, and 16” deep, the interior lined with bricks while the opening’s architrave and hearth are faced with black marble. The wooden mantel, also installed by Coggins, is late Georgian in design, originating in a house in Guilford, Connecticut. To the left (west) of the entry hall is the southwest chamber or library. Its right (east) wall is paneled, incorporating a brick-framed fireplace measuring 39” wide, 33” high and 16” deep, showing a brick-lined interior and a granite hearth. The paneling and the chair rails of the other walls also date to the 1958 remodeling.

Located to the north of the library is the original kitchen, dominated by the house’s largest fireplace, its opening measuring 5’ wide, 50” inches high and 2’ deep. Its interior is built of cut-granite at the sides and back while granite is also utilized for the front and back hearths. Attached to the right inside wall is an original wrought-iron crane, while the left wall features a built-in oven, its opening fitted with a heavy, segmental-arched iron door. The fireplace opening is spanned by a single cut-stone lintel which may not be original, showing flat sides but a rough surface. This lintel and the outer edges of the interior granite walls are framed by a bolection molding defining the fireplace as a whole within the fireplace wall, paneled with wide, vertical boards. The other walls feature a simple wainscot, installed during the 1958 remodeling as were the wide floorboards which cover the original floorboards.

The second floor comprises four rooms (or chambers). The narrow front hall, lit by the façade's central window, connects the southeast and southwest chambers. The north wall shows a batten door to the right, leading to the attic stairs and the entrance to the main staircase to the left, its diagonal lintel reflecting the attic's staircase immediately above it. Visible through this entrance are vertical boards paneling the triangular wall between the level of the second floor and the underside of the attic staircase.

To the left (west) of this hall is the southwest chamber, the only room on the second floor including a fireplace, this example located at the east wall, measuring 33" wide, 27" high and 12" deep. The interior walls and architrave feature a painted, stuccoed surface while the hearth is paved in brick. The simple mantel comprises wide flushboards framing the architrave and supporting a molded mantelshelf. The room's southeast corner features the exposed left front chimney post while the southwest corner displays a corner cupboard, the upper section lacking doors but showing a rectangular top enhanced by a curvilinear valance. On the other side of the front hall the southwest chamber reveals the right front corner post while the northeast chamber, to the north, shows the corresponding right corner post as well as the right rear chimney post. Extending westerly from the northeast chamber, the rear hall is paneled with wide vertical boards on its north wall. To the west, the northwest chamber does not show a corner post but does reveal an exposed post to the left of the door to the middle wing.

The house's structural system is best viewed from the basement and the attic. The cellar consists mostly of crawl space with four to five feet headroom and is occupied primarily by bedrock upon which rests the chimney stack's foundation measuring 11 feet at the front and 10 feet at the sides, and composed of fieldstone and cut-granite. Only the southwest corner of the cellar is deep enough to stand upright, measuring 7' by 15'. Visible from this perspective are hand-hewn joists averaging 5" by 7" in width and running parallel with the front of the house and perpendicular to the rear elevation. The undersides of the original wide floorboards of the first floor are also visible from this vantage point.

The attic is reached via a straight-run, enclosed staircase accessed from the second floor's front hall, positioned parallel to it, and comprised of two winders and seven lateral steps. The enclosing walls are paneled with wide, vertical boards, the east wall spanned by an exposed section of the east chimney girt. In the attic the roof frame is largely exposed, consisting of 13 common, hand-hewn rafters averaging 3 to 3½" in width, pegged at the top, and mitered midway into two horizontal purlins, also hand hewn, averaging 5 to 5½" in width. The purlins rest on eight six-foot high purlin posts, two incorporated into each gable. These end posts are reinforced by large, diagonal hand-hewn braces, each pegged at the bottom in the post and mitered at the top into the purlin. The junction of each post with the purlin is also pegged. The two purlins are connected by a number of collar beams, these junctions not necessarily coinciding with the purlin posts. The floors retain their wide floorboards, averaging one foot wide, while the undersides of very wide roof boards are visible, arranged horizontally and nailed onto the rafters. At this level the centrally located fieldstone chimneystack has diminished in thickness to 4' by 4½'. An ornate mantel originally framing the parlor fireplace lies prostrate on a mattress and features pilasters embossed with floral designs and a frieze showing a design of swags and medallions.

