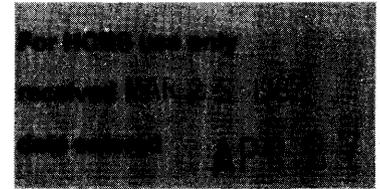


**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**



1982

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

**1. Name**

historic Jonathan Newton Harris Residence  
and/or common Palmer Hall, St. Albert's Hall

**2. Location**

street & number 130 Broad Street N/A not for publication  
city, town New London N/A vicinity of congressional district 3rd  
state Connecticut code 09 county New London code 011

**3. Classification**

<b>Category</b>	<b>Ownership</b>	<b>Status</b>	<b>Present Use</b>
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

**4. Owner of Property**

name The United Methodist Church of New London  
street & number 75 Huntington Street  
city, town New London N/A vicinity of state Connecticut

**5. Location of Legal Description**

courthouse, registry of deeds, etc. New London City Clerk, Municipal Building  
street & number 101 Captain's Walk  
city, town New London state Connecticut

**6. Representation in Existing Surveys**

title State Register of Historic Places has this property been determined eligible?  yes  no  
date 1975  federal  state  county  local  
depository for survey records Connecticut Historical Commission  
city, town Hartford state Connecticut

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

### Describe the present and original (if known) physical appearance

The Jonathan Newton Farris residence is a former dwelling in an eclectic style, constructed between 1859 and 1860. In 1917 and 1934, the building was remodelled for classroom use by the Williams Memorial Institute. It is presently (1981) being altered for use as a church. Situated on a prominent knoll at the intersection of Broad and Williams Streets in New London, the building faces Broad Street to the northeast. To the eastwards on the same height of land are two former school buildings, the Williams Memorial Institute (1891), a Richardsonian Romanesque structure listed on the National Register, and Buell Hall (1934), a Georgian Revival building. Buell Place, once a carriage-way for the Farris residence, provides access to the complex from Broad Street. A convent, built in 1957, is nearby to the west. The Farris residence is rectangular in plan, broken into an asymmetrical massing by a tower at the eastern corner, and by projecting sections at each of the other corners. The building rests on a coursed ashlar foundation of rock-faced granite, and is constructed of brick laid in the American or stretcher bond. A light-colored stucco finish originally covered the brick, but was removed about 1934. A molded brownstone course defines the separation between the first and second floors. Window surrounds and other details are also of brownstone. The building is 2½-stories high with a low-pitched hipped roof, the tower rising an additional story. Two chimneys with chamfered brownstone caps pierce the roof, although not visible from the street.

The Broad Street facade is three bays in width. A two-tiered, arcaded loggia in the center is flanked by the tower and a slightly projecting section opposite. (Photograph 1). The first floor windows are round-arched, with 2-over-2 double-hung sash. The outer edge of each window surround describes a drop arch, or slightly pointed arch. The inner edge of each surround is round-arched with bowtell or roll molding. 1. Recessed brownstone columns and capitals support the arched surrounds. (Photograph 2). Brownstone sills are steeply pitched. The second floor windows of the tower are set in a brownstone surround of two segmental arches supported by columns of the same material. Beneath each arch, paired 1-over-1 double-hung sash are set in round-arched frames with wooden columns. The upper sash are decorated with trefoil tracery. At the northern side of the facade, a triple-arched opening has paired sash of similar design in the center, with a single double-hung sash to either side. The third floor of the tower has round-arched windows with 2-over-2 double-hung sash, also with Gothic tracery. The projecting cornice is supported by molded wooden brackets. Small attic windows are inserted between alternate pairs of brackets. Attic windows in the tower are round-headed, the remainder being rectangular.

The central bay of the facade is occupied by a two-tiered, arcaded loggia. The main entrance on the first floor is recessed within a triple-arched arcade approached by granite steps. (Photograph 3). The front doors were replaced about 1934 to conform with fire codes. The glazing of the semi-circular transom has been replaced by plywood, although quatrefoil and trefoil tracery remain. Flanking the doors on either side are round-arched windows with 1-over-1 double-hung sash with trefoil tracery. The blue and white tile pavement of the arcade is original. 2. Brownstone columns supporting the arcade rest on octagonal bases. The capitals are embellished with boldly executed foliage designs. (Photograph 4). The inner curve of each arch is deeply chamfered and round-arched. The outer curvature forms a drop arch. The center arch is larger than the others. The second tier of the loggia is a covered balcony consisting

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of equal sized round arches resting on brownstone columns. A brownstone railing with fretwork connects the bases of the columns. A double door with a semicircular transom gives access to the balcony.