HISTORICAL SIGNIFICANCE AND SUMMARY

The Gershom Lockwood III house is historically significant as one of the oldest houses still standing in Greenwich and also for several of its owners who are notable within their historical contexts. The house is one of 19 extant buildings that had been constructed in the town by 1750. The following historical overview or summary discusses the determination of the house's construction date of c1745 as well as the more relevant aspects of its subsequent history.

The house's construction date not only derives from the title search but also from genealogical and architectural sources, the latter treated separately under "Architectural Significance". The title search's earliest mention of a house is in 1771 when it was sold for 59 pounds, 10 shillings and 7 pence by Gershom Lockwood, Jr. (a.k.a. Gershom Lockwood III) and his wife Ann to Joseph Sackett, Gershom's brother-in-law by his first wife Mary, the house and barn "supposed to be standing on land in the tenure of Gershom Lockwood

by the courtesy of England set out to his late wife”¹. Gershom’s first wife Mary (b.1717) was the daughter of Reverend Richard Sackett (1686-1727) and his second wife Elizabeth Kirtland. A graduate of Yale in 1709, he was appointed minister of the Second Congregational Church in 1717 where he served until his death in 1727. Reverend Sackett acquired a great deal of land in Greenwich during his tenure there, including several parcels laid out by the town in 1717, probably including the land upon which Gershom’s house would be constructed, this property measuring 15 acres and 30 rods located between “the branch of the East Brother and said East Brother”, i.e. between today’s Rockwood Lake Brook and Greenwich Creek². When Reverend Sackett died the inventory of his estate included his 11-acre homestead, almost 500 acres of land in Greenwich, the latter without any buildings, and an extensive private library, highly unusual in 1727 and attesting to his elevated standing in the community³. Mary Sackett married Gershom Lockwood III around 1740 and had four children by him, the last born in 1746. She died sometime between this last birth and 1752, the estimated date of Gershom’s second marriage, his first child with second wife Ann born in 1753. It can therefore be logically deduced that Gershom built his house before his first wife died, i.e. c1745, as the property was still owned by the estate of his father-in-law, Rev. Sackett. Gershom finally acquired title to 30 acres from the division of Rev. Sackett’s estate in 1770, set out to his late wife Mary. Interestingly, the farm’s actual land (save one acre on Stanwich Road) was not sold to Joseph Sackett until 1777, described as “one quarter of the lands in his possession by right of his late wife Mary”. Seven days later Sackett sold to Joseph Reynolds 58 acres plus a two-acre lot on Stanwich Road for 498 pounds, including the house and barn⁴. In 1786, Gershom Lockwood sold to Joseph Reynolds the road (today’s Dingtletown Road) from Joseph’s house (originally Gershom’s) to the main highway (Stanwich Road) for 4 pounds New York money, the road being 7 paces wide, covering a little over a rod (1/4 acre) and reserving use by Lockwood and his heirs⁵.

Gershom Lockwood III (c1715-1796) was, aside from his advantageous relationship to Rev. Sackett, a prominent citizen in his own right and by that of his family. While Rev. Sackett was a newcomer to Greenwich in 1717, Lockwood was the grandson of Jonathan Lockwood, one of the 27 Proprietors of 1672 whose purchase from the Indians covered the

¹ Greenwich Land Records. Book 10, Page 143.

² Greenwich Land Records. Book 2, Page 222.

³ Fairfield Probate Records. Book 8, Page 210-213.