The southeast elevation, which faces Buell Place, is also divided into three bays. (Photograph 5). The components of this elevation are the tower, a recessed central bay, and a projecting bay at the south end. At the base of the tower, a one-story, triangular bay has windows identical to those of the first floor of the facade. At the apex of the triangular bay, a brownstone column is placed in a recessed niche. The cornice of this bay continues the molded brownstone belt course of the facade. The second floor windows of the tower are also identical to those on the second floor of the tower's facade side: brownstone segmental arches supported by columns contain paired sash with Gothic tracery. The third floor window of the tower has paired, round-arched windows which repeat the design of the triple-arched opening on the other side. Immediately above these windows is a round window with six-cusped Gothic tracery set in a triangular brownstone surround with rounded corners.

The center bay of the southeast elevation had a porch between the out-thrust bays at either side. This was removed about 1934 and the first floor window altered to a round-arched window with 2-over-2 double-hung sash. There is no brownstone surround. The brickwork of the opening is chamfered, with a brownstone stop. The second floor window has a segmental arch and also features chamfered brickwork with a brownstone stop. The cornice with supporting brackets and attic windows is continued around this side to the rear of the building.

At the south of this elevation a two-story polygonal bay projects from the side of the building. Originally, this was only one-story in height with a brownstone balustrade above. In the 1870s or 1880s, the second floor and attic story were added. The first floor of this bay features windows with segmental arches. Lintels and sills are of brownstone. The inner edges of the lintels are chamfered as well as the sides of the window openings, which have brownstone stops. A projecting cornice of brownstone, supported by molded corbels of the same material, is a continuation of the belt course dividing the first and second floors. Second floor windows are similar in design to those of the first floor, although not chamfered. The brownstone lintels are connected by a belt course of brownstone. Three sides of the polygonal bay have no windows, being decorated with two rows of cut bricks instead. The attic story is constructed of wood and continues the cornice and brackets of the remainder of the building. Lancet windows are used between the brackets. Beneath these are large rectangular panels. The two nearest the building are blind, with applied wooden molding consisting of a pointed arch and Gothic tracery. The next two panels have small rectangular windows with fixed sash of two lights each. Above each window are two rectangular transoms. The central panel has a 2-over-2 double-hung sash extending to the cornice.

The rear, or southwest elevation, is currently undergoing extensive modification. A wooden porch, enclosed about 1917 for classroom purposes, has been removed. An addition to provide space for a church sanctuary is in the process of construction. (see Plan). Window openings on the first floor have been

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removed together with the brick exterior wall in order to enlarge the parlor for worship services. These windows were segmentally arched, but without the elaborate surrounds of the facade. The rear door has also been removed. This was also a simplified version of the other entrance doors. The second floor windows also featured segmental arches, although without surrounds. These have been rebuilt in the course of present rehabilitation of the building. The brownstone belt course has also been interrupted by the new construction, and no longer continues across the rear of the building. A large, round-headed window above the entrance, which admits light to the interior staircase, will be removed and a new opening made for a rose window with stained glass from another building. 5. Projecting from the rear of the building on the west side is a two-story classroom wing added soon after 1917, when the property was acquired by the Williams Memorial Institute. This replaced an earlier service wing which was three stories high. It is probable that portions of the masonry walls of the earlier wing are incorporated into the newer wing. To the rear of this wing, a two-story staircase addition faced in brick is under construction.

The northwest elevation is dominated by the brick, two-story classroom addition. (Photograph 6). Windows are placed in groups of four and five, with 6-over-6 double hung sash. From this side, one bay of the original portion of the building is visible. The first floor window has a brownstone surround with columns and capitals identical to that of the facade. This window is in the process of being altered for a handicapped entrance. The sill will be lowered, but the window surround is being retained. The second floor window consists of paired sash within a segmentally-arched surround, of similar design to the other second floor windows.

The interior plan of the Harris residence is organized around a central hallway with entrances at both the front and rear of the building (see Plan). As originally conceived and constructed, a stairway led from the central hallway on the first floor to a second floor landing with a balcony overlooking the hallway. A skylight admitted light to the first and second floors. The skylight has been enclosed, but is still extant. The open balcony has been removed, but the stairway remains, with elaborate pierced quatrefoil and trefoil patterns. (Photograph 7). The large, round-arched window mentioned earlier lights the stairs from the rear of the house. The plaster reveals are painted with an interlaced design of Islamic inspiration, which has been covered by later coats of paint. (Photograph 8). This will be removed to install a rose window.

To the right of the hallway was located the dining room. To the rear of this, the service wing contained pantry kitchen, and laundry facilities. This wing was removed with the addition of the classroom wing. To the left of the hallway were located the drawing room, a hall with an entrance facing Gibson Street, now Euclid Place, and the formal parlor. Sliding doors between the hall and drawing room have been removed, probably in 1934. The drawing room still retains a mirror with Gothic tracery, placed within the apex of the triangular bay. (Photograph 9). A similar mirror in the central hallway near the main entrance was destroyed by vandals.

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Most of the original interior doors survive. Doors have six panels each and are inset in molded surrounds. (Photograph 10). Walls and ceilings are plastered and have coved cornice moldings. (Photograph 11). The ceiling of the parlor had a plaster ceiling with Gothic ornamentation in relief. Conversion of this room to a sanctuary has entailed the loss of this feature. Traces of gold leaf applied to panelling under the bay windows remains in this room.

The second floor rooms correspond in location to those of the first floor. Originally bedrooms, these rooms have been converted to classroom use. The attic story contained servant's quarters. The upper floor of the tower has an observation room from which New London Harbor and Long Island Sound are visible to the southeast. The ceiling of this room retains its original vaulted plaster ceiling with ribs and a central boss in plaster.

The interior of the J.N. Harris residence retains significant elements of the original room layout and decorative scheme, despite numerous alterations. The exterior appearance has changed little, but for the removal of the stucco finish. Two outbuildings once associated with the estate, a large conservatory on the Williams Street side and a carriage house and gate house behind the house at the corner of Gibson and Mercer Streets, have both disappeared. Gibson Street, which once connected to Mercer Street, was blocked by the construction of Buell Hall in 1934. The shortened street was renamed Buell Place. The elm trees which once lined Gibson Street are gone, victims of disease. Yet the broad front lawn which slopes down to Broad and Williams Streets remains. The lawn is divided from the public sidewalk by a granite retaining wall. Several trees clustered loosely together on the Williams Street side of the estate represent part of the 19th-century landscaping. The only intrusion is a 2-story bell tower being constructed near the Harris building. This, however, will have arched windows and a low-pitched roof to match as closely as practical the design of the tower of the Harris residence.

## Footnotes.

1. This combination of a drop arch and round arch is sometimes termed a Florentine arch.
2. The white and blue tile pavement was advertised for sale by Miller & Coates of New York in Villas and Cottages by Calvert Vaux, New York: Harper & Brothers, 1864. (Second edition), end sheets.
3. The stained glass rose window being fitted into the J.N. Harris residence is from the Methodist Church at 76 Huntington Street, built in 1921, scheduled for demolition for an addition to the New London County Court-house.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1859-60

Builder/Architect Lewis Crandall, builder, Leopold Eidlitz architect

### Statement of Significance (in one paragraph)

The Jonathan Newton Harris residence was the home of a prominent businessman, political leader and philanthropist, reflecting the status of its owner by its ostentatious style and location. Jonathan Newton Harris was a local merchant who became associated with the marketing and sale of patent medicine on an international scale. Harris also invested in coal mines, railroads and steamships. Mayor of New London from 1856 to 1862, he was later a state representative and senator until personal scandal forced his retirement from politics in 1865. Harris was also a noted philanthropist, and gave generous contributions to various local, national, and international organizations. (Criterion B). The J.N. Harris residence is an important example of the work of Leopold Eidlitz, a major 19th-century American architect. It displays affinities with the Edward King mansion in Newport, Rhode Island, designed by Richard Upjohn while Eidlitz was in his employ. The design of the Harris residence, however, incorporates many of the aesthetic principles expounded by Eidlitz in The Nature and Function of Art. In its eclectic design, in the use of color to emphasize structural function, and in the powerful modelling of architectural details, the Harris home expresses the aesthetic ideals of its architect. The presence nearby of other buildings— a church, a school, and a commercial building— by Eidlitz, lends added value to the Harris residence. (Criterion C).