⁴ Greenwich Land Records. Book 10, Page 551.

⁵ Greenwich Land Records. Book 12, Page 154.

lion's share of Greenwich between the Mianus and Byram Rivers. He also represented the Town in the colony's legislature for four years. His wife, Gershom's grandmother, was Mary Ferris, daughter of Jeffrey Ferris, one of the earliest and perhaps the earliest settler of the Town's original settlement in Old Greenwich, being mentioned in the original deed from the Indians in 1640. Gershom's father, Gershom Sr., was listed as one of the wealthiest citizens in town in 1694, ranking fifth. Gershom himself was involved in local politics, serving in 1751 as one of the Town's "townsmen", the predecessor of today's selectmen.

Joseph Reynolds was listed in the country's first census in 1790, as the head of a household that comprised 2 white males over 16 years of age, one white male under 16, 2 white females and one slave. The property was owned and occupied by four successive generation of the Reynolds-Holly-Lyon family, passing to Sarah Holly, daughter of Joseph Reynolds, in 1815, followed in 1840 by Daniel Lyon, Jr., the son-in-law of Isaac and Sarah Holly, whose daughter Hannah Lyon died in 1837 at 41 years of age while giving birth to her tenth child. In 1866 Albert J. Lyon, Daniel and Hannah's third son, sold the farm to Charles A. Guthrie, whose wife Adelia sold it in 1883 to her brother Nelson Studwell, whose estate sold it to another brother, Frank, in 1887. In 1894 the farm was acquired by Samuel Bloomfield.

Bloomfield sold the property in 1909 to real estate speculator Timothy Loughlin who sold the house and 70 acres of land to Adelaide Wilson Pier in 1916. Mrs. Pier was a prominent local clubwoman and wife of Garrett C. Pier (1875-1943), renowned archeologist, Egyptologist and author of non-fiction books, novels and plays, all based on his archeological background. Construction commenced immediately on the Pier's new stone mansion, still standing today at 105 Dingtown Road, as well as the renovation of the old farmhouse which was assessed at \$500 in 1915, identified as the Bloomfield house. In 1917 the house was assessed at \$3,000, reflecting improvements commissioned by the Piers, while the new stone house was assessed at \$40,000. The renovated farmhouse initially became the residence of the property's farm manager, Italian-born Samuel Telerico, his wife Angelina and their three children, according to the 1920 census. The 51.814-acre property became one of the town's many "gentleman's farms" that were gentrifying Greenwich's backcountry during this period.

In 1922 the Piers decided to sell the old farmhouse but must have commissioned the construction of the one-story kitchen wing to the rear, as well as other improvements to attract a buyer and account for the increase in assessment from \$3,000 to \$13,000. In September of that year the house was sold with 1.17 acres to Eleanor Morse, wife of Carl Morse. The 1930 census listed Carl Morse as an engineer for an oil company, aged 47, his wife Eleanor, also 47, and their four children including twin sons. In 1923 the assessment of the house was readjusted to \$8,000, still significantly higher than the farm house assessment, and described as a frame house with 9 rooms, 3 baths and built in 1720, the latter not to be taken seriously but attesting to its reputation for being a very old house. This description, minus the 1720 date, continued in the assessment of the house until it was significantly enlarged in 1967.

In 1931 the house was sold to Horatio B. Williams (1877-1955) and his wife, Abbie. Dr. Williams was professor emeritus of physiology at Columbia University. He played a major role in the development of the galvanometer which measures small electronic currents and in the perfection of electrocardiograph instruments. In 1934 he replaced an existing garage on the property with the present two-car garage. He also uncovered the house's largest fireplace which apparently had been enclosed during one of the renovations undertaken by the Piers.

In 1956 the executor of Dr. Williams' estate sold the house to its most recent owners, Sylvester Larkin, Jr. and his wife Margaret. In 1958 the Larkins commissioned H. Lawrence Coggins (1898-1992) to remodel the interior. A resident of nearby Cos Cob, Mr. Coggins was considered to be one of the nation's leading authorities on Colonial and Federal architecture. He was responsible for installing Colonial and Federal elements, primarily at the first story, including paneling, chair rails and baseboards. In the living room he installed the summer beam, corner post casings and the fireplace mantel, the latter originating at a house in Guilford, Connecticut. In 1967 the Larkins commissioned the enlargement of the middle wing, i.e. its second story, attic, and east ell, as well as the construction of the rear wing, all designed by Douglas M. Malcolm.

ARCHITECTURAL SIGNIFICANCE

The Gershom Lockwood III House is architecturally significant as one of the twelve oldest houses in Greenwich that have maintained sufficient architectural integrity to serve as relatively intact example of houses constructed up until 1750, the seven other houses of this period having undergone more extensive alterations. The house is significant both for the elements that validate its c1745 construction date, and for features that are unique or unusual, thus contributing information to the study of this subject. This architectural evidence is primarily structural but also includes elements of the house plan and interior, non-structural elements.

The structural elements of the house are visible at each level but are primarily evident at the basement and attic. The basement reveals the hand-hewn joists of the first floor, arranged in typical Colonial fashion, i.e. parallel to the front of the house and perpendicular to the rear. At the second floor exposed corner posts are visible at the eastern end of the house while exposed chimney posts are present at the second story's northwest chamber and southwest chamber. At the attic the framing of the roof reveals a typical arrangement of equidistantly placed, hand-hewn common rafters, pegged at the top, but also a very unusual design in which the rafters are mitered midway into two hand-hewn purlins, one on either side which rest on eight purlin posts, a system typical of gambrel-roof construction but not of a gable roof's frame. The four central purlin posts, two located on either side of the chimney probably rest on the corresponding chimney girts, a portion of one being visible as it spans the east wall of the attic's stairwell.

The house's central chimney stack is another hallmark of the first half of the eighteenth century, its 10' by 11' base comparing favorably with other houses of this period. The retention of all four fireplaces is also notable, especially the largest, located in the original kitchen and measuring 5' wide, 50" high and 2' deep, also comparable to other Connecticut houses of this period. It retains its cut-granite hearth and interior walls, a large built-in oven and a wrought-iron crane. Also typical of the house plan in this period are the house's original staircases. The central staircase is characterized by its tight, winding construction which is dictated by its cramped location in front of the chimneystack. The attic staircase, straight-run with winders at the bottom, is located immediately above it, producing the angled lintel of the central staircase's entrance to the second floor. The house also retains vertical full-height wainscoting at the original kitchen's fireplace wall, the rear hall of the

second story and the enclosed attic staircase, all typical of the transitional period when plastering was replacing such wainscoting elsewhere except at the kitchen and less important rooms and spaces.

A more subtle distinction reflecting the first half of the eighteenth century is the fenestration of the façade, clearly depicting the early Georgian arrangement in which the windows of the typical five-ranked façade are organized in pairs at the outer two bays, i.e. the windows of each pair being much closer to each other than the distance to the central bay's front door and second story window. In the latter half of the eighteenth century, the windows are distributed equidistantly across the façade. The earlier arrangement is further emphasized in this case by photographic evidence showing the window's original nine-over-six sash before the house was renovated in 1916. This unequal arrangement (also including six-over-nine sash in other examples) was the earliest type of double-hung window, typical of the early Georgian period, while the current six-over-six design is typical of the later Georgian period as well as most Colonial Revival examples.

Of lesser significance but still notable are the additions that the house has acquired over its long history. The corner cupboard of the second story's left front chamber is a good example of the history of a house being revealed by personal adaptations of specific elements. Such a cupboard would virtually always be placed in the parlor to show off the household's best china. In this case, tradition maintains that this room was occupied by a maiden lady who had the cupboard installed for her personal satisfaction. The title search indeed suggests such a scenario when the estate of Daniel Lyon, Jr. was probated in 1860. His two sons, Albert J. and Joseph T., received an equal share of the estate, but his daughters Hannah M. and Sarah were given the right to use the front rooms of the second story as long as they remained unmarried⁶.