The career of Jonathan Newton Harris is a remarkable example of social mobility. Born to a large and impoverished farm family in Salem, Connecticut in 1815, Harris entered the grocery business in 1838, at the age of 23, with a capital investment of \$100. Expanding his merchandising into the sale of farm equipment and supplies, hardware, iron, and steel, Harris amassed a considerable fortune in the retail trade by his retirement in 1865. Harris' major success, however, was in the patent medicine field. In 1848, Harris established, with Perry Davis, the firm of J.N. Harris & Co. at Cincinnati, Ohio, to market the Davis Pain Killer. He also organized with others The Fellowes Medical Manufacturing Co. of Montreal and served as director of the Davis & Lawrence Co. of Montreal. Other investments included partnership in the Hill & Harris coal mine at Mahanoy City, Pennsylvania and large shareholdings in local banks, railroads, and steamboat companies.

From 1856 to 1862, Harris served as Mayor of New London. It was during this period that he purchased the highest point in the City of New London and constructed his Italian Villa. 1. After serving as a state representative and then state senator, Harris' political career was destroyed by a sensational divorce trial in 1865, when both Harris and his wife countersued for divorce. The National Police Gazette published front page illustrations of both parties and of the Harris' Italian Villa, dubbed the "Pain Killer Villa."

Harris' subsequent career focussed primarily on his international business and on philanthropy. He was active in the YMCA movement, assisted the evan-

# 9. Major Bibliographical References

Caulkins, Frances M. History of New London. New London: N.D. Utley, 1895.  
Cone, Harold J., "Abstracts of New London Newspapers, 1807-1919." Hss.  
in possession of Jean Cone, 10 Johnson Place, New London.  
Decker, Robert Owen. The Whaling City. Chester, Ct.: Pequot Press, 1976.

# 10. Geographical Data

Acreeage of nominated property approximately 1 1/2 acres  
Quadrangle name New London Quadrangle scale 1: 24,000

### UMT References

A	<u>18</u>	<u>7412200</u>	<u>4552260</u>	B			
	Zone	Easting	Northing		Zone	Easting	Northing
C				D			
E				F			
G				H			

### Verbal boundary description and justification

The boundaries are shown in Map 36, Block 194, Lot 001.00 in the office of the Assessor of Real Estate, Municipal Building, 181 Captain's Walk, New London.

### List all states and counties for properties overlapping state or county boundaries

state	N/A	code	N/A	county	N/A	code	N/A
state	N/A	code	N/A	county	N/A	code	N/A

# 11. Form Prepared By

name/title Dale S. Plummer, National Register Nominations Consultant

organization Connecticut Historical Commission date 2/25/81

street & number 59 South Prospect Street telephone 566-3005

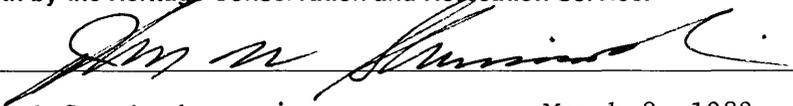
city or town Hartford state Connecticut

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

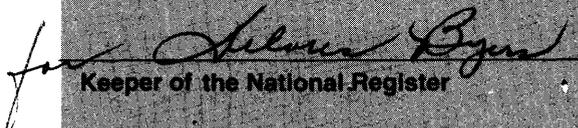
As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature 

title Director, Connecticut Historical Commission date March 8, 1982

For HCRS use only

I hereby certify that this property is included in the National Register

 Entered in the National Register date 4/27/82

Keeper of the National Register

Attest: \_\_\_\_\_ date \_\_\_\_\_

Chief of Registration

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elist Dwight L. Moody, a personal friend, in founding the Mount Herman School and the Northfield Seminary in Massachusetts, and donated generously towards the establishment of the first hospital in New London in 1893. With a gift of \$100,000, Harris founded and endowed a school of science at Doshisha University in Kyoto, Japan in 1899. At his death in 1896, Harris bequeathed funds to a charitable trust which continues to the present day.

Leopold Eidlitz, who designed both Harris' home in 1859 and a large Richardsonian Romanesque commercial structure for Harris in 1864, was a major figure in 19th-century American architecture. A native of Czechoslovakia, Eidlitz emigrated to the United States as a young man and found employment as a draftsman with Richard Upjohn in 1843. In 1845, Upjohn designed an Italian Villa in Newport, Rhode Island for Edward King, while Eidlitz was still employed in his office. Published in Downing's The Architecture of Country Houses, the King mansion received widespread publicity. The Harris villa, designed by Eidlitz, is similar in its proportions and the massing of its components. The main entries of both houses bear a striking resemblance, both featuring a two-tiered, arched loggia. In the general form and arrangement of the Harris residence, Eidlitz was strongly influenced by Upjohn. 2.

While indebted to Upjohn's work, however, the Harris villa bears Eidlitz's own stamp. In contrast to the Renaissance detailing of the King villa, Eidlitz drew upon medieval forms for door and window surrounds. In The Nature and Function of Art, Eidlitz rejected the architectural heritage of the Greeks and Romans. To express ideas, according to Eidlitz, architectural mass must be modelled. The Gothic style of the Middle Ages was, in his view, the only one which had succeeded in attaining this ideal. 3. The chamfered and deeply molded window and door surrounds of the Harris residence are clearly derived from Eidlitz's preoccupation with medieval architectural technique. In Gothic or Christian architecture, states Eidlitz,

... all modelling of masses is accomplished by cutting away portions of these masses; by chamfering the corners of piers, jambs, arches, copings, bases, corbels, and other structural parts; or by modelling these chamfers into projecting and receding members, which by their form and arrangement express the function performed by the part so modelled. 4.

Although enamored of Gothic architecture, Eidlitz was not unaware of other traditions such as the Islamic. His attitude was eclectic, scornning those who sought to produce only pure versions of particular styles. The Italian villa he designed for J.K. Harris, combining Italian vernacular form with Gothic and even Islamic elements, manifests the eclectic methods of its creator.

Other features of the building also reflect Eidlitz's theories. As constructed, the brickwork of the Harris residence was covered with white stucco, contrasting vividly with the brownstone surrounds of windows and entrances. The effect intended is a psychological one, relying on Eidlitz's theory concerning color:

... the more course and prominent the crystallization of matter the deeper are the shadows on its surface, and the darker its general tone. This gives us a clue to the relation existing between the apparent rigidity of matter and its color. The deeper

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the color of a structural part the greater its apparent resistance to strain. As the tints ranging from white to black are innumerable, we have here again an unlimited gamut of color treatment for different degrees of mechanical work to be expressed. 6.

Structural members should, in Bidlitz's opinion, be designed to reveal their load-bearing function. On Corinthian capitals, he observed, "there are too many leaves ...; they are weak, drooping- not strong at all- and so are its volutes." By contrast, the brownstone capitals of the Harris residence have boldly modelled leaves suggestive of strength. This was further emphasized by the dark color of the brownstone set against the stucco background. 7.

The Harris residence offers the opportunity of studying the application of Bidlitz's principles to a domestic building. Most of his commissions were ecclesiastical or commercial in nature. Of the domestic architecture produced by Bidlitz, the most famous was the home of P.E. Barnum, Iranistan, a fanciful eclectic creation. Other homes designed by Bidlitz included stick style houses in New Jersey, little of which is comparable to the Harris residence. Rather, the commercial and public buildings designed by Bidlitz are closer in feeling to the Harris residence. The Brooklyn Academy of Music, also built in 1859, utilized similar window treatment. The character of the building is monumental in nature, intended to impress the onlooker with the dignity and status of the owner. It is this monumentality which distinguishes the Harris residence and relates it to the other works of Bidlitz.

The Jonathan Newton Harris residence is one of a group of Bidlitz-designed buildings in New London which span the greater part of his working career and a wide range of uses. The First Congregational Church, built in the Gothic Revival style in 1850, was one of his early independent commissions. In 1859, the Harris residence was designed in the Italian Villa style. The Gothic Revival Bulkeley School followed in 1873. The last New London building Bidlitz was responsible for, the Harris Building, was constructed in the Romanesque manner in 1884. In addition to buildings, Bidlitz designed the monument for Jonathan Coit in 1856, still extant at Cedar Grove Cemetery. Each of these explicates in a different manner the aesthetic principles of Bidlitz, and reinforces the value of the remainder.