After the Piers bought the house in 1916, they immediately commissioned a renovation of the now deteriorating structure to make it habitable, ostensibly as the residence of their own farm manager and his family, and without much thought of historical accuracy. Several photographs taken before the renovation show the house with its original narrow

⁶ Greenwich Probate Records. Book 1, Page 229.

clapboards, several original nine-over-six windows, and, in one photograph, the removal of an enclosed front porch, revealing the front chimney posts, the front girt and the narrow Colonial “porch” or front hall and front staircase, all open to the elements. A photograph taken right after the renovation shows the new wood-shingled exterior, six-over-six windows and an entry porch or portico sheltered by a shallow front-gabled roof, its incomplete cornice returns supported by paired posts and its entrance spanned by a segmented arch. Also visible in the photograph is the stone wellhead and an outhouse.

In 1922 the Piers sold the house after adding a kitchen wing to the rear and perhaps by replacing the 1916 entry porch with the present enclosed foyer. The latter could have been commissioned by the Moses during their ownership at any time up to 1930. This foyer is architecturally notable for the elongated fluted entablatures surmounting the pilasters flanking the front door, specifically the row of alternate long and short pendants suspended from the bottom of each architrave as well as the drip marks within the flutes. The pendants would seem to be derived from the guttae of the classical Doric entablature. This inventive design is apparently completely original and represents the more adventurous aspect of Colonial Revival design in the 1920s.

The additions and alterations of 1967 greatly increased the house’s living space but were sensitively designed to defer to the original structure, the additions being essentially hidden at the main house’s façade and subservient to it at the side elevations, the components of which gradually decrease in height to the north. The height and bulk of the middle wing is mitigated by the full-length, one-story ells at both exposed elevations, the second story being, in effect, recessed behind the apparent projection of the main house’s gabled side elevations. The overall design of the west elevation also skillfully incorporates the pre-existing garage, which continues the decrease in roofline height and, due to its gabled façade and projecting position, nicely balances the four-part composition as the counterweight to the main house’s gabled elevation. The rather elaborate gate connecting the garage to the rear or living room wing provides a nice finishing touch to the design, appropriately relegating such relative ostentation to a minor role within the overall restraint of the composition. The design of such additions to a historical structure is critical to the integrity of the structure since it is all too easy to overwhelm the original design. In this case, the original house’s integrity is maintained by its uncompromised façade as well as the incorporation of its side elevations with new additions which are not only aesthetically

suitable but give the impression of having developed over a long period of time, the ultimate complement for designing an addition to a historic house.

SETTING SIGNIFICANCE

The setting of the house is also a notable factor within its overall significance, reflecting the history of the house and its surroundings, as well as complementing it aesthetically. The façade of the original section is oriented almost due south, thereby helping to validate its estimated construction date since Colonial dwellings usually faced south to take advantage of the sun's rays, especially in winter. The house's apparent lack of orientation to the highway, which runs in a north northwesterly direction, derives from the highway's later construction, the road not mentioned in land records until its sale by the original owner to the third owner in 1786.

The setting's present landscape is additionally notable in that the mature trees of the property and its wooded borders reflect the past 100 years of the property's strictly residential use, the open fields of the agricultural past having been replaced by woodland necessary for the rural ideal evident in most of Greenwich, providing screening between adjacent properties. As such, the Gershom Lockwood III House survives today as a readily identifiable Colonial structure, sensitively expanded for modern living requirements, and attractively framed by wooded borders that insulate it from its more recent neighbors, presenting an aesthetic and educational experience to anyone traveling on this stretch of Dingtletown Road.

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