## Footnotes.

1. Caulkins, Frances Newwaring. The History of New London. New London: H.D. Utley, 1895, page 677, written in 1860:

On a commanding eminence in Broad Street, J.N. Harris, Esq., the present Mayor of the city, has recently erected an elegant family mansion, which is the highest and most conspicuous building in the place, towering first into view from sea and land, and from all points of the horizon. From its cupola, Montauk Point and the Atlantic ocean beyond Montauk, may be discerned.

2. Downing, A.J. The Architecture of Country Houses. New York: D. Appleton & Co., 1850, plate XXVIII, opposite page 317, "A Villa in the Italian

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Style."

3. Eidlitz, Leopold. The Nature and Function of Art. New York: A.O. Armstrong & Son, 1881, page 375:

The only style which modelled all its monumental masses is the Gothic style of the thirteenth century. From it alone can we learn the principle upon which this may be done, but we need not look to it for the method, "How it is to be done."

4. Ibid, page 362.  
5. Ibid, page 370:

When a man enters upon the practice of architecture as a dealer in forms, keeping forms of different styles in the separate pigeon-holes of his brain, setting up structures as a child sets up blocks, being careful always to use blocks only out of the same box, he soon begins to think, and his thinking becomes a faith, that the essence of architecture is in the keeping of styles separate, and in studying hard to increase the number of pigeon-holes wherein to keep his forms judiciously divided.

(see also page 76).

6. Ibid, page 322.  
7. Ibid, page 488.

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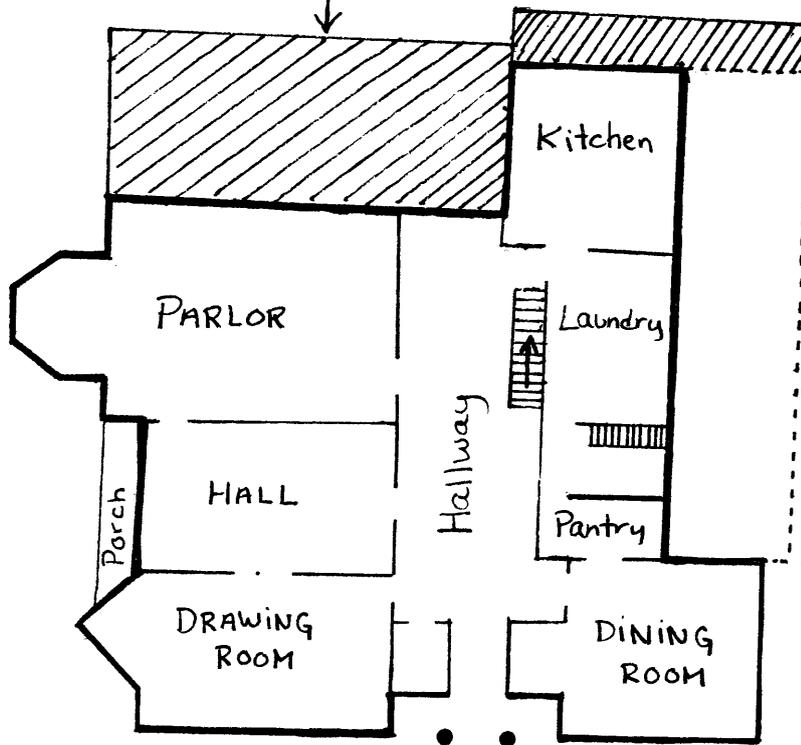
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- "Harris Family Imbroglio," National Police Gazette, October 21, 1865, page 1.
- Legenda, Williams Memorial Institute, New London, 1919.
- Picturesque New London. Hartford: American Book Exchange, 1901.
- Schuyler, Montgomery, "A Great American Architect," Architectural Record, 24 (September, 1908): 164-179; (October, 1908): 277-292; (November, 1908): 365-378.
- Upjohn, Everard M. Richard Upjohn: Architect and Churchman. New York: Columbia University Press, 1939.
- Vera, Lawrence W., "Plans of Jonathan Newton Harris House," Manuscript in Exhibition of 36 Buildings from the mid 17th century to 1938. At New London County Historical Society, 11 Blinnon Street, New London, catalog no. 1947.01.20D.

location of rear porch,  
removed 1980



1917 Classroom Addition - - - - -

1981 Church Additions



Plan of

Jonathan Newton Harris  
Residence, 1859-60

showing later alterations  
· not to scale ·

D.S. Plummer 3/